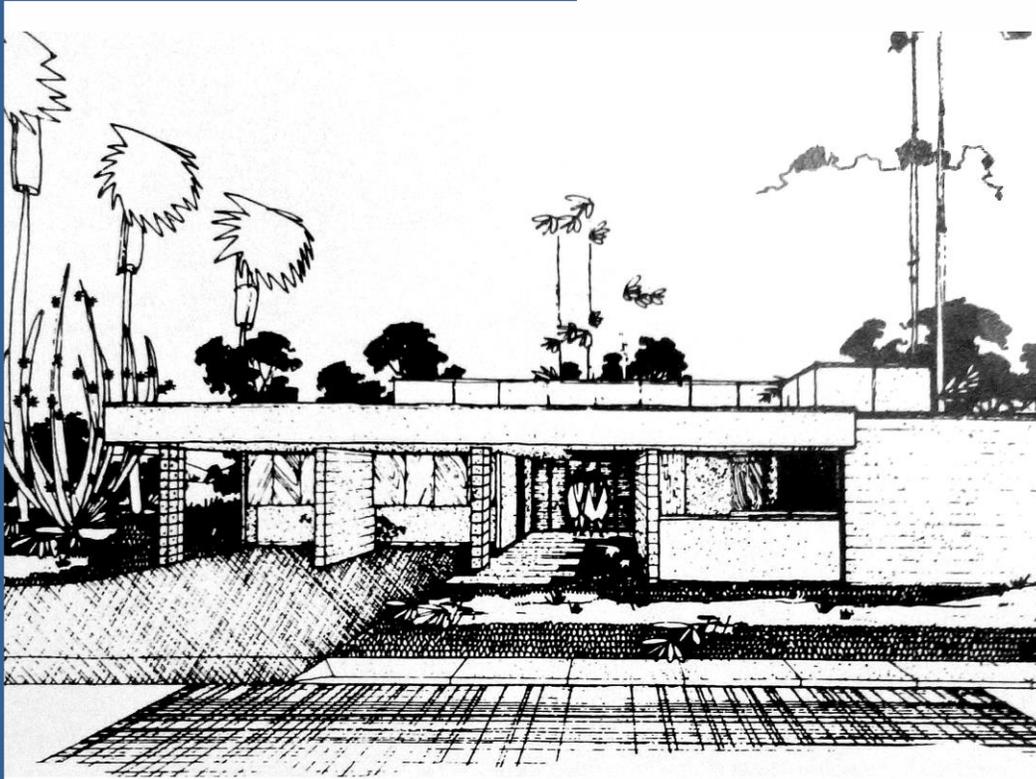


Country Club Estates

South Camino Real
& East La Verne Way
Palm Springs, CA 92264

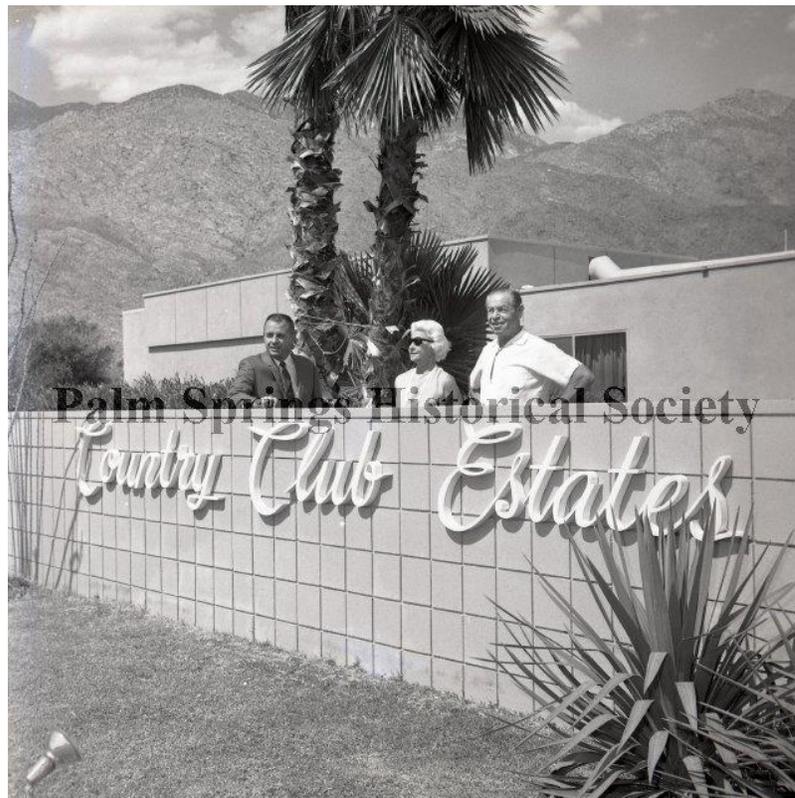


Prepared by
Steve Vaught
for the
Palm Springs Preservation Foundation
April 2022

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Realtors Edythe and Ralph Weinstein, along with Robert Caffrey of Coachella Valley Savings & Loan, admire the view from Country Club Estates, September 1966.
(Courtesy Palm Springs Historical Society)

Front cover: Architectural rendering of Country Club Estates as it appeared in the February 1965 issue of *Palm Springs Life*.
(Courtesy Architecture and Design Collection, Palm Springs Art Museum)

Country Club Estates

Historic District Nomination

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Introduction

The Palm Springs Preservation Foundation (PSPF) is a non-profit organization whose mission is “to educate and promote public awareness of the importance of preserving the historical resources and architecture of the city of Palm Springs and the Coachella Valley area.” Starting in 2008, PSPF has actively lobbied local governments throughout the Coachella Valley to support the creation of historic districts in accordance with their local ordinances. However, due to the foundation’s limited resources, PSPF can only support efforts to create historic districts if there is strong homeowner interest and enthusiasm for such an undertaking. On June 15, 2021, PSPF was notified by the Country Club Estates Homeowners Association (HOA) that they had voted to pursue historic district designation. PSPF was provided letters of support indicating that a majority of owners (21 of 30) supported pursuing historic district designation. Copies of these documents (and the photographic survey of the Country Club Estates complex) have been provided to the city’s Director of Planning Services on a thumb drive.



(Author Photo, December 2021)

Prepared by Steve Vaught on behalf of the Palm Springs Preservation Foundation
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Executive Summary

SIGNIFICANCE:

Country Club Estates is a 30-unit condominium complex located in south Palm Springs. Completed in 1965, it stands as an exceptional representative of Desert Modernism as envisioned by Master Architect A. Quincy Jones, FAIA (1913-1979) of the prominent Los Angeles firm of Jones & Emmons.

Although Jones is considered one of the most important and influential mid-century California Modernist architects, credited with a wide range of designs across the state, his work in Palm Springs is exceedingly rare. Country Club Estates is only one of a handful of Jones' credited Coachella Valley designs, joining such important area landmarks as the remodel and addition of the Palm Springs Tennis Club (1946); the Town & Country Center (1948) (both in association with Paul R. Williams); and "Sunnylands," the Walter and Leonore Annenberg estate in Rancho Mirage (1963-1966), (with Frederick E. Emmons), among others.

While his work in the desert may have been rare, Jones demonstrated with Country Club Estates how well he understood its environment and the ways to adapt his designs to maximize livability. The sleek horizontality of its massing, its carefully planned spaces, and artful blurring of the line between indoors and out, all contribute to making Country Club Estates a stand-out of its type.

Country Club Estates is also considered a significant and largely intact representative of the "leisure lifestyle" type of multi-family dwelling that gained popularity in Palm Springs during the 1960s, and which today embodies the spirit of desert living. Nearly 60 years after its construction, Country Club Estates retains the exact same charm and atmosphere which drew its initial residents in the 1960s.

Country Club Estates is a fine example of the modernist architecture for which Palm Springs is internationally known and should be viewed as a component of the historic trends that define the city's image as a center of important mid-century architecture (i.e., an historic trend that exemplifies "a particular period of the national, state or local history").

DESIGNATION CRITERIA:

Country Club Estates has been identified as a potential historic resource in the Palm Springs Historic Resource Survey Inventory and Context Statement of 2015 (Final Draft 2018). A brief summary of the evaluation contained in this nomination is as follows: Palm Springs Municipal Code (PSMC) 8.05.070 (C.1.a.) paragraphs (iii), (iv) & (v) - Design/Construction: Country Club Estates is eligible under the theme of Modern architecture because it possesses numerous distinctive characteristics that make up the modernist style including overall horizontality, flat roofs, use of inexpensive mass-produced materials (like concrete block) and man-made materials suitable to the harsh desert environment (including aluminum, glass and concrete),

deep eaves (to moderate the solar heat) and an architectural design that blurs the line between the indoors and outdoors. Therefore, for its distinctive characteristics and high artistic values, Country Club Estates qualifies as a Historic District under Criteria (iii), (iv) & (v).

SUMMARY:

This evaluation finds Country Club Estates eligible for listing as a Palm Springs Historic District under PSMC 8.05.070 (C.1.a.) paragraphs (iii), (iv) & (v) of the local ordinance's seven criteria (criterion vi is deemed inapplicable as the various buildings in Country Club Estates possess "individual distinction"). Additionally, the buildings in the proposed historic district retain a high degree of architectural integrity.



A. Quincy Jones, FAIA (1913-1979)
(Courtesy American institute of Architects)



CITY OF PALM SPRINGS

Department of Planning Services
3200 E. Tahquitz Canyon Way, Palm Springs, CA 92262
Tel 760-323-8245 – FAX 760-322-8360

<p><i>For Staff Use Only</i></p> <p>Case Number: _____</p> <p>In-Take Planner: _____</p> <p>Date: _____</p>
--

HISTORIC RESOURCE DESIGNATION PLANNING / ZONING GENERAL INFORMATION FORM

TO THE APPLICANT: Complete all parts of this application. Denote "NA" for lines that are not applicable.

Project Information:

Applicant's Name: Country Club Estates of Palm Springs Homeowner's Association

Applicant's Address: c/o Greg Merten, 1983 South El Camino Real, Palm Springs, CA 92264

Site Address: South El Camino Real and East La Verne Way, Palm Springs, CA 92264 APN: (Overall) 511-150-031

Phone #: 650-619-5767 (Greg Merten, HOA president) Email: gregmerten@gmail.com

Zone: _____ GP: _____ Section/Township/Range: Por. of the SE ¼ of the SE ¼ of the NW ¼ of Section 26/TS4/ RE4, SBB 8M

Description of Project:

Country Club Estates is an exceptional example of a Desert Modern condominium complex and one of the few Palm Springs area designs credited to Master architect A. Quincy Jones, FAIA. An outstanding model of "Garden Apartment" design, Country Club Estates is significant as one of the early condominium projects that became an important phase in the history and development of Palm Springs.

Note: For Historic District applications: on a separate page provide a list of all sites/parcels within the proposed historic district boundaries with the same information listed above.

Is the project located on the Agua Caliente Band of Cahuilla Indians Reservation? Yes/No: No.
(Refer to the Land Status Map under Tribal Resources on the Planning Department home page)

Construction Date: 1965 Estimated Actual (denote source, i.e. building permits)

Architect: A. Quincy Jones FAIA of Jones & Emmons, Architects and Site Planners

Original Owner: Philbert Corporation (Philip Jacobs & Bert A. Randall)

Common/Historic Name of Property: Country Club Estates

Other historic associations: Arthur Elrod (Original interior designer for model units)

Attach to this application any information, photos, drawings, newspaper articles, reports, studies, or other materials to fully describe the characteristics or conditions that support this application for historic designation.

Architectural Style: Desert Modern

Refer to the Architectural Styles chapter of Citywide Historic Context Statement, under Historic Resources on the Planning Department Home Page: www.palmspringsca.gov.

HISTORIC RESOURCE DESIGNATION APPLICATION (CONT.)

Criteria for the Designation of a Class 1 Historic Resource:

Pursuant to the Palm Springs Municipal Code (PSMC) Section 8.05.070(C,1): A site, structure, building, or object may be designated as a Class 1 historic resource or a Contributing Resource in a proposed historic district by the Palm Springs City Council, provided both of the following findings are met. Refer to the US Department of the Interior National Register Bulletin "How to Apply the National Register Criteria for Evaluation" of potentially historic resources for further information.

Provide a written description of how the site qualifies as a historic resource per the following Findings. Please provide answers on a separate sheet or report.

FINDING 1: The site, structure, building or object exhibits exceptional historic significance and meets one or more of the criteria listed below:

- a. The resource is associated with events that have made a meaningful contribution to the nation, state, or community. 1
- b. The resource is associated with the lives of persons who made a meaningful contribution to national, state or local history.
- c. The resource reflects or exemplifies a particular period of national, state or local history.
- d. The resource embodies the distinctive characteristics of a type, period, or method of construction.
- e. The resource presents the work of a master builder, designer, artist, or architect whose individual genius influenced his age, or that possess high artistic value.
- f. The resource represents a significant and distinguishable entity whose components may lack individual distinction, as used in evaluating applications for designation of historic districts, for parcels on which more than one entity exists.

FINDING 2: The site, structure, building or object retains one or more of the following aspects of integrity, as established in the Secretary of the Interior's Standards. Provide a written description for each element as listed: Design; Materials; Workmanship; Location; Setting; Feeling; and Association. 2

Criteria for the Designation of a Class 2 Historic Resource:

Pursuant to the Palm Springs Municipal Code (PSMC) Section 8.05.070(C,1): A site, structure, building, or object may be designated as a Class 2 historic resource or a Contributing Resource in a proposed historic district by the Palm Springs City Council, provided the site, structure, building, or object exhibits significance and meets one or more of the criteria listed in Finding 1 above. A Class 2 historic resource is not required to meet the findings for integrity as described in Finding 2.

Criteria and Findings for Designation of Historic Districts:

In addition to the criteria listed in Finding 1, to be considered for designation as a Historic District, a defined area must:

- a. Contain contributing resources on a majority of the sites within the proposed district which individually meet the criteria in Finding 1. The defined area may include other structures, buildings, or archaeological sites which contribute generally to the overall distinctive character of the area and are related historically or visually by plan or physical development. *Provide a separate list by address and Assessor Parcel Number (APN) for each site/parcel that meets the criteria outlined in Finding 1.*
- b. Identify non-contributing properties or vacant parcels to the extent necessary to establish appropriate, logical or convenient boundaries. *Provide a separate list by address and APN number for each site/parcel within the proposed historic district that is considered non-contributing to the overall historic significance of the historic district.*

1 NOTE: Unlike the National Trust criteria, the City's criterion does not consider "patterns of events". For consideration of "patterns of events", use Criterion "C", reflecting a particular period.

2 NOTE: Refer to the U.S. Department of the Interior Bulletin for "How to Evaluate the Integrity of a Property".

**CITY OF PALM SPRINGS
 PLANNING DEPARTMENT APPLICATION
 HISTORIC RESOURCE DESIGNATION
HISTORIC DISTRICT APPLICATIONS**

APPLICANT'S REQUIRED MATERIAL CHECKLIST

The following items must be submitted before a **Historic District** application will be accepted. Please check off each item to assure completeness. Provide twelve (12) hard copies and one (1) PDF copy of the following materials unless otherwise noted:

	Applicant Only	City Use Only
Application Information:		
• General Information form listing main contact person. (1 copy)	<input checked="" type="checkbox"/>	<input type="checkbox"/>
• A map of the proposed district boundaries, identifying all potentially contributing resources.	<input checked="" type="checkbox"/>	<input type="checkbox"/>
• A list of all Assessor Parcel Numbers (APN), addresses, and ownership within the proposed district boundaries. (1 copy)	<input checked="" type="checkbox"/>	<input type="checkbox"/>
Formal Historic District Designation Report:		
The following items shall be included in a Historic Resource Report describing how the district is eligible and appropriate for designation per PSMC 8.05.090.		
• Photographs of all sites within the proposed district boundaries.	<input checked="" type="checkbox"/>	<input type="checkbox"/>
• Aerial photo of the proposed historic district (from Google Maps or equal).	<input checked="" type="checkbox"/>	<input type="checkbox"/>
• Information on the architect, designer, and/or developer.	<input checked="" type="checkbox"/>	<input type="checkbox"/>
• Date and method of construction. Provide copies of building permits.	<input checked="" type="checkbox"/>	<input type="checkbox"/>
• Identify the period of significance of the proposed district which the contributing resources collectively represent.	<input checked="" type="checkbox"/>	<input type="checkbox"/>
• A detailed assessment of the character defining features describing materials, architectural details/style, landscape elements, or other relevant descriptors of each site believed to be contributing.	<input checked="" type="checkbox"/>	<input type="checkbox"/>
• Proposed historic district design guidelines, which includes development, and aesthetic standards.	<input checked="" type="checkbox"/>	<input type="checkbox"/>
• Ownership and address history: ("Chain of Title") for each potentially contributing resource within the proposed district.	<input checked="" type="checkbox"/>	<input type="checkbox"/>
• Evaluation of the site relative to the Criteria and Findings for Designation of Historic Districts for each potentially contributing resource within the proposed historic district.	<input checked="" type="checkbox"/>	<input type="checkbox"/>
Additional Information:		
• Letters demonstrating written support of the proposed historic district from no less than fifty-one (51%) of all property owners within the boundaries of the proposed historic district.	<input checked="" type="checkbox"/>	<input type="checkbox"/>
• Public Hearing labels per PSZC Section 94.09.00.	<input checked="" type="checkbox"/>	<input type="checkbox"/>
• Any documentation or research deemed necessary to determine the qualifications of the site, structure, building, or objects within the proposed historic district.	<input checked="" type="checkbox"/>	<input type="checkbox"/>

Applicants are encouraged to review the helpful bulletin from the U.S. Department of the Interior titled "How to Apply the National Register Criteria for Evaluation". (National Register Bulletin 15 (<http://www.nps.gov/history/nr/publications/bulletins/nrb15/>)).

Statement of Significance

Summary

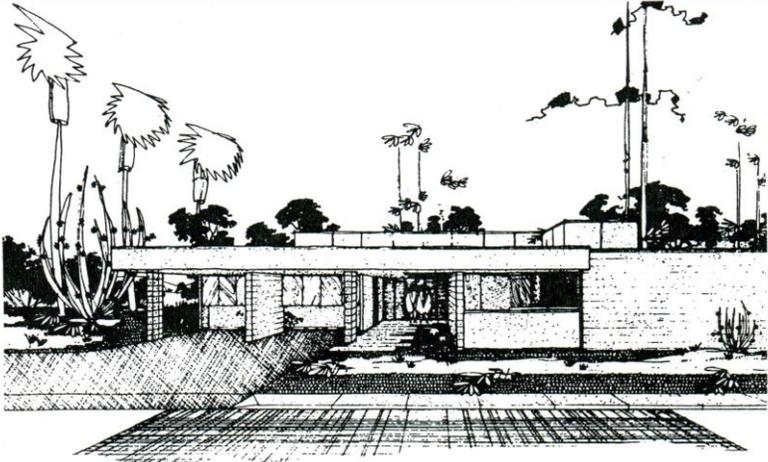
Country Club Estates is a 30-unit condominium complex located in south Palm Springs on a 2.26-acre parcel fronted by South Camino Real on the East and East La Verne Way on the South. The northern and western boundaries are alleyways/public utilities easements. Country Club Estates is composed of nine separate structures in 2 and 4-unit configurations. Unit addresses run from 700-830 East La Verne Way and 1967-1997 South Camino Real. While each of the residential units have their own individual addresses, the overall complex is commonly known as simply being at the corner of South Camino Real and East La Verne Way. The Riverside County Assessor gives the build date of 1965, which conforms with other documentation related to the complex.

Country Club Estates is located on Lot 31 of Tract 2972. Each of the units have been assigned their own APNs, however, the overall APN for Country Club Estates is 511-150-031. Country Club Estates is sited on fee-simple land and is located within the boundaries of the Canyon Corridor Neighborhood Association.



(Author Photo. November 2021)

History



Carefree Homes...

2 & 3 Bedrooms . . . Also 2 Bedrooms & Den

SWIM SUN GOLF

COUNTRY CLUB ESTATES is like having a private country club at your front door. And what could be more appropriate in the "Golf Capital of the World" than two of America's finest 18-hole golf courses within walking distance of your home.

We invite you to visit our furnished models by Arthur Elrod A.I.D.

Country Club Estates

PALM SPRINGS, CALIFORNIA

1987 So. Camino Real • 2 Blocks south of Biltmore Golf course • Telephone 327-3592

"SWIM SUN GOLF," the magic words for Palm Springs homebuyers in the 1960s.
(Courtesy Steve Treinen)

Country Club Estate's origins can be traced back to the Palm Springs General Plan of 1959 and the population boom it sought to address. While the village had been renowned for decades as a haven for relaxation and leisure activities, it was largely a playground for the well-to-do who could either afford private homes of their own or extended stays in luxury resorts. Multi-family dwellings made up only a fraction of residential structures. In fact, as late as 1959, the General Plan noted that only 5.6% of the City's population lived in multi-family residences.

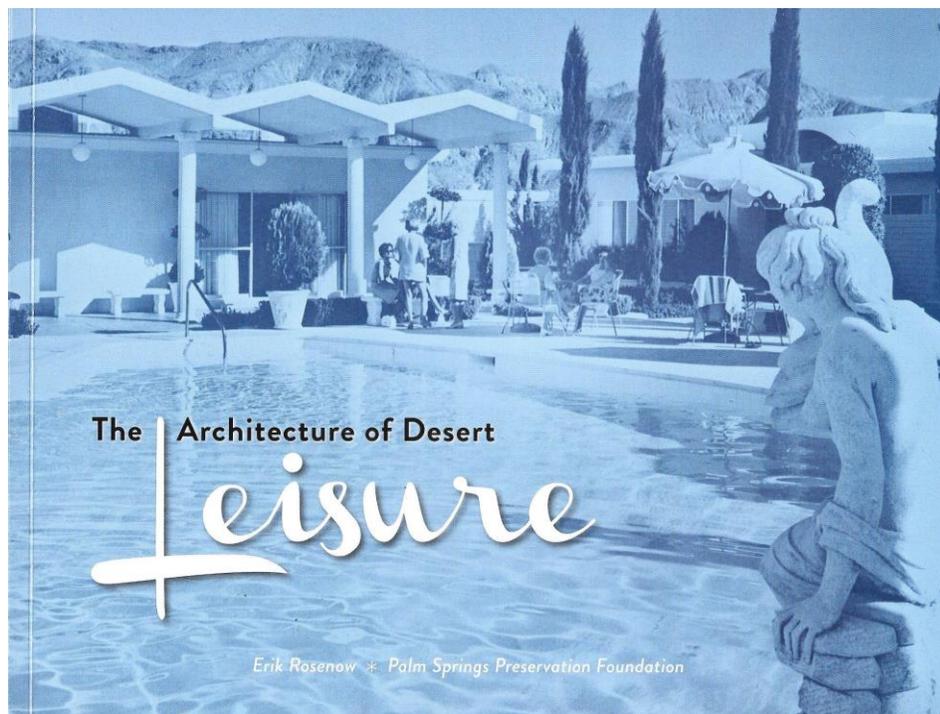
During the 1950s, this was becoming a serious problem as the city struggled to keep up with its growing popularity. According to the General Plan, between the years of 1950 and 1956 alone, the full-time population had jumped a startling 60%, with future growth expected to rise at a rate of 4-5% per annum.

During the booming post-war years, Palm Springs saw itself growing well beyond its original reputation as a vacation resort with an ever-increasing number looking to the village as a permanent or semi-permanent home. Many were empty nesters who wanted to enjoy the benefits a home offered without the responsibilities and expenses that came with it. Others desired low maintenance part time residences,

either for a season, or as a weekend getaway. The fact that Palm Springs was easily accessible by car from the major metropolitan areas of Los Angeles and San Diego made it particularly desirable to those seeking this type of arrangement. Yet, few were currently available.

The City's 1959 General Plan attempted to address this issue by an increase in medium-density zoning in areas where it might be of benefit. Particular focus for this growth was given to the heretofore largely undeveloped area of south Palm Springs. South Palm Springs, noted the report, "is endowed with a beautiful natural environment and a spectacular view which would make it a most unusual and desirable location for apartments, with excellent access to the rest of the City."

The change in zoning had the desired effect and within a year, new multi-family developments were underway or in the planning stages throughout the city. As envisioned, a major area for this development was south Palm Springs, which had the added incentive of the planned Canyon Country Club (1961-65). What followed over the next decade was a remarkable series of modernistic condominiums that have come to embody the "leisure lifestyle" of Palm Springs. The first was the Polynesian-themed Royal Hawaiian Estates (Wexler & Harrison, 1960); followed by Park Imperial South (Barry A. Berkus, 1960); Sandcliff Garden Homes (Sherwin L. Barton, 1960); Canyon View Estates (Palmer & Krisel, 1962); Canyon Country Club Colony (Harry Kelso, 1964); Villa Roma Garden Homes (James K. Schuler, 1964); Country Club Estates (Jones & Emmons, 1965); and Kings Point (William Krisel, 1969).



Country Club Estates and other historic "leisure lifestyle" condominiums of south Palm Springs were featured in the 2013 PSPF tribute journal *The Architecture of Desert Leisure* by Erik Rosenow.

(Courtesy Palm Springs Preservation Foundation)

These developments helped to reduce the multi-family housing crunch of the day, but they were not produced in a stopgap manner simply to fill a void quickly and maximize a profit. To the contrary, Country Club Estates and its fellow leisure lifestyle condominiums were created efficiently, but with great thought, care and talent. Their developers and designers, which included some of the desert's most notable modernists, sought to produce something that would make noteworthy and lasting additions to the architectural legacy of Palm Springs. Their foresight has withstood the test of time and, to date, three of the developments, Royal Hawaiian Estates; Sandcliff Garden Homes; and Park Imperial South have been honored as Palm Springs' Historic Districts #2, 5 and 6, respectively.

While condominiums are quite common in the Palm Springs of today, Country Club Estates and its 1960s contemporaries were part of a vanguard of new multi-family residential construction representing an historic trend in the growth and development of Palm Springs. As author and historian Lawrence Culver noted in his book, *The Frontier of Leisure* (Oxford University Press, 2010), Palm Springs was the first in the state and one of the first resorts in the nation to legalize condominiums as a new form of vacation housing. In fact, its early successes in this vein helped to pave the way for other resorts to follow suit such as Vail and Aspen.

Tract 2972 Ownership

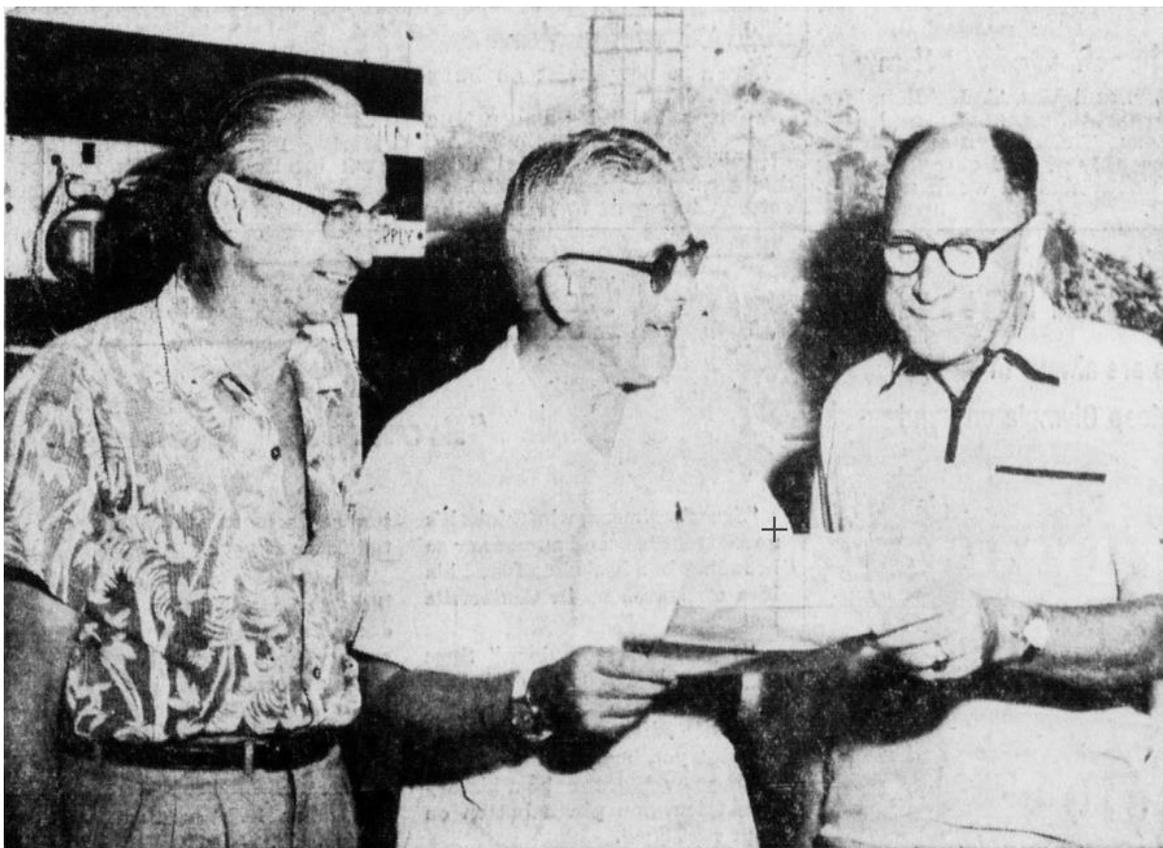
Country Club Estates is located within the bounds of Tract 2972, which was created out of a portion of the original Section 26. The full legal description is "Tract 2972 being a subdivision of a portion of the SE ¼ of the SE ¼ of the NW ¼ of Section 26, T4S, R4E, SBB 8M."

In spite of several attempts, the title company was unable to locate the original grant deed for the property, however it did obtain several later agreements. These, combined with information gleaned from other sources, principally the Desert Sun, has helped to at least partially explain the tract's chain of ownership at the time of the complex's construction.

Based on a 1954 Desert Sun article, the future site of Country Club Estates was part of a 30-acre parcel originally belonging to prominent Agua Caliente tribe member Lee Arenas. Arenas sold the land in a private sale to George M. "Duke" and Florence Blezard and Roy E. and Mattie Lee Smith, which was stated as being "the first time that such land ownership has passed in fee-patent from a member of the Agua Caliente tribe to a purchaser."

Blezard (1898-1975) was born in England but spent most of his early years in Canada, attending the University of Alberta before starting a career as a stockbroker in New York. Later changing coasts to California, Blezard operated a chain of off-sale liquor stores before retiring to Palm Springs in 1947 where he and his wife took up residence at the Rancho Trailer Park. Smith (1903-1995), had been in the automobile business in Los Angeles including ownership of at least one service station before, he too, retired to the desert.

Blezard and Smith had purchased the land with plans to create a new trailer park, the Sahara Trailer Park (today's Sahara Mobile Home Park) at 1955 South Camino Real, an upscale park with accommodations for 300 units. Opened in fall 1954, the Sahara featured a club house, grocery store, dance hall, television viewing room, and swimming pool, among other amenities. As a condition for approval of the large-scale project, the city of Palm Springs required Blezard and Smith to fund the construction of the extension of South Camino Real, which ran along the property's eastern boundary.



(Desert Sun Photo)

TV FOR SAHARA — The largest installation of the TV coaxial cable service is called for in contracts signed between the Palm Springs Television corporation and the Sahara Trailer Park now under construction. Looking over the contract which calls for 140 TV outlets are, left to right: Roy E. Smith, vice president of Sahara Trailer Park, Hal Waltz, general manager of the TV corporation and Duke Blezard, president of the Trailer Park corporation.

Roy E. Smith (left) and Duke Blezard (right), owners of Tract 2972, the land that would become Country Club Estates, appear in this 1954 image from the Desert Sun.
(Via California Digital Newspaper Collection)

While the Sahara took up much of the property, there was still a portion at the south and east that had not been developed, perhaps reserved for future park expansion. In 1963, the southeastern portion of this land, which was officially separated into its own tract, 2972, became the future site of Country Club Estates.

As noted, the original grant deeds were not located during multiple searches. However, certain related documentation was found that has helped to understand the transfer of the land to facilitate construction of the complex. While it too is missing

from the records, there is reference to a Lease Agreement made by date of August 12, 1963. This agreement, which covered the leasing of Tract 2972 was made between George M. & Florence V. Blezard and Roy E. & Mattie Lee Smith (hereinafter referred to as “the Blezards and the Smiths”), on the one hand as Lessors, and Bert A. Randall (hereinafter referred to as “Randall”), on the other hand as Lessee. This document was amended by instrument dated October 11, 1963, whereby the lease was assigned from Randall to the Philbert Corporation (hereinafter referred to as “Philbert”). This would be the entity that would construct the Country Club Estates.

The Developer and Contractor – Philbert Corporation



The Phil and Bert of the Philbert Corporation – Philip Jacobs and Bert A. Randall – stand proudly at the newly completed Country Club Estates. The pair are holding a copy of the January 3, 1965 Los Angeles Times Home magazine, featuring the condos.
(Courtesy Palm Springs Historical Society)

Philbert, a Los Angeles-based building and development corporation, was an entity controlled by Philip Jacobs and Bert A. Randall, from whose names comprised the corporate name. While biographical details on the pair are slim, it appears that Jacobs had long been involved in Southern California real estate. Randall was an

experienced builder, particularly in the San Fernando Valley, where he constructed numerous homes either through Bert A. Randall & Associates or the Barsel Construction Co., in partnership with Bert Siegel. Barsel was the principal developer of the Country Crest tract in Granada Hills (1957).

Jacobs and Randall teamed up to form Philbert Corporation in the early 1960s as a building and development company. This entity may well have been created specifically to develop Country Club Estates as no other projects have yet been identified as being planned or constructed under the Philbert name.

While Jacobs appears to have remained principally in Los Angeles, Randall became a villager, with he and his wife Helen purchasing an Alexander-built home at 970 Tuxedo Circle in 1961.



Phil and Bert welcome you home to Country Club Estates. January 1965.
(Courtesy Palm Springs Historical Society)

Country Club Estates' Master Architect – A. Quincy Jones of Jones & Emmons



A. Quincy Jones and Frederick Emmons are seen with developer Joseph Eichler (center). The trio's remarkable collaboration produced thousands of homes in both northern and southern California that are today considered among the finest of their type.
(Via Eichler: *Modernism Rebuilds the American Dream*)

Planning for Country Club Estates officially began on November 13, 1963, when an agreement was reached between Philbert and the Los Angeles architectural firm of Jones & Emmons.

Based on the firm's reputation and award-winning design portfolio, the choice of Jones & Emmons virtually guaranteed that Country Club Estates would rise to the highest level of quality and become a notable addition to Palm Springs' built environment. At the time of their selection, A. Quincy Jones & Frederick E. Emmons were leaders in Southern California architecture, having produced an impressive oeuvre of designs that ranged from modest tract houses to grand estates. While they are perhaps best known for their residential work with Joseph Eichler, the firm produced a wide range of designs from schools, office buildings, churches, markets, apartments, government structures, and factories.

As noted in the Palm Springs Historic Survey Findings, the firm developed a distinctly Californian expression of modernism characterized by simple post-and-beam construction, warm woods and other natural materials, integrated systems and

inviting scale. They utilized new building technologies and structural innovations, including lightweight post-and-beam construction with preassembled parts, which decreased costs and production time.

Today, Jones is counted among the masters of Modern architecture in Southern California during the second half of the 20th century. (Please see full biography in Appendix VIII.)

It should be noted that while Country Club Estates is officially credited as a Jones & Emmons partnership design, documentation in the A. Quincy Jones Papers and elsewhere indicates that he was lead architect on the project.

Country Club Estates Site Planning

Originally, Country Club Estates was anticipated as a 24-unit cooperative apartment development. However, this was soon reworked into a 30-unit condominium complex shortly after planning was underway.

Jones & Emmons were to provide not only designs of the units themselves, they also would provide overall site planning as well. This would include the swimming pool, paving, planting beds, external lighting, as well as anticipated recreational facilities, specifically a private putting green.

Ground was broken on the project in early 1964 and appears to have been underway throughout much of the year with completion by year's end. According to the Desert Sun, total cost of the project was estimated at \$483,000, making it one of the biggest projects completed in Palm Springs for the year.

The first task Jones needed to address was the placement of the complex onto its site. Site planning was one of the firm's specialties and Jones and his team brought years of expertise into the layout of Country Club Estates. While it varied in some technical ways, the plan followed in spirit the classic garden apartment design of the type that had gained popularity across the country, and in Southern California in particular, in the years leading up to and following World War II. The philosophy behind such apartments had its origins in the 19th century "Garden City" movement, which sought to harmonize the relationship between indoor and outdoor spaces.

The triangular shape of the 2.26-acre site provided both a challenge and an opportunity to create a unique design that would emphasize privacy while maximizing access to garden spaces and mountain views. Jones divided the 30 planned units into 9 single-story structures of 2 and 4-unit configurations. This layout promoted the illusion of private homes rather than a monolithic multifamily block. Jones furthered this in the way he varied the 2-unit structures between the 4-unit versions, helping to avoid a "cookie cutter" appearance. He would later refine and enhance the feeling of individuality in the stylistic elements of the units.

The structures were arranged along the edges of the lot in order to create an inner garden space, which would contain community features such as a swimming pool and putting green. The edge of lot placement also allowed for ease of access to

residents. With the southern and eastern perimeters already bordered by streets, Jones added a community driveway running along the edges of the western and northern sides. Jones planned for each unit to have an adjacent carport, affording a minimum of distance between parking space to front door.

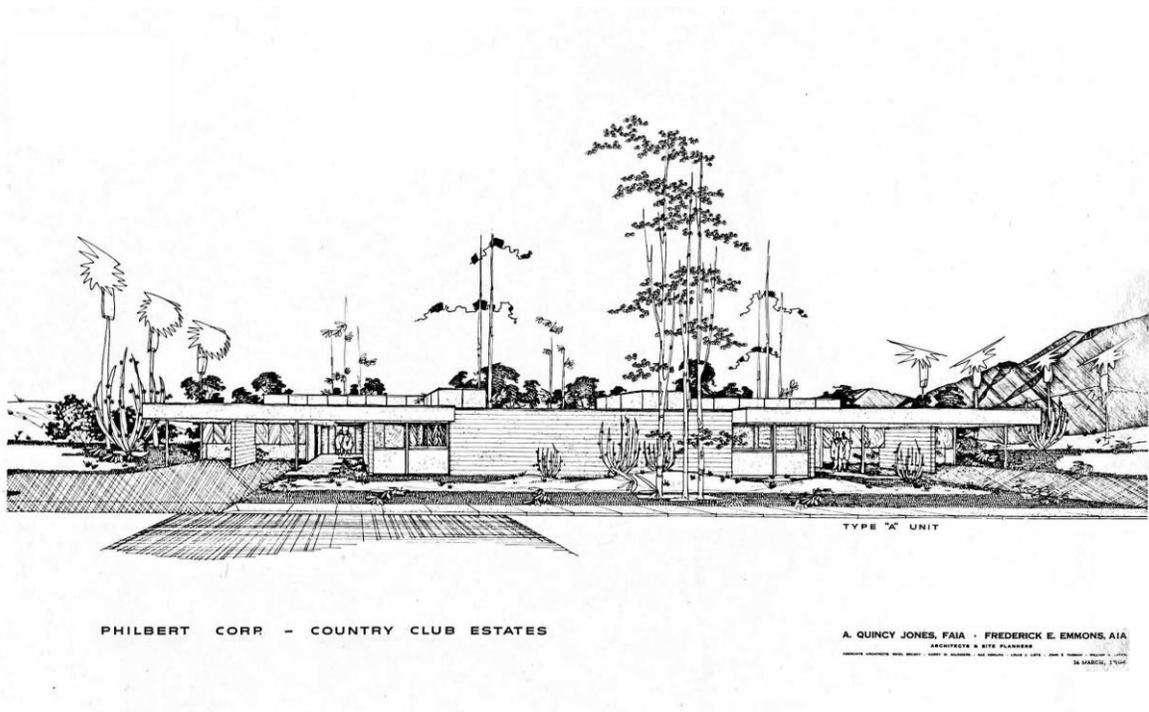


Site plan of Country Club Estates showing how Jones arranged the different structures/units. Note how the architect positioned the end units to create wall space for patios.

Sleek and Solid Desert Modernism

With the site plan mapped out, Jones and his team turned their attention to the actual architectural design. Jones' files contain brochures and illustrations on other similar complexes being developed around the same period such as Canyon View Estates and Palm Desert's Sandpiper, which he likely used for comparisons with his own plans.

For Country Club Estates, Jones applied his decades of experience and award-winning mastery for designing homes of simple elegance and casual livability. The architect wanted the structures to be sleek and low with no overtly prominent embellishments to draw away from the spectacular scenery surrounding them. Yet, while his design emphasized horizontality, he nonetheless achieved a feeling of soaring height in the interiors through 11-foot ceilings and extensive use of glass both in fixed and in sliding forms.



A 1964 architect's rendering of one of the 4-unit structures (Type "A") shows both the overall horizontality of the design and the numerous ways Jones brought interest and variety through recessed entries, overhanging eaves and concrete block.

(Courtesy A. Quincy Jones Papers, UCLA Library Special Collections)

While simplicity was a guiding principle of the design, it did not translate into monotony or blandness owing to the numerous ways Jones found to bring style and a feeling of individuality to each of the units without unnecessary or arbitrary embellishments.

Although the starting point for both the 2 and 2-bedroom plus den (or 3-bedroom) units was a rectangle, Jones altered the massing in the way he placed the carports/storage/service areas. He continued to transform the initial rectangle

through recessed entries and service entrances and brought wing walls forward on the garden side of the facades to form patio walls. Jones also enhanced the massing by varying roof heights in certain places as well as through overhanging eaves drawn out over the carports and across parts of the facades to serve as shelter against the direct desert sun.

And, as noted earlier, Jones furthered visual variety in the way he arranged the units by extending end units forward from the adjacent unit to which it was connected. This not only visually enlivened the structures, it efficiently provided one wall for the adjacent unit's garden patio.



**View showing asymmetrical arrangement of units
furthering the illusion of single rather than multifamily dwellings.**
(Author photo. December 2021)

Perhaps the most impressive aspect of how Jones designed Country Club Estates was in the masterful way he used concrete, making it work in ways both structural and decorative.

Concrete would be used in the expected manner such as in the creation of the slabs and footings and for sidewalks and driveways. But Jones also turned concrete into the complex's unifying design element in the form of concrete blocks. These blocks, which were made in 8"x8"x16" and grooved to simulate 8"x8"x8," were used in an impressive variety of ways by Jones for interior, exterior and even garden elements as well.



**View showing some of the ways in which Jones mixed concrete blocks with smooth masonry. Note the difference in patio wing walls and overhanging roof, which cleverly hid air-conditioning systems.
(Author photo. December 2021)**

Walls and ceilings were framed, according to Jones' specifications with "standard" Douglas Fir studs and sheathing with insulation described as being extra thick "for maximum soundproofing and weather protection." To sheath the walls, Jones alternated between smooth Portland cement masonry and concrete blocks. This was particularly effective in the handling of the recessed entries and the carports. Jones used concrete blocks not only for carport wall surfaces, but as pillars and dividing walls, and even to act as discreet shelters for waste cans.

In certain places, he used the blocks in a purely decorative manner such as quoining at corners, and in some spots, he added a line of block to a wall to break up the monotony. Fireplaces, both inside and out, were defined by concrete blocks. The theme continued into the complex's hardscaping with perimeter walls and planting beds created out of the blocks. Finally, concrete block walls were used to display the complex's name signature both at the southern and northern perimeters of the property.

Bringing the Outdoors In

The connection between indoor and outdoor spaces is one of the hallmarks of Desert Modernism and at Country Club Estates Jones showed how it could be done to the maximum effect. The architect started at the street. As has been noted, he arranged the units to front as closely as possible to either the street or rear driveways in order to maximize open space within the complex. However, he offset the closeness on the public street sides with a buffer of green space, which would both symbolically and literally separate the units from the outside world.

Jones took the concept a step further by recessing the entries to the individual units. Covered by a semi-open slatted roof, which diffused yet still allowed in light, the entries furthered the progression from outdoor to indoor realms. Paver walkways and planting beds enhanced the feeling of passing through a miniature garden.



Jones' recessed entries drew the outdoors inwards. Note the slatted open roof, which allowed light in while blunting any harshness from direct exposure.

(Author photo. December 2021)

As one entered the unit, one would immediately encounter one of Country Club Estates' most distinctive features – the atrium. A hugely popular staple of Jones' longtime collaboration with Joseph Eichler, the atrium was to become an equally admired amenity at Country Club Estates. "Here indeed is a most unusual feature," declared an early brochure. "An outdoor garden right in the center of your Town House home! Completely private, completely secluded. Here you can enjoy quiet outdoor privacy in your own park-like paradise!"



An example showing how Jones wrapped each unit around its own atrium. Note, center hall at left, which was in itself an unusual amenity in this type of design.
(Courtesy Barbara A. Marshall. April 2021)

Jones had masterfully arranged the space so that the atrium would be the first thing one would see upon entering the unit, visible through a full-length wall of glass. The light and plant-filled space continued and enhanced the garden feel, which had begun at the entry. This atrium would also open up off both the living room and master bedroom, providing a sheltered yet sunny outdoor space, to both spaces.

Yet, the atrium would be just one of two garden spaces Jones planned for each unit. Running the full length of the interior side of each unit, the architect created another patio. This too was both visible and accessible through floor-to-ceiling glass panels and doors, which opened up off the living and dining rooms. The view encompassed not only the immediate patio area, but the public garden spaces and mountain vistas beyond.

Finally, Jones added skylights, described as “sky domes,” over both the kitchen and master baths, to bring in a dose of natural light into areas that were often overlooked in that regard.

Country Club Estates Architectural Details – Carports

As has been noted, Jones incorporated individual carports into his overall design for the complex. Intended to provide maximum convenience for homeowners, Jones arranged that each unit's carport would literally be mere steps from the front door. While this would be a welcome amenity, the highly-visible utilitarian carports risked marring the design aesthetically. Jones masterfully addressed this issue, making what might have been a jarring distraction into a seamless component of the complex's architectural composition.

Jones achieved this by unifying the carport, entry and street façade of the unit all under one long, low-profile overhanging roof. He furthered the integration through concrete blocks, which blended the spaces together, even using blocks to comprise carport pillars, which served as a unifying visual bridge between carport and entry walls. Finally, by opening up the wall separating the carport from the entry, Jones greatly softened the distinction between the two spaces and their different functions. This also served to make the entry feel less boxy and more open as well.



View showing how Jones successfully integrated carports into his design both functionally and aesthetically.
(Author Photo. December 2021)

Garden Patios



A typical example of one of the Country Club Estates Garden Patios. Note the eave Jones used to deflect direct sunlight from overwhelming patio or interior. Thicker wall on right, discreetly contains storage.

(Courtesy Barbara A. Marshall. April 2021)

The garden patio, along with the entry and the atrium, were three ways Jones brought light and landscaping into his design of each unit. While the entry set the tone from the streetside, the garden patio defined each unit from the complex's interior green space. The garden patio was intended to be a buffer between the privacy of the unit and the public spaces beyond, affording access and views. While the patio was originally open to the public green, over time, hedges and other screen plantings have been used to create a fourth wall to fully enclose the space.

The garden patios were framed on either side by wing walls one of which, in many instances, was created by the outward extension of the adjacent unit. This efficient use of massing typified Jones' innovative approach to planning and design.

The patios were designed to match the width of the unit, running the length of the living and dining room spaces. Jones ensured that the patio would not only be visible, but readily accessible from both rooms as well through the use of sliding glass doors. Jones filled the space between the top of the doors and the roof, with fixed glass panels, creating a floor-to-ceiling glass effect.

"Broomed" concrete floors, originally painted an oxblood red color, as well as built-in planters and even a private storage closet, completed the standard patio amenities.

Rooflines and Eaves

Although the roofs were technically flat, Jones ensured there would be no monotony through the introduction of different roof treatments. Typically, the roofs were framed by a horizontal strip, smoothly plastered, and which was extended out in places to serve as eaves for sun shelter.

A variation to this was in areas where a thicker strip was used, which would rise higher than other sections of roofline. These sections were also smooth plastered but were additionally scored with vertical lines at regular intervals to connect them visually with the concrete block designs used on the facades. This higher section of roof not only added an aesthetic component to the design, it also served to discreetly help hide air conditioning equipment.



A section showing a portion of roof scored to mimic concrete blocks below. Note how the architect enlivens the massing in the way the roof is pulled out from the façade. Fireplace also adds to this effect.

(Author Photo. December 2021)

Doors

Original exterior doors for Country Club Estates consisted of three types:

- Main front entry door
- Sliding glass doors for patio (and interior atrium)
- Service doors for the utility rooms

The front door for each unit was single-panel solid core with “Shima Face” veneer. A raised cross panel bisected the door at about the center. It was in this cross panel that the door knob and escutcheon were positioned. Original door numbering was placed above.



An example of an unaltered Country Club Estates entry door with original hardware, numbering and adjoining glass panel.

(Author photo. November 2021.)

Framed next to each door was a glass panel of amber bottle glass, which represented another way in which the architect found ways to draw light into the units yet still retain privacy.

Sliding glass doors at Country Club Estates were taken from the W.P. Fuller Co.'s Trimview Series 28, single slide with accompanying screens. These were used both for the interior atrium and garden patio as well.

The third type of door was reserved for the utility rooms at the complex, but were nonetheless made with the same solid core with "Shima Face" veneer as the entry doors.

Windows

Windows, which came from W.P. Fuller Co.'s Ful-Trim series, were chosen with narrow aluminum frames to give as much of an uninterrupted view as possible. Jones appears to have intentionally avoided giving the windows any special treatment that might draw attention to them, preferring the simple expanse of the glass panes to avoid distracting from the views.

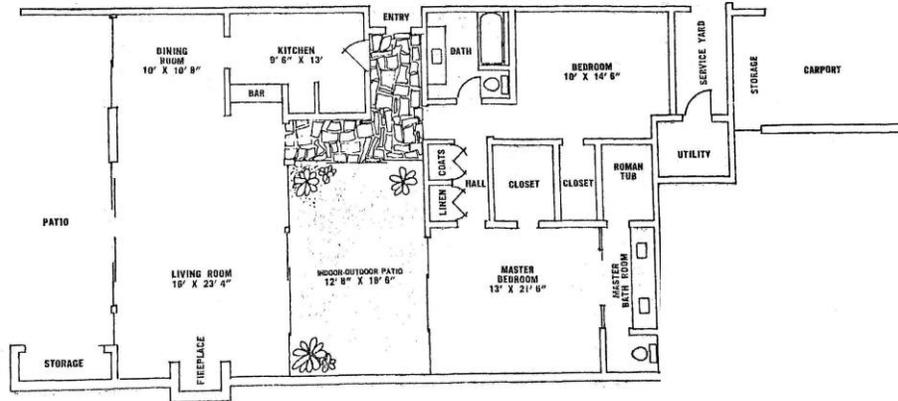
Unit Configurations and Amenities

At Country Club Estates, buyers could choose between a two bedroom and two bath unit or one that had two bedrooms and baths plus an additional space that could be used for either a den or third bedroom. Other than the convertible den, both unit types featured the same amenities, which included:

- Floor-to-ceiling living room fireplace
- Service bar between living room and kitchen
- Air-conditioning
- Roman tub in master bath
- Separate shower in master bath
- Double sinks in master bath
- Terrazzo floors

A study of the floorplans shows both an efficient and livable layout and includes two unusual features not common in comparative designs of the period – the atrium and center hall. It is also worthy to note that the units featured a higher-than-average amount of closets and storage space, a far-sighted addition by Jones anticipating the day when the units might be used more for full-time residents than seasonal only.

Two Bedroom Floor Plan



Three Bedroom, or Two Bedroom and Den Floor Plan



Floorplans showing the configurations for both 2-bedroom and 2-bedroom plus den units.
(Courtesy A. Quincy Jones Papers, UCLA Library Special Collections)

Community Features

Jones' masterful arrangement of the units at Country Club Estates allowed ease of accessibility to the street on one side and to the internal garden space on the other. By placing the units as closely to the edges of the property as possible, Jones was able to create a maximum of public garden space, which would be accessed by "broomed" concrete walkways and lighted by a series of street lamps surmounted with unusual modernistic milk-glass globes.

The complex's connection to golf was one of the most frequently evoked points sale agents made to potential Country Club Estates homeowners, pointing out its closeness to two courses – Biltmore and Canyon Country Club. But the complex had golf amenities all its own in the form of a nine-hole putting green, which occupied the expansive green space to the north of the pool.



EASY LIVING — Country Club Estates, new condominium now being offered, is the epitome of Palm Springs relaxed way of life. Shown here is the large outdoor recreation area with residents helping their golf scores by practicing on the putting green. There is also a large pool. If ever a group of residences were designed for the land area they occupy, Country Club Estates is a classic example. Located at the gates of Canyon Country Club at 1989 South Camino Real, the condominium buildings were built to blend in with the surrounding golfing environment. While participation in this popular sport is conveniently available, the architects also had relaxation in mind for

sun-seekers who just want to loll around the pool. The basic concept for the setting of Country Club Estates was to provide town-house homes in the popular southend of Palm Springs. Home buyers have the choice of two floor plans, both two bedrooms, but one features a den. All patios face on the park-like pool area to give residents a feeling of outdoor living even when inside. One of the most popular features of Country Club Estates is a private atrium in each unit. Exquisitely furnished models by Birns Interiors are open to the public daily from 10 a.m. to 5 p.m. including Sundays. Myra Goldwater is sales director for the project.

A 1967 article in the [Desert Sun](#) shows the putting green and its poolside location.
(Via California Digital Newspaper Collection)



Developers Phil Jacobs and Bert A. Randall by the newly-constructed pool. 1965, prior to later encirclement by legally-required fencing.
(Courtesy Palm Springs Historical Society)

The main community feature was the pool and adjoining spa tub. The enormous pool, 76-feet in diameter, was designed in the form of a pentagon and built by Johnston's Pools of Palm Desert.



A contemporary view of the pool and hot tub with mountain vistas beyond.
(Author Photo. December 2021)

The pool complex also included a therapeutic jacuzzi tub with original plans also calling for a recessed fire pit as well as a pool pavilion. However, it is unclear if the latter two amenities were actually constructed. Photographs from different angles of the pool area in the 1960s do not show any pavilion structure, which was to be “roofed as houses” per the architect’s specifications.

Landscape Architecture and Design

The pool and putting green had been included as part of Jones & Emmons’ site plan design, which also included such hardscape elements as exterior lighting (i.e., street lamps), the concrete pool deck, paving (i.e., sidewalks) and planting boxes. The latter were produced using either the same type of concrete block as elsewhere or, in some places, slump stone.

Landscaping was provided by Desert Landscaping of Palm Desert. The firm, which provided both design and contracting services, had been founded by Johann “Frank” Thomé. A native of Germany, Thomé had immigrated to the United States after World War II and settled in the desert where he opened what grew into a successful landscaping business.

Thomé's landscaping plan was simple, with a limited palette of plantings, in keeping with the overall sleekness of the site's design. The majority of the site was planted in grass, both in the central garden space, but also in different places around the perimeter, which relieved and countered the concrete and asphalt of the streets and driveways.

The most notable features of the design were the several varieties of palm trees, which Thomé arranged in artistic configurations at key points along the property, and olive trees. Thomé arranged a group of these to run in a line paralleling both the La Verne and South Camino Real frontage. Today (2022), the palm and olive trees have grown into maturity and have become a treasured component of Country Club Estates.

While palm and olive trees were the most notable feature, Thomé also added other plantings that included citrus trees, as well as cacti, yucca, and agave. Over the ensuing decades, other plantings have been added/changed, but the main planting features of Thomé's original landscape design remain intact.



The landscaping at Country Club Estates serves to greatly enhance the community's charms.

(Author Photo. December 2021)

Post Construction



(Courtesy Palm Springs Historical Society)

Construction on Country Club Estates came to completion near the end of 1964 and Phil Jacobs and Bert Randall of Philbert turned to the selling phase. As they had with their engagement of A. Quincy Jones to design the project, Philbert chose the very best when it came to furnishing the model residences, bringing in the highly-regarded and influential Arthur Elrod, AID, of Arthur Elrod Associates, Inc.

Elrod did the interior design for two model units, 1987 South Camino Real, a 2-bedroom unit, and 1989 South Camino Real, a 2-bedroom and den model. The commission was one of several important jobs the much-in-demand Elrod took at the time, which included models at Seven Lakes and the new Tennis Club condominiums.

It may have been Elrod's fame and talent that led to a major public relations coup when Country Club Estates was given an extensive layout in the January 3, 1965 issue of the Los Angeles Times Home magazine. Entitled "Desert Condominium Living...A Resort Within a Resort," the article featured a series of color and black-and-white images by noted architectural photographer George R. Szanik. (Please see full article in Appendix VI.)

Yet, in spite of the favorable publicity with an advertising campaign running throughout Southern California newspapers and magazines, and in spite of its connections to such top-flight names as A. Quincy Jones and Arthur Elrod, Country Club Estates failed in its initial sales offering. The problem does not appear to have anything to do with the quality of the complex itself, but rather with market conditions which affected not only Country Club Estates but other similar projects as well with sluggish sales throughout Palm Springs.

Ultimately, the complex was taken over by Philbert's lender, Coachella Valley Savings & Loan, and in 1966, the bank spearheaded a new sales drive, bringing in veteran Palm Springs realtors Ralph & Edythe Weinstein, and new decorators for the models, Peter Dawn and Ford Munn of Birns Interiors. Again, in addition to an intensive advertising push in the Desert Sun, Los Angeles Times, and other newspapers, the complex received a multipage full-color layout, this time in Palm Springs Life. The article, "A Sparkling Seraglio: Green Grounded, Mountain Edged," is as noteworthy for its florid prose as its imagery describing the complex as a "striking new clutch of town-house homes," with "a whale of a big swimming pool" counted among its features. "Forever the joys of jonquil-fielded springs...a promise well-kept in Ford Munn's palette for the master bedroom," went the caption of one photo.

While these efforts brought some purchasers, units continued to sell slowly, causing another change in realtors, this time to Myra Goldwater, former sales director of the Alexander Construction Co., in 1967. The experienced Goldwater brought a new energy to the project. This combined with an improvement in the market led to an increase in sales with the last official advertising for the complex ending in 1968.

Changes and Alterations at Country Club Estates

After nearly 60 years of continual use, Country Club Estates has managed to maintain a high degree of integrity, appearing much as it was when it first opened in 1965. Inevitably, however, some alterations have occurred. Instances of change include:

Carport to Garage Conversion:

Original carports have been converted over time on 12 (approximately 1/3) of the units –

720, 740, 800, 810, 820 and 830 East La Verne Way and 1969, 1983, 1985, 1991, 1993 and 1995 South Camino Real.



**An example of garage conversion, this at 1995 South Camino Real.
(Author Photo. December 2021)**

Atrium Enclosures

Over time, several of the original atriums have been enclosed. However, this practice has been actively discouraged by the Country Club Estates Homeowners Association and at least two atriums have recently been reopened.

Service Yard Enclosures

2-bedroom units of Country Club Estates feature what was described in architectural plans as a “service yard.” This is/was essentially a small inset into the façade leading to the unit’s utility room. Over time, a number of these once-open entries have been enclosed in varying ways, some with security doors, others fully enclosed.



**A rare example of an unaltered service yard (L) and one that has been enclosed (R).
(Author Photos. December 2021)**

Entry Roof Slats

The slats have been removed from the entryway roofs at several of the units.

Entry Doors

Certain entries have been covered by security doors so a full accounting of original versus replacement doors has not been possible. However, based on what was visible, it appears that the vast majority of doors remain original.

Entry Door Hardware and Numbering

Over time, a number of the original door knobs and escutcheons have been replaced as have some of the individual numbers.

Entry Door Window

The specifications for Jones’ architectural plans do not specifically state a type of glass used for the entries. Limited photographic evidence shows two verifiable types – bottle glass and a diamond pane pattern. However, enough other entries show a corduroy pattern and still others a smoke glass style, to make it possible for them to be original as well. In only a few cases can it be determined that the windows have been replaced.

Windows and Sliding Doors

It was not possible to determine the status of original versus replacement windows and patio doors, however, there were no outlying obvious replacements seen at the complex. The Country Club Estates Architectural Guidelines require replacements to “visually appear the same as the original window.”

Outdoor Lamp Posts

The complex is dotted by a series of outdoor lamp posts with circular metal bases and surmounted by milk-glass globes. There are two types seen today, a cylindrical style and a standard circular globe. It is speculated that the cylindrical style is the original and that the circular versions are later replacements.

Signage



(Left photo Courtesy Palm Springs Historical Society. Right: Author Photo. November 2021)

Original signage of the complex has been changed at an unknown date.

It should be noted that much of these alterations were done at uncertain dates in the past prior to the present-day preservation-oriented homeowner’s association. Possible ways to address these issues are covered in the Country Club Estates Historic Preservation Plan (please see Appendix V).

Permit History

An accounting of original permits related to Country Club Estates was not possible as any relevant permits failed to be found during a search by the Palm Springs Department of Building & Safety. However, much of the information they likely contained has been gleaned through other sources.

Character Defining Features of Country Club Estates

Country Club Estates is an exceptional example of mid-century modern design and a very rare Palm Springs example of the work of master mid-century architect A. Quincy Jones.

Contributing Elements

- Classic mid-century modern design emphasizing horizontal massing, flat rooflines, overhanging eaves, minimal exterior detailing, cost-efficient construction materials including extensive use of concrete blocks, aluminum, and glass.
- Nine residential unit structures composed of combinations of 2-unit and 4-unit versions.
- Original 1965 swimming pool and adjacent spa tub.
- Extensive garden spaces and pathways including original landscape features of mature olive and palm trees.
- Original lamp posts and accompanying globes (cylindrical-types).
- Original carports.
- Unique recessed entries with louvered openings.
- Original entry glass panels. (Owing to lack of historic documentation, we are only able to verify two original types versus possible replacements.)

Non-Contributing Elements

- Pool fencing, which has been required by law for safety purposes.
- Non-original garage conversions.
- Steel security doors placed in front of entry doors on some of the units
- Non-original entry glass. (We are unable to determine exactly which types are original and which are replacements due to lack of historic documentation.)

While overall, Country Club Estates complex is largely intact, an “Historic Preservation Plan” is provided at Appendix V to help guide future improvements to the Country Club Historic District and to expedite Certificates of Appropriateness.

Photo Key

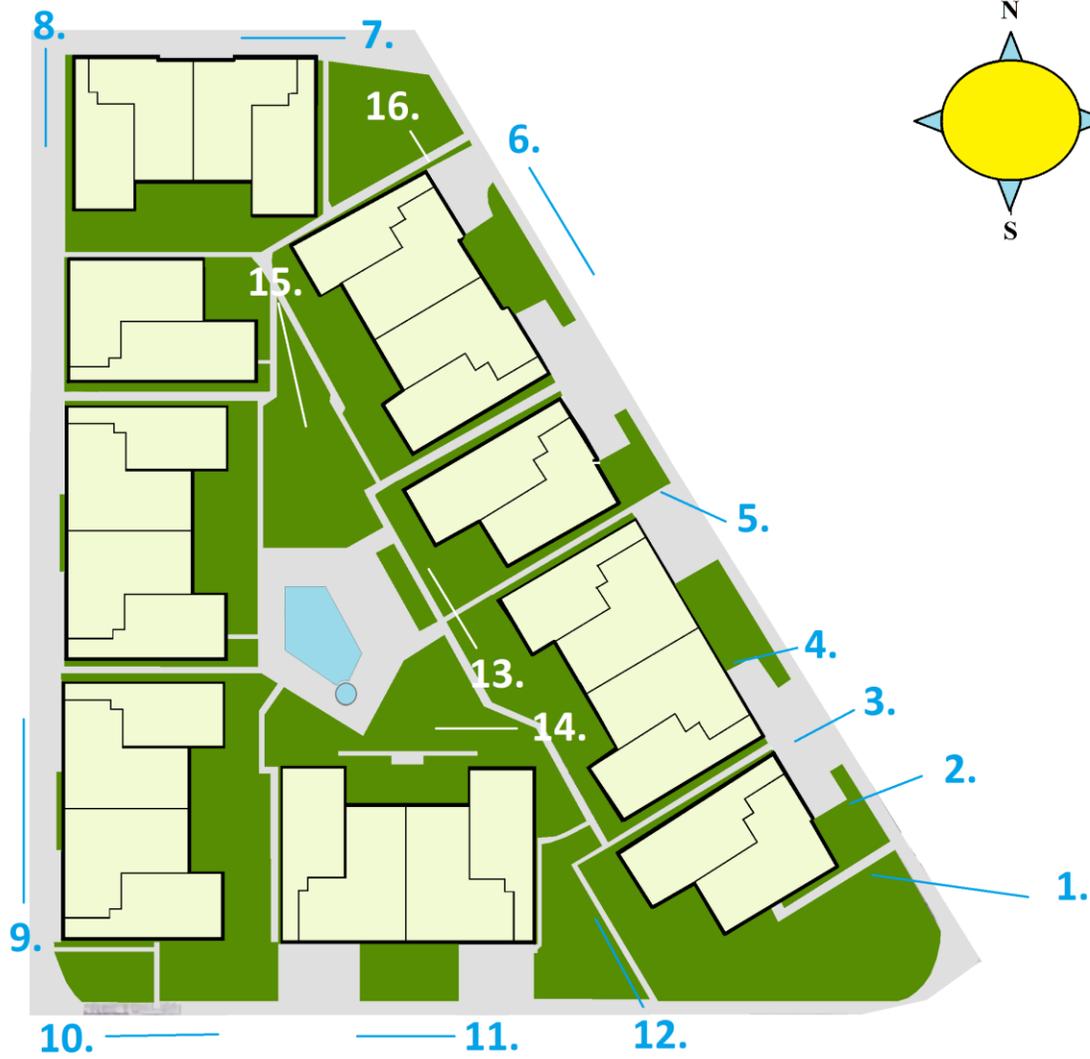


Photo Key
Country Club Estates



(1) Above: North from South Camino Real & East La Verne Way.
(2) Below: Entry and carport, 1997 South Camino Real.
(Author photos. December 2021)





(3) Above: View between 1995-1997 and 1987-1993 South Camino Real.
(4) Below: Entry court at 1991 South Camino Real.
(Author photos. December 2021)





**(5) Above: Olive tree on South Camino Real.
(6) Below: Looking south up South Camino Real.
(Author photos. December 2021)**





**(7) Above: Looking West on driveway off South Camino Real.
(8) Below: Looking up driveway towards East La Verne Way.
(Author photos. December 2021)**





**(9) Above: Looking north down driveway from East La Verne Way.
(10) Below: View east along East La Verne Way.
(Author photos. December 2021)**





**(11) Above: View west along East La Verne Way.
(12) Below: Looking north into complex from East La Verne Way.
(Author photos. December 2021)**





(13) Above: View north with pool on left.
(14) Below: View west showing garden terraces for 800-830 East La Verne Way.
(Author photos. December 2021)





**(15) Above: Looking south over putting green towards pool.
(16) Below: Driveway entrance on South Camino Real.
(Author photos. December 2021)**



HISTORIC CONTEXT

To qualify as a Palm Springs Historic District, the contributing structures must be significant; that is, they must represent a significant part of the history, architecture, or archeology of an area and they must have the characteristics that make them a good representative of properties associated with that aspect of the past. The significance of an historic district can be properly understood when it is evaluated within its historic context. Historic contexts are those patterns or trends in history by which a specific district is understood and its meaning (and ultimately its significance) within history is made clear. In order to decide whether a district's contributing properties are significant within their historic context, it must be determined which facet of history the district represents; the significance of that facet of history; whether the subject district has relevance in illustrating the historic context; how the district illustrates that history; and an analysis of the physical features the contributing properties in the district possess to determine if they convey the aspect or history with which they are associated. If the subject district represents an important aspect of the area's history (under any of the seven criteria recognized by the Municipal Code) and possesses the requisite quality of integrity, then it qualifies as a historic district.

BACKGROUND / HISTORIC CONTEXT

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

The Modern Period (1925-1960s): This period can be considered to have begun with the construction of the area's first "modern" structure, Rudolph Schindler's Paul and Betty Popenoe Cabin in 1922. During the post-WWII era, Palm Springs' economy prospered through tourism. Hollywood celebrities discovered the desert oasis and patronized its hotels, inns, nightclubs and restaurants; celebrity-seeking tourists soon followed, transforming Palm Springs from a sleepy village into an increasingly cosmopolitan environment. In the 1960s-1970s, multi-family residential development played an important role in transforming Palm Springs from a resort town to a residential community. By the late 1960s the vacation home trend was in full swing. By 1967, Palm Springs was growing from a population of 20,000 in the off-season to 50,000 during the winter tourist season. The City of Palm Springs was the first in the state and one of the first resort communities in the nation to legalize condominiums as a new form of vacation housing. The popularity of the condominium in Palm Springs hinged on an aging population of empty nesters and retirees who liberated themselves from single-family residences in the suburbs. They vacationed or took up residency in condos where upkeep and maintenance were low and amenities were built-in. Amenities included tennis courts, pools, and/or country club membership. The rise in popularity of timeshare arrangements (where a property could be shared across a consortium of "owners" lowering costs even more) contributed to the growth of condominiums in Palm Springs.

EVALUATION:

ARCHITECTURE (Criteria 3 – 6)

Criterion 3: *(That reflects or exemplifies a particular period of the national, state or local history)*

The buildings of the Country Club Estates historic district represent a specific building-type and exhibit stylistic markers which place them directly in the historic context of Palm Springs' Modern Period. Country Club Estates is a prime and largely intact example of a particular building-type and the significant modernist architecture for which Palm Springs is widely

known. As such, the contributing properties in the district may be viewed as an important component of the historic trends that have come to define Palm Springs' image as a vacation resort destination and the center of important mid-century architecture, i.e., an historic trend that exemplifies a particular period of the national, state or local history. **The contributing properties within Country Club Estates qualify for listing as a Historic District on the local registry under Criterion 3.**

Criterion 4: (*That embodies the distinctive characteristics of a type, period or method of construction*)

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

The contributing properties in Country Club Estates are eligible under this criterion as they represent a fine example of a particular building-type (specifically, the "garden apartment" type of multi-family dwelling, particularly as a condominium) that established itself in the resort community of Palm Springs from the start of the 1960s onwards. The structures of Country Club Estates also qualify under the theme of Modern architecture because they possess distinctive characteristics that make up the many qualities of the style, such as overall horizontality, expression of structure, expansive amounts of glass, use of inexpensive, machine-produced materials (i.e., concrete block), etc. The contributing properties in Country Club Estates are eligible because, in total, they represent an important example of building practices in Palm Springs from 1920-1965 and at "mid-century." **The contributing properties at Country Club Estates qualify as a Historic District on the local registry under Criterion 4.**

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

Work of a Master:

Considered to be one of the most important and influential California mid-century architects, with a portfolio of thousands of built structures and multiple awards for architectural excellence, A. Quincy Jones, FAIA, has left an impressive legacy of design that continues to inspire and influence new generations seeking to build more sustainably and efficiently without sacrificing livability. As designed by A. Quincy Jones, Country Club Estates can, without a doubt, be considered the work of a "Master."

Properties possessing high artistic values: High artistic values may be expressed in many ways, including areas as diverse as community design or planning, engineering, and sculpture. As an example of the maturing modernist movement, Country Club Estates expresses those modernist ideals to a level of excellence and confidence that, in total, could easily be considered an aesthetic ideal. **For its high artistic values, Country Club Estates qualifies for listing as a Historic District on the local registry under Criterion 5.**

INTEGRITY

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

LOCATION

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

DESIGN

Design is the combination of elements that create the form, plan, space, structure, and style of a property. It results from conscious decisions made during the original conception and planning of a property and applies to activities as diverse as community planning, engineering, architecture, and landscape architecture. Design includes such elements as organization of space, proportion, scale, technology, ornamentation, and materials. A property's design reflects historic functions and technologies as well as aesthetics. It includes such considerations as the structural system; massing; arrangement of spaces; pattern of fenestration; textures and colors of surface materials; type, amount, and style of ornamental detailing. ***The essential characteristics of form, plan, space, structure, and style have survived largely intact at Country Club Estates. Similarly, the structural system; massing; arrangement of spaces; pattern of fenestration; and the type, amount, and style of detailing, have largely survived intact. While certain alterations have occurred, most notably the enclosure of 11 of its carports into garages, the historic designation will curtail future unsympathetic changes. Additionally, the Historic Preservation Plan (provided at Appendix V) creates a framework to***

eventually reverse the few current integrity issues.

SETTING

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

MATERIALS

Materials are the physical elements that were combined or deposited during a particular period of time and in a particular pattern or configuration to form a historic property. The choice and combination of materials reveals the preferences of those who created the property and indicate the availability of particular types of materials and technologies. ***Country Club Estates exhibits a high level of design in part due to the choice of materials and a sophisticated effect is accomplished by the cohesive and striking combination of those materials.***

WORKMANSHIP

Workmanship is the physical evidence of the crafts of a particular culture or people during any given period in history or prehistory. It is the evidence of artisans' labor and skill in constructing or altering a building, structure, object, or site. Workmanship can apply to the property as a whole or to its individual components. It can be expressed in vernacular methods of construction and plain finishes or in highly sophisticated configurations and ornamental detailing. It can be based on common traditions or innovative period techniques. Workmanship is important because it can furnish evidence of the technology of a craft, illustrate the aesthetic principles of a historic or prehistoric period, and reveal individual, local, regional, or national applications of both technological practices and aesthetic principles. Examples of workmanship in historic buildings include tooling, carving, painting, graining, turning, and joinery. ***The workmanship evident at Country Club Estates represents a high level of design expression. Country Club Estates also exhibits high construction standards that can be expected to be associated with an "upscale" apartment/condominium complex. Therefore, the property continues to express a high degree of contemporary period workmanship.***

FEELING

Feeling is a property's expression of the aesthetic or historic sense of a particular period of time. It results from the presence of physical features that, taken together, convey the property's historic character. For example, a rural historic district retaining original design, materials, workmanship, and setting will relate the feeling of agricultural life in the 19th century. ***When constructed, Country Club Estates catered to an aspiring middle class of both seasonal and full-time desert residents who were looking for both comfortable amenities, but also with a certain flair of sophistication, glamour and escapism.***

Today, that same feeling is still expressed in the design of the complex. Accordingly, Country Club Estates retains the same integrity of feeling as it did when first built in 1965.

ASSOCIATION

Association is the direct link between an important historic event or person and a historic property. A property retains association if it is the place where the event or activity occurred and is sufficiently intact to convey that relationship to an observer. Like feeling, association requires the presence of physical features that convey a property's historic character. For example, a Revolutionary War battlefield whose natural and man-made elements have remained intact since the 18th century will retain its quality of association with the battle. Because feeling and association depend on individual perceptions, their retention alone is never sufficient to support eligibility of a property for the National Register. ***Country Club Estates is an important example of the type of multi-family dwelling complex that became an important part of the development of Palm Springs during the 1960s and 1970s. Accordingly, Country Club Estates continues its association with a pattern of events that have made a meaningful contribution to the community.***

INTEGRITY SUMMARY

Country Club Estates appears to be in excellent condition partially due to the use of construction materials suitable for the harsh desert environment. This integrity analysis confirms that the buildings and site of Country Club Estates still possess all seven aspects of integrity. The buildings of Country Club Estates have undergone very few changes since construction and while some secondary amenities have been lost (i.e. some of the carports), all of the character-defining features survive as originally designed. The buildings and site retain a high degree of integrity sufficient to qualify them for designation as an historic district. Included in this nomination is a "Historic Preservation Plan" at Appendix V. The plan is intended to serve as a road map for the Country Club Estates HOA to further improve the integrity of the complex.

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Realtor.com

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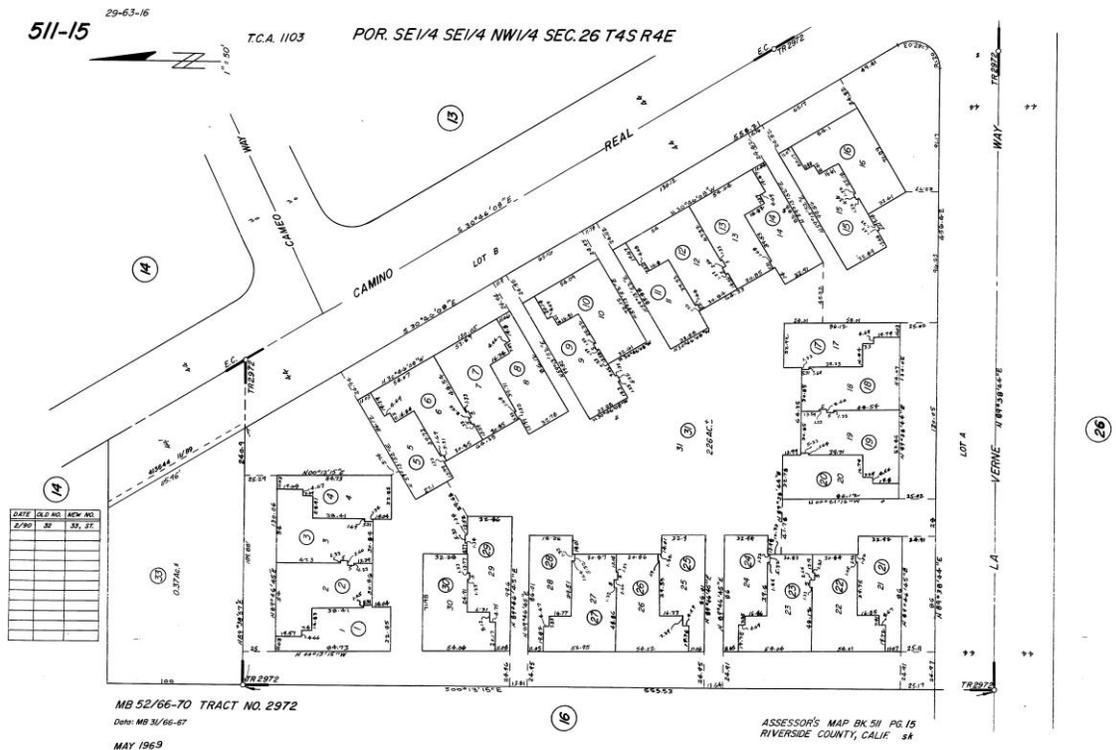
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Riverside County Assessor's Office

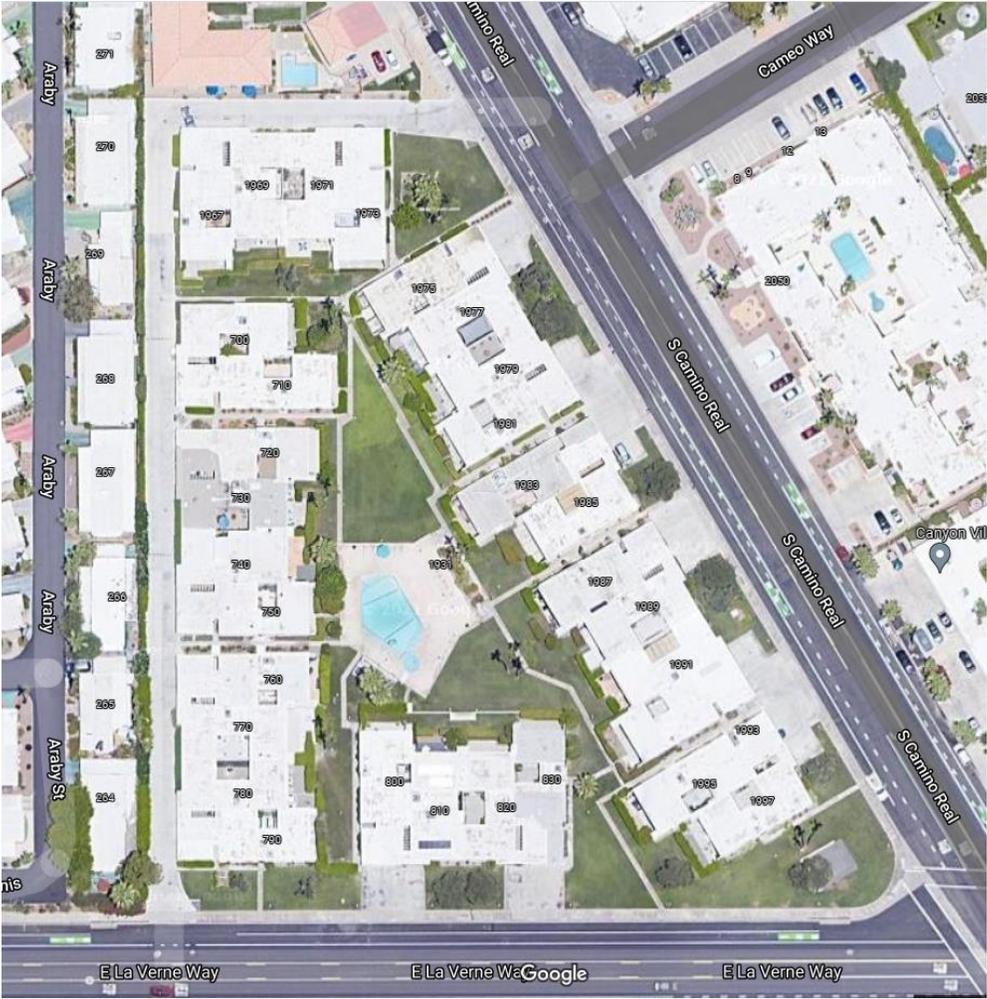
Appendix I

Riverside County Assessor's Map



Appendix II

Country Club Estates Google Earth View



Appendix III

Country Club Estates Site Plan



Appendix IV

Country Club Estates Units/APNs

(All addresses are within Palm Springs, CA 92264) (Building numbers are assigned for reference purposes only) Overall APN for the complex is 511-150-031 Please note that while some units have a convertible den or 3 rd bedroom, the Riverside County Assessor lists all units as 2 bedroom/2bathroom.							
EAST LA VERNE WAY							
Building #1							
Unit #	APN#	Sq. Ft	Bedrooms	Bathrooms			Carport/garage
700	511-150-030	1,744	2	2			Carport
710	511-150-029	1,924	2	2			Carport
Building #2							
720	511-150-028	1,486	2	2			Garage 1984
730	511-150-027	1,696	2	2			Carport
740	511-150-026	1,696	2	2			Garage
750	511-150-025	1,744	2	2			Carport
Building #3							
760	511-150-024	1,733	2	2			Carport
770	511-150-023	1,696	2	2			Carport
780	511-150-022	1,696	2	2			Carport
790	511-150-021	1,486	2	2			Carport
Building #4							
800	511-150-020	1,486	2	2			Garage
810	511-150-019	2,016	2	2			Garage
820	511-150-018	1,696	2	2			Garage
830	511-150-017	1,486	2	2			Garage
SOUTH CAMINO REAL							
Building #5							
Unit #	APN#	Sq. Ft	Bedrooms	Bathrooms			Carport/garage
1967	511-150-001	1,486	2	2			Carport

1969	511-150-002	1,696	2	2				Garage 1985
1971	511-150-003	1,696	2	2				Carport
1973	511-150-004	1,486	2	2				Carport
Building #6								
1975	511-150-005	1,486	2	2				Carport
1977	511-150-006	1,696	2	2				Carport
1979	511-150-007	1,696	2	2				Carport
1981	511-150-008	1,486	2	2				Carport
Building #7								
1983	511-150-009	1,924	2	2				Garage
1985	511-150-010	1,744	2	2				Garage
Building #8								
1987	511-150-011	1,486	2	2				Carport
1989	511-150-012	1,696	2	2				Carport
1991	511-150-013	1,696	2	2				Garage
1993	511-150-014	1,486	2	2				Garage
Building #9								
1995	511-150-015	1,924	2	2				Garage
1997	511-150-016	1,744	2	2				Carport

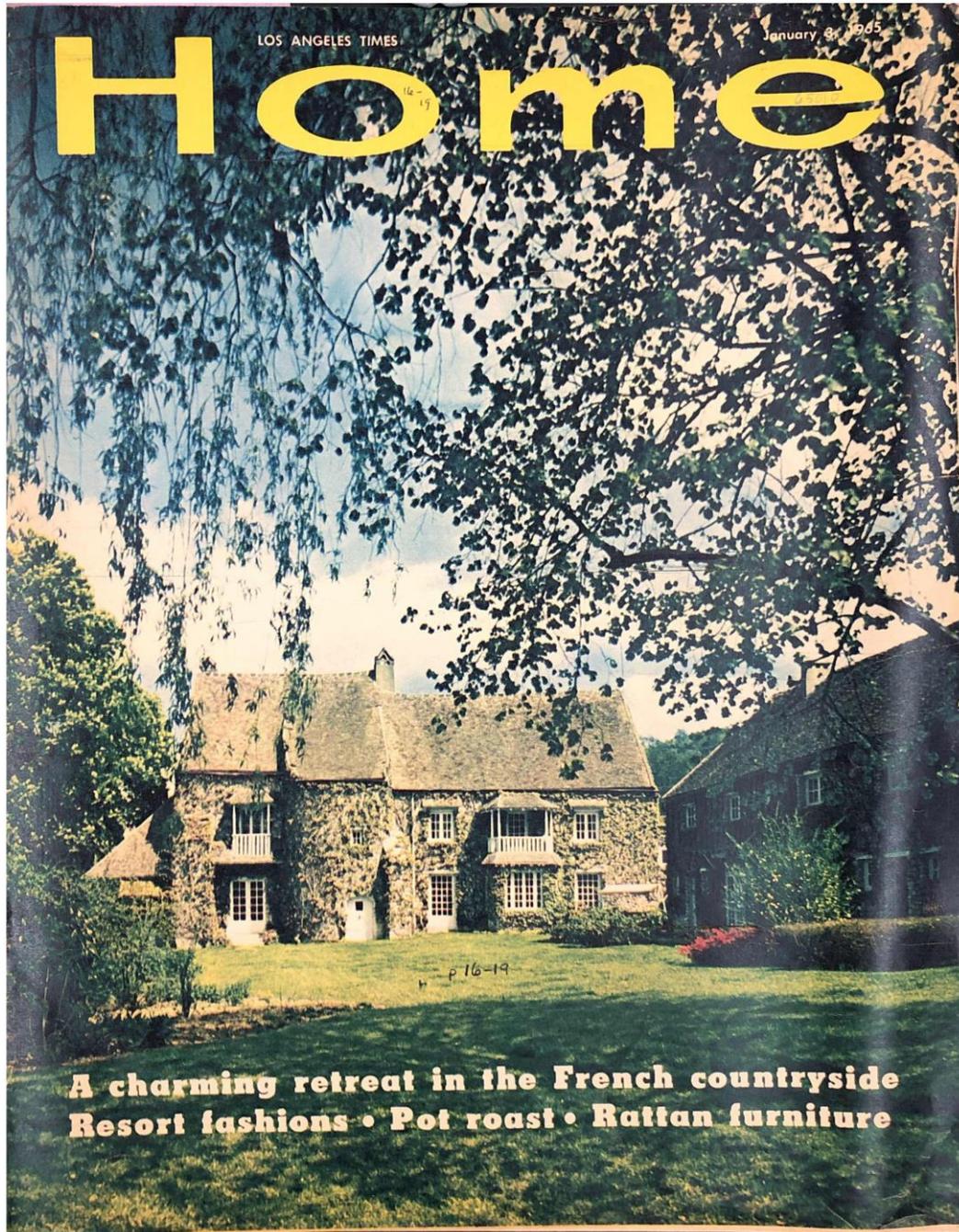
Appendix V

Country Club Estates Historic Preservation Plan

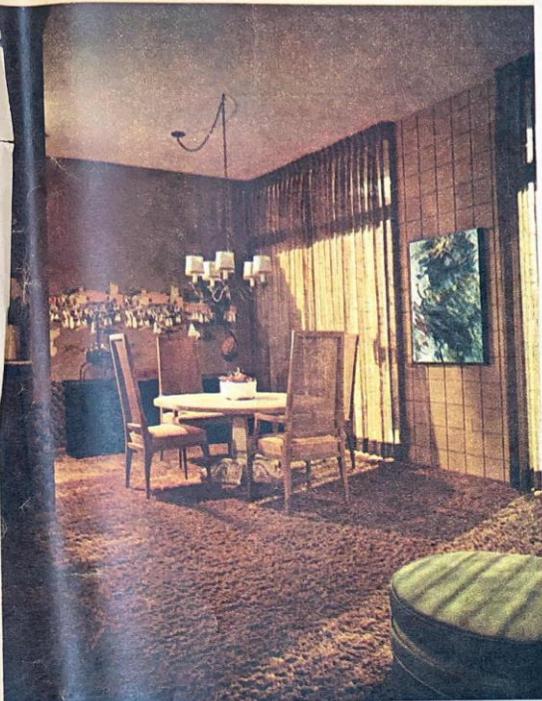
The following historic preservation plan is intended to help guide future improvements to Country Club Estates and to expedite Certificates of Appropriateness. To that end, these specific improvements at Country Club Estates are recommended and should be coordinated with the city's Historic Preservation Officer:

1. Address issue regarding the enclosure of original atriums. Reversal of previously enclosed atriums should be addressed with a separate remediation strategy.
2. Set a standard for carport to garage conversions and vice versa.
3. Set standards for replacement entry glass types.
4. Selection of a single standard style for front door hardware.
5. Selection of a single standard style for entry and carport/garage numbering.
6. Address issue regarding the removal of roof slats at entry courts. Reversal of previously removed slats should be addressed with a separate remediation strategy.
7. Selection of a single design of replacement front doors.
8. Replacement of monument signage to replicate original 1965 signage.

Appendix VI
Los Angeles Times Home
Magazine
January 3, 1965



DESERT CONDOMINIUM LIVING



... A RESORT WITHIN A RESORT

In photo above, a view of delightful dining area, 10 by 10 ft., which adjoins living area on one side, kitchen on the other. New mural by C. W. Stockwell adds interest to wall behind table. In the big photo, a section of the living room, 23 by 19 ft. 8 in. Sliding glass doors open onto central atrium. There are also more doors, to left of fireplace, which open onto second patio overlooking pool. Interior designer Arthur Elrod, AID, had the concrete block wall painted mustard gold. Wall is low in maintenance, fireproof. Sofas from Martin-Bratstrud

Produced by Barbara Lenox/Photography: George R. Szanik



A chief factor in the attraction of condominium living is the resort-like atmosphere generated by this cluster housing approach which leaves plenty of space for greenery. Thus it follows that this attraction is only intensified when a condominium is located in a resort area, as is the case with the development pictured here, a resort within a resort.

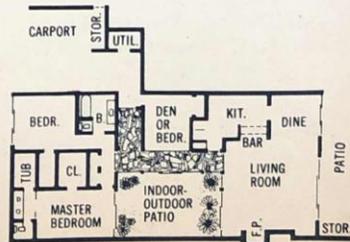
Country Club Estates, situated in a wind-sheltered site south of Palm Springs, offers all the usual condominium accouterments: there is an over-sized swimming pool (76 ft. long) and a private pitch-and-putt golf course. Units have views of two nearby regulation courses.

client: Philbeat Corp.



And added benefits are the desert panorama and clear, smog-free air.

Individual units range from 1,450 to 1,811 sq. ft. Built around private gardens, they were designed by architect A. Quincy Jones, FAIA, of Jones & Emmons. Inside, colors and furnishings are keyed to the informal way of living that is typical of the area, although interior designer Arthur Elrod, AID, has retained elegant accents which create a suitable background for entertaining. Units are designed with 11-ft. ceilings and come with floor-to-ceiling fireplaces, walk-in closets, air-conditioning. The contractor for the project was the Philbert Corp.; landscaping was executed by Desert Landscape.



CONTINUED

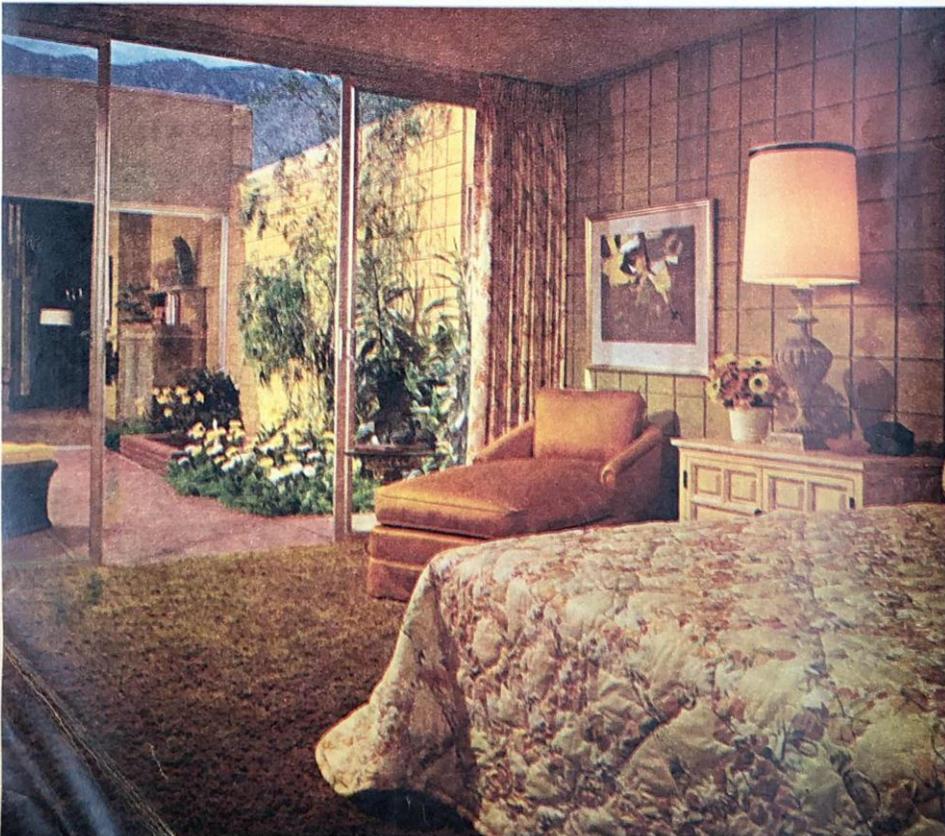
DESERT CONDOMINIUM LIVING—Continued



Photo above at right shows a section of the compact kitchen with appliances built into wall and counter. Range is under the counter, cooking surface on top, double ovens at counter end. Bright wallpaper is combined with a beaded curtain at window over sink area. Other three photos here show the role that the central atrium plays in the life of the house. Photo left above the

den-bedroom looking out toward atrium. Features here are 11 ft. ceilings and a mural by C. W. Stockwell. On facing page, top photo, the atrium with its colorful furnishings, plants. The area provides outdoor living with complete privacy. Other color photo shows view from master bedroom toward the atrium. This bedroom is 13 by 21 ft. 10 in. Master suite includes a Roman tub

Photography: George R. Szanik



Appendix VII

Country Club Estates Title Documents

As noted earlier, no original grant deed(s) were located in spite of repeated searches by the title co. The following are later amendments that relate to the transfer of the property.

5/20/65 183 - SAS

64881

ADDENDUM TO AMENDMENT TO LEASE

This Addendum to Amendment to Lease made this 3rd day of June, 1965, by and between GEORGE M. BLEZARD and FLORENCE V. BLEZARD, his wife and ROY E. SMITH and MATTIE LEE SMITH, his wife, herein collectively called "lessor" and PHILBERT CORP., a California corporation, herein called "lessee".

This document is executed with reference to the following facts:

PHILBERT CORP. is lessee of that certain property hereinafter described, pursuant to a Lease agreement dated August 12, 1963 by and between GEORGE M. BLEZARD and FLORENCE V. BLEZARD, his wife and ROY E. SMITH and MATTIE LEE SMITH, his wife, as lessors, and BERT A. RANDALL, as lessee. Said lease was recorded on October 14, 1963 in Book 3509, Page 394, of Official Records of Riverside County, California;

On October 11, 1963, the aforesaid Lease was, with the consent of said lessor, assigned to PHILBERT CORP. by a written assignment, which document was recorded on October 14, 1963 in Book 3509, Page 416, of Official Records of Riverside County, California;

Said property consists of all that certain land situated in the City of Palm Springs, County of Riverside, State of California, described as follows:

"All of Tract No. 2972 as shown on a map recorded in Book 52, Pages 66 to 70 inclusive of Miscellaneous Maps, in the Office of the County Recorder of said County."

-1-

On January 19, 1965 lessor and lessee executed that certain Amendment to Lease, which document amended the aforesaid Lease agreement dated August 12, 1963. Said Amendment to Lease was recorded on February 9, 1965 in Book 3920, Page 155 of Official Records of Riverside County, California.

Lessor and Lessee desire to supplement and modify the aforesaid Amendment to Lease as hereinafter provided:

1. Section 14 appearing in said Lease dated August 12, 1963 and modified by paragraph 1 of the aforesaid Amendment to Lease is hereby modified by adding to said Section 14 as it appears in said Amendment to Lease the following paragraph which is hereby designated Section 14a:

"14a LESSEE'S WAIVER

"Notwithstanding anything to the contrary recited in Section 14 of said Lease (as amended by that certain Amendment to Lease dated January 19, 1965 and recorded on February 9, 1965 in Book 3920, Page 155 of Official Records of Riverside County, California) in the event of a judicial foreclosure sale or exercise of a power of sale by an encumbrancer of a defaulting sublessee which results in such sublessee's subleasehold estate being acquired by a third person, whether such third person be a purchaser at any such sale or acquire such sublessee's estate from the foreclosing encumbrancer, then as to such third person lessee shall be deemed to and does hereby waive any and all right to acquire the estate of the original defaulting sublessee pursuant to procedures prescribed

in said Section 14, provided that such third person shall be liable for and subject to all of the provisions of the original defaulting sublessee's Sublease Agreement with lessee. The waiver herein mentioned shall not affect any right of lessee to enforce its remedies against such third person in the event that such third person defaults in the performance of the provisions of said Sublease Agreement or defaults in its obligations to an encumbrancer who has a recorded encumbrance against such third person's estate."

2. Section 13 appearing in said Lease dated August 12, 1963 and modified by paragraph 2 of the sforesaid Amendment to Lease is hereby further modified by adding the following paragraph to said Section 13 as amended:

"No sublessee or transferee, assignee or successor in interest of any such sublessee, shall be required to obtain the approval of lessor at any time in connection with the encumbering of his or her subleasehold estate, provided, however, that any and all encumbrances created in favor of any lender other than a bank, state or federal savings and loan association or insurance company, shall not be deemed to be an "approved encumbrance" for purposes of the priority scheme of payment set forth in Section 14 and the holder of any such encumbrance who acquires the subleasehold estate of a defaulting sublessee by

-3-

Description: Riverside, CA Document - Year: DocID 1965.64881 Page: 3 of 8
Order: 1 Comment:

Description: Riverside, CA Document - Year: DocID 1965.64881 Page: 4 of 8
Order: 1 Comment:

judicial foreclosure sale or exercise of a power of sale shall take such estate subject to all of the rights and duties of the sublessee including the obligation to pay rent."

3. This Addendum to Amendment to Lease shall be deemed to be a part of the aforesaid Amendment to Lease and any reference to said Amendment to Lease in any document executed or recorded before or after the date hereof shall be deemed to incorporate this Addendum to Amendment to Lease whether such document expressly refers to this instrument or not.

IN WITNESS WHEREOF, the parties hereto have executed this document the day and year first above written.

George M. Blezard
GEORGE M. BLEZARD

Florence V. Blezard
FLORENCE V. BLEZARD

Roy E. Smith
ROY E. SMITH

Mattie Lee Smith
MATTIE LEE SMITH

PHILBERT CORP.

By Philip Jacobs



TO 449 C
(Corporation)

(TI)

64881

STATE OF CALIFORNIA
COUNTY OF San Diego

On June 3, 1965 before me, the undersigned, a Notary Public in and for said State, personally appeared Phil Jacobs known to me to be the _____ President, and _____ Secretary of the corporation that executed the within Instrument.

known to me to be the persons who executed the within Instrument on behalf of the corporation therein named, and acknowledged to me that such corporation executed the within instrument pursuant to its by-laws or a resolution of its board of directors.

WITNESS my hand and official seal
Signature: Betty Lou Ryan
Betty Lou Ryan



My Commission Expires 6/13/68
Name (Typed or Printed)

(This area for official notarial seal)

TO 447 C
(Individual)

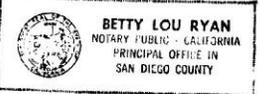
(TI)

64881

STATE OF CALIFORNIA
COUNTY OF San Diego

On June 3, 1965 before me, the undersigned, a Notary Public in and for said State, personally appeared George M. Blizard, Florence V. Blizard, Roy E. Smith and Matrie Lea Smith known to me to be the person is whose name is subscribed to the within instrument and acknowledged that they executed the same.

WITNESS my hand and official seal.
Signature: Betty Lou Ryan
Betty Lou Ryan



My Commission Expires 6/13/68
Name (Typed or Printed)

(This area for official notarial seal)

BENEFICIARY'S APPROVAL

COACHELLA VALLEY SAVINGS & LOAN ASSOCIATION, a corporation, being the beneficiary in:

(1) Eighteen (18) Deeds of Trust with Assignments of Rents dated May 15, 1964, executed by Philbert Corporation, a California corporation, Trustee, to secure an indebtedness of \$22,575.00 each, in favor of Coachella Valley Savings & Loan Association, and any other amounts payable under the terms thereof, recorded June 23, 1964, as Instrument Nos. as follows, in the Office of County Recorder of Riverside County, California:

Lot 1	76490	Lot 4	76493
Lot 5	76494	Lot 8	76497
Lot 9	76498	Lot 10	76499
Lot 11	76500	Lot 14	76503
Lot 15	76504	Lot 16	76505
Lot 7	76506	Lot 20	76509
Lot 21	76510	Lot 24	76513
Lot 25	76514	Lot 28	76517
Lot 29	76518	Lot 30	76519

As shown by a map attached to each Deed of Trust and made a part hereof:

And,

(2) Twelve (12) Deeds of Trust with Assignment of Rents dated May 15, 1964, executed by Philbert Corporation, a California corporation, to Financial Federation, Inc., a Delaware corporation, Trustee, to secure an indebtedness of \$20,850.00 each, in favor of Coachella Valley Savings & Loan Association, and any other amounts payable under the terms thereof, recorded June 23, 1964,

as Instrument Nos. as follows, in the Office of County Recorder of Riverside County, California:

Lot 2	76491	Lot 3	76492
Lot 6	76495	Lot 7	86496
Lot 12	76501	Lot 13	76502
Lot 18	76507	Lot 19	76508
Lot 22	76511	Lot 23	76512
Lot 26	76515	Lot 27	76516

As shown by a map attached to each Deed of Trust and made a part hereof:

does hereby approve the foregoing Addendum to Amendment to Lease, annexed above, and does hereby subject the liens of said Thirty (30) Deeds of Trust to the provisions of said Addendum to Amendment to Lease, except as otherwise expressly provided therein, in the same manner as if the recording of said Addendum to Amendment to Lease had occurred prior to the recording of said Thirty (30) Deeds of Trust.

DATED: June 3rd, 1965.

COACHELLA VALLEY SAVINGS & LOAN ASSOCIATION

By [Signature]

By William J. Eklund

-6-

RECEIVED FOR RECORD
 JUN 4 1965
 AT 9:00 O'CLOCK A.M.
 At Request of
 FIRST AMERICAN TITLE COMPANY
 OF RIVERSIDE
 Recorded in Official Records
 of Riverside County, California
 W.W. Dwyer
 FEES \$ 2.00 Recorder

7.60
7.60

64881

TO 449 C
(Corporation)

64881

(11)

STATE OF CALIFORNIA }
COUNTY OF Riverside } SS.

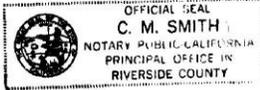
On June 3, 1965 before me, the undersigned, a Notary Public in and for said
State, personally appeared J. M. Conlon

known to me to be the Vice President, and Madeline J. Eklund
known to me to be the Secretary of the corporation that executed the within Instrument,

and acknowledged to me that such corporation executed the within
Instrument on behalf of the corporation therein named, and
instrument pursuant to its by-laws or a resolution of its board
of directors.

WITNESS my hand and official seal.

Signature C. M. Smith



My Commission Expires May 5, 1967
Name (Typed or Printed)

(This area for official notarial seal)

End Recorded Document - W.D. Balosh, County Recorder

Appendix VIII

A. Quincy Jones, FAIA (1913-1979)

Master of California Modernism

On May 25, 2013, a major exhibition on the life and work of architect A. Quincy Jones opened at Los Angeles' Hammer Museum. In an accompanying article in the Los Angeles Times, "A. Quincy Jones, Neglected Genius," the exhibition's curators stated their goal was to correct a major omission in the history of Los Angeles Modernism. Jones, they argued, had yet to receive the full appreciation he deserved even though he had "had as much, if not more, influence on Southern California architecture before his death in 1979 than many contemporaries who have since become icons of the era." The curators hoped the exhibition and accompanying book would help elevate Jones to his proper place in the pantheon of California Modernists.

Even at the time of the exhibition, Jones was hardly an obscure figure. He was both well known and well regarded, famed for an impressive body of work (usually with long-standing partner Frederick E. Emmons, FAIA), that produced some 5,000 built structures in California and beyond. Yet, while long hailed as a masterful designer, it has only been in more recent times that Jones has come to be appreciated as an innovator who constantly sought out and experimented with new materials and new methods of construction. He always looked for ways to improve efficiency and save costs, but not merely to improve a bottom line. For Jones, the true goal was to create a better quality of living and make the dream of home ownership more accessible for all.

Jones was a major advocate for post-and-beam construction and a lifelong believer in the use of steel for framing. His X-100 Experimental Steel House prototype, built for Joseph Eichler in San Mateo, California in 1956, proved the efficacy of steel for its sturdiness, ease of construction, and aesthetic potential. Yet, while it was hailed in the architectural press, only one was ever built. The complexities of changing building codes, public mindsets and resistance from the traditionally-oriented building profession, proved to be a considerable challenge. Jones never gave up on steel, however, using it whenever he found he could, including his own award-winning home in Brentwood (1954), later lost in the disastrous Bel Air Fire of 1961.

Jones' long association with developer Joseph Eichler was a remarkable collaboration that elevated the post-war tract house from basic housing into something far more impressive. Throughout the 1950s, Jones & Emmons, along with San Francisco-based architects Anshen & Allen, worked with Eichler to produce a series of residential tracts in both Northern and Southern California, that are today considered the gold standard in tract home design. Jones, whom one writer dubbed a "practical visionary," was able to work within the limitations imposed by both tradition and outdated codes, and still

manage to intermingle innovation in methods and materials, to create designs that brought the best of both worlds.

However, Jones went well beyond merely accepting the status quo. Throughout his career, he worked with builders, local and national housing authorities, including the F.H.A., to reform and modernize the building industry and open minds to new and innovative ideas. An outgoing man of great personal charm, Jones also regularly spoke before civic groups and frequently appeared in newspaper, magazine, and later, television interviews, offering insight into a wide range of thoughts on architecture in a manner accessible to the general public. At the same time, he took his beliefs into the classroom, teaching fifth-year design students at the University of Southern California (USC) School of Architecture from 1952-1967. In the 1970s, Jones was made Dean of the USC School of Architecture and Fine Arts. He also wrote numerous articles on architecture as well as the 1957 book *Builders Homes for Better Living* (with Frederick E. Emmons).

Jones was also extremely active throughout his career in the American Institute of Architects on a local, regional and national level. He joined the AIA in 1946, just after returning from Navy service in World War II and was elevated to a Fellow by his peers in 1958. In 1960, Jones served as president of the Southern California Chapter of the AIA.

Jones is considered one of the masters of the California School of Modernism. Unlike the modernist movements of the East Coast and Chicago, California Modernism showed a great sensitivity to regional influences. While other schools were turning out designs that could potentially be built anywhere, the California Modernists were careful to gear their designs to fit local conditions. This resulted in a hybrid Modernism that was regularly featured in national and international home and architecture publications, and which has led at least one writer to credit as cementing in the minds of the public the image of the carefree, casual, "California lifestyle."

Over the course of his impressive career, Jones received some 70 awards of excellence for his various designs and in 1969, the year his partner Frederick E. Emmons, FAIA, retired, Jones & Emmons was named as AIA's "Firm of the Year." Jones and Emmons had met in the 1940s while both were working as young draftsmen with Allied Engineers in Los Angeles under Paul R. Williams and Adrian Wilson. After the war, the two reconnected and formed a partnership in 1950 that was to last nearly 20 years and result in hundreds of individual designs across a broad spectrum of types ranging from tract homes, to millionaire's estates, apartments, condominiums, military housing, factories, banks, office buildings, bowling alleys, grocery stores, restaurants, churches, schools, diplomatic missions, public parks, swimming pools, even entire master plans for colleges and universities. While most of Jones' designs centered on Southern California, his work (particularly for Eichler) can be found in Northern California, as well as across the country in Arizona, Nevada, Colorado, Illinois, Michigan, New York and beyond.

Today, Jones' designs of "Sunnylands," the Annenberg Estate in Rancho Mirage, the Sidney & Frances Brody House in Holmby Hills, and the Gary and Rocky Cooper Residence in Brentwood, among others, are considered among the finest examples of mid-century modern residential architecture in Southern California. The Eichler tract homes are much-coveted by owners across the state, as are the ground-breaking Crestwood Hills development homes he did in association with Whitney R. Smith, engineer Edgardo Contini, and landscape architect Garrett Eckbo.

His legacy continues to grow as more and more of his works are identified and appreciated by new generations who recognize a master who designed his structures to improve the lives of those who would occupy them, even those who were yet to be born when they came to life on his drawing board.

Bio by Steve Vaught
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