

United States Department of the Interior
National Park Service

National Register of Historic Places Registration Form

This form is for use in nominating or requesting determinations for individual properties and districts. See instructions in National Register Bulletin, *How to Complete the National Register of Historic Places Registration Form*. If any item does not apply to the property being documented, enter "N/A" for "not applicable." For functions, architectural classification, materials, and areas of significance, enter only categories and subcategories from the instructions.

DRAFT

1. Name of Property

Historic name: Creighton Residence Model A-3-R

Other names/site number: _____

Name of related multiple property listing: _____

(Enter "N/A" if property is not part of a multiple property listing)

2. Location

Street & number: 1882 S. Caliente Drive

City or town: Palm Springs State: California County: Riverside

Not For Publication: Vicinity:

3. State/Federal Agency Certification

As the designated authority under the National Historic Preservation Act, as amended,

I hereby certify that this ___ nomination ___ request for determination of eligibility meets the documentation standards for registering properties in the National Register of Historic Places and meets the procedural and professional requirements set forth in 36 CFR Part 60.

In my opinion, the property ___ meets ___ does not meet the National Register Criteria. I recommend that this property be considered significant at the following level(s) of significance:

___ national ___ statewide ___ local

Applicable National Register Criteria:

___ A ___ B ___ C ___ D

<p>_____ Signature of certifying official/Title:</p>	<p>_____ Date</p>
<p>_____ State or Federal agency/bureau or Tribal Government</p>	

<p>In my opinion, the property ___ meets ___ does not meet the National Register criteria.</p>	
<p>_____ Signature of commenting official:</p>	<p>_____ Date</p>
<p>_____ Title : State or Federal agency/bureau or Tribal Government</p>	

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4. National Park Service Certification

I hereby certify that this property is:

- entered in the National Register
- determined eligible for the National Register
- determined not eligible for the National Register
- removed from the National Register
- other (explain:) _____

Signature of the Keeper

Date of Action

5. Classification

Ownership of Property

(Check as many boxes as apply.)

- Private:
- Public – Local
- Public – State
- Public – Federal

Category of Property

(Check only **one** box.)

- Building(s)
- District
- Site
- Structure
- Object

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Number of Resources within Property

(Do not include previously listed resources in the count)

Contributing	Noncontributing	
<u>1</u>	<u> </u>	buildings
<u> </u>	<u> </u>	sites
<u> </u>	<u> </u>	structures
<u> </u>	<u> </u>	objects
<u>1</u>	<u>0</u>	Total

Number of contributing resources previously listed in the National Register 0

6. Function or Use

Historic Functions

(Enter categories from instructions.)

DOMESTIC/single dwelling

Current Functions

(Enter categories from instructions.)

DOMESTIC/single dwelling

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7. Description

Architectural Classification

(Enter categories from instructions.)

MODERN MOVEMENT

Materials: (enter categories from instructions.)

Principal exterior materials of the property: Foundation: concrete slab; Walls: stucco, wood, glass, concrete block, slump stone masonry; Roof: "RTC foam with approved CCRC coating with granules" per permit 5 January 2012

Narrative Description

(Describe the historic and current physical appearance and condition of the property. Describe contributing and noncontributing resources if applicable. Begin with a **summary paragraph** that briefly describes the general characteristics of the property, such as its location, type, style, method of construction, setting, size, and significant features. Indicate whether the property has historic integrity.)

Summary Paragraph

Built in 1957 of wood post-and-beam and stucco construction, the property is located in the Twin Palms community at the southern end of Palm Springs. It comprises a house and a connected two-car carport on a flat square lot with a swimming pool in the rear. Displaying no fenestration of any kind, the façade's primary gesture is that of a long rectangle with two offset planes, one stucco, the other wood. These dissemble into a complex assemblage of crisp lines, solids, voids, and planes that are collectively softened by plantings. Largely shielded from view, a breezeway characterized by desert landscaping and a small full-height stucco-and-frame volume separates the house and the carport. The front yard includes a repertoire of desert plantings typical of Palm Springs landscapes, such as boulders, palm trees, ocotillo and agave, but here is animated by an unusual design. Mirroring the extant curved concrete driveway, long arcs are laid in contrasting colors of rubber mulch that change as they intersect with the concrete. The dwelling is in excellent condition and retains an exceptional degree of integrity of location, design, materials, workmanship, feeling, and association. The landscape design completed in 2012, designed by the same architect and incorporating key original elements, does not compromise the integrity of the setting.

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Narrative Description

Physical Context

In order to understand how the property fits into the tract and how it is customized to be differentiated, the physical attributes of the overall tract are presented, followed by the closer description of the property.

Tract Spatial Characteristics

In contrast to the hilly, windy northern and western portions of the City of Palm Springs, where the land abruptly rises to the San Jacinto Mountains, the property is located in the more placid, flat area characteristic of southern Palm Springs. The resource is one of 38 houses in the tract development of single-family houses now known as Twin Palms.¹ The tract, Twin Palms No. 1, has an irregular, triangular-shaped boundary: the south side of E. Twin Palms Drive and La Jolla Road on the north; the intersection of S. La Verne Way and S. Camino Real on the south; and the west side of Via Aguila between La Jolla Road and S. La Verne Way on the east.

In plan, all the three-bedroom, two-bath houses share a single square footprint, 40 by 40 feet, with a total habitable size of 1,600 square feet. The dwellings are located on lots of 100 feet square (10,000 square feet.) Despite this replication of a square-within-a-square, the tract demonstrates considerable physical variety. This individuation is achieved as follows:

1. With exceptions such as corner or cul-de-sac lots, the dwellings are set back from the street from 20 to as much as 30 feet, while the median setback depth is about 25 feet. Notably, this 25-foot length may describe the distance from street to the face of a house or the face of a lower screen wooden or textured or perforated wall, for example partially screening the entrance. This strategy subtly reinforces a consistent spatial depth, further physically animating the overall tract while maintaining a datum line throughout the development.
2. Four different roof shapes are present throughout the Twin Palms tract: an extended inverse butterfly roof, whose reverse apex locates the center of the breezeway, known as the “Extended Butterfly”; a shorter version butterfly roof with no intervening breezeway and whose wings are not equal in length and whose apex is not centered on building below, known as the “Floating Butterfly”; a shallow-slope gable roof rotated to the front or to the side; and the fourth, the extended level (or flat) roof line, seen in the nominated property. Whether the dwelling’s roof is angled or flat, the carport’s roof is usually level.
3. These various features are “bundled” into eight principal versions described as A-1 to A-4 and B-1 to B-4. The “A” models featured a front door facing the side

¹ See the Statement of Significance for information regarding the larger group of tract houses now known collectively as Twin Palms.

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with the carport, while in the “B” models the front door faced the street and the carport was pulled forward.² When an “R” is included in the phrase, as in “A-3-R,” it refers to “reverse,” meaning the plan is rotated or flipped, for a total of 19 “A” types and 19 “B” types.

4. No two homes of the same type face one another.
5. Principal entries face the interstitial breezeway or the street, alternated so that these entrances do not face one another.
6. Rear pools and two twin palm trees are positioned differently on each lot.

Tract Materials and Construction

The neighborhood’s general character-defining materials and construction methods include:

- Concrete slab on grade. HVAC systems were installed below the concrete pad, eliminating unsightly compromises to the roofline or soffits inside, and also permitted taller ceilings, here 9’6” in height.
- Wood post-and-beam construction.
- Two-car carports rather than enclosed garages.
- With the exception of the varied rooflines, façades comprise a series of planes of wood or concrete block, concrete tiles, or concrete bricks. These concrete units rendered as solid opaque or patterned and perforated units known as Shadowwalls.³
- A mixture of generic building materials (concrete, brick, wood, and glass) with more experimental or popular mid-century materials such as T 1-11, vertically grooved plywood panels that replicated the look of individual boards at low cost, or Conwood panels, only used on 12 butterfly roofs in Twin Palms and not in other later tracts.⁴
- Custom-designed concrete block walls. Known generically as Shadowwalls, these concrete block or concrete tile walls form patterns of light and shade.
- Windows in varying configurations, including fixed and operable clerestories, sliding window units punched into solid walls (typically employed in kitchens) and full-height sliding and fixed window walls, usually present on the rear or side secondary elevations. By contrast, on primary façades (facing the street),

² James R. Harlan, “Twin Palms Estates,” *The Alexanders: A Desert Legacy*, (Palm Springs: Palm Springs Preservation Foundation, 2011), 27.

³ Generic styles of “Shadowwall” block were “developed and introduced by the National Concrete Masonry Association.” Kevin D. Callahan, “Concrete Block – A Wide Choice for Different Jobs,” Rural Development Publications Collection, Yearbook of Agriculture, 1974, 98- 102, 101. Such block was popular from the late 1950s to the 1980s. Retrieved from <http://naldc.nal.usda.gov/naldc/catalog.xhtml?id=CAIN759008166&start=0&searchText=shadowwall&searchField=All+Fields&sortField=>. Accessed January 13, 2016 and July 19, 2016.

⁴ “Conwood” is a mixture of lightweight concrete and wood shavings, still made under the trade name “Tectum.”

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commonly the only windows that are visible from the street are the angled clerestory windows seen in the models with a butterfly roof.

- The first phase of 30 dwellings only located hardscape and two palm trees; the remaining landscape of these homes was up to the homeowner.

While thus animated, the scale and size of the one-story houses, the consistent use of a family of shapes and materials, and the tract's overall massing and spatial layout contributes to an overall sense of unity throughout the neighborhood.

West (primary) elevation

The dwelling's massing is square in plan. The long, low sweep of its west-facing street façade suggests otherwise. Its elongated horizontality is accomplished by the façade's two long offset planes that are the elevation's principal gesture. The lower plane, a wall composed of T1-11 plywood 5'3" tall, is attached to the volume's west wall, facing the street. It is held above the slighting sloping ground by a few inches, adding to the floating quality of the plane and defining a crisp bottom line to the whole composition. While somewhat hidden by mature rounded shrubs that stand in the front of the house, this lower plane is quite evident on the north and south sides of the residence, where it continues in both directions as a freestanding wall. On the south, it extends farther to frame the west side of the breezeway. By contrast, it is the upper plane that emphatically defines the overall horizontal gesture of this type A-3 design. Projecting 43" inches from the façade, this short wall (also approximately 5'3" tall), known as a "sun flap," is composed of a 5 1/2" thick wood-and-sand-finished stucco wall, essentially the same construction as that used for the walls of the building. This white-painted sun flap is supported by 4" x 12" beams spaced five feet apart and running east-west. These beams extend from the interior, where they are also exposed.

Suspended from the very ends of the beams, it would appear that the stucco sun flap should pose an undue load here. The load is actually warranted, as Krisel explained. "Yes, the stucco sun flap is heavier than a Masonite or plywood one. The stucco does better in the desert climate, lasts longer, and is easier to maintain. Strangely, the heavier the overhang and sun flap are, the smaller the supporting horizontal beam [needs to be] because the flap is at the end of a cantilever which [normally would cause] the interior clear-span of the roof beam to bounce up ... the balance of the two is beneficial structurally and economically."⁵

The bottom of the flat rolled-asphalt composition roof is finished with painted tongue-and-groove flat boards. The roof extends beyond the building envelope. In 2012, at the front and rear of the building, three boards were removed from each projecting flat roof, permitting daylight to penetrate the interior without visually altering the original primary façade. Likewise, the sun flap prevents visual access to the pattern of clerestory sliding windows below fixed windows surmounting the T1-11 wall on the façade.

⁵ William Krisel, e-mail correspondence with the author January 9, 2016.

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The lower wood plane extends south to shelter the breezeway, a complex display of architectural strategies rendered in common materials. A spaced series of seven rectangular pieces of concrete laid in colored rubber mulch leads to a concrete walkway parallel to and behind the lower T1-11 wood plane. Above, the breezeway entrance is framed by the first of four 4" x 12" wood beams running north-south and spaced 7'6" apart. Supported by an intermediary wood column marking the first right-angle change that continues as a short concrete walkway, this first beam, like the others, continues to the south end of the carport and beyond, terminating in another sun flap.

Behind this short section of concrete walkway, a dry planter bed of tall cacti stands in front of a six-foot tall concrete block wall, characterized by a series of projecting square concrete tiles oriented diagonally. This block wall stands in front of the stucco-clad, full-height small volume containing storage, mechanical equipment, and laundry facilities. A narrow concrete walkway behind this volume enables a user to bypass the front entrance area. At the rear of the breezeway another T1-11 plywood wall runs from the house to the end of the carport. Punctuated by a wood gate, the six-foot-tall fence permits a little visual access to the rear of the property. Wood posts 4" square project above this fence to support the westmost beam supporting the carport roof.

The second and last right-angled change in direction in the breezeway is marked by an overhead series of 13 2" x 2" wood spacers, or slats, running east west. Supported by the four beams, the spacers are located precisely above the concrete walkway. Concluding at the south-facing front door, the spacers above serve to subtly orient the visitor to the door while permitting ample day light into the entrance area. Notably, the bottom of the four beams are at a height of 6'2," apparently necessitating at least one beam to sport a broad, shallow cut, presumably to accommodate taller people but only at the beam nearest the front door.

East (Rear) Elevation

In contrast to the closed, opaque street façade, the rear, west-facing porous elevation opens to the backyard, characterized by 6'8" tall window walls, deep clerestory windows, and a partial-height sliding window unit at the kitchen on the south side of the dwelling. The varied fenestration alternates with the stucco walls.

Slightly stepping out beyond the stucco wall, a concrete block chimney is located on the northern end of the elevation. Its upper stack punctures the projecting sun flap. The chimney is flanked on the north by a 5'8" wide window unit of a fixed and a jalousie window. A section of wall connects a 10' wide full-height window wall unit, a large fixed window and sliding metal framed door, to the chimney's south side. Like the window walls, the stucco walls are not full height and are surmounted by deep clerestory windows, present along most length of the façade except for one area near the kitchen. The projecting sun flap, 3' deep, obscures these clerestories, approximately a foot less in height. Notably, this sun flap is shorter and projects less than the sun flap on the west façade, and like the more prominent west sun flap, three contiguous horizontal wood boards have been removed from the top of the sun flap, permitting views of the sun and sky from the interior.

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Parallel to and flanking the house, an original rectangular pool, concrete paving, and a hot tub added in 2012 occupy the central portion of the back yard. To the east of the carport, a grass lawn, mature palm trees, and grapefruit tree occupy the southern portion of the backyard. The south end of the concrete hardscape terminates in a large diamond pattern; a smaller rectangle of white gravel is inset into the alternating angles defined by the hardscape. The strategy knits hardscape and lawn together and recalls the diagonal orientation of the concrete tile wall in the front of the house. The back yard area is bordered by a U-shaped tall concrete block wall fronted by mature *Calliandra* flowering plants. From the south-facing back door, a narrow concrete walkway leads to the air conditioning compressor, shielded from view by a wood wall of T1-11 plywood.

South Elevation

The wood T1-11 plywood fence at the rear of the carport divides this secondary elevation. The west side of the fence, partially available to public view, features a sun flap projecting beyond the south carport wall. Suspended from the four north-south beams, at two feet tall this secondary sun flap is shorter than the either of the larger sun flaps on the front or rear elevations and projects just two feet beyond the carport wall, which runs a few feet longer in both east and west directions. The area features a dry gravel bed of landscaping with several mature cacti and some boulders. East of the fence, the dwelling's elevation includes the back door and a section of clerestory windows.

North Elevation

The north elevation comprises a small private concrete terrace accessed from the master bedroom through a sliding glass, metal-framed door unit surmounted by clerestory windows. Plants and some shrubs were added and the terrace slightly enlarged, retaining the planting strip at the north property line. There is a small bathroom transom window; while not appearing on Krisel's plans, this appears to have been added before 2012, when a range of alterations occurred. This elevation, original and extant, retains all aspects of integrity.

Interior

The tall-ceilinged interior retains important character defining features. Most interior spatial relationships are intact. Beyond the short walkway and vestibule, the south wall of a service core comprising two bathrooms deflects a visitor to the right (east), into the public area of the living room and the kitchen, or to the private spaces of three bedrooms. The regularly spaced wood beams are exposed, as is the 1"x4" tongue-and-groove wood ceiling they support. The living room's large fireplace is a composition in asymmetry, giving the impression of planes sliding out from other planes. Built of "jumbo" brick with an offset projecting shallow rectangular volume of stucco, it occupies two bays of the the east wall and separates groups of fixed and sliding glass walls. The top of the fireplace is held to the same height as the bottom of the flanking clerestory windows and above one fireplace bay, a clerestory window is present. The firebox itself is offset.

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Landscaping, Original and Alterations

Because William Krisel was licensed both as an architect and a landscape architect, the updated landscaping designed by Krisel in 2012 and installed by former owners Chris Menrad and J. R. Roberts is a key character defining feature and therefore is closely detailed here.

Krisel's redesign integrates the pre-existing with the new. The extant landscaping had not been tended and maintained. While failed plants and shrubs were removed, surviving mature plants and trees as well as the original concrete driveway were retained.

In the rear, while the orange and grapefruit trees and lawn were extant, the diamond-shaped concrete tile design was part of Krisel's redesign. In the front, it appears that one palm tree remains from the 1957 scheme and other palm trees and shrubs were planted by later owners. The retained plants include palm trees; the African Sumac, present at the north property line; the prominent grey-green Texas Ranger seen at the breezeway; the spiky Desert Spoon plant at the northwest corner of the property, and the citrus trees. The desert boulders were retained and placed in ways that obtain a bolder, more sculptural quality. The remaining deteriorated landscape, including a boxwood hedge that obscured the character defining pattern of the breezeway's square west-facing Shadowblock wall, was removed.

A large original Smoke Tree plant, perhaps planted both for its showy foliage or chosen for its name (Smoke Tree Valley Estates was an early name for Twin Palms) had failed and was replaced with a Palos Verdes tree of comparable maturity. The large century and ocotillo plants were added. The crisp, rectilinear distribution of the small round Golden Barrel Cactus and the tall, slender Mexican Fence Pole Cactus plants were installed. In plan, the semi-circular arc of the driveway became a design device, and was flipped and mirrored. The areas where the new and original segments intersected were infilled with different shades of colored mulch. The deep, intense shades of these colors were coordinated with the original lighter and brighter versions of the paint colors used for the house, now restored to Krisel's original paint specifications. The series of seven rectangular concrete steps that bridge the driveway's broad arcs and the orthogonal concrete walkway were added in 2012.

The elongated animated geometries of the ground plane, resonating with the paint tones on the long vertical planes of the façade, interlock the house and the setting together to a striking degree, resulting in a remarkably unified and dynamic composition.

Alterations, Building/Exterior

The only alteration to the building's original design is a change to the sun flaps, designed by Krisel and executed in 2012. Originally the top of the sun flap was clad in tongue-and-groove wood. This short section of roof above the sun flaps was removed. From the street, this change cannot be seen.

The original extension of the wood T-11 plywood wall on the primary elevation was removed by previous owners and restored in 2012. Paint colors based on Krisel's guidance and specifications and used in comparable Palmer & Krisel tracts were employed in the 2012 rehabilitation. Also in

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2012, a hot tub was added to the north end of the swimming pool and a mailbox compatible with the original design was added.

Alterations, Building/Interior

An interior 35-square-foot atrium for plants, located between the original two bathrooms, was removed to enlarge each bathroom. A wall between the kitchen and the living room was also removed. The separation between the two spaces is maintained by a long countertop and a bank of upper cabinets. The deteriorated cabinetry was replaced and the new design was based on original Krisel drawings and photographs, including the original pegboard material used as sliding doors for the original cabinetry. A polished terrazzo floor replaced the carpets and dilapidated linoleum in the kitchen. All other interior spatial configurations, finishes, and original finish colors are intact.

Evaluation of Integrity

The Creighton Residence Model A-3-R retains all seven aspects of integrity: location, design, setting, materials, workmanship, feeling, and association. Its location is unchanged. The exterior appearance is identical in appearance to that of the original dwelling. Although a portion of the horizontal roof sections of the sun flaps have been removed, this small change in design is not visible from the street. Interior alterations are minor and occur in secondary spaces. The setting retains key major features of the original site, especially the curved driveway, the pool, the breezeway, and some mature plantings, including the palm trees. Krisel's 2012 dry landscaping is compatible with the original setting, and contributes to the property's architectural importance and significance, underscoring Krisel's sustained mastery over a span of half a century. It retains the original materials and workmanship. The property embodies the feeling and association affiliated with Palm Springs mid-century Modern residential architecture and the innovative, fresh approach to conventional tract development affiliated with Krisel and the Alexander Construction Company. Thus, the property continues to convey its historical significance.

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8. Statement of Significance

Applicable National Register Criteria

(Mark "x" in one or more boxes for the criteria qualifying the property for National Register listing.)

- A. Property is associated with events that have made a significant contribution to the broad patterns of our history.
- B. Property is associated with the lives of persons significant in our past.
- C. Property embodies the distinctive characteristics of a type, period, or method of construction or represents the work of a master, or possesses high artistic values, or represents a significant and distinguishable entity whose components lack individual distinction.
- D. Property has yielded, or is likely to yield, information important in prehistory or history.

Criteria Considerations

(Mark "x" in all the boxes that apply.)

- A. Owned by a religious institution or used for religious purposes
- B. Removed from its original location
- C. A birthplace or grave
- D. A cemetery
- E. A reconstructed building, object, or structure
- F. A commemorative property
- G. Less than 50 years old or achieving significance within the past 50 years

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Areas of Significance

(Enter categories from instructions.)

ARCHITECTURE

LANDSCAPE ARCHITECTURE

Period of Significance

1957

Significant Dates

1957

Significant Person

(Complete only if Criterion B is marked above.)

N/A

Cultural Affiliation

N/A

Architect/Builder

Krisel, William, architect

Alexander Construction Company, builder

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Statement of Significance Summary Paragraph (Provide a summary paragraph that includes level of significance, applicable criteria, justification for the period of significance, and any applicable criteria considerations.)

The Creighton Residence Model A-3-R is eligible for the National Register of Historic Places at the local level of significance under Criterion C in the area of Architecture, representing the work of master architect William Krisel and for its high artistic value. Completed in 1957, its period of significance, the property exemplifies Krisel's unusual premise: that it was possible to reconceive the common mass-produced tract house as an opportunity for outstanding design, serving a growing post-war population for whom custom home design was unattainable. To realize this goal of synthesizing the goals of merchant builders with the ideals of Modernism, Krisel designed the very parameters that supported that premise, reducing construction costs and time, and exploiting both the structural and aesthetic qualities of common, low-cost materials to their best advantage.

Narrative Statement of Significance (Provide at least **one** paragraph for each area of significance.)

William Krisel (1924-)

William Krisel may be one of the most prolific architects in Southern California architectural history. Long after his formal retirement in 1979 from the last of a series of partnerships, his work has only garnered more recognition. "The Distinguished Alumni Award 2016," conferred by the University of Southern California and The Architecture Guild, and a new book documenting his architectural contributions and evaluating his work crown a remarkable number of awards, articles, citations, and other accolades honoring a 60-year career. At his own estimate, over 40,000 living units of his design as an independent architect or in partnership with Dan Palmer have been built.⁶ Even before his residential work in Palm Springs, his work numbered some 2,000 dwellings, office towers, condominiums, and huge apartment complexes.⁷ Krisel is also responsible for many commercial and public buildings in Southern California, including the Hebrew Union College, Los Angeles, 1969, and the Beth Israel School, San Diego, 1960. He also worked with prominent Los Angeles architect Welton Becket on the Mount Sinai Hospital, 1955 (demolished after the 1994 Northridge earthquake.)

Born in Shanghai, China to an affluent American family, Krisel was a son of a federal judge and patent attorney serving as a member of the U.S. Consular Service.⁸ He moved with his parents to Beverly Hills in 1937. One of the earliest indicators of his future career and resolute confidence was demonstrated at age 13. In 1938, Krisel wrote to the editor of *Time*, including a helpful accompanying sketch. The published letter suggested changes to a proposed design for President Franklin D. Roosevelt's home in Hyde Park, New York; Krisel's suggestions were noted and

⁶ Sian Winship, "Ingredients for an Extraordinary Career," *William Krisel's Palm Springs: The Language of Modernism* (Salt Lake City, Utah: Gibbs Smith, 2015), 23.

⁷ William Krisel, e-mail correspondence with author, March 28, 2016.

⁸ Winship, 23.

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politely declined.⁹ Krisel designed his own architecture-oriented course in high school before going on to the University of Southern California (USC) in 1941. His studies were interrupted by World War II, during which he enlisted and served in China as a military interpreter for General Joseph W. Stilwell for high-ranking officials, including Chiang Kai-shek. Krisel's time in the military changed his outlook on his goals in architecture. "I met men from all over the USA and from all walks of life ... all of which I had not met before. From this experience, I became even more dedicated to creating well-designed homes for the masses."¹⁰ Thus, Krisel was embracing the social agenda of Modernism as laid out by the Early Modernists such as Walter Gropius, Bruno Taut, and Ernst May. Six decades later, in a film on his life and work, Krisel also stated that he believed that Modern architecture could make one's life happier, more productive, and more enjoyable, another early twentieth-century philosophical Modernist tenet that contemporary architects might hesitate to claim.¹¹

After his military service, he returned to USC, graduating with honors in 1949. There his important mentors included notables such as architect Calvin Straub (1920-1998), an early proponent of the wood post-and-beam aesthetic, a professor at USC from 1946 to 1941, and later principal with the Modernist firm Buff, Straub and Hensman. Krisel studied under (and later hired for the landscaping at Palmer and Krisel's Ocotillo Lodge, 1957) renowned landscape architect Garrett Eckbo (1910-2000), known for his radical landscape designs, his concern for the working classes, and dedication to the preservation of open lands. Architect Maynard Lyndon (1907-1999), credited for designing one of the first Modern schools in the US in 1936 and lauded for his humane approach and clean lines in his school designs, was also an influence.

During his studies, he worked for the Hungarian-born designer Paul Lazlo (1900-1993). After USC, Krisel was a draftsman for architect Victor Gruen (1903-1980), known for his revolutionary approach both to the shopping center and the automobile's role within it. It was there that Krisel witnessed the successful synthesis of introducing avant-garde ideas with the needs of the developer and merchant builder.¹²

In 1949, Krisel founded a partnership with Dan Saxon Palmer, whom he met while employed at Gruen and Krummeck. Their first office was the basement of the Falk Apartments, in the Silverlake community of Los Angeles, and designed by Modernist great Rudolf M. Schindler in 1940. The young partners hand-dug the basement and worked on a dirt floor.¹³ Notably, of all the complex designs Schindler is noted for, the taut four-unit apartment building, sited at the intersection of two narrow hillside streets, is considered the most complex. Each unit interlocks with the others in both plan and section. Although the site is small, every inch is employed to provide a diversity of orientations, views, and interior spatial experiences. While Schindler is

⁹ Jake Gorst, *Desert Utopia: Mid-Century Architecture in Palm Springs*, produced by Jill A. Wiltse, H. Kirk Brown III, and David Shearer, Denver: Design Onscreen, 2010, DVD, 58 min. Also see Winship, 25.

¹⁰ Winship, 26.

¹¹ Jake Gorst, *William Krisel, Architect*, directed by Jake Gorst (Denver, CO: Design Onscreen, 2010.)

¹² Sian Winship, "Ingredients for an Extraordinary Career," *William Krisel's Palm Springs: The Language of Modernism* (Salt Lake City: Gibbs Smith, 2016), 28.

¹³ Winship, 29.

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famous for considering each project as a unique challenge, even as a work of art, for the young tract architect, the Falk was an ample demonstration of how to exploit the site, daylighting, and materials to their best advantage.¹⁴

By the late 1950s, Krisel and Palmer were working with seven out of the ten largest homebuilders in America. With photography by Julius Shulman, in 1959, the magazine *Concrete Masonry Age* devoted an entire issue to the firm, declaring Palmer & Krisel to be the most influential architects in the U.S.¹⁵ While this was clearly hyperbole, the statement underscored the firm's high profile in combining quantity (of units built) with quality (of design.) In addition to Palm Springs and Los Angeles, large communities of Krisel-designed homes were built in San Diego, Las Vegas, Florida, and Arizona. In Palm Springs, other Palmer & Krisel projects (virtually all under Krisel) included tract developments: Las Palmas Estates (Vista Las Palmas, with some homes designed by Charles DuBois), 1956-59; Ramon Rise Estates, 1956-58; Enchanted Homes, 1957-58; "Valley of the Sun" in Rancho Mirage, 1957-8; Racquet Club Estates, 1959; Golden Vista Estates, 1960; Canyon View Estates, 1961-63; and Kings Point, 1967. The superb, intricately designed Sandpiper condo complex in Palm Desert, built in phases from 1957 to 1969, garnered an AIA merit award for landscape architecture.¹⁶

The firm's many custom homes in the city include the Tipper-Grundt house, 1969, and the "House of Tomorrow," 1960.¹⁷ While both were conceived as experiments in modern living in which four linked circular "pods" defined the primary living spaces, they are quite different in appearance and feeling. The homes, often designed for the merchant builders constructing the many tracts, provided Krisel with the opportunity to design with fewer constraints, larger budgets, and high-end materials.

Krisel's partnership with Palmer ended in 1966, when he established a solo practice and designed many projects in the Coachella Valley. In 1969, he formed a partnership with architect Abraham Shapiro; during this period the new firm designed high-rise residential projects including Ocean Towers, Santa Monica, 1971, and Coronado Shores, San Diego, 1978. Krisel resigned from the practice in 1979; while officially retired, he sometimes acted as a forensic consultant in housing issues.¹⁸ Krisel is often approached by property owners who are eager to restore their houses under his guidance. As noted by J.R. Roberts, the former co-owner of the Creighton Residence, the rehabilitation of the house and the new landscaping was done "absolutely to Bill's design and his product specifications, and absolutely gratis." Krisel's professional prominence has been heightened by a documentary film and book. The film documentary, *William Krisel, Architect*, was released in 2010; a book, *William Krisel's Palm Springs: The Language of Modernism*, was released in February 2015. Its ten contributors

¹⁴ Winship, 29.

¹⁵ Jim West, "Sandpiper," *William Krisel's Palm Springs*, 104.

¹⁶ West, 99.

¹⁷ The "House of Tomorrow" was the home of the developer Bob Alexander and his wife Helene, and gained notoriety as Elvis and Priscilla Presley's "honeymoon hideaway." It is open for public tours. In an interview with the author July 22, 2015, Krisel noted that he had designed 62 custom homes throughout Southern California between 1950 and 1969.

¹⁸ Winship, 32.

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included curator Wim De Wit, the former head of the architecture and contemporary art offerings at the Getty Research Institute, and noted architectural historian Alan Hess. That same year, the City of Palm Springs renamed a street in Twin Palms “William Krisel Way” in his honor. Krisel considers Modernism to be timeless because it is not a style, he states, but a way of thinking.¹⁹ Architect Steve Ehrlich FAIA praised his work, noting “perhaps more than any other architect, Bill Krisel is responsible for Palm Springs’ renown as an international mecca for Midcentury Modern house design ... [and his single-family residences] are iconic symbols of contemporary Palm Springs living, capturing the spirit of the desert and its exuberant life style.”

Historic Context: The Alexander Construction Company and Development of Twin Palms

The Creighton Residence Model A-3-R’s permit record is a microcosm for residential development patterns in Palm Springs. These patterns reflect the “checkerboard” arrangement of land ownership established by the federal government in 1876 to address Native American claims on land they had long held. Ten miles of parcels, including central Palm Springs, were alternatively divided into one-mile-square parcels. Even-numbered parcels were controlled by the Agua Caliente Band of Cahuilla Indians. Odd-numbered parcels were given to railroad companies. Twin Palms Tract No. 1, where the nominated property is located, was part of land allotted to individual Band members. LaVerne Virginia Milanovich, the mother of longtime chairman of the Band, Richard Milanovich, 1942-2012, registered a patent for Tract No. 1 on October 16, 1953.²⁰ Over the next two years, she transferred her ownership to realtor Jerry Nathanson and developer/builder George Alexander (1898-1965.)

While little information could be obtained regarding Nathanson, who served as a City councilman and who was active in real estate throughout the 1950s and 1960s, Alexander was a highly successful residential developer and builder in Los Angeles and then in Palm Springs. Nathanson sold his interest to Alexander on November 8, 1955. Through various iterations, by July 1, 1956 the tract was wholly owned by Smoke Tree Valley Estates, which was quickly renamed Twin Palms, its permanent title. While the Alexanders were assembling their subdivision and putting permits and permissions in place, archival research reveals that simultaneously Krisel began designing the various models of Twin Palms tract houses in late 1955, with construction drawings well underway in January 1956.²¹ Building commenced in late 1956 and 1882 S. Caliente Road saw its first owners in June 1957. Building permit and title searches indicate that no persons of significance owned or lived in the nominated property.

The now legendary Alexander Construction Company (ACC) was founded by George Alexander, an accountant who built a profitable business of residential tracts and apartments in Los Angeles. Shortly after World War II, his son Robert “Bob” Alexander (1925-1965), joined him and quickly gained a reputation for getting houses built swiftly, solidly, and on budget. The firm’s distinctive homes, often called “Alexander Homes,” are estimated to number as many as

¹⁹ William Krisel, preface, *William Krisel’s Palm Springs* (Salt Lake City: Gibbs Smith, 2016), Heidi Creighton and Chris Menrad, eds.

²⁰ LaVerne Virginia Milanovich was well known for her work as a tribal rights activist. The broad avenue bordering the southern end of Twin Palms was named LaVerne Way in her honor.

²¹ William Krisel Papers, 1935-2014. Getty Research Institute.

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1,250 dwellings in Palm Springs built between 1957 and 1965, when both Alexanders and their wives were killed in a plane crash. The duo's energetic contribution greatly increased the city's size and its reputation as "an enclave of Modernism in the mid-century Modern style."²²

Before the Alexanders, who recognized the opportunities for the expansion of their company given postwar American wealth and new and more leisure time, the city's reputation was one of hideaways for Hollywood stars, hot springs, and spectacular golf courses, some that could trace their roots back to the late nineteenth century. Its architectural legacy was an incongruous mix of Mediterranean revival styles and uncompromising examples of European-inspired modernism seen in the experimental, custom-designed homes such as Miller House, 1937; Kaufmann Desert House, 1947, by Richard Neutra; John Porter Clark House, 1939, Frey House 1, 1940, and Loewy House, 1946, by Albert Frey; and Frank Sinatra House, 1946, by E. Stewart Williams, to name a few. These homes were primarily located in the north and northwestern sections of the city, then more prestigious as well as being convenient to a swift return to Los Angeles. The Alexander Construction Company played a critical role in changing not only the architectural face but the very sensibility of the city. Along with E. Stewart Williams, architects such as William Cody, Victor Gruen, A. Quincy Jones, John Lautner, Donald Wexler, Walter S. White, and Paul R. Williams added unique interpretations of a crisp, irreverent Modernism to the city, often rendered in public buildings. However, the mid-century Alexander tracts, whether seen in single-family homes, duplexes, or condominiums, weave the quieter residential neighborhoods together with an informal, light-hearted sophistication that adds to Palm Spring's indelible sense of place.

Krisel met Bob Alexander socially at USC. Alexander later hired his friend, then in partnership with Daniel Saxon Palmer, as Palmer & Krisel AIA. As an experiment to test whether Modern designs would sell, as his son and Krisel proposed, George Alexander provided them with a modest tract in the western end of the San Fernando Valley. Designed by Palmer & Krisel, the ten completed homes of "Lurline Park" sold at a higher price and cost less to build than Alexander's more conventionally styled "dingbat" houses, as Krisel referred to them.²³ Its success led to the 287-home tract called Corbin Palms. Built between 1953 and 1955, the homes feature many of the architectural elements seen in the later Twin Palms tract: clean lines, simple textures and materials; long, horizontally oriented dwellings with broad, sloping butterfly roofs above angled clerestory windows; post-and-beam wood construction; two-car carports; in-ground swimming pools; full-height window walls that faced the back yard while the front was largely closed to the street; and relaxed interior layouts.²⁴ Krisel's involvement changed the practice of the Alexander firm, which had stuck with popular residential styles and used in-house designers.

²² Greg Niemann, "Design—Palm Springs Style," *Palm Springs Legends: Creation of a Desert Oasis* (San Diego, CA: Sunbelt Publications, 2006), 286.

²³ Dingbats were a type of multiplex housing popular in the West throughout the 1950s and '60s. Typical characteristics were a boxy, unornamented, stucco-and-frame construction with open street front parking such that the backs of cars faced the street. Widely considered as visual blights, sometimes shoddily built and detrimental to a community, they are also the subject of academic interest as a subset in Modern residential architectural history.

²⁴ James R. Harlan, *The Alexanders: A Desert Legacy* (Palm Springs: Palm Springs Preservation Foundation, 2011), 10.

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While the Alexanders embraced the new challenges of a different America after World War II, other large-scale developers did not. Palmer & Krisel designs were a sharp contrast to more conventional planned residential developments of the postwar years as well, such as the Levittowns (developed by Abraham Levitt, 1907-1994, and his sons William and Alfred) in New York and Pennsylvania beginning in 1947. Harnessing the mass-production techniques the U.S. Navy employed for military housing to build 30 houses a day, Levittown featured some of the same innovative timesaving construction strategies Krisel helped the Alexanders to develop. Fearing the Modern aesthetic wouldn't sell, they offered modified versions of Cape Cod dwellings.²⁵ The large retirement communities of Del E. Webb, known as the Sun Cities tracts first established around Phoenix in 1960, incorporated some more relaxed, Ranch-style elements to otherwise traditional homes. Both Levitt and Webb worked with in-house architects.

By contrast, the Alexanders worked with established architects known as outstanding residential designers. In addition to Palmer & Krisel they also worked with Charles Dubois, Donald Wexler (known for his innovations in steel residential construction), and Richard Harrison, Wexler's partner during this period. In this regard, they are more aligned with the developer Joseph Eichler (1900-1974.) Like the Alexanders, after an early start with building traditionally styled homes, Eichler sought out established architects already known for their innovative work in the Modern idiom, such as Robert Anshen, Frederick Emmons, A. Quincy Jones, Claude Oakland, and Rafael Soriano. While these architects—and indeed virtually the entire generation of postwar architects who attended the University of Southern California in the late 1940s and throughout the 1950s—devised their own architectural sensibility and stamp of individuality, they shared a larger paradigm comparable in spirit and design, resulting in work realized in airy dwellings with asymmetrical spatial relationships; simple, off-the-shelf materials; post-and-beam construction, low-sloping roofs; clean lines; long sections of grouped windows; and floor-to-ceiling glass walls. Typically present on secondary elevations, these large sections of fixed or sliding walls opened into recessed landscaped entries and outdoor rooms.

Part of that success rested on the strategic method the Alexanders employed to test whether Palm Springs might be a good venue for development. In semi-retirement, George Alexander moved to Palm Springs for health issues, but “quickly became restless.”²⁶ The merchant builder's first foray into the city was not housing but a vacation resort, Ocotillo Lodge, also designed by Palmer & Krisel on South Palm Canyon Drive (Route 111) on the City's southern end. Krisel invited Garrett Eckbo, his former instructor at USC, to design the landscaping and to learn from him.²⁷ The Lodge combined two wings of two-story motel rooms interspersed with one-story bungalows, all focused on the centerpiece, a key-shaped pool leading to a tall, glass-walled lounge and restaurant. The intent of the Lodge was to gauge the interest of would-be buyers for

²⁵ Some Modernist architects did attempt to persuade the Levitts, including Richard Neutra. Working with Thaddeus Longstreth, his collaborator on several East Coast projects, he sent several “beautiful proposals,” first with flat roofs and then later with pitched roofs. Both were rejected. Thomas S. Hines, *Richard Neutra and the Search for Modern Architecture* (New York and Oxford: Oxford University Press, 1982), 273.

²⁶ Harlan, 11.

²⁷ William Krisel, telephone interview with author 2 February 2016.

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second homes. Its success drew a new demographic down to this part of town and created a new southern anchor for the city's growing collection of mid-century Modern buildings. Convinced that there was a ready market for second homes in Palm Springs, the first 38 dwellings of the 90-home development that became known as Twin Palms Estates were quickly constructed, fanning out to the south from the Lodge.

Over time, the name Twin Palms Estates became the title for a group of three tracts initially called Smoke Tree Valley Estates, then also El Camino Estates and Royal Desert Estates. They were first subdivided in 1955, designed by Palmer & Krisel with landscape architecture done by William Krisel. Construction of the first 30 homes began in 1957 and was completed in 1958. Comprehensively, the 90-odd home tract was built in three phases between 1957 and 1958; the first two phases in the Twin Palms Estates tracts I and II and the third phases of 19 dwellings in the middle of the adjacent El Camino Tract in 1957.

Krisel introduced individuality using a number of means, beginning with the dwelling's location and orientation on each lot. By flipping or reversing the plan, he also ensured not only variety but privacy for the inhabitants. The exterior options included three different rooflines (butterfly, gable, and flat) and a specific palette of colors for each element of the unit. He adjusted front setbacks just a little, a task he made easier for himself by employing different lengths of streets from short to long blocks and inserting the occasional cul-de-sac, strategies that *a priori* ensured a variety of orientations. The architect also located the the pool, the siding, hardscaping, the type of Shadowblock employed for secondary freestanding walls, and the two twin palms for every parcel. The buyer completed the landscaping and could choose from a limited menu of finishes. As noted in the City's Historic Context Statement, this degree of control "provided construction efficiency, the appearance of individuality for the buyer, and an engaging visual architectural cadence for the streetscape of the neighborhood."²⁸ Krisel notes that he himself invented the many Shadowwall choices:

I invented it in 1955 by having Angeles Block Co. make me some samples of the shadows I wanted on the plain face of any ordinary 8x8x16 standard conc. block. I did not invent the word Shadowwall or the name Screenblock. Since we had clients that built thousands of homes, etc., and we were the architects, all building material manufacturers were eager to make me samples of new ideas. They of course were allowed to keep the patents to those ideas ... There were many more materials that the manufacturers made from my suggestions.²⁹

Krisel demonstrated his mastery of the construction process on behalf of his architecture by knowing every step of construction and its implications for cost. That enabled him to respond to the Alexanders because "cost was the most important thing to them." For example, "Bob Alexander and I met with their concrete man and we talked about what makes concrete work expensive. And they told me that every time you have a corner, that costs money. And every

²⁸ Historic Resources Group, *City of Palm Springs Citywide Historic Context Statement and Survey Findings*, Draft 2015 Historic Resources Inventory, City of Palm Springs, November 2015, 241. Hereafter referred to as HCS.

²⁹ William Krisel, e-mail correspondence with the author, 3 March 2016.

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time you have a change in level, that costs money. And every time you have a change in the footing detail, that costs money.” So Krisel decided that all his houses would be flat rectangles, to minimize the number of corners, a technique used in Corbin Palms in Los Angeles. He then further reasoned that squares “encompassed more square footage with the least amount of perimeter with four corners.” Twin Palms was the first tract in which this quest for the ultimate economy of concrete slabs was introduced: “When I went to Palm Springs the lots were wider so the square work was even more efficient.”³⁰ Furthermore, the Alexanders treated their construction crews with respect. The homes were built in the punishing summer months so that the houses would be ready for the winter season, when people wanted to be in Palm Springs. “The work crews would begin at 5 a.m. and end at 1 p.m. with a jump in the swimming pool and beer on ice provided by the Alexanders,” noted architect James Harlan.³¹

Krisel also understood that treating his drawings in a specific way could help ensure that he maintained control of his designs. For example, on his original site plan for Twin Palms, rather than locate the two palm trees designated for each parcel just as small round circles, he assumed a position of the sun and drew the trees with their long shadows, ensuring that the contractor and laborer would more easily notice—and pay attention to—his specific wishes for their location as well as their orientation.³²

Twin Palms received national recognition in the architectural trade press. It was lauded by *Progressive Architecture* in its March 1958 issue for “artfully addressing the profession’s issues with much postwar tract home design by flopping the plans, and using variations in orientation and fenestration to ... consciously minimize the tract look.”³³

Twin Palms and the Creighton Residence Model A-3-R

The Creighton Residence is one of five A-3 models in the original tract of 38 homes. Retaining a very high degree of integrity, it embodies Krisel’s goals to produce airy, light-filled homes in the “language of Modernism,” as he often refers to his approach.

Krisel also added custom changes to the dwelling in 2012. The new owners asked Krisel to assist with restoring and renovating the home. Their wish to have a better view of the majestic Mount San Jacinto, to the west, indicated that the sun flaps on the west (the primary façade) should be removed and not “deny the occupants of mountain views.”³⁴ Krisel refused. “I said with the sun flaps gone it would totally destroy the design of the house and I would not be part of that disfiguration.” Instead, after analyzing preferred sight lines to the mountain range (an analysis which placed the human figure at various distances from the sun flap), Krisel designed what he referred to as a “view-slot” by leaving the vertical plane in place and altering the horizontal

³⁰ John Crosse, “William Krisel Oral History,” transcript of an oral history conducted 2009 by John Crosse, private proof, Playa del Rey, California: *modern-ISM Press*, 65.

³¹ Harlan, 52.

³² William Krisel, e-mail correspondence with the author 9 January 2016.

³³ HCS, 245. The Context Statement references the article “Speculative Builders Houses: Palm Springs, California,” *Progressive Architecture*, March 1958, 146.

³⁴ William Krisel, e-mail correspondence with author, 8 January 2016.

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roofing. He had “the carpenter remove one board at a time ... after removing about five sheathing boards, I felt the view-slot was open enough to capture the desired view.”³⁵ Krisel’s design affords tantalizing glimpses of the tops of the range, rather than capitulating to the more conventional idea of the more view, the better. After all, the entire view can be easily seen when simply going outdoors. However, it is also the case that the reconceived sun flap affords more light for the previously dark bedrooms.

The new landscape design and the innovative solution to the sun flap dilemma demonstrate Krisel’s mastery as an architect and an intimate, immediately accessible knowledge of his design, maintaining its design integrity while fulfilling client goals, across decades.

Conclusion

Master Architect William Krisel’s designs have substantially contributed to the world-class reputation of Palm Springs as a mecca for mid-century Modernism. His work anchors the stylish, light-hearted residential character of the city that percolates through all quadrants of the city. Twin Palms, the first tract development designed for the Alexanders, established this stamp of identity. It expressed his conviction that high design could be realized in tract development. That conviction began with how the key components for each parcel—structure, pool, and twin palm trees—were located. It continued with Krisel’s mastery of proportions in the relationships of solid and void, connecting them with elements of different scales to connect primary and secondary volumes; his use of varying sloping and flat roof lines; economies of construction; the innovative use of common materials such as wood, stucco, glass, and his “Shadowblock,” combining the aesthetics of ornamental patterns with the structural function of concrete block.

The Creighton Residence Model A-3-R, one of the houses constructed during the first phase of the tract’s development, exhibits his enduring design objectives. Here, the feeling of easy-going largesse experienced in his dwellings speaks to the 1957 period of significance that reflects the sense of optimism, well-being, and abundance associated with the postwar American middle class. Typical of mid-century houses of the period, the rear of the dwelling opens to the back yard, the ubiquitous pool, nature, and landscape, while the street elevation is opaque without being monolithic or banal. The nominated property embodies Krisel’s approach to tract developments, while the 2012 alterations to the landscape and the change to the sun flaps express his lifelong ability for adroit creativity and customization. These alterations are compatible with the original design and add to the property’s architectural importance and significance.

³⁵ Ibid.

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Interviews

Krisel Interview with author July 22, 2015; email correspondence July 1, 2015-April 17, 2016.

Previous documentation on file (NPS):

- preliminary determination of individual listing (36 CFR 67) has been requested
- previously listed in the National Register
- previously determined eligible by the National Register
- designated a National Historic Landmark
- recorded by Historic American Buildings Survey # _____
- recorded by Historic American Engineering Record # _____
- recorded by Historic American Landscape Survey # _____

Primary location of additional data:

- State Historic Preservation Office
 - Other State agency
 - Federal agency
 - Local government
 - University
 - Other
- Name of repository: City of Palm Springs

Historic Resources Survey Number (if assigned): _____

10. Geographical Data

Acreege of Property less than one acre

Latitude/Longitude Coordinates

Datum if other than WGS84: _____
(enter coordinates to 6 decimal places)

1. Latitude: 33.798503 Longitude: -116.535071

Verbal Boundary Description (Describe the boundaries of the property.)

Lot 21 of TWIN PALMS ESTATES NO. 1 as shown by map on file in Book 29 page 77 of maps, Riverside County Records.

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Boundary Justification (Explain why the boundaries were selected.)

The property lines of Lot 21 are the legally recorded boundary lines and constitute the physical and legal description of the property.

11. Form Prepared By

name/title: Barbara Lamprecht, M.Arch., Ph.D.
organization: Modern Resources Research and Restoration
street & number: 550 E. Jackson Street
city or town: Pasadena state: CA zip code: 91104
e-mail bmlamprecht@gmail.com
telephone: (626) 264 7600
date: June 2016

Additional Documentation

Submit the following items with the completed form:

- **Maps:** A **USGS map** or equivalent (7.5 or 15 minute series) indicating the property's location.
- **Sketch map** for historic districts and properties having large acreage or numerous resources. Key all photographs to this map.
- **Additional items:** (Check with the SHPO, TPO, or FPO for any additional items.)

Photographs

Submit clear and descriptive photographs. The size of each image must be 1600x1200 pixels (minimum), 3000x2000 preferred, at 300 ppi (pixels per inch) or larger. Key all photographs to the sketch map. Each photograph must be numbered and that number must correspond to the photograph number on the photo log. For simplicity, the name of the photographer, photo date, etc. may be listed once on the photograph log and doesn't need to be labeled on every photograph.

Photo Log

Name of Property: Creighton Residence Model A-3-R
City or Vicinity: Palm Springs
County: Riverside County
State: California
Photographer: Darren Bradley except for No. 10, Barbara Lamprecht
Date Photographed: February through April 2016
Location of Original Digital Files:
Darren Bradley, 2519 San Joaquin Court, San Diego, CA 92109, (858) 270-2443

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Description of Photograph(s) and number, include description of view indicating direction of camera:

- 1 of 15 West (primary) elevation, camera facing west
- 2 of 15 West elevation, camera facing south
- 3 of 15 West elevation, camera facing north
- 4 of 15 Sun flap, west elevation, camera facing south
- 5 of 15 Approach to breezeway and entrance, camera facing south
- 6 of 15 Breezeway interior, camera facing east
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- 8 of 15 East (rear) elevation, camera facing northwest
- 9 of 15 Sun flap and pool, east elevation, camera facing north
- 10 of 15 Pool deck (left/north) and Krisel alteration (diamond shapes of gravel at right/south)
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- 13 of 15 View of south end of garden and wood fence behind (east of) carport and breezeway from kitchen, camera facing south
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(picture taken with permission; owner consent on file)
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Index of Figures

Name of Property:	Creighton Residence Model A-3-R
City or Vicinity:	Palm Springs
County:	Riverside County
State:	California
Photographer/Draftsman:	as noted
Date:	as noted

Creighton Residence Model A-3-R
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County and State

Location of Krisel Drawings: Getty Research Institute

- 1 of 10 Tract Map, Twin Palms, Palm Springs. 2 February 1956. William Krisel. ©J. Paul Getty Trust. William Krisel Archive, The Getty Research Institute (2009.M.23.)
- 2 of 10 Aerial View Twin Palms circa 1958. Menrad Collection (private collection of Chris Menrad).
- 3 of 10 Tract Map Rendering, with sun orientation and shadows of two twin palms per parcel. Undated, circa spring/summer 1956. William Krisel. ©J. Paul Getty Trust. William Krisel Archive, The Getty Research Institute (2009.M.23.)
- 4 of 10 Primary Façade Rendering Model A-3 (Reverse of 1882 S. Caliente Road, which is Model A-3-R), Twin Palms, circa spring/summer 1956. William Krisel. ©J. Paul Getty Trust. William Krisel Archive, The Getty Research Institute (2009.M.23.)
- 5 of 10 Elevations Model A-3, Twin Palms. William Krisel. ©J. Paul Getty Trust. William Krisel Archive, The Getty Research Institute (2009.M.23.)
- 6 of 10 Plot Plan, Model A-3-R, 1882 S. Caliente Road, Twin Palms. William Krisel. ©J. Paul Getty Trust. William Krisel Archive, The Getty Research Institute (2009.M.23.)
- 7 of 10 Ad, Smoke Tree Valley Estates (initial name for Twin Palms. William Krisel. ©J. Paul Getty Trust. William Krisel Archive, The Getty Research Institute (2009.M.23.)
- 8 of 10 Landscape Design Plan with Back Yard, 2012. William Krisel. ©J. Paul Getty Trust. William Krisel Archive, The Getty Research Institute (2009.M.23.)
- 9 of 10 Landscape Design Plan with Front Yard, 2012. William Krisel 2012. ©J. Paul Getty Trust. William Krisel Archive, The Getty Research Institute (2009.M.23.)
- 10 of 10 Typical Plant Schedule for Palm Springs Tracts. William Krisel. ©J. Paul Getty Trust. William Krisel Archive, The Getty Research Institute (2009.M.23.)

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

Creighton Residence Model A-3-R
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Location Map—Far Scale

1882 S. Caliente Drive, Palm Springs, California

Latitude: 33.798503

Longitude: -116.535071



Creighton Residence Model A-3-R
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Location Map—Near Scale

Latitude: 33.798503

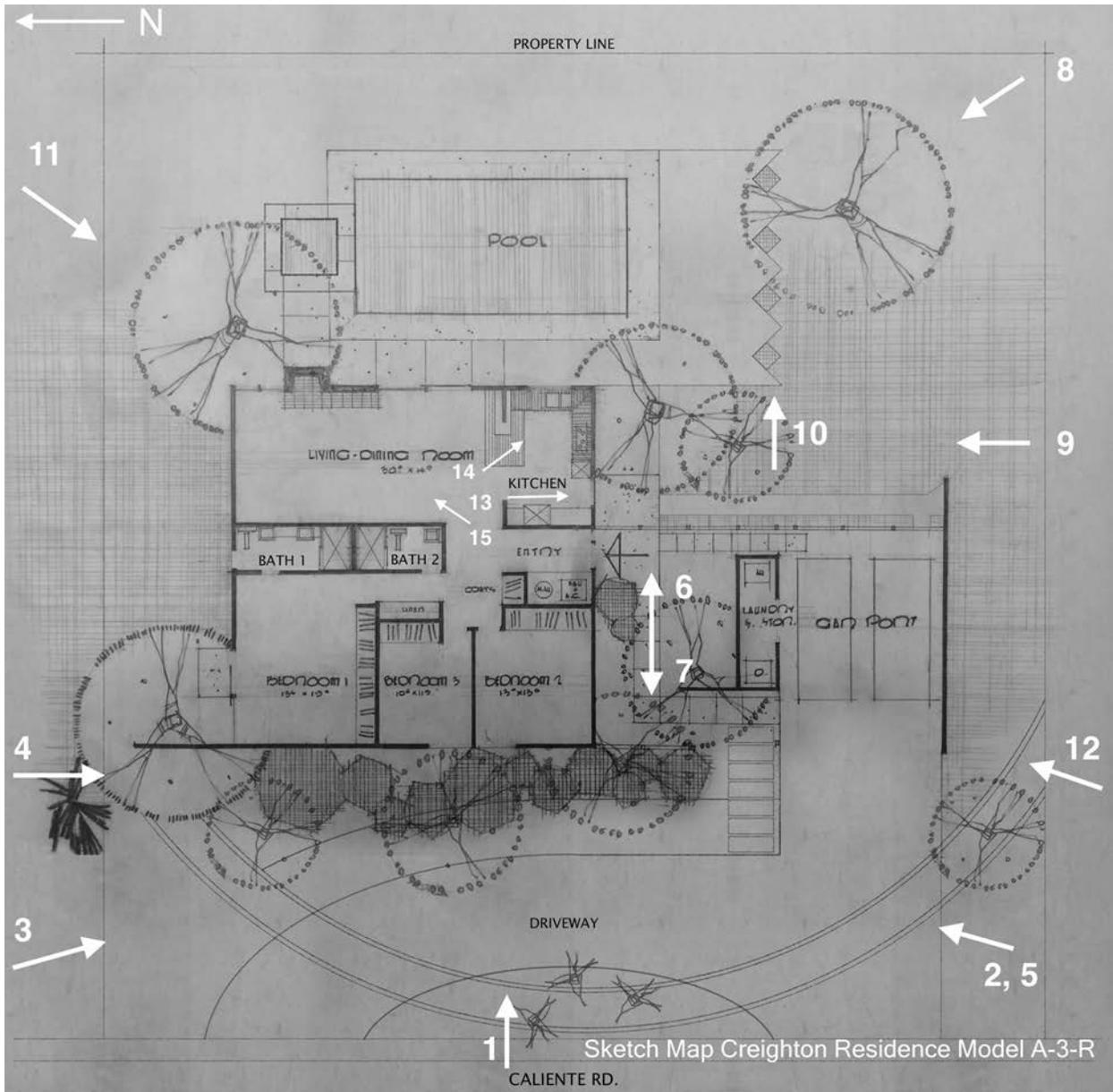
Longitude: -116.535071



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Sketch Map/Photo Key

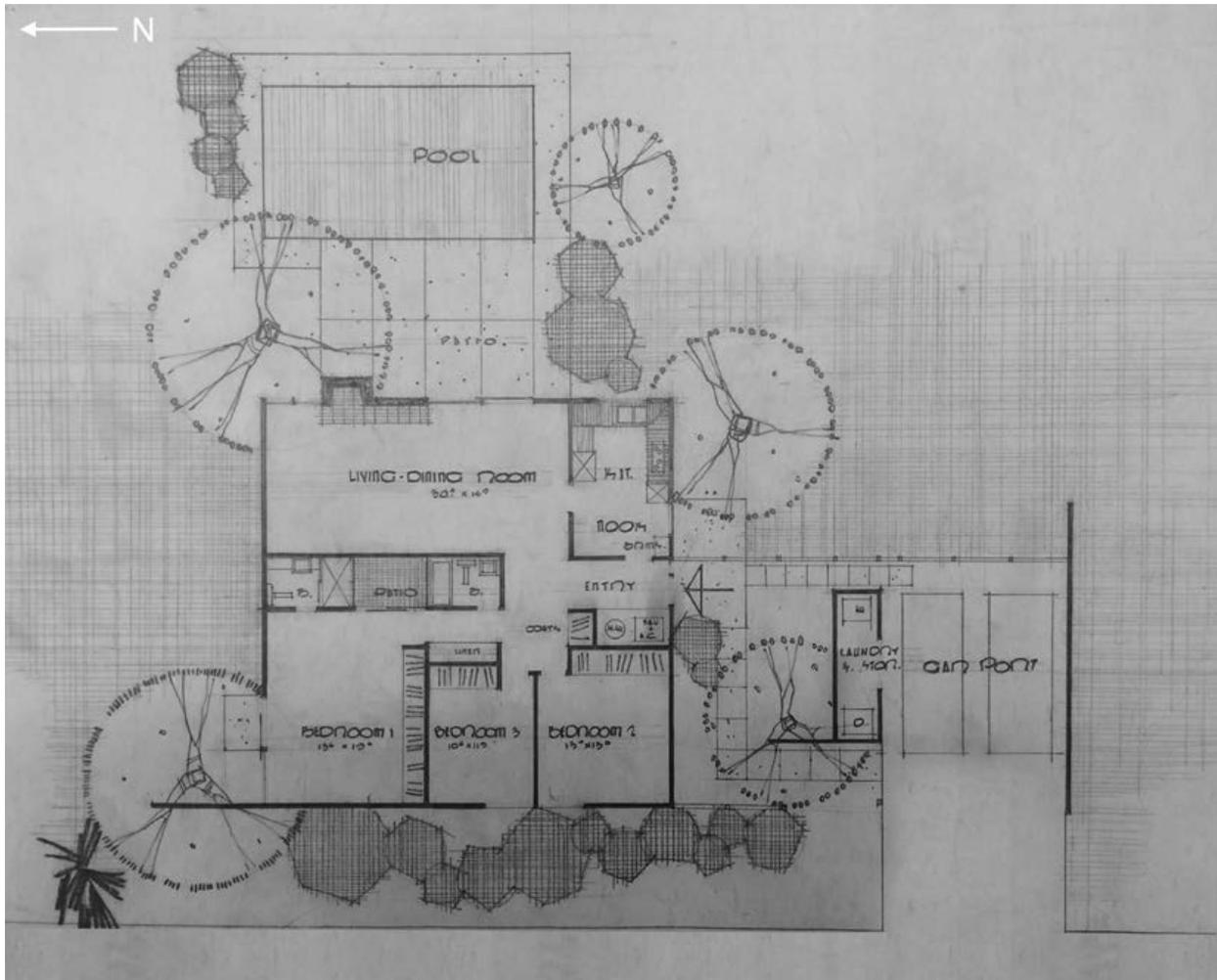


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Sketch Map—Historic, for comparison

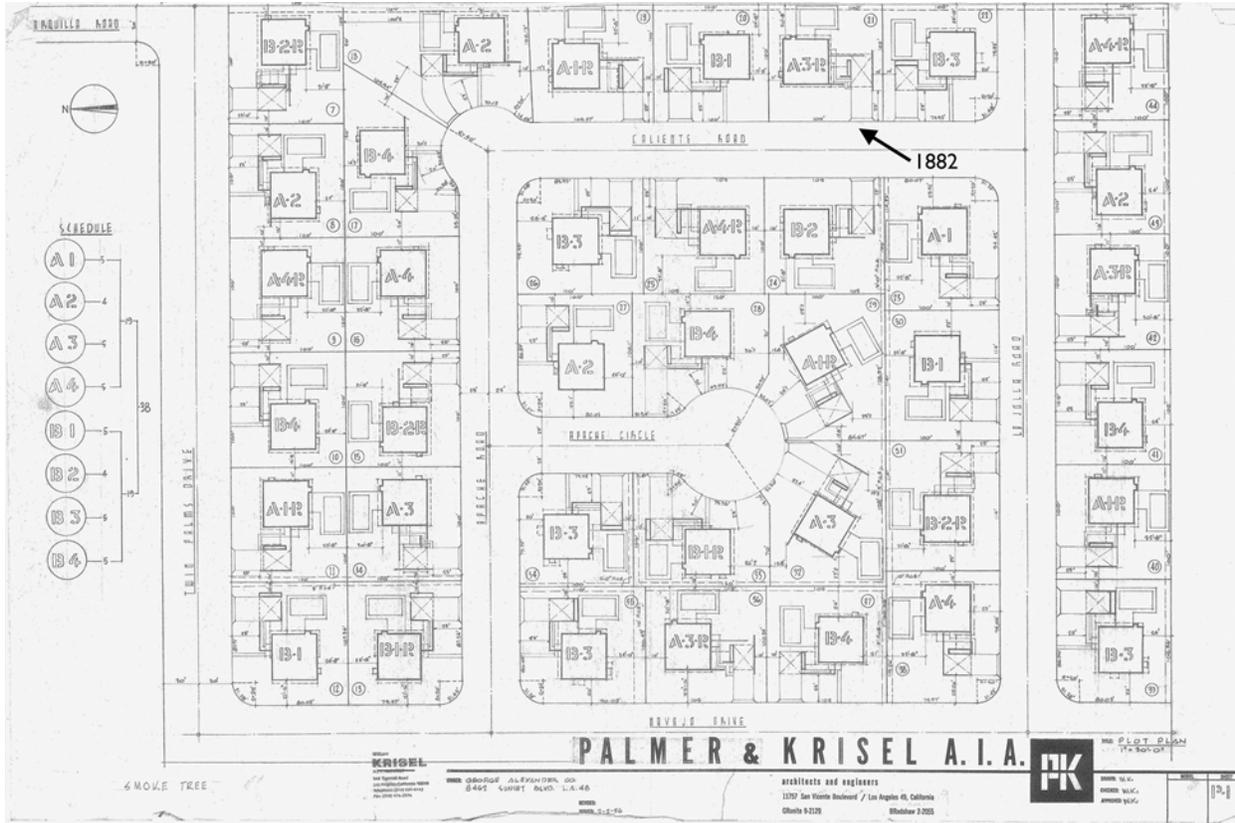
William Krisel. ©J. Paul Getty Trust. William Krisel Archive, The Getty Research Institute (2009.M.23.) *Note:* pool was not installed in the location shown in this rendering, but as shown in Sketch Map/Photo Key.



Creighton Residence Model A-3-R
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Figure 1



Creighton Residence Model A-3-R
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Figure 2



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Figure 3



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Figure 4

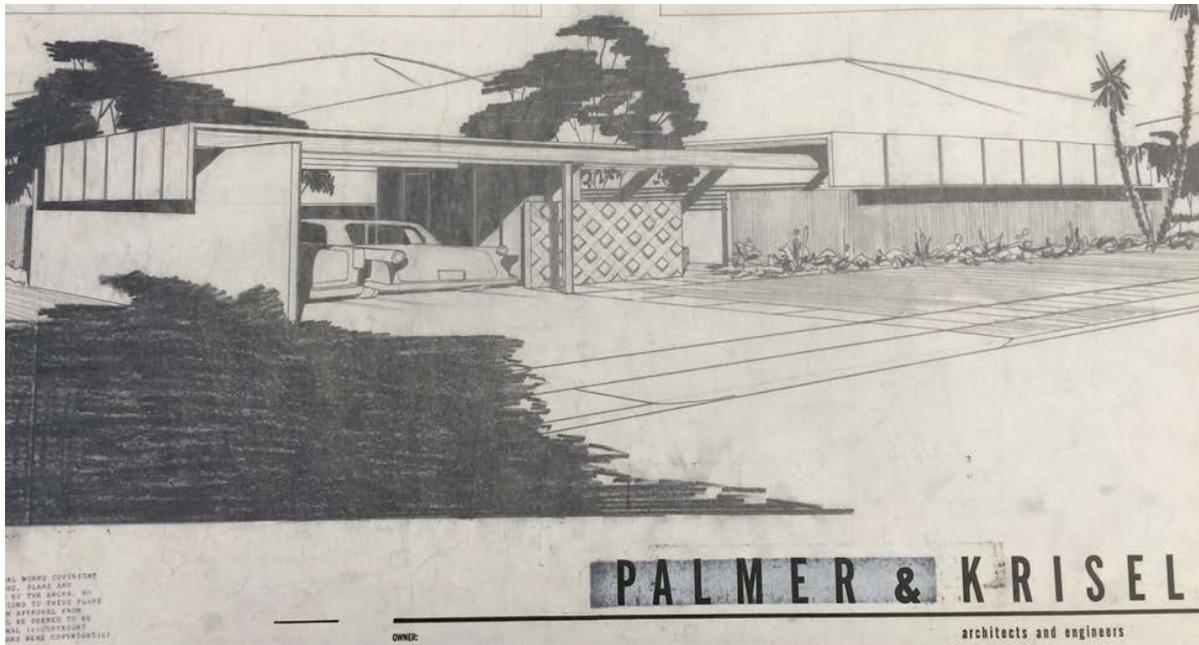
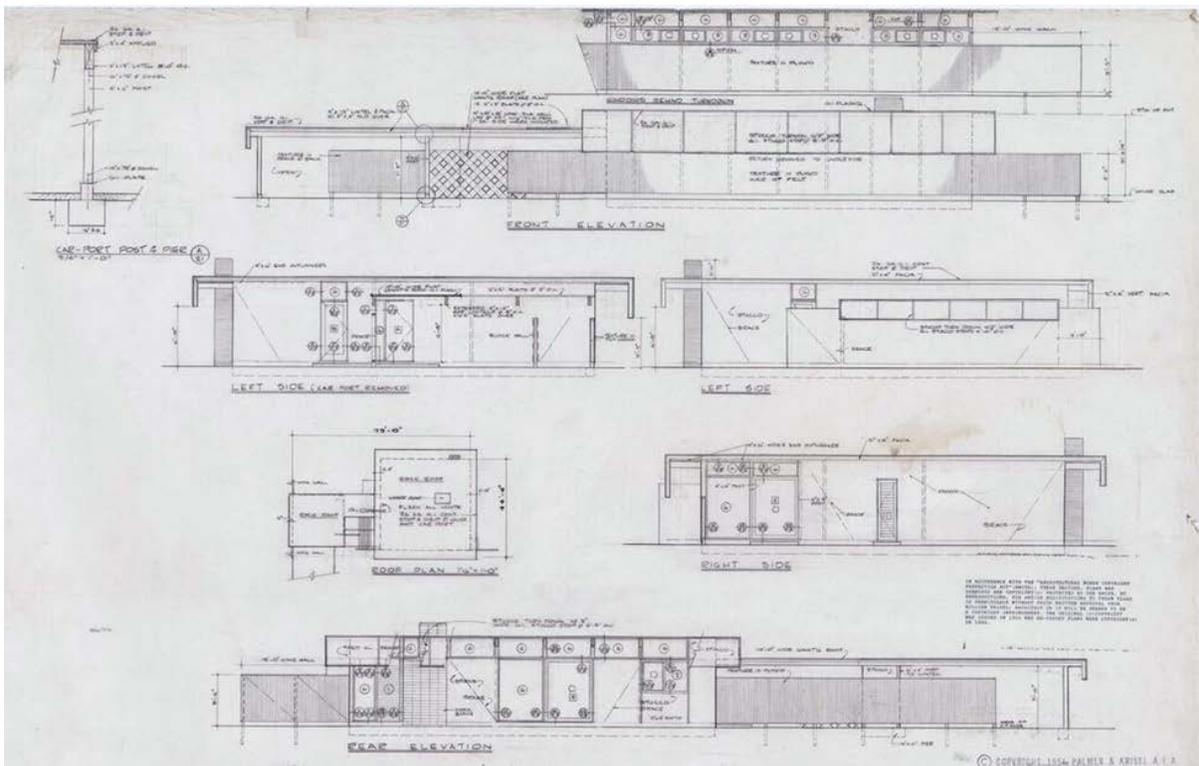


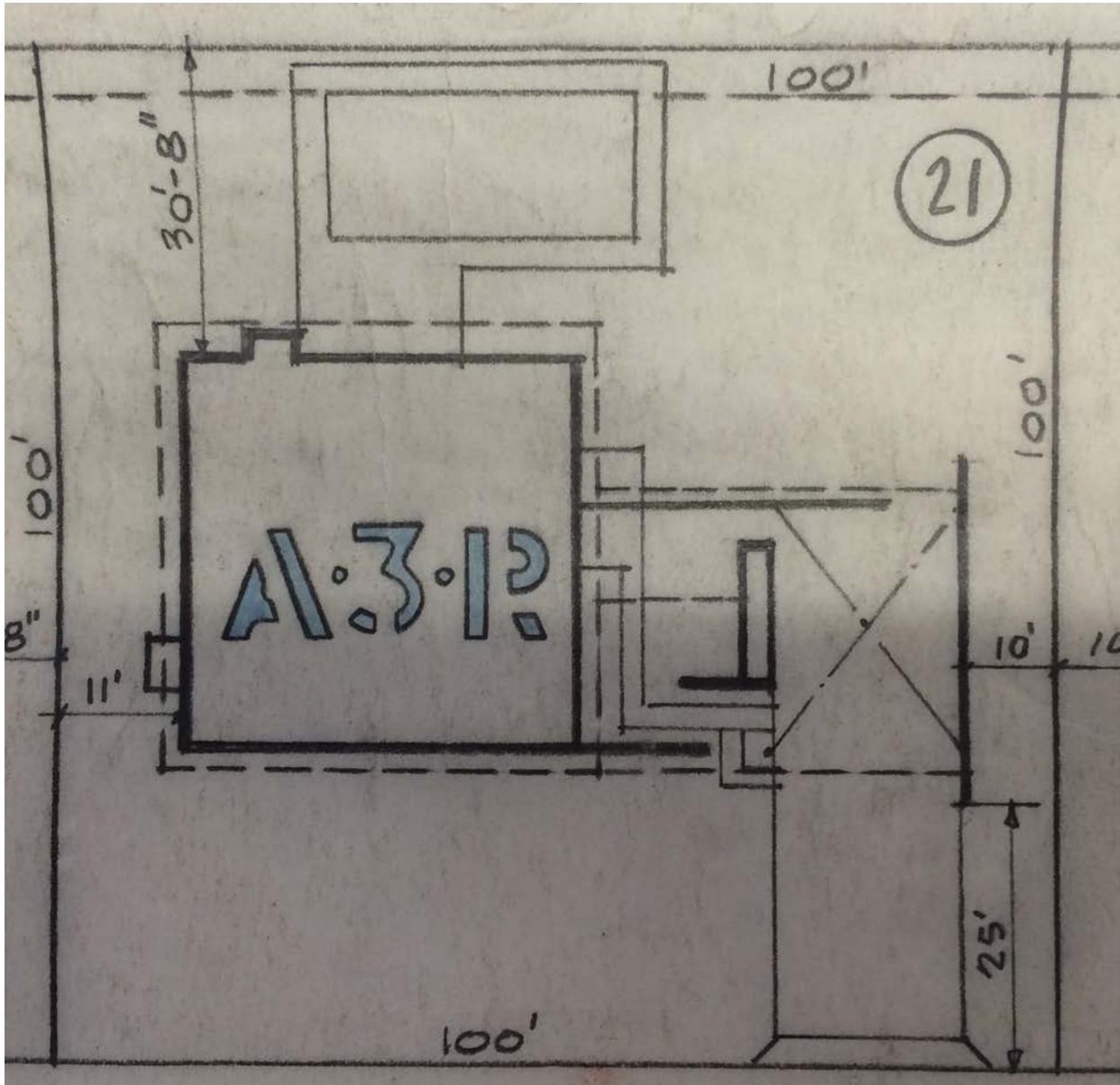
Figure 5



Creighton Residence Model A-3-R
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Figure 6



Creighton Residence Model A-3-R
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Riverside County, CA
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Figure 9

BEAUTIFUL NEW ...
SMOKE TREE VALLEY ESTATES
 3 BEDROOMS, 2 BATHS, HEATED POOL—ONLY \$7500 DOWN
 Price Starts At \$30,950



Extra Large Rooms and Living Area in the House, Plus Carport, Storage and Breeze Ways.

- 1.—16x32 ft. heated and filtered **Paddock** Swimming Pool, with light, ladder, skimmer and steps included.
- 2.—Rear of home and play area completely fenced.
- 3.—Two large palm trees and lighting of same.
- 4.—5-Ton **Serval** or equal electric refrigeration cooling system with water-cooled condensing tower.
- 5.—Carrier forced air perimeter heating throughout.
- 6.—Rock wool insulation.
- 7.—Colored plumbing fixtures, **Formica** pullman lavatories and ceramic tiled showers in bathrooms.
- 8.—Kitchen genuine **Formica**, birch cabinets. Waste King garbage disposal, built-in **Roper** range and oven. **Deluxe Westinghouse** dishwasher.
- 10.—All living rooms with sliding glass doors and picture windows face the swimming pools.
- 11.—An abundance of and extra large closets throughout the house.
- 12.—Outstanding fireplaces.
- 13.—Minimum of 10,000 sq. ft. per lot.
- 14.—Large planting areas and patios.

Figure 10

PLANT SCHEDULE			
SYMBOL	SHRUB	SYMBOL	TREE
S-1	NANDINA DOMESTICA - 5 GAL.	T-1	OLIVE - 1 1/2" CALIPER
S-2	XYLOSMA - 5 GAL.	T-2	PALM - ROBUSTA
S-3	CARISSA GRANDIFLORA - 5 GAL.	T-3	JACARANDA - 15 GAL.
S-4	PAMPAS GRASS - 3 GAL.	T-4	BRAZILIAN PEPPER - 15 GAL.
S-5	CYPERUS PAPYRUS - 5 GAL.	T-5	SILVER DOLLAR EUC. 5 GAL.
S-6	PYROCANTHA - 5 GAL.	SYMBOL	CACTI
S-7	JUNIPER PEITZER - 5 GAL.	C-1	SAGURA - ARIZ.
S-8	BOTTLEBRUSH - 5 GAL.	C-2	OCOTILLO
S-9	PITOSPORUM TORIRA - 5 GAL.	C-3	BARREL CACTUS
S-10	BOUGAINVILLEA BAR. KAR. 1-GAL.	C-4	AGAVE
S-11	TECOMA CAL. 1-GAL.	C-5	PRICKLY PEAR (OPUNTA)
S-12	LIGUSTRUM TEX. 5-GAL.		

 = ROCK BOULDERS
 = WALK LITE
 = DOUBLE "STONCO"