

The Cullerton-Chaddick Residence, 1965

William F. Cody, Architect

572 West Santa Elena Drive, Palm Springs, CA 92262

Nomination Application For

City of Palm Springs

Class 1 Historic Resource



Photo courtesy Simon Berlyn

Prepared by Steven Keylon

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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.” In March 2025, the PSPF board of directors assigned the task of writing the Chadwick-Cullerton Residence Class 1 Historic Resource nomination to Steven Keylon.

EXECUTIVE SUMMARY

SIGNIFICANCE

The Cullerton-Chaddick Residence is a custom home in the Chino Mesa Estates section of Palm Springs. The small existing 1948 house was significantly expanded and completely remodeled in 1965 by master architect William F. Cody. Through the expansion and redesign, Cody transformed the very modest house into an elegant and luxurious showplace, leaving no surface untouched – a fine example of Cody’s expert synthesis of the restrained dignity of his best Midcentury style and his masterful interpretation of the ranch vernacular. The Chadwick-Cullerton is an essential example of a custom modernist residence. It exhibits numerous character-defining features that place it within the historical context of the Palm Springs Modern period.

DESIGNATION CRITERIA

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.

FINDING 1: The site, structure, building, or object exhibits exceptional historical significance and meets the below criteria.

8.05.070 (C.1.a.) paragraph (iii) - *The resource reflects or exemplifies a particular period of national, state, or local history:* The Cullerton-Chaddick Residence, completed in 1965, exhibits many stylistic markers that place it directly in the historical context of Palm Springs’ “Post-World War II Palm Springs” period. The custom-designed residential structure represents a prime example of significant Post-war architecture for which Palm Springs is internationally known. The Cullerton-Chaddick Residence may be considered an important component of the historical trends that have come to define Palm Springs’ image as a center of notable Modern architecture, i.e., a historical trend that exemplifies a particular period of the

national, state, or local history. The structure qualifies for listing as a Class 1 Historic Resource on the local registry under Criterion 3.

8.05.070 (C.1.a.) paragraph (iv) - **The resource embodies the distinctive characteristics of a type, period, or method of construction:** The Cullerton-Chaddick Residence is eligible under the theme of Modern architecture because it possesses numerous distinct features that make up the Midcentury Modern style. It is a high-end custom Midcentury Modern residence designed by master architect William F. Cody, using both high-quality but straightforward materials that root it to the site, as well as his signature wholly contemporary interpretation of the Old California ranch vernacular of early Palm Springs. It has significance for its distinctive characteristics. The structure qualifies as a Class 1 Historic Resource under Criterion 4.

8.05.070 (C.1.a.) paragraph (v) - **High Artistic Value - The resource presents the work of a master builder, designer, artist, or architect whose individual genius influenced their age or that possesses high artistic value:** High artistic values may be expressed in many ways, including areas as diverse as community design or planning, engineering, and sculpture. The structure designed by master architect William F. Cody is eligible under the Modern architecture theme because it possesses numerous distinctive characteristics that make up the Midcentury Modern style. These attributes include Cody's signature synthesis of elegantly contemporary modernism with the local ranch-style architecture, including a wood shake roof, hand-trowelled stucco, and wood board-and-batten combined with aluminum, glass, and terrazzo. Though it is a thorough remodel of and expansive addition to an existing 1948 structure, it is a fine representation of Cody's mastery. As a custom structure artfully designed by Cody, this building rises to a master architect's level with high artistic values. Therefore, for its distinctive characteristics representing the Midcentury Modern style, as a master architect's work, and its high artistic values, the Cullerton-Chaddick Residence qualifies as a Class 1 Historic Resource under Criterion 5.

SUMMARY: This evaluation finds the Cullerton-Chaddick Residence eligible for listing as a Palm Springs Historic Resource under 8.05.070 (C.1.a.) paragraphs (iii, iv, and v) of the local ordinance's seven criteria.

STATEMENT OF SIGNIFICANCE

Summary

The Cullerton-Chaddick Residence was designed in 1965 by master architect William F. Cody for Patrick J. Cullerton and Harry F. Chaddick. It was a ground-up thorough remodel, with the addition of significant square footage, of an existing modest 1948 ranch-style house. The house has been meticulously preserved and maintained over the years and was given a very sensitive and compatible refresh in recent years by designer Bill Stewart, who owned the home from 2020-2024.

Location

The Cullerton-Chaddick Residence is located at West 572 Santa Elena Drive in Palm Springs, California, 92262.

The Architect – William F. Cody

A delicate balance exists between minimalism and monotony. In the glass-box high-rises and residences that characterized post-World War II Modernism, architecture often stripped away embellishment in pursuit of pure form and concept. While this approach led to striking innovations, it sometimes sacrificed vibrancy, resulting in structures that felt as lifeless as the desert sand.

A Palm Springs architect, William Cody (1917-1978), played a distinctive yet frequently underappreciated role in this movement. A dedicated Modernist who continually pushed boundaries toward more extraordinary elegance and daring forms, he infused his buildings with an unmistakable vitality. From his arrival in Palm Springs in 1942 until his passing in 1978, his firm remained consistently engaged, yet his recognition seldom extended beyond the Banning Pass. Unlike many of his contemporaries, Cody made little effort to publicize his work in architectural journals or attract clients in Los Angeles. Instead, most of his projects beyond Palm Springs originated from relationships developed in the region, particularly in the realm of country club design.

Born in Dayton, Ohio, in 1916 and raised in Los Angeles, Cody discovered architecture early, working alongside Cliff May in the late 1930s while attending the University of Southern California's School of Architecture. Even as a student, he demonstrated both talent and affluence, impressing classmates with his convertible and employing them as draftsmen. Though May—now widely respected—had no formal training, his residential designs combined warmth with Modern sensibilities, drawing inspiration from regional ranch and hacienda styles while embracing contemporary construction techniques.

Cody inherited this emphasis on livability, often prioritizing comfort and lifestyle over rigid adherence to theoretical Modernist ideals. His classmate and friend George Hasslein recalled that Cody initially resisted Modernism. When it was introduced at USC around 1941, it sparked heated debates between the two; while

Hasslein quickly embraced the movement, Cody remained skeptical. However, he eventually adapted, refining his focus on striking compositions, slender proportions, and a consistent sense of elegance—all while preserving a welcoming spatial quality.

Despite his precise approach to design, Cody's personal life was exuberant and unrestrained. "Cody overworked and overplayed," fellow architect Stewart Williams once noted, "but he was a fine designer." Donald Wexler, who worked with Cody in 1952, observed that he was rarely present in the office during morning hours. The workspace itself—described as a shack, a tent, or even a cave—was nestled in a palm grove. Cody's energetic social life earned him the moniker "Wild Bill." His animated personality even influenced his career decisions; Hasslein once considered forming a partnership with Cody but ultimately chose to preserve their friendship instead.

Although aware of his contradictions, Cody directed his creative energy into his work. "He was his architecture," Hasslein remarked. Fellow USC alum William Krisel praised Cody's artistic abilities, recalling how he effortlessly perfected renderings with quick, skillful brushstrokes. His personal dynamism translated into his buildings, evident in their crisp proportions, bold detailing, and intricate spatial relationships. Unlike some of his contemporaries, Cody's desert structures never became rigid or lifeless.

Cody relocated to Palm Springs in 1942 to manage his asthma, an illness that rendered him unfit for military service. He saw the city as a strategic base. "If I go to Palm Springs, I'll be doing architecture all over the world," he once told Hasslein. His prediction proved accurate—his clients had extensive networks, allowing his work to extend beyond the desert. Among his most valued patrons was power tool magnate Robert McCullough, a friend who played a crucial role in securing commissions such as the Tamarisk Country Club clubhouse, which later led to the esteemed Eldorado Country Club project, designed in partnership with Ernest Kump.

One of Cody's earliest desert projects, the 1947 Del Marcos Hotel, reflected influences from Taliesin West. It featured rustic stone walls juxtaposed with angled wooden supports, creating a design that appeared to grow naturally from the landscape. When the Thunderbird Dude Ranch transitioned into the Thunderbird Country Club in 1952, Cody was enlisted to renovate its Gordon Kaufmann-designed clubhouse. He preserved its relaxed, ranch-style Modern aesthetic but introduced a more streamlined approach in the surrounding bungalows, incorporating shallow gable roofs to redefine the Modern bungalow.

Cody's portfolio was impressively varied. In 1957, he embraced the Googie style for Huddle's Springs restaurant on South Palm Canyon Drive, a genre also explored by his USC classmates Eldon Davis and Louis Armet. The design experimented with bold angles and dynamic polygonal spaces, with wooden beams extending dramatically to define outdoor terraces shaded by vividly striped fabric canopies.

Cody's work spanned various building types, from religious institutions to gas stations. He played a pivotal role in the 1955 Spa Hotel project, collaborating with Wexler and Harrison. In 1964, he designed a striking

gas station near Albert Frey's Tramway station, featuring a long, slender concrete slab extending over open service bays—an elegant structural gesture reminiscent of Frank Lloyd Wright's Johnson Wax columns.

His 1968 St. Theresa Catholic Church showcased a more expressive design language. Its dramatic concave walls enclosed serene meditation courtyards, while a vast pyramidal roof covered the sanctuary, recalling both Gothic cathedrals and Eastern stupas. Inside, an elaborate post-and-beam structure created a soaring, uplifting spatial experience, reinforcing the building's contemplative essence.

Cody's own residence revolved around an interior embodying California's indoor-outdoor living ideal. While many elements of his designs—slim roof planes, slender columns—were widely imitated, Cody's work retained a distinct, personal energy. His structures, characterized by dynamic lines and daring cantilevers, exuded a sense of architectural tension, setting them apart from the more measured compositions of figures like Neutra.

Despite working in an era filled with extraordinary talent—including Eames, Koenig, Ellwood, Lautner, Frey, and Esherick—Cody's ability to reinterpret established forms with originality placed him among Midcentury California's finest designers. However, his contributions remained largely underappreciated.

After suffering a debilitating stroke in 1973, Cody's firm continued under the leadership of Frank Urrutia until Cody's passing in 1978. His influence persisted not only through his built legacy but also through his mentorship of younger architects, including Richard Holden, William Johnson, Ric Harrison, and Don Wexler. Though several of Cody's key works have been lost to demolition or insensitive alterations, his impact on Desert Modernism remains profound. In 2012, his contributions were recognized with a star on the Palm Springs Walk of the Stars during Modernism Week.

In 2021, PSPF co-published *Master of the Midcentury: The Architecture of William F. Cody* with Monacelli Press, authored by Cathy Cody, Jo Lauria, and Don Choi. This renewed attention has ensured that Cody's work continues to inspire future generations, securing his rightful place in midcentury Modernist history.

(Adapted from Patrick McGrew's biography of Cody in PSPF's Abernathy Residence Class 1 Resource Nomination, 2012.)

SIGNIFICANT OWNERS

ALICE MEYER (OWNER 1948-1960)

Alice Norah Cavanaugh Meyer (1892–1960) was born in Kentucky and faced significant hardship early in life. Orphaned at a young age, she and her sister Frances Rose were separated into different institutions. While Frances Rose appeared in the 1900 census records at a convent orphanage in Cincinnati, Alice was documented in the 1905 New York census as an "inmate" at the St. Anne Home for Destitute Children in

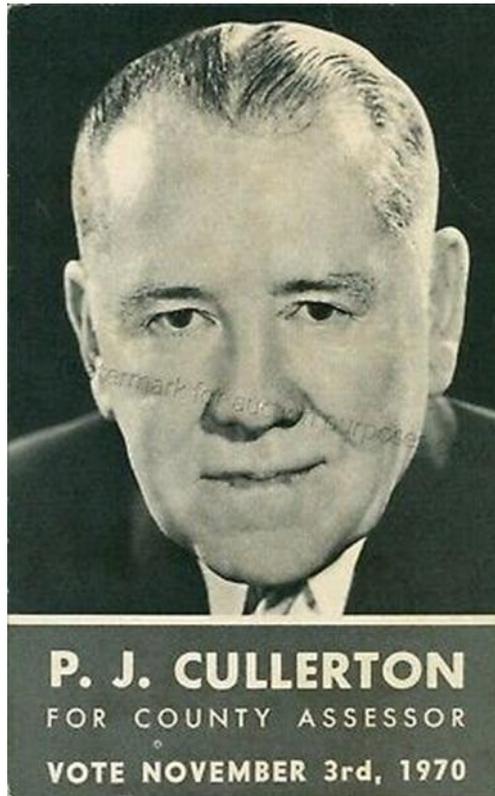
Westchester. Her connection to orphanages remained significant throughout her life—her 1960 obituary requested donations to the Los Angeles Orphan's Home in lieu of flowers.

The details of Alice's journey from orphanage to adulthood remain largely unknown, but by the 1920s, she had established herself in Los Angeles and embarked on a career in the performing arts. On May 13, 1924, she married Alexander Chester Arthur Meyer, a New York-born musician and producer who had relocated to Los Angeles around 1920 after operating his company, A. E. Meyer and Co., in New York.

By 1925, Alice had gained recognition as an actress and dancer. The *Los Angeles Times* noted her performance in George M. Cohan's play "Little Nellie Kelly" at the Figueroa Street Theatre. Both Alice and Alexander were deeply immersed in the entertainment industry, with Alexander working as a musician and later serving as financial secretary for the Musicians' American Federation Union while maintaining active involvement in Masonic activities.

The couple's residence shifted between coasts. By 1930, they were living in Queens, New York, where Alexander worked as a theatre musician. However, they returned to California by 1935, taking up residence in Beverly Hills at 870 N. Doheny Drive—the home of Alice's sister, Frances Rose Cavanaugh, who had married German-born Albrecht Luettich. The 1940 census records show Alice working as a saleslady while Alexander worked as an office clerk for the Musicians' Union.

Throughout their years in Los Angeles, Alice and Alexander maintained a strong connection to Palm Springs. According to her obituary, Alice spent forty winters as a resident of the desert community. In 1947, they purchased a parcel in the then-developing Chino Mesa Estates tract, and the following year, Alice built a modest ranch-style home. After Alexander's death in 1952, Alice continued to live in Palm Springs until she passed away in her home there on March 9, 1960.



PATRICK J. CULLERTON (CO-OWNER 1961-1965; OWNER 1965-1981)

Patrick J. Cullerton (1897-1981) was a towering figure in Chicago politics whose five-decade career left an indelible mark on the city's governance. Known affectionately as "Parky" to friends and constituents alike, Cullerton exemplified the traditional Chicago politician: effective, well-connected, and deeply committed to his constituents in the city's 38th Ward.

Cullerton belonged to one of Chicago's most prominent political dynasties, a family whose influence in the city's politics would span an extraordinary 144 years. The dynasty began with Edward F. "Foxy Ed" Cullerton, Patrick's great-uncle, who served as a Chicago alderman for a remarkable forty-nine years from 1871 until his death in 1920. The Cullertons were among Chicago's original settlers, establishing deep roots that would support generations of political ambition.

Patrick's own father, William James Cullerton (1874-1946), though unsuccessful in his bid for Congress, remained politically active and nurtured his son's interest in public service. This family legacy provided Patrick with a strong foundation for his own political aspirations.¹

¹ The Cullerton legacy continued for another 57 years after P.J.'s tenure. His brother, William (Willie) J. Cullerton, served as alderman from 1958 until he died in 1973. He was succeeded by his nephew, Tom Cullerton who held the position until his death in 1993. Then came an in-law, Tom Allen, who served from 1993 until 2010. The final Cullerton alderman was Tim Cullerton, also a city electrical inspector, who held office from 2011 until his retirement in 2015 following a ward remap.

Unlike many politicians of his era, Cullerton pursued technical education, studying electrical engineering. He attended parochial school and St. Philip's High School before advancing to the Lewis Institute. His technical background would later distinguish him from many of his political contemporaries.

On March 27, 1914, Cullerton married Charlotte "Lottie" Moore (1896-1976) in Chicago. The couple welcomed their daughter, Helen, in November of the same year.

Cullerton's political career began in earnest in 1930 when he became a Democratic precinct captain. After an unsuccessful run for alderman in 1931, he persevered and won election to the Chicago City Council in 1935 as the representative of the 38th Ward. This position became his political home for over two decades, with consecutive reelections until 1958.

His political ascent accelerated when Mayor Anton J. Cermak appointed him as signal engineer for the Chicago Police Department, leveraging his technical background. He later served on the board of local improvements, building his reputation for competence and effectiveness.

Perhaps Cullerton's most significant contribution came through his chairmanship of the City Council's Finance Committee, a position he held from 1953 onward. This role, often considered the most powerful in the council, earned him the unofficial title of "assistant mayor" and granted him considerable influence over Chicago's financial decisions.

Simultaneously, Cullerton chaired the council's Emergency Committee, where he worked to eliminate fraud and waste in city operations. This dual responsibility demonstrated his commitment to effective governance and fiscal responsibility.

Cullerton proved a crucial ally to Mayor Richard J. Daley, particularly during the pivotal 1955 primary election that secured Daley's mayoral victory. Their alliance exemplified the power of Chicago's Democratic machine, with Cullerton representing a key component in Daley's political network.

In 1958, Cullerton transitioned to county government when he became Cook County Assessor. He held this position through multiple successful reelections until his retirement in 1974. As Assessor, he focused on ensuring fairness in property assessments while maintaining his influence within the Democratic political machine.

His retirement came amid a federal probe in 1974, after which—with Mayor Daley's blessing—he handed the assessor's position to his protégé, Tom Tully. Tully won the subsequent election but retired in 1978.



(left to right) Alderman Patrick J "Parky" Cullerton, Sargent Shriver, Congressman Frank Annunzio, and Mayor Richard J. Daley at a political event in Chicago, 1970s. James Parker Collection, University of Illinois at Chicago. Library. Special Collections Department

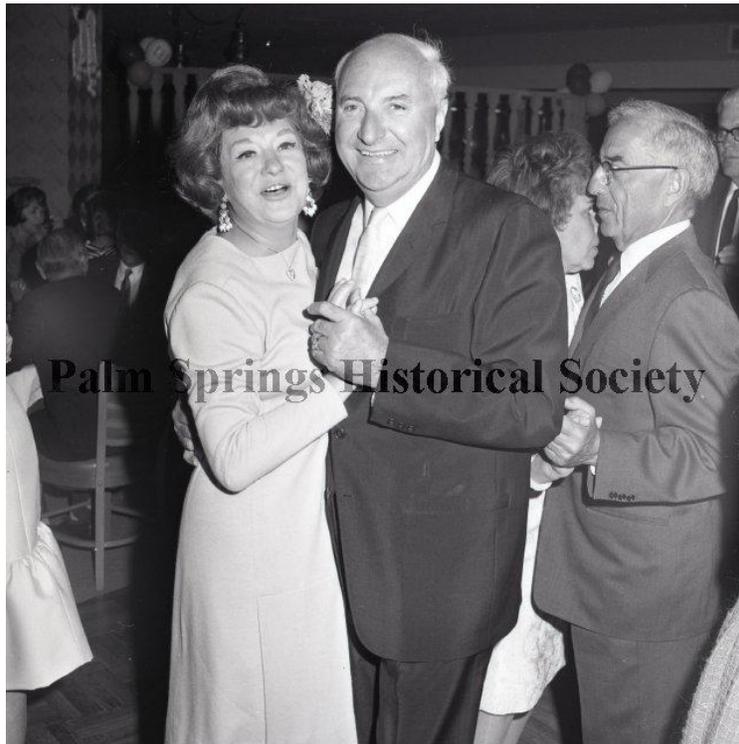
Beyond his governmental service, Cullerton actively participated in civic organizations, notably being elected president of the Irish Fellowship Club of Chicago in 1959. This involvement reflected his deep connection to Chicago's Irish American community and his commitment to civic life beyond politics.

At the time of his death on January 26, 1981, Cullerton was marking his fiftieth year in Chicago politics while still serving as the 38th Ward's Democratic committeeman. His passing was mourned as a profound loss to the city he had served for half a century.

In a tribute before the House of Representatives on January 28, 1981, Illinois Representative Frank Annunzio honored Cullerton's memory, describing him as "a quiet man who carefully listened to the people he represented" and who "prided himself on getting the proposals he initiated passed by the city council." Annunzio, who considered Cullerton a friend for over forty years, emphasized how he "greatly benefited from his advice and counsel."

Patrick J. Cullerton's legacy stands as a testament to effective public service in Chicago politics. Through his quiet leadership, strategic alliances, and genuine concern for his constituents, he helped shape Chicago

governance for generations to come. As Representative Annunzio concluded, Cullerton will be "remembered as one of the great leaders of Chicago."²



*Tennis Club Valentines Party, Elaine and Harry Chaddick. Feb 14, 1967.
Palm Springs Life collection, Palm Springs Historical Society.*

HARRY F. CHADDICK (CO-OWNER 1961-1965)

Harry Francis Chaddick (August 27, 1902 – May 30, 1994) transformed himself from a West Side Chicago stock boy into a multimillionaire whose influence shaped Chicago's skyline, revolutionized the American transportation industry, and ultimately benefited countless lives through his philanthropy. His extraordinary journey represents the quintessential American success story—one marked by innovation, adaptation, and a commitment to giving back.

Born to modest circumstances on Chicago's West Side, Chaddick entered the workforce at a young age. His early positions as a stock boy and later as an assistant pharmacist in a local drugstore instilled in him the tenacious work ethic that would become his hallmark.

In 1924, at just twenty-two years old, Chaddick took his first major entrepreneurial step by founding American Transportation Co. with a single truck purchased for \$350. This humble beginning would evolve

² CONGRESSIONAL RECORD- HOUSE January 28, 1981. HOUSE OF REPRESENTATIVES-Wednesday, January 28, 1981

into one of the nation's largest trucking enterprises through his innovative approach to transportation logistics.

Chaddick distinguished himself as a transportation pioneer through several groundbreaking innovations. He was among the first to implement the "piggyback" method—an integrated approach combining rail and truck shipping that dramatically improved efficiency. His company also led the industry by equipping trucks with two-way radios, enhancing communication and operational effectiveness long before such technology became standard.

By the 1930s and 1940s, Chaddick's trucking operation had grown into one of the largest in the United States. His expertise in logistics earned him national recognition, and he became an influential voice in transportation policy, regularly negotiating with powerful labor unions, including Jimmy Hoffa's Teamsters.

During World War II, Chaddick's logistical acumen was put to patriotic use when he oversaw the crucial transportation of troops and supplies to North Africa. This contribution to the war effort further cemented his reputation as a master of logistics. In 1954, having built a transportation empire, Chaddick sold his trucking businesses and by 1957 had largely exited the shipping industry to pursue new challenges.

Chaddick's transition to urban planning began in the late 1940s when Mayor Martin H. Kennelly recruited him to resolve contentious zoning disputes regarding truck terminals in Chicago. His successful mediation led to his appointment as the city's Director of Zoning under both Mayor Kennelly and his successor, the legendary Mayor Richard J. Daley.

In 1957, Chaddick spearheaded the development of Chicago's first Comprehensive Zoning Ordinance—a landmark achievement that modernized the city's zoning laws and encouraged retail and high-rise development. This visionary reform facilitated the development of iconic Chicago landmarks, including the Daley Center and First Chicago Plaza. Despite the far-reaching impact of his work, Chaddick later characterized his approach to zoning as pragmatic rather than visionary—a modest assessment of his transformative influence on Chicago's urban landscape.

After departing the trucking industry, Chaddick channeled his entrepreneurial energy into real estate development as the head of First American Realty. His talent for identifying underutilized properties led to several significant developments, including the transformation of a former World War II aircraft engine plant into the Ford City Mall. His portfolio expanded to include other notable shopping centers such as the Brickyard Shopping Center, Forest Park Mall, and Addison Mall.

Chaddick's vision extended beyond Chicago to Palm Springs, California, which he first visited in 1946. Recognizing the desert community's potential, he acquired several key properties by the early 1960s and collaborated with renowned architect William F. Cody to develop prestigious projects, including the Tennis Club Hotel, the Palm Springs Country Club, and the Andreas Hills residential neighborhood.

In 1987, Chaddick sold First American Realty and its affiliated entities to Lexington Development Corp. of Arlington Heights, though he maintained Harry F. Chaddick Associates as a consulting firm until gradually retiring from active business pursuits.

Chaddick's personal life was as eventful as his professional career. He married Rose Badall (1910-1989) on his birthday, August 27, 1924, and they had one daughter, Camille (1925-1999), before eventually divorcing. His second marriage to Maybelle Arpin in 1934 ended with her death in 1941.

In 1955, Chaddick married Elaine Torbin (1914-2002) after meeting her at a Chicago nightclub. Elaine proved to be not just a life partner but a crucial ally in his business endeavors, hosting influential gatherings that brought together Chicago's business and political elites. The couple formed close friendships with key figures, including Mayor Richard J. Daley and Jay McMullen, husband of future Mayor Jane Byrne.

Perhaps the most harrowing chapter of Chaddick's personal life came on May 8, 1979, when Elaine was kidnapped from their Palm Springs home. Held for three days in the desert near Joshua Tree National Park, her ordeal culminated in a dramatic ransom exchange, a high-speed chase, and gunfire before she managed to free herself and reunite with Harry and FBI agents. This remarkable incident later inspired both a book—FBI agent Herb Clough's 2008 *Night of the Full Moon*—and a 2017 film titled *Do It or Die*.

In the twilight of his career, Chaddick channeled his considerable resources into philanthropy. He and Elaine established the Harry F. and Elaine Chaddick Foundation in 1986, which funded medical, scientific, educational, and religious organizations. His substantial contributions to The Salvation Army helped establish both a social service center on Chicago's South Side and a fifty-one-unit senior citizens residence.

His philanthropic vision extended to academia through his support of DePaul University, where he helped establish the Chaddick Institute for Urban Development—ensuring that his expertise in urban planning would benefit future generations. In recognition of his commitment to education and urban planning, Chaddick was inducted into the Chicago Board of Realtors Hall of Fame in 1988.

In 1990, Chaddick published his autobiography, *Chaddick! Success Against the Odds*, documenting his extraordinary journey from humble beginnings to business titan and philanthropist. His extensive papers, including records of his pioneering work in zoning and real estate, were later acquired by DePaul University's Special Collections and Archives, preserving his legacy for future scholars.

Harry Francis Chaddick passed away in hospice care on May 30, 1994, at the age of 91, leaving behind a transformed Chicago landscape, innovations in transportation that continue to influence logistics today, and philanthropic institutions that carry forward his commitment to urban development and social welfare.



Chaddick and Cody at groundbreaking of Tennis Club Estates, October 28, 1964.

Courtesy Palm Springs Historical Society, Palm Springs Life Collection.

CHADDICK AND CODY COLLABORATIONS IN PALM SPRINGS

Beginning in 1960, Harry F. Chaddick established himself as one of Palm Springs' most influential developers, transforming the desert landscape through a series of ambitious projects that would redefine luxury living in the area. His visionary approach to development, coupled with his strategic partnership with renowned architect William F. Cody, created an architectural legacy that continues to shape Palm Springs' aesthetic identity today. Chaddick's investment in Palm Springs was driven by his unwavering belief in the city's potential as a premier luxury destination, leading him to acquire and develop over 1,000 acres of property throughout the region.

The Tennis Club: (1961-1973)

The partnership between Chaddick and Cody began in earnest with the 1961 acquisition of the prestigious Palm Springs Tennis Club. Purchasing the property from Palm Springs pioneer Mrs. Pearl McManus for \$1 million, Chaddick immediately recognized the club's untapped potential. Rather than simply maintaining the status quo, he envisioned transforming the existing facility into a comprehensive luxury destination while preserving its exclusive character and historic charm.

Modernization and Expansion (1962-1965)

Upon acquiring the club, Chaddick enlisted Cody—already established as a leading figure in Midcentury Modern architecture—to oversee an ambitious redesign. The initial renovations focused on enhancing existing amenities, including remodeling the swimming pool, expanding the tennis courts to six, and upgrading the club's living units and landscaping.

In 1962, Chaddick commissioned Cody to design more than twenty bungalows across the street from the clubhouse. Completed in 1963, these luxurious accommodations elevated the club's offerings by providing comprehensive amenities including housekeeping, switchboard service, and room service. The success of this initial expansion prompted Chaddick to commission Cody to design additional bungalows on an adjoining property to the east in 1964. This strategic expansion transformed the Tennis Club from a recreational facility into a premier residential and hospitality destination.

The Tennis Club Homes (1963-1965)

Building on the success of the bungalows, Chaddick unveiled plans for The Tennis Club Homes in 1963—a pioneering condominium development featuring fifty units designed to complement the club's existing aesthetic. Cody's design epitomized modernist elegance with clean, rectangular forms and floor-to-ceiling glass that maximized views while integrating indoor and outdoor living spaces.

Each unit featured two bedrooms, with the most luxurious option offering a two-story layout spanning 2,178 square feet. The model home, expertly furnished by celebrated interior designer Arthur Elrod, showcased Cody's commitment to understated luxury and functional design. Despite initial zoning challenges—the land was designated for single-family residences—Chaddick persevered, breaking ground in February 1965 and establishing the Tennis Club as a full-fledged residential community comparable to emerging golf club developments such as Eldorado Country Club.

The Tennis Club Hotel (1969-1973)

With the Tennis Club thriving as a residential and recreational destination, Chaddick sought to further expand its offerings. In 1969, he purchased the McManus estate directly north of the club, initially proposing an ambitious ten-story, 200-room hotel. When zoning restrictions proved prohibitive, he modified his vision to a six-story, 150-room hotel in 1971, but continued to face regulatory challenges.

Undeterred, Chaddick and Cody adapted their plans once again, presenting a redesigned two-story, 106-room luxury hotel in 1972 that complied with existing zoning laws. The revised design incorporated underground

parking, additional swimming pools, and staggered architectural sections that enhanced visual appeal while maintaining the club's intimate ambiance.

Working within the constraints of a narrow lot, Cody employed innovative techniques to avoid monotony, including setbacks, projecting walls, and his signature cantilevered balconies. Rather than conventional corridors, he designed breezeways lined with large planters, creating a distinctive passage for guests. The structural walls, crafted from beige-colored split-face concrete block, harmonized with the natural surroundings and echoed the texture of nearby Mount San Jacinto.

Completed in November 1973, the Tennis Club Hotel represented the culmination of Chaddick and Cody's collaborative vision, seamlessly bridging the single-story bungalows with the majestic mountain backdrop and cementing Chaddick's reputation as one of Palm Springs' most influential developers.

Andreas Hills (1968-1973)

In 1968, Chaddick unveiled his most ambitious Palm Springs project to date: a \$20 million residential and hotel development on a sprawling 401-acre tract in the southern region of the city. Andreas Hills-in-the-Canyon was conceived as an elite residential enclave that would blend luxury living with the dramatic desert landscape, marketed as the "Bel Air of Palm Springs."

Cody's master plan for Andreas Hills encompassed luxury single-family homes, high-rise condominiums, and a resort hotel. Construction began before the end of the 1968-69 resort season, with high-end amenities including a clubhouse, putting greens, and equestrian trails designed to appeal to sophisticated buyers seeking a comprehensive and refined desert lifestyle.

By the early 1970s, Andreas Hills entered its second phase, introducing an array of two- and three-bedroom condominiums and townhouses. The grand opening was marked by a ribbon-cutting ceremony attended by Hollywood celebrities, reinforcing the development's elite status. Cody's architectural excellence during this phase earned him an Award of Excellence from the Inland California Chapter of the American Institute of Architects.

Chaddick's vision for Andreas Hills culminated in 1973 with the launch of Phase III, which added more high-end homes and condominiums. Each of the three condominium complexes was thoughtfully organized around lush green spaces and resort-style swimming pools, fostering a sense of community and leisure. As an additional incentive for potential buyers, homeowners were offered complimentary memberships to either the Palm Springs Tennis Club or the Whitewater Country Club, reinforcing Chaddick's concept of an integrated luxury lifestyle.

While the originally planned luxury hotel component was never executed, Andreas Hills flourished as a prestigious residential community. Cody's signature design elements—post-and-beam construction, expansive glass facades, and the use of organic materials—became defining characteristics of the development, creating a cohesive architectural identity that continues to distinguish Andreas Hills to this day.

Whitewater Country Club (1966-1978)

In 1966, demonstrating his characteristic ability to identify overlooked potential, Chaddick made a strategic investment in the San Jacinto Golf Club—a failed golf course development in northern Palm Springs. While the property had deteriorated beyond its economic potential in the eyes of many investors, Chaddick recognized an opportunity in its twenty-eight-acre island of vacant land at the center of the course.

In 1969, he expanded his investment by acquiring the San Jacinto Country Club, which he renamed Whitewater. In 1971, construction began on the Country Club Condominiums, with the first phase of sixty units completed by spring 1972, followed by a second phase of thirty-eight units in January 1975. When Cody suffered a stroke before designing the third and fourth phases, architect Bernard Leung stepped in to complete the project according to the established design principles.

The development's comprehensive master plan included 236 condominium units constructed in five phases between 1972 and 1977. The first units, located along the southwestern portion of Whitewater Club Drive, were completed in 1972. The second phase, south of Easy Street, followed in 1974, with subsequent phases—including units north of Easy Street and the westernmost residences—developed after 1977.

These "Fairway Condominiums" offered diverse living options, featuring one-, two-, and three-bedroom layouts in both single-story and two-story designs, ranging from 1,794 to 2,310 square feet. To prevent visual monotony, Cody incorporated four distinct building types with six different unit layouts ranging from 885 to 1,430 square feet. Drawing inspiration from his work at Andreas Hills, he arranged the Whitewater condos around lush green spaces and swimming pools, creating an environment of tranquility and refined leisure.

To establish a clear identity for the property, Chaddick rebranded the club as the Palm Springs Country Club in 1978. Enhancements included new tennis courts, a swimming pool, and a clubhouse officially dedicated on November 25, 1972. Despite the high-quality construction and the prestige associated with Cody's architectural designs, the Palm Springs Country Club never achieved the commercial success of Chaddick's other ventures.

Legacy

Chaddick's contributions to Palm Springs' architectural landscape extended beyond these major developments, with his portfolio ultimately encompassing more than 1,000 acres throughout the region. His partnership with William F. Cody produced some of the most distinctive examples of Midcentury Modern architecture in the area, creating spaces that seamlessly integrated indoor and outdoor living while responding sensitively to the desert environment.

Chaddick's ability to transform underutilized properties into vibrant, upscale communities demonstrated his exceptional entrepreneurial vision. In recognition of his achievements and his remarkable journey from humble beginnings to becoming a leading figure in the real estate industry, Chaddick received the prestigious Horatio Alger Award in 1970.

Today, Chaddick's developments remain an integral part of Palm Springs' architectural heritage, embodying the optimistic spirit of midcentury modernism and serving as enduring testaments to his vision of desert luxury.

The successful collaboration between Chaddick's development acumen and Cody's architectural genius produced spaces that continue to define Palm Springs as a destination for those who appreciate the harmonious relationship between Modern design and natural beauty.



“UNDER CONSTRUCTION - The luxurious \$2 million dollar plus Tennis Club Hotel on South Tahquitz Drive will provide 106 additional rooms bringing total accommodations to 215 including the existing garden apartments and bungalows. Designed by Architect Wm Cody the ultra-modern two-story hotel will provide underground parking, a mall to the club grounds, shops, a glamorous, high ceiling lobby and be a “showcase of elegance” on the 27 acre club complex, according to President Harry F. Chaddick who is also developing Andreas Hills and Whitewater Country Club. On site development also provides for a spectacular lighted waterfall and reflection pool in the adjacent ravine.” (From Desert Sun, September 18, 1972)



"TENNIS CLUB HOMES"

CONDOMINIUM GROUND BREAKING CEREMONY

Shown from left are Phil Regan, vice-president; Harry F. Chaddick, president; William Cody, architect; Larry Feagans, First American Title Co., and vice-mayor, George Beebe.

This ceremony was attended by a large gathering of enthusiastic members who know that this "aristocrat" of all condominiums will reflect the true image of luxury.

Only fifty of these prestige homes are to be built. If you or your friends are interested do come in, or write us for the list of choice locations still available. Applications are now being taken by our sales staff.

William F. Cody Papers 2. FOLDER 23, BOX 74; Series: Office Records - Public Relations. Courtesy Special Collections and Archives, Robert E. Kennedy Library, Cal Poly, San Luis Obispo



"A PATIO WEDDING at the home of Mr. and Mrs. Patrick Cullerton, united Chicagoans Miss Elaine Torbin and Henry F. Chaddick. Pictured at the ceremony, left to right, are John F. Ward, Patrick Cullerton, the bride and bridegroom, and Tony Cosentino." Desert Sun, May 2, 1955.

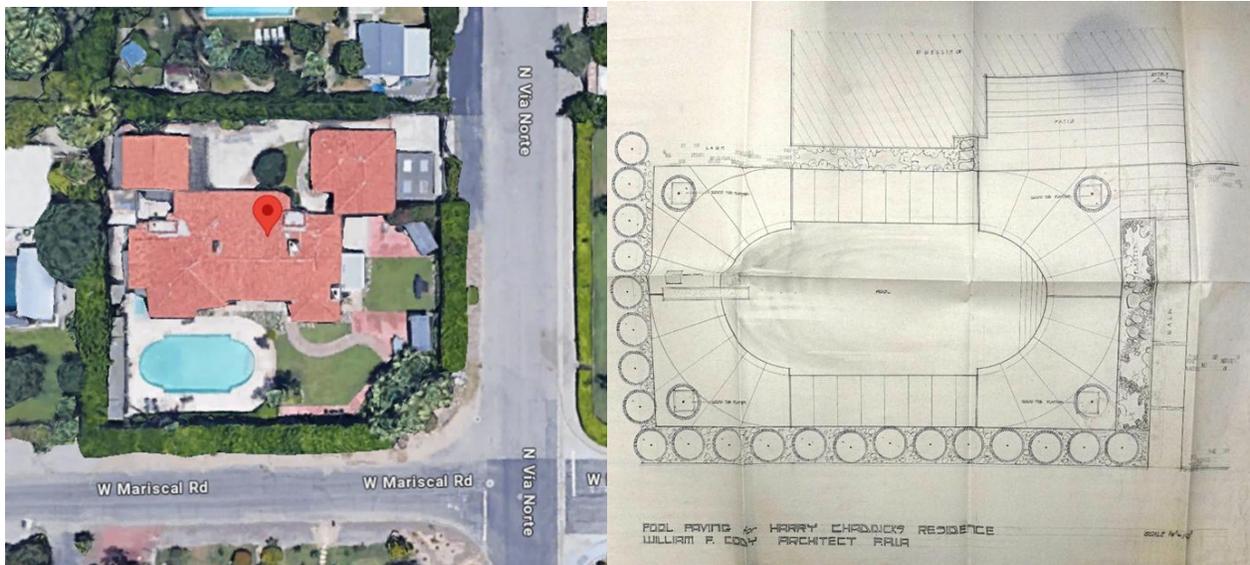
THE ARCHITECTURE OF THE CULLERTON-CHADDICK RESIDENCE

Patrick J. Cullerton and Harry F. Chaddick had been good friends in Chicago for many years, outside of the community work they routinely did together. In his role as alderman, Cullerton had asked Chaddick, with his planning background, to rezone the city of Chicago. As Chaddick later recalled, "I took on the job of rezoning Chicago because Parky Cullerton asked me to when he couldn't get anyone else to do it. I worked on it for five years, developing a complete inventory of the city's land use. I did it with no vision in mind, merely figuring out how the city's land was being used."

The Cullertons and Chaddick began visiting Palm Springs after World War II ended. The Cullertons were the first to purchase a home there, buying a recently built residence at 573 West Mariscal Drive in Chino Mesa Estates in 1950. In 1955, Cullerton's brother John and his wife Esther bought a property three houses east at 467 West Mariscal. That same year, Chaddick married Elaine Torbin on the patio of the Cullerton residence. A few years later, the Chaddicks purchased a house at the northeast corner of West Mariscal and North Via Norte, several dwellings east of the Cullerton residence.

In March 1960, Alice Meyer, the original owner of 572 Santa Elena, died. Later that year, in December, Cullerton's home, which was directly adjacent to Meyer's property to the north, was listed for sale due to the owner's illness—though Cullerton lived for twenty-one more years with no documented explanation of this illness in the research for this nomination.

In April 1961, Chaddick purchased the Tennis Club for \$1 million. The following month, on May 26, 1961, the estate of Alice Meyer sold 572 Santa Elena to Patrick J. Cullerton and Harry F. Chaddick jointly. Their intent for the house remains unclear, as both men continued to reside in their existing homes for several years afterward. The 1962 Palm Springs Telephone Directory lists "Cullerton & Chaddick" as the residents at 572 Santa Elena, while both men are separately listed at their own addresses as well.



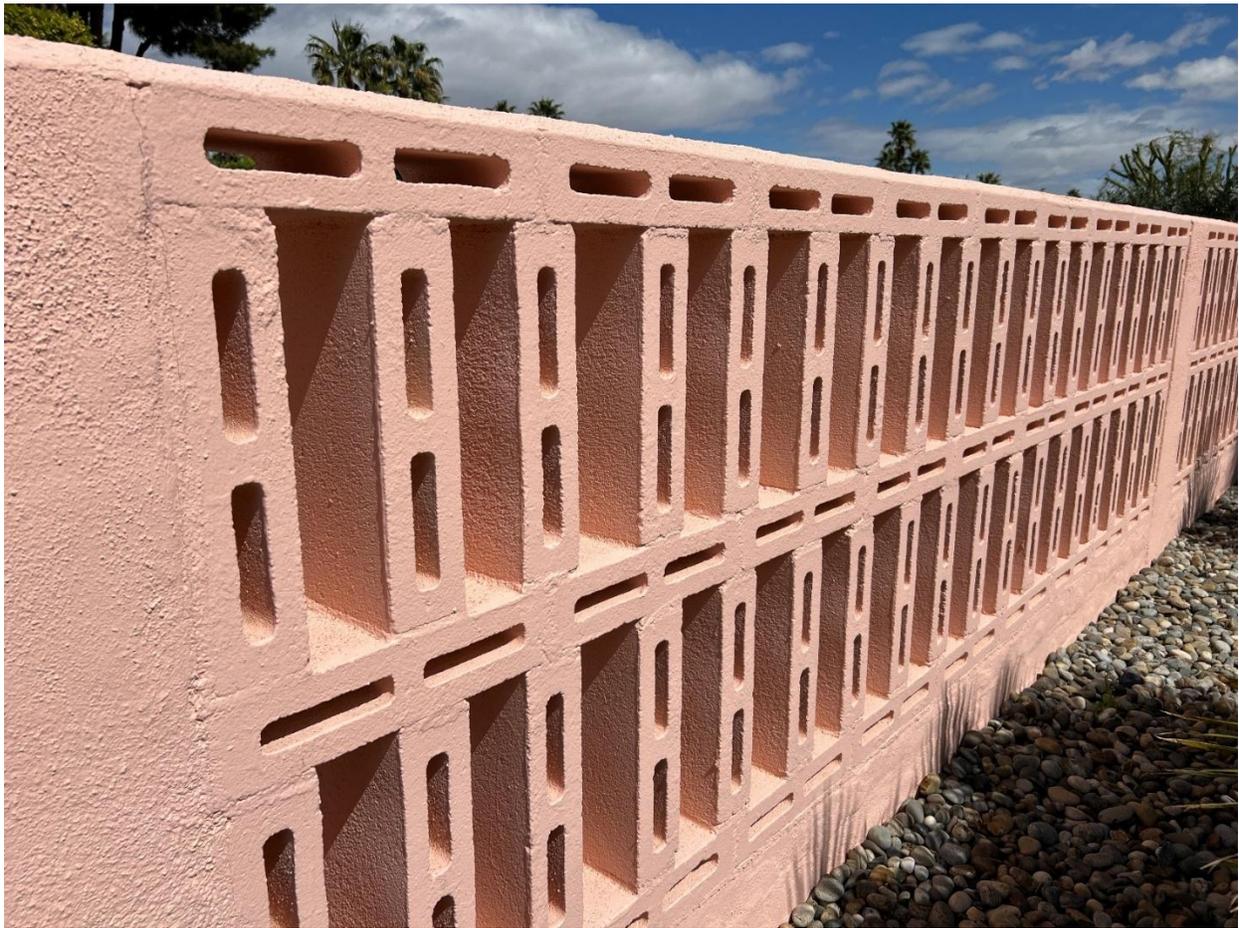
The swimming pool area of the Chaddick's Via Norte residence at left matches the drawing created by Cody for the site. From William F. Cody Papers 2; Box 35, Folder 3. Courtesy Special Collections and Archives, Robert E. Kennedy Library, Cal Poly, San Luis Obispo.

The acquisition of 572 Santa Elena coincided with the beginning of Chaddick's extensive collaboration with architect William F. Cody, who would design nearly all of Chaddick's major projects in the Palm Springs area. While Cody worked on upgrading the Tennis Club, he also designed a swimming pool for Chaddick's personal residence in 1963, with the drawings now preserved in the Cody archives at Cal Poly San Luis Obispo.

Concurrent with these projects, Cody developed plans to completely transform the modest Alice Meyer residence, retaining only the foundation and chimney. The renovated home, which added 800 square feet, emerged as a masterwork of modernist desert architecture that seamlessly integrated contemporary design with Palm Springs vernacular traditions. Constructed in 1965, the residence exemplifies Cody's signature aesthetic through its geometric forms, natural materials, and sophisticated indoor-outdoor living spaces.



Current day photographs of the motor court area.



*Top: Cody used simple masonry units, laid vertically, to create a custom screen wall.
Bottom: A similar screen wall designed by Cody for the Racquet Club Garden Villas used custom terra cotta pieces.*

Streetside Façade

Approaching the residence, the streetside façade presents a meticulously designed entryway. Originally, a pergola structure with six squared stucco columns supported an open-beamed roof above the parking area, backed by a slumpstone retaining wall. During the 2020 restoration, this structure was removed and replaced with exposed aggregate paving. A new decorative concrete block wall, matching the original walls' detailing, was added along the eastern edge of the parking area.

A series of low slumpstone retaining walls with wide concrete steps ascend to the entry structure, flanked by two imposing rectangular stucco columns that mirror the overhanging supports of the adjacent house. A massive, angled wood beam connects these columns, its tilt reflecting the house's overhang, while the space above remains open. A custom-designed steel gate features vertical rectangular flat steel bars and a horizontal panel housing the address numbers and doorknob, echoing the hardware of the main entrance. Beyond the gate, an exposed aggregate landing welcomes visitors.

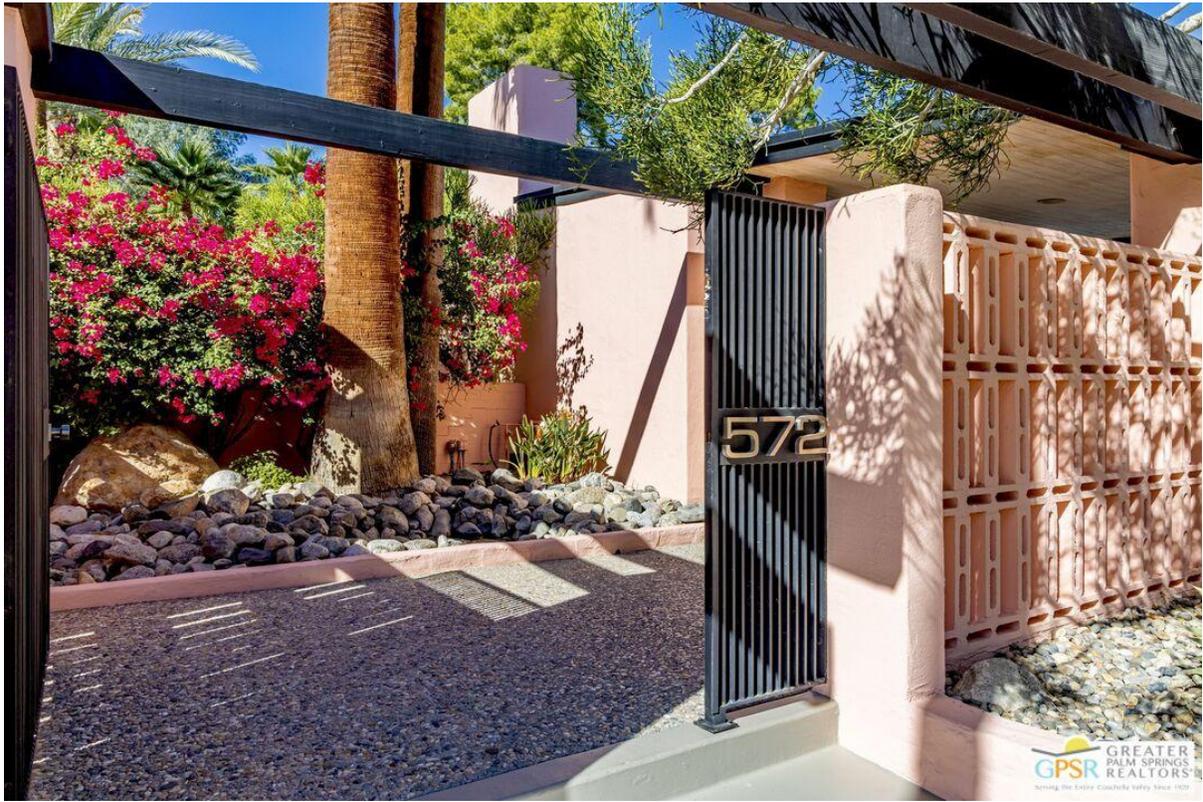


Board-and-batten siding on streetside façade of house.



The garage.

Screen block elements composed of standard rectangular concrete bricks in varied orientations create a distinctive pattern reminiscent of Cody's terracotta screen walls at the Racquet Club Garden Villas. The landscape incorporates gray granite boulders and gravel interspersed with desert plants and palm trees. The façade's western portion transitions to vertical rough-hewn board-and-batten siding, with alternating narrow and wide battens as a contemporary reference to Palm Springs' ranch-style heritage. A large garage door marks the end of this façade.



Through the gate at the entry, looking toward the primary façade.



Primary Façade

Past the entry gate, visitors encounter an exposed aggregate landing open to the sky. A rightward turn begins a narrowing passageway that creates a dynamic spatial experience before opening into a covered entry pavilion. The passageway constricts further where a projecting room extends into this space. Here, two substantial rectangular columns support a double-beamed ceiling of rough-sawn wood with translucent white stain.



Looking toward the entrance from the terrazzo terrace in front of the primary façade.



Cody's Rubenstein Residence in Rancho Mirage (bottom) has a very similar composition, arrangement of materials, and design for a deep overhang.

One step up leads to a broad white terrazzo platform. To the right, a slumpstone retaining wall and descending steps connect to the swimming pool and garden. To the left, a deep overhang supported by rectangular stucco columns extends toward a solid wall, sheltering a primary façade of sliding glass doors. Two shallow steps lead to a recessed double-door entry adorned with custom hardware—a Cody signature. The doors were upholstered in black imitation leather with nailhead trim.

Further along, the front façade projects outward from a bedroom, with additional steps leading to another sliding glass door. The front loggia terminates in a seating area paved in exposed aggregate centered around a sunken firepit. Behind this, a blue decorative panel in a concrete wall cascades water into a narrow pool, adding a soothing auditory element. The pitched roofs feature split wood shakes, reminiscent of Cody's Abernathy Residence.

Garden

The garden features a cruciform-shaped swimming pool with a matching cruciform spa, both original elements from Cody's 1965 design. The surrounding white terrazzo pool deck mirrors this cruciform layout and is enclosed by slumpstone walls. A narrow turf strip borders the pool deck, leading to an exposed aggregate seating area framed by a slumpstone retaining wall. From this vantage point, concrete steps descend to a larger lawn bordered by natural granite boulders.



View southwest from garden area, looking toward swimming pool, spa, and house.



Looking toward the primary façade from white terrazzo pool deck. Note cruciform shape of pool.

Privacy is maintained by ficus hedges encircling the garden, while various palm species provide vertical interest. A cluster of Aleppo pines offers additional shade. Throughout the landscape, gravel planting beds showcase diverse desert flora. North of the house, an expanse of gray gravel with larger boulders hosts a grove of palo verde trees and other desert-adapted plants.

Two concrete patios extend the living space into the garden. One adjoins the primary bedroom, creating an intimate outdoor retreat, while a larger patio off the dining room features a slatted wood pergola supported by wooden posts and beams. This shaded terrace includes a panel of turf, a stucco-covered brick retaining wall, and large embedded boulders. Steps ascend to another exposed aggregate seating area sheltered by mature trees.

Interior

The grand double-door entry opens into a spacious living room dominated by a book-matched wood-paneled wall with an elegant fireplace framed in matching wood and faced with white marble. Opposite this feature, expansive sliding glass doors connect to the outdoors. White terrazzo flooring throughout the public spaces continues the material palette from exterior to interior.

Adjacent to the living room, the dining area continues the rich book-matched wood paneling theme. A wall of floor-to-ceiling folding wood doors with piano hinges conceals a large mirrored wet bar featuring olive green Formica counters and glass shelving. Floor-to-ceiling aluminum-framed sliding glass doors complete the space.

The kitchen, accessible from the dining room, features tall folding wood doors topped with a mirrored panel. Cabinetry crafted from the same book-matched wood pairs with white quartz countertops and white terrazzo flooring. A signature Cody detail—a large sliding window flush with the kitchen counter—invites natural light and garden views.

From the living room, a doorway leads to an intimate den where a fireplace echoes the living room's design. Floor-to-ceiling sliding glass doors open to the exterior, where a vertical steel waist-high fence mirrors one found near the motor court. A floor-to-ceiling fixed-pane window frames a garden view, reinforcing Cody's commitment to indoor-outdoor integration.

A short hallway lined with closets behind folding wooden doors connects to two spacious bedrooms, each with an adjoining bathroom. These private spaces maintain Cody's design language through floor-to-ceiling sliding glass doors and fixed-pane windows that open to the surrounding gardens, ensuring constant dialogue between interior and exterior environments.



Carport area in 2015 Google photo.

CHANGES OVER TIME

Most of the documented changes occurred when designer Bill Stewart restored the house in 2020. All were sensitive to the original architecture and design intent.

Exterior Changes

Motor Court renovation removed structure of vertical stucco columns and overhead beams

- Replaced plain concrete paving with exposed aggregate finish

Front Door Replacement

- Original: Black vinyl with distinctive nailhead pattern (decayed over time)
- Current: Painted wood door. Original distinctive hardware was preserved

Garage Modification

- Added sliding glass door to rear wall of garage. Door faces a pergola-shaded patio at the rear of the house

Roof

- Added fire-resistant wood shake roof, a material often used by Cody and thought to be original to house.

Landscape and Outdoor Living Changes

- Added new seating areas

- Added recreation areas such as firepit and fountain
- Used exposed aggregate paving to match motor court aesthetic
- Planted additional palm trees
- Implemented various other landscape enhancements and improvements

CHARACTER-DEFINING FEATURES

Contributing Elements

The Chadwick-Cullerton is an exceptional example of a custom-designed Midcentury Modern residence. It exhibits numerous extant character-defining features including:

- Pitched roofs clad in split wood shakes
- Rectangular stucco columns throughout
- Massive angled wood beam connecting entry columns
- Screen block elements made of rectangular concrete bricks in varied orientations
- Vertical rough-hewn board-and-batten siding with alternating narrow and wide battens
- Cruciform-shaped swimming pool and matching cruciform spa (original to Cody's 1965 design)
- White terrazzo pool deck mirroring the cruciform layout
- Slumpstone retaining walls throughout property
- Floor-to-ceiling sliding glass doors and fixed-pane windows throughout
- Floor-to-ceiling folding wood doors with piano hinges (concealing wet bar)
- Ceiling sections of rough-sawn wood with translucent white stain
- Mirrored panels above doors
- Matching fireplace designs in living room and den
- Seamless transitions between interior and exterior spaces
- Strategic window placement framing garden views
- Extension of materials (particularly terrazzo) from inside to outside
- Multiple access points to outdoor spaces from nearly every room

Non-Contributing Elements

- Entry gate and matching gate outside the den's sliding doors
- Sliding glass door at rear of garage
- Firepit and waterfall area
- Exposed aggregate motor court paving and paving inside garden areas

Other Sources Consulted

- Historic Resources Group. *City of Palm Springs Citywide Historic Context Statement & Survey Findings*. Pasadena, 2015 (Final Draft, December 2018).
- Architectural Resources Group. *City of Palm Springs Historic Resources Survey*. San Francisco, 2004.
- Historic Site Preservation Board. *Inventory of Historic Structures*. Palm Springs, 2001.
- www.newspapers.com (*Desert Sun* and *Los Angeles Times*).
- City of Palm Springs (Planning and Building Departments).
- Ancestry.com.
- Palm Springs Historical Society.
- Riverside County Assessor's Office.

BACKGROUND / HISTORIC CONTEXT

The relatively short history of Palm Springs can be organized into several distinct periods, as defined by the Historic Resources Group's *Citywide Historic Context Statement & Survey Findings*. These include the following:

- Native American Settlement to 1969
- Early Development (1884-1918)
- Palm Springs between the Wars (1919-1941)
- Palm Springs During World War II (1939-1945)
- Post-World War II Palm Springs (1945-1969)

EVALUATION

CRITERION 1 – Significant Events - The resource is associated with events that have made a meaningful contribution to the nation, state or community: The Cullerton-Chaddick Residence is not affiliated with significant events and **does not qualify under Criterion 1.**

CRITERION 2 – Significant Persons - The resource is associated with the lives of persons who made a meaningful contribution to national, state or local history. The individual's association with the property must be connected to the specific period when he or she made his or her contributions to American history. Properties that are not associated with an individual's significant accomplishments, such as birthplaces, childhood homes, vacation homes, or retirement homes, are usually not eligible:

The Cullerton-Chaddick Residence was owned by longtime Chicago alderman Patrick J. Cullerton. Cullerton was from a prominent family who had been councilmembers in Chicago for 144 years. It was co-owned by Harry F. Chaddick, a multimillionaire philanthropist, real estate developer, and former Director of Zoning of Chicago. In the 1960s through the 1970s, Chaddick was Palm Springs' biggest and most important land developer, whose projects left a lasting imprint on the desert resort. Chaddick's architect of choice for his extensive projects was William F. Cody. Though the Cullerton-Chaddick Residence is affiliated with significant

persons, both locally and nationally, it was primarily Cullerton's vacation home, and therefore, does not qualify under **Criterion 2**.

ARCHITECTURE (Criterion 3 – 6)

CRITERION 3 - The resource reflects or exemplifies a particular period of national, state or local history: The Cullerton-Chaddick Residence, completed in 1965, exhibits many stylistic markers which place it directly in the historic context of Palm Springs' "Post-World War II Palm Springs" period. The custom-designed residential structure represents a prime example of significant Post-war architecture for which Palm Springs is internationally known. The Cullerton-Chaddick Residence may be viewed as an important component of the historic trends that have come to define Palm Springs' image as a center of notable Modern architecture, i.e., a historic trend that exemplifies a particular period of the national, state or local history. **The structure qualifies for listing as a Class 1 Historic Resource on the local registry under Criterion 3.**

CRITERION 4 - The resource embodies the distinctive characteristics of a type, period or method of construction: The Cullerton-Chaddick Residence is eligible under the theme of Modern architecture because it possesses numerous distinct features that make up the Midcentury Modern style. It is a high-end custom Midcentury Modern residence designed by master architect William F. Cody, using both simple but high-quality materials that root it to the site, as well as his signature wholly contemporary interpretation of the Old California ranch vernacular of early Palm Springs, it has significance for its distinctive characteristics. **The Cullerton-Chaddick Residence qualifies as a Class 1 Historic Resource under Criterion 4.**

CRITERION 5 - The resource 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. High artistic values may be expressed in many ways, including areas as diverse as community design or planning, engineering, and sculpture. The structure designed by master architect William F. Cody is eligible under the theme of Modern architecture because it possesses numerous distinctive characteristics that make up the Midcentury Modern style. These attributes include Cody's signature synthesis of elegantly contemporary Modernism with the local ranch-style architecture, including: wood shake roof, hand-trowelled stucco, and wood board-and-batten, combined with aluminum, glass, and terrazzo. As a custom structure artfully designed by Cody, this building rises to a master architect's level with high artistic values. **Therefore, for its distinctive characteristics representing the Midcentury Modern style, as a master architect's work, and its high artistic values, the Cullerton-Chaddick Residence qualifies as a Class 1 Historic Resource under Criterion 5.**

CRITERION 6 - That represents a significant and distinguishable entity whose components may lack individual distinction. This Criterion was created to address the resources contained within a potential historic district and as such it does not apply to this nomination. Hence, the structure **does not qualify**

under Criterion 6.

Criterion 7 - That has yielded or may be likely to yield information important to the national, state or local history or prehistory. The Cullerton-Chaddick Residence is not likely to yield information important to the national, state or local history or prehistory. Hence, the structure **does not qualify under Criterion 7.**

SUMMARY: This evaluation finds The Cullerton-Chaddick Residence eligible for listing as a Palm Springs Historic Resource under 8.05.070 (C.1.a.) paragraphs (iii, iv, and v) of the local ordinance's seven criteria.

INTEGRITY ANALYSIS (USING US SECRETARY OF THE INTERIOR STANDARDS)

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.

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 Cullerton-Chaddick Residences' essential elements of form, plan, space, structures, configuration, and style have remained largely intact. Similarly, the structural system, massing, the arrangement of spaces, and the type, amount, and style of detailing have survived with a reasonably large portion intact. William F. Cody's signature synthesis of the Midcentury Modern aesthetic is blended with the more substantial ranch vernacular, emphasizing rich materials and interesting textures. The large*

expanses of glass still flood the interiors with natural light, emphasizing the indoor/outdoor relationship in every room.

MATERIALS

Materials are the physical elements that were combined or deposited during a period 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 types of materials and technologies. *The Cullerton-Chaddick Residence's materials successfully represent the best of Midcentury Modern design, with high-quality but simple hand-trowelled stucco, wood, brick, decorative masonry, and terrazzo.*

WORKMANSHIP

Workmanship is the physical evidence of the crafts of a 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 Cullerton-Chaddick Residence continues to reflect William F. Cody's original as-designed relationship between the structure and site. As is typical of other Cody-designed structures, the Cullerton-Chaddick Residence was built using high-quality materials, and had an emphasis on the horizontal line. ...contemporary materials like terrazzo glass, and aluminum express Cody's forward-thinking Modern style.*

LOCATION

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

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*

Cullerton-Chaddick Residence is a contemporary residence that references details of the earlier ranch-style vernacular architecture of Palm Springs. Designed for a generous lot in the Chino Mesa Estates tract, the setting of the Cullerton-Chaddick Residence continues to reflect William F. Cody's original design relationship of site and structure.

FEELING

Feeling is a property's expression of the aesthetic or historic sense of a particular period. 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 nineteenth century. *The Cullerton-Chaddick Residence is an elegant custom home that features many of architect William F. Cody's signature design elements, and it still conveys a sense of the Midcentury Modern period for which Palm Springs is internationally renowned. The Cullerton-Chaddick Residence boasts a scale and presence that still blend seamlessly into this unique neighborhood. Accordingly, the Cullerton-Chaddick Residence retains its original integrity of feeling.*

ASSOCIATION

Association is the direct link between an important historic event or person and a historic property. A property retains association if it is the place where the event or activity occurred and is sufficiently intact to convey that relationship to an observer. Like feeling, association requires the presence of physical features that convey a property's historic character. For example, a Revolutionary War battlefield whose natural and man-made elements have remained intact since the 18th century will retain its quality of association with the battle. Because feeling and association depend on individual perceptions, their retention alone is never sufficient to support eligibility of a property for the National Register. *The Cullerton-Chaddick Residence is a fine example of a custom-designed home by William F. Cody in his signature Midcentury Modern style. Architectural signatures, such as the contemporary interpretation of Ranch vernacular with wood shake roofs, terrazzo, and large expanses of glass, allow one to recognize the structure as the work of William F. Cody.*

INTEGRITY SUMMARY: This integrity analysis confirms that the site and structure of the Cullerton-Chaddick Residence still possess seven aspects of integrity.

APPENDICES

I OWNER'S LETTER OF SUPPORT

January 14, 2025

City of Palm Springs
Historic Site Preservation Board
3200 Tahquitz Canyon Way
Palm Springs, CA 92262

Dear Honorable Preservation Board,

As the current owners of the residence 572 W. Santa Elena Road, Palm Springs, designed by William Cody, we are thrilled to support the Class 1 Historic Site designation of our property by the City of Palm Springs.

We have engaged the Palm Springs Preservation Foundation, primarily Vice President Steven Keyton, to advise and assist us with the preparation of all required nomination paperwork. We are grateful for all their work on our behalf.

Please contact us with any questions or concerns at 415 509 6273.

Sincerely,

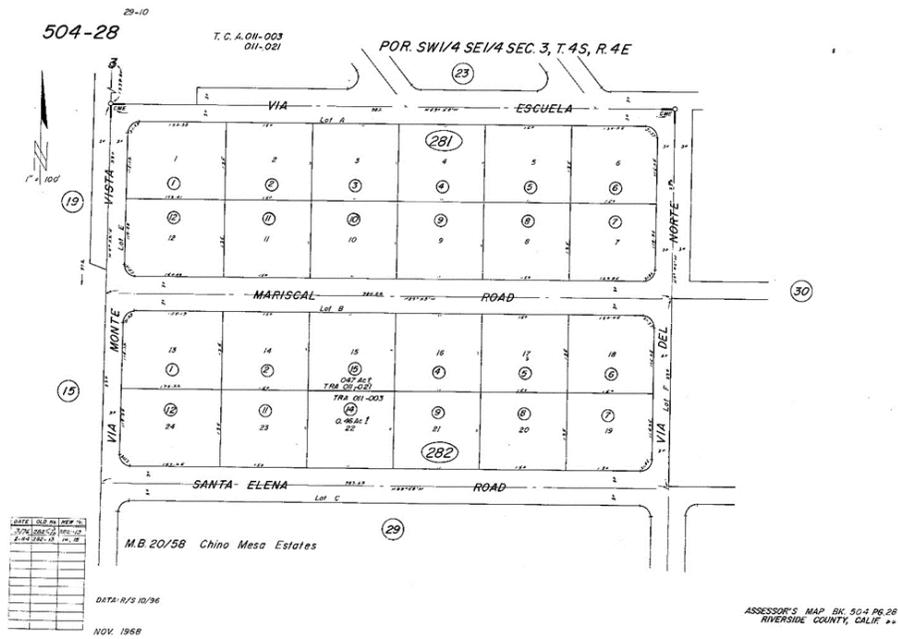


Jonathan H. Wurtzel



Christian H. Winslow

II ASSESSOR'S MAP AND AERIAL



Property Address	193 S PALM CANYON DR PALM SPRINGS, CA 92262
APN	513143006

III CHAIN OF TITLE

LOT 24 OF CHINO MESA ESTATES

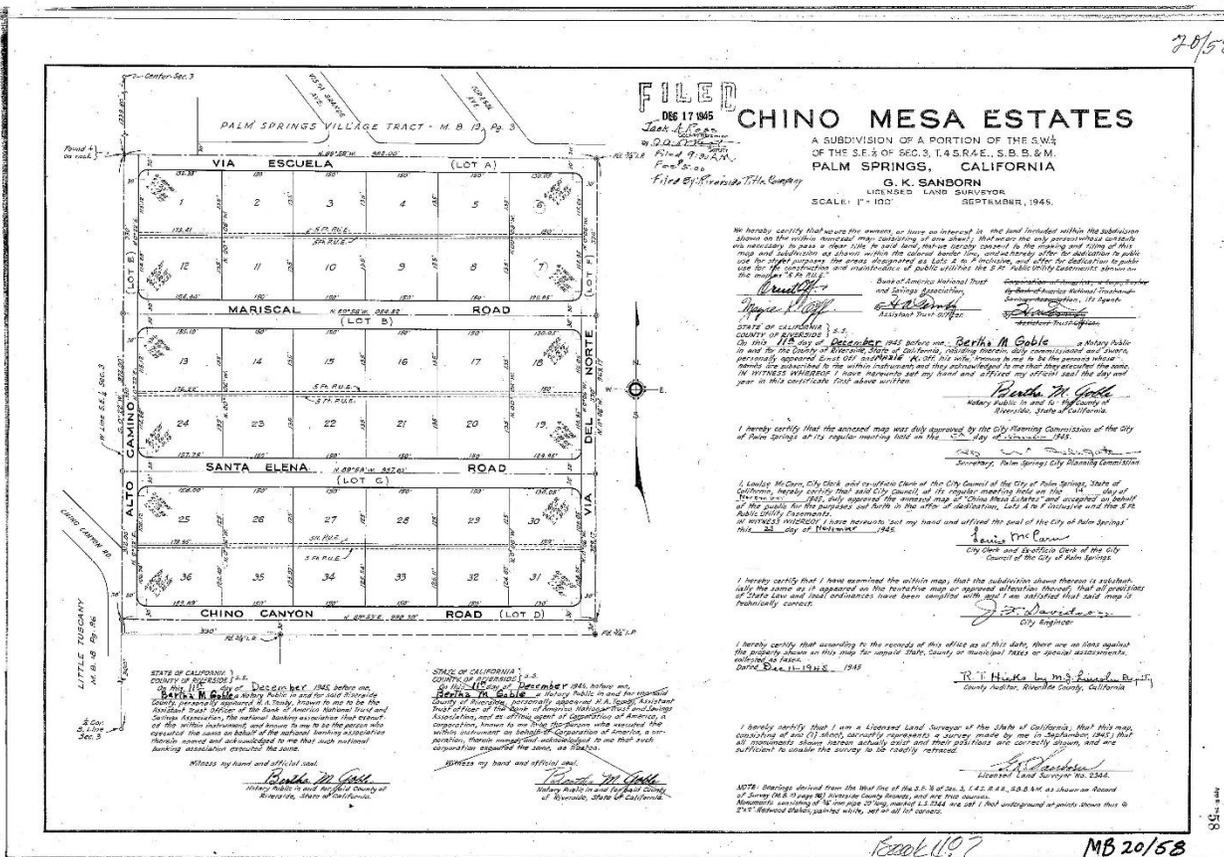
September 15, 1947	Chino Mesa Estates, Corp., to Alexander and Alice Meyer
April 2, 1948	Alexander C. Meyer to Alice Meyer
May 26, 1961	Estate of Alice N. Meyer to P.J. Cullerton and Harry F. Chaddick
May 13, 1965	Harry Chaddick to P. J. and Charlotte E. Cullerton
March 11, 1977	Affidavit of Joint Tenant (Charlotte Cullerton)
November 3, 1983	Estate of Patrick J. Cullerton to Nick and Diana S. Kouracos
June 10, 2008	Nick and Diana Kouracos to Kouracos Family Trust
April 8, 2011	Affidavit of Death of Trustee Diana S. Kouracos
April 1, 2011	Nick Kouracos, Trustee to Anthony L. Hamilton and Marilyn F. Walsh
May 1, 2012,	Anthony L. Hamilton and Marilyn F. Walsh to Carisa Monique Bianchi and Peter Robert Andress
May 24, 2017	Carisa Monique Bianchi and Peter Robert Andress to Bianchi-Andress Trust
March 9, 2020	Bianchi-Andress Trust to William F. Stewart
January 9, 2024	William F. Stewart to Jonathan H .Wurtzel and Christian H. Winslow

IV BUILDING PERMITS

Date	Owner	Permit Type	Description of Work
1-21-48	n/a	Plumbing	1 cesspool
1-21-48	n/a	Building	5 room dwelling; frame & stucco; shingle roof, as per plan. 135x176 lot size; 1685 sq. ft. 14' high.
?-9-48	n/a	Electrical	6 conductors; 60 switches; 8 size fuse panel; 86 outlets; 30 fixtures;
3-2-48	Meyer	Plumbing	1 bathtub; 6 gas outlets; 3 lavatories; 1 laundry tray; 3 showers; 1 sink; 3 toilets; 1 water heater;
7-23-59	Alice Meyer	Plumbing	1 lavatory; 1 toilet; 1 shower
8-4-59	Alice Meyer	Electrical	1 outlet
1-26-60	Alice Meyer	Building	Addition of 28' storage room
Not legible, perhaps 1960	Alice Meyer	Building	Frame and stucco bedroom addition to existing dwelling; compo roof. 12x8
3-10-65	Cullerton	Plumbing	1 bathtub; 2 lavatories; 1 toilet; 1 sink (bar); 1 water piping
3-31-65	Cullerton	Building	Remodel and add to existing dwelling; Frame and stucco const. 800 sq. ft. add to dwelling
5-27-65	Cullerton	Electrical	60 outlets incl. switches; 50 light fixtures; 2 220 volt outlets; 2 fixed 110 volt outlets
9-17-65	Cullerton	Building	Construct retaining wall
8-3-65	Cullerton	Building	Swimming Pool – Hoams Construction. Construct gunite swimming pool and therapeutic pool
8-8-85	Nicholas Kouracos	n/a	Sewer connection
9-13-91	Nick Kouracos	Building	Remove existing roofing and install new 4-ply hot mopped roofing
6-3-10	Nick Kouralos	Building	Replace a/c system. Same size and location. Not on roof
12-5-11	Tony Hamilton	Building	Connect existing residence to city sewer.
12-28-11	Hamilton	Building	Permit for interior remodeling of kitchen and baths only. No new lighting, counter receptacles per NEC. Include returning garage back to original condition. Also replacing water stops and valves.
5-30-12	Anthony	Building	Upgrade electric service to 200 amp

	Hamilton		
6-21-12	Cassia Bianchi	Building	Relocate subpanel
7-9-19	n/a	Building	Driveway approach
3-19-20	Bill Stewart	Building	Reroof: remove existing wood shakes, clean off roof, install shake liner, and class B wood shakes.
7-7-20	Bill Stewart	Building	95.5 LF of 4' high block wall

V CHINO MESA ESTATES



The Subdivision: Chino Mesa Estates

Developed in 1945 by Ernst Off (1901–1993), Chino Mesa Estates was situated on 22.5 acres north of Old Las Palmas. Marketed as an exclusive enclave designed for high-end living, it featured thirty-six spacious parcels on a gentle slope that, at the time, provided unobstructed views over Palm Springs and the east valley.

Billed as "Exclusive, Restricted, Sheltered," Chino Mesa Estates catered to discerning buyers seeking privacy and prestige – as long as the buyers were white. The lots, each approximately half an acre, boasted 150 to 180 feet of frontage along paved streets, with sound restrictions ensuring long-term property value. Original prices ranged from \$4,000 to \$6,000, including all utilities.

Bounded by Via Escuela (north), Via Del Monte (east), and Chino Canyon (south), the tract was initially planned to extend west to Alto Camino, but this road was never built, leaving the neighborhood somewhat secluded. Today, homeowners along the unbuilt Alto Camino retain an easement that can be used for landscaping, but permanent structures are prohibited.³

³ Citywide Historic Context Statement & Survey, by Historic Resources Group; *Desert Sun* newspaper advertisements



Ernst Off, 1966.

Ernst Off: Pioneer Builder of Palm Springs

A visionary developer, Ernst Off played a key role in shaping Palm Springs from the 1930s onward. Ernst Dorothy Off was born May 4, 1901, in Unterreichenbach, Germany. He immigrated to the United States in 1923, settling in Palm Springs in 1930. In 1934, he married Maizie Keppler in Palm Springs. He also became a US citizen in 1934.⁴

In Palm Springs, he became a leading builder and businessman despite early warnings from colleagues that the desert town would not support real estate development. “In 1930 Palm Springs was a very small and charming village,” he recalls. “Few people had heard of it and when I told my good friend, a Los Angeles banker that I was coming here, his comment was: ‘You’ll starve to death in that forsaken place.’”⁵ His impact extended beyond construction—he managed the Palm Springs airport, organized efforts to maintain its primitive sand runway, and even welcomed aviatrix Amelia Earhart during one of her historic flights. “One hot summer day, Ernst Off recollects, a strange flying machine came in for a landing. He rushed out to meet it and was able to greet the famous aviatrix Amelia Earhart who was with the Spanish inventor of the Auto-Giro. It was the first helicopter in the United States and was on its first cross-country flight.”⁶ As Off later recalled, “the airport at that time consisted of a graded sandstrip and a wooden shack not much larger than a telephone booth served as ‘office.’” The *Desert Sun* reported that, “Off recalls that when complaints were made about the condition of the ‘runway’ he organized volunteers to pull the biggest tumble weeds by hand and stomp out the biggest

⁴ Biographical information from Ancestry.com

⁵ “Pioneer of the Thirties,” *Desert Sun*, March 11, 1966, 17

⁶ Ibid.

gopher holes by foot.”⁷ Off was deeply involved in the community, serving as a Boy Scout leader and co-founding the Desert Riders equestrian club. His early projects included building some of the most prominent homes in Las Palmas, Palm Springs Estates, and Palm Canyon Mesa, as well as the first large ranch house in what would later become Palm Desert. In 1933, he partnered with Culver and Sally Nichols to develop El Mirador Estates, where he built his own Mexican hacienda-style honeymoon home, later owned by actor Charles Farrell.

After a brief time in Brentwood and Beverly Hills, Off returned to Palm Springs following World War II to continue his development work, with Chino Mesa Estates as one of his most ambitious projects. He later expanded his vision to Palm Desert, creating Palmeras Park, a model residential subdivision emphasizing landscaped entrances, private roads, lush palm groves, and architecturally distinctive homes.

With a career spanning over sixty years, Off left a lasting imprint on the luxury residential landscape of the Coachella Valley. He died in Palm Springs in 1993.⁸

⁷ Ibid.

⁸ Ibid.

VI LATER OWNERS



Nick and Diana Kouracos (Owners 1983 to 2011)

Nicholas James Kouracos was born in New Jersey on August 7, 1923, to James and Beatrice Kouracos, who had immigrated from Greece. He married Diana Kachantones (1925-2020) in Chicago on February 3, 1949. Kouracos was involved in real estate leasing in Chicago and worked at the Helmsley-Spear company for many years as leasing manager for the Insurance Exchange Building. He died in 2019.

2010 PHOTOGRAPHS COURTESY ROBERT KALIN

These photographs were taken when the house was listed for sale by the Kouracos family.



View from entry toward primary façade.



Primary façade from pool area.



Front door was originally clad in black imitation leather, with nailhead trim.



Swimming pool area, with the Koroucos' Greek statuary.



Living room.



View from entry, through living room, into den.



Den.



Dining room.



Seating area in dining room, looking out to patio. Note that sliding glass door at the back of the garage is not present.



Olive Formica bar behind tall wood doors with piano hinges.



Primary bedroom.



Guest bedroom.



Vanity,



Seating area inside kitchen.



The original kitchen, very similar to configuration and finishes of restored kitchen.

VII GRANT DEED

Recording Requested By:
Orange Coast Title Company

When Recorded Mail to
And Mail Tax Statements To
Jonathan H. Wurtzel and Christian H.
Winslow
572 West Santa Elena Road
Palm Springs, CA 92262

Escrow Number: 220-43901-DR
Title Number: 210-2389728-10

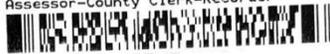
APN: 504-282-012
Property: 572 West Santa Elena Road, Palm Springs, CA 92262

TRA: 011-003

2024-0040981

02/14/2024 10:34 AM Fee: \$ 20.00
Page 1 of 3

Recorded in Official Records
County of Riverside
Peter Aldana
Assessor-County Clerk-Recorder



862

SPACE ABOVE IS RESERVED FOR RECORDER'S USE

GRANT DEED

The undersigned Grantor(s) Declare(s):

Documentary Transfer Tax \$3,734.50

Computed on the full value of the interest or property conveyed;

Computed on the full value less value of liens or encumbrances remaining at time of sale

Unincorporated Area City of Palm Springs, and

FOR A VALUABLE CONSIDERATION, receipt of which is hereby acknowledged,

William F. Stewart, a married man

hereby GRANT(S) to

Jonathan H. Wurtzel and Christian H. Winslow, Husband and Husband, as community property with right of survivorship

the following described real property in the City of Palm Springs, County of Riverside, State of California:

SEE EXHIBIT "A" ATTACHED HERETO AND MADE A PART HEREOF

DATED: January 9, 2024

William F. Stewart

MAIL TAX STATEMENTS AS DIRECTED ABOVE

Grant Deed

Escrow No.: 220-43901-DR

Page 1 of 3

Notary Acknowledgement attachment to Grant Deed dated January 9, 2024, executed by William F. Stewart
Property Address: 572 West Santa Elena Road, Palm Springs, CA 92262

Date: January 9, 2024

A notary public or other officer completing this certificate verifies only the identity of the individual who signed the document to which this certificate is attached, and not the truthfulness, accuracy, or validity of that document.

STATE OF California

COUNTY OF Riverside

On January 26, 2024 before me, Lisa Weir A Notary Public personally appeared
William F. Stewart who proved to me on

the basis of satisfactory evidence to be the person(s) whose name(s) is/are subscribed to the within instrument and acknowledged to me that he/she/they executed the same in his/her/their authorized capacity(ies), and that by his/her/their signature(s) on the instrument the person(s), or the entity upon behalf of which the person(s) acted, executed the instrument.

I certify under PENALTY OF PERJURY under the laws of the State of California that the foregoing paragraph is true and correct.

WITNESS my hand and official seal.

Signature Lisa Weir (seal)

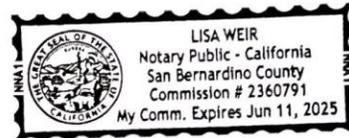


Exhibit "A"

Lot 24 of Chino Mesa Estates, in the City of Palm Springs, County of Riverside, State of California, as shown by Map on file in Book 20, Page 58 of Maps, in the office of the County Recorder of said County.

LOT 24 MB 020/058 CHINO MESA ESTATES

Property ID Number (PIN/APN) 504282012

VIII CONTEMPORARY PHOTOGRAPHS MARCH 2025



View of entry gate from motor court.



Motor court.



Exposed aggregate paving of motor court.



Custom front gate, not original.



View of primary façade and pool, with terrazzo pool deck.



View from patio toward guest room.



View toward front door and living room sliding glass doors.



View toward gated entry.



Seating areas in garden area. Bottom area has sunken fire pit and tiled waterfall fountain.



Views from pool and garden toward house.



Cody's designs for cruciform swimming pool and therapy spa.



Garden views.



Garden view and pool equipment area.



Palo verde trees and gravel in north side yard.



Double-door front entry with original custom escutcheon and Schlage hardware.



Views of den.



Floor-to-ceiling fixed-pane of glass is a Cody signature, blurring the distinction between indoors and out, and framing the view of the landscape.



View of den.



Original Schlage door hardware with walnut doorknob.



Mirrored panel over wood pantry doors in kitchen, with swinging door leading to dining room.



Distinctive recessed panel above door to kitchen. When closed, door appears to be floor-to-ceiling, like the other doors in the house. This was a character-defining Cody signature.



Floor-to-ceiling wood folding doors with piano hinges conceal the bar when not in use in dining room.



Rough-sawn wood ceiling at the rear of the house.



The slatted wood pergola shading rear patio.



Non-original sliding glass door at rear wall of garage.



Pergola shade structure over rear patio.



Side door to garage.



Views of rear garden and patio.



Views of rear garden and patio. Note hipped shake roofs.



Rear garden with outdoor shower.



Raised exposed aggregate seating area in rear garden.



Detail showing original recessed lighting with Fresnel lens, and rough-sawn wood ceiling with translucent white stain, a Cody signature.