APPLICATION FOR CLASS 1
HISTORIC RESOURCE DESIGNATION

The Martin Residence

1000 West Via Vadera
Palm Springs, California 92262

PALMER & KRISEL, A.I.A., ARCHITECTS
ALEXANDER CONSTRUCTION COMPANY, DEVELOPER
MODEL C-1, VISTA LAS PALMAS NO. 2, 1960

PREPARED BY STEVEN KEYLON
for the Palm Springs Preservation Foundation

TABLE OF CONTENTS

Executive Summary

- Property: Martin Residence
- Address: 1000 West Via Vadera (originally 1223 Rose Avenue), Palm Springs, California
- Date: 1960 · Architect: Palmer & Krisel · Builder: Alexander Construction Company
- Subdivision: Vista Las Palmas No. 2 · Period of Significance: 1960
- Eligibility: PSMC 8.05.070(C), Criteria (iii) and (v)

The Martin Residence is a 1960 "C-1" model designed by Palmer & Krisel and built by the Alexander Construction Company in Vista Las Palmas No. 2. The C-series shared a single floor plan in three roof variants — the gabled C-3, the barrel-vaulted C-2, and the folded-plate C-1 — and this is the folded-plate version, the most architecturally expressive of the three. The nomination finds the residence eligible for designation as a Class 1 Historic Resource under Criteria (iii) and (v). Under Criterion (iii), the house is an excellent example of the postwar speculative tract system that made Palm Springs a national center of Modern housing — the Alexander and Palmer & Krisel method of holding the plan constant and carrying each house's identity in its roofline and elevation. Under Criterion (v), it is a documented work of Palmer & Krisel, master architects whose Alexander designs shaped the city's postwar landscape; the original drawings survive at the Getty Research Institute. The folded-plate roofline drawn against the mountains, the screened entry court, the open carport, and the shaded bedroom wing make up a balanced composition that the firm built across the tract and that the C-1 states in its clearest form.

As it stands today, the residence does not retain the integrity that Class 1 designation requires. A 1970s remodeling of the front elevation, the 1977 enclosure of the rear covered patio, and the 1994 enclosure of the carport removed or obscured most of the features that define the C-1 — the Domino screen wall, the sun flap, the band of bedroom windows, the open carport, and the original smooth stucco, now faced in a volcanic-stone veneer. The house keeps its integrity of location, setting, and association; it has lost integrity of design, materials, workmanship, and feeling. Those losses are neither random nor irreversible. They are documented against the surviving Palmer & Krisel drawings and are physically recoverable, and the current owners and their architect propose a rehabilitation directed at exactly these elements, carried out in the order set by the Hierarchy of

Recoverable Features in this nomination. Completed as proposed, the work would restore the integrity the house has lost and bring it to the level at which it clearly conveys its significance. This nomination is offered to support that rehabilitation and the property's designation as a Class 1 Historic Resource upon its completion.

Introduction

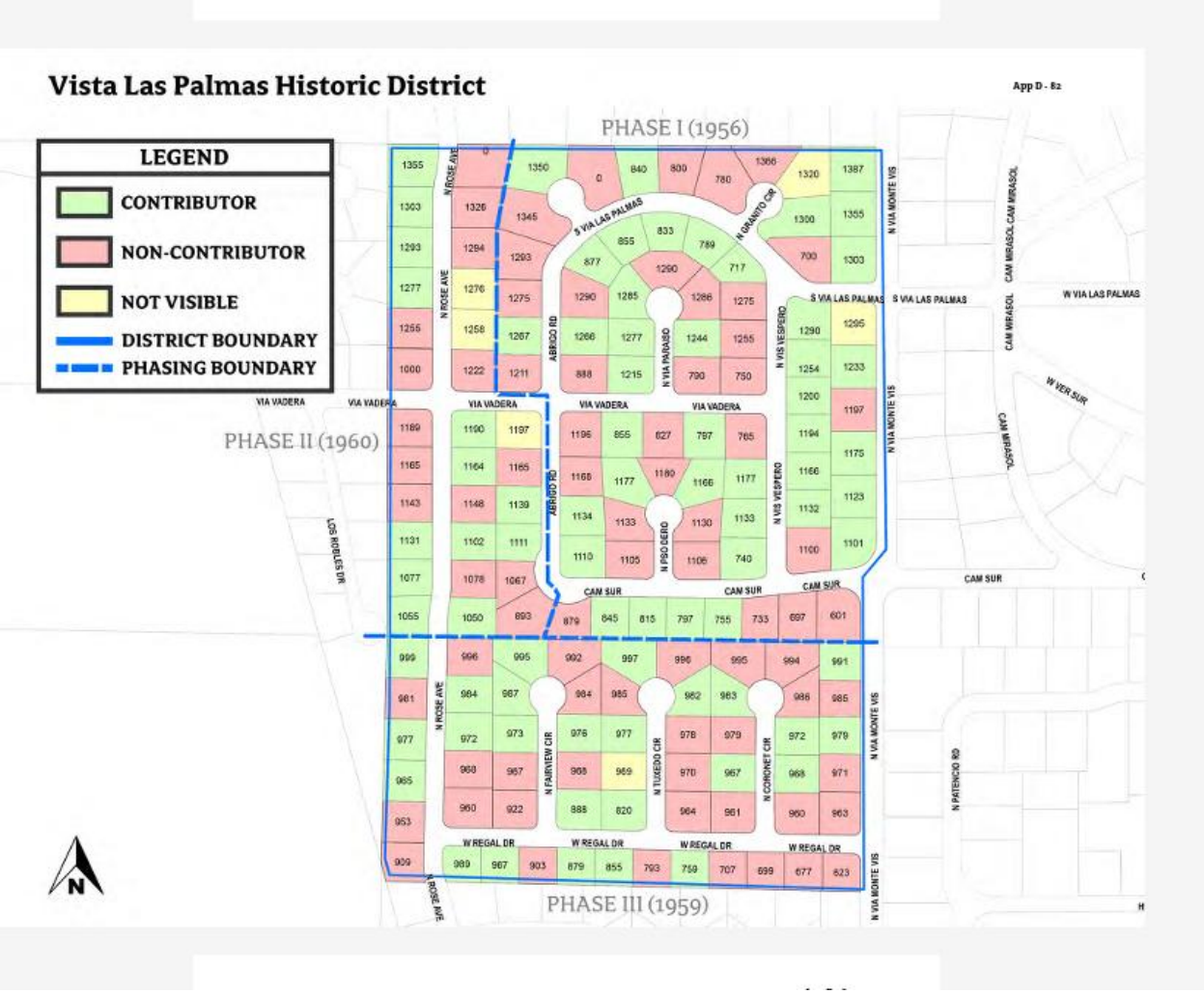
The Martin Residence at 1000 West Via Vadera was designed by Palmer & Krisel and constructed in 1960 by the Alexander Construction Company as part of Vista Las Palmas No. 2 in Palm Springs, California. Conceived as a "Model C-1" residence within the Vista Las Palmas tract system, the house represents one of the most architecturally expressive variants developed by Palmer & Krisel for the subdivision.

The residence is significant not merely as an individual example of Desert Modern architecture, but as part of a larger neighborhood-scale design system in which architecture, landscape, color, materials, planning, and environmental response were carefully coordinated to create visual richness within speculative postwar development. The Martin Residence embodies the mature phase of collaboration between Palmer & Krisel and the Alexander Construction Company, during which Palm Springs became one of the nation's most influential centers of Modern residential architecture.

Figure. Advertisement for Vista Las Palmas Estates published in the "Desert Sun." The rendering prominently features decorative concrete screen block, illustrating the importance of patterned masonry screens within the visual identity of Alexander Construction Company developments in Vista Las Palmas.

The house is particularly distinguished by its dramatic folded-plate roof composition, one of the more technologically and architecturally ambitious roof forms employed within Vista Las Palmas. The sharply serrated roofline, combined with decorative "Domino" screen block, slatted "sun flap" screening, broad rear glazing, and carefully balanced asymmetrical façade composition, demonstrates Palmer & Krisel's sophisticated integration of structural expression, climatic adaptation, and neighborhood-scale architectural variation.

Original Palmer & Krisel drawings survive for the residence and identify the house as a "C1" model designed for the Alexander Construction Company in June 1960.



The 2015 Citywide Historic Resources Survey, prepared by Historic Resources Group, identified Vista Las Palmas as appearing eligible for designation as a local historic district — a 5S3 status code, with seventy-nine of its 161 properties classified as contributors. The Martin Residence was not among them, and it does not appear on the City's Eligible Resources list as an individually significant property.[1]

Period of Significance

The period of significance for the Martin Residence is established as 1960, the year of the residence's design and construction.

[1]Historic Resources Group, *City of Palm Springs Citywide Historic Context Statement & Survey Findings*, prepared for the City of Palm Springs (Pasadena, CA: HRG, 2015), Appendix D, "Vista Las Palmas Historic District," D-74–D-75; City of Palm Springs, *Citywide Historic Resource Inventory — Eligible*, revised October 25, 2023.

STATEMENT OF SIGNIFICANCE

The Martin Residence at 1000 West Via Vadera is significant as a "C-1" model designed by Palmer & Krisel and built by the Alexander Construction Company in 1960, within Vista Las Palmas No. 2 — the most ambitious of the Alexander developments and one of the defining tracts of postwar Modern Palm Springs. It is significant both as a reflection of the period's speculative residential development and as the work of master architects.

The achievement of the Vista Las Palmas tracts was to produce architect-designed houses at developer prices and speed, and to make a street of nearly identical plans read as a row of individual designs. With the plan fixed, that individuality had to be carried by the roof and the elevation. The C-series shared a single floor plan in three roof variants — the gabled C-3, the barrel-vaulted C-2, and the folded-plate C-1. The Martin Residence is the C-1, the most architecturally expressive of the three. Its folded-plate roofline, drawn tight across the central third of the front and rising and falling against the San Jacinto Mountains, gives the house its identity on the street, while the front composition balances an open carport against a screened entry court and a shaded bedroom wing — a façade of opposites composed with the economy the tract demanded. The folded plate itself is the signature element: not a structural innovation, but the silhouette of postwar structural Modernism, lifted from the airports and exhibition halls where the form earned its reputation and set quietly over an Alexander house.

The residence is therefore significant under PSMC 8.05.070(C) Criterion (iii), as an excellent example of Post-World War II single-family residential development in Palm Springs, and under Criterion (v), as a documented work of Palmer & Krisel, whose designs for the Alexander Construction Company shaped the city's speculative Modern housing. Original Palmer & Krisel drawings for the house survive at the Getty Research Institute and identify it as a C-1 designed in June 1960. The sections that follow set out the historic context, the developers and architects, the tract, and the architecture of the residence in detail, and apply each of the City's criteria in turn.

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); and Post-World War II Palm Springs (1945–1969).[2]

Post-World War II Palm Springs (1945–1969)

This context explores the post-World War II boom and related development that left Palm Springs with what many consider the largest and finest concentration of mid-twentieth century Modern architecture in the United States. Hollywood film stars and Eastern industrialists were joined in the postwar decades by ever-increasing numbers of tourists. The growing prosperity of the postwar years and the rise of the car culture created a leisured, mobile middle class that sought, in Palm Springs, the "good life" that had previously been available only to the wealthy. This surge of visitors and seasonal residents — by 1951 the city's winter population swelled to almost 30,000 from a permanent population of 7,660 — coincided with the peak of Modernism's popularity.

The population growth accelerated in the 1950s, bringing a demand for civic necessities such as schools, libraries, museums, a city hall and police headquarters, as well as offices, stores, and housing. Palm Springs' growth as a tourist destination brought a demand for inns, resorts, and tourist attractions. Tourism also introduced a demand for affordable second homes for a growing middle class; the construction and financing methods for building such mass-produced housing tracts were already developing in suburban areas of larger cities, including nearby Los Angeles, and found a ready market in Palm Springs. Though Palm Springs was a smaller municipality, this economic climate provided many opportunities for locally based architects, as well as several Los Angeles architects, to explore and develop a wide range of architectural types and ideas, sometimes influenced by sophisticated global design trends. These conditions and the architects' talents lead to the development of an exceptional group of modern buildings which later came to be identified as "Palm Springs Modernism" or "The Palm Springs School."

The desert climate and casual lifestyle all but demanded unconventional design, and clients were more accepting of, even sought out, a more adventurous style in the resort atmosphere of Palm Springs than they would have in their primary residences. In the two decades after the war, Palm Springs was

[2]The following context discussion is drawn from Historic Resources Group, *City of Palm Springs Citywide Historic Context Statement & Survey Findings*, prepared for the City of Palm Springs (Pasadena, CA: HRG, 2015; Final Draft, November 30, 2018), "Context: Post-World War II Palm Springs (1945–1969)," 165–67, and "Theme: Post-World War II Single-Family Residential Development (1945–1969)," 167–88.

transformed with new commercial and institutional buildings, custom homes, and many housing tracts.

Theme: Post-World War II Single-Family Residential Development (1945–1969)

Postwar Residential Architecture in Palm Springs (1945–1969)

The exuberance and optimism from the war victory, the population explosion, and the creation of automobile-centric suburbia in the building boom that followed meant great changes for the way Americans lived in the post-World War II era. Southern California was at the forefront of this new era, and its tradition of experimentation in architecture placed it in an ideal position to lead the exploration of suburban residential architecture after World War II. This sub-theme explores the important role of architecture in the development of Palm Springs after the war, and discusses buildings that are important as examples of particular architectural styles or as the work of significant architects or designers.

Following precedents started in the 1930s, the decade of the 1940s further reinforced the prominence of modern architecture in defining the growth of Palm Springs after World War II. This paralleled the trend throughout California; as prosperity returned with the war, and as the peacetime return of soldiers brought a demand for new development, a young generation of architects exposed to modernism in their training or travels before and during the war wanted to put those ideas into practice. This new generation of architects combined a concern for landscape and site relationships, the use of natural materials, and innovative building technologies to create a new regional architecture. This was also a period of exuberance and optimism that was directly reflected in the architecture. According to historian Kevin Starr, the theory that domestic architecture would not take up where it had left off before the war was fundamental.

In the 1950s, with the town's expansive growth, Palm Springs architects were able to explore a wide range of residential architectural ideas with willing clients interested in modern design. These respond in various ways to the demands of the location: controlling the sun's heat, respecting the natural landscape, and creating homes of pleasure and recreation. Palm Springs' residential architecture of this period included affordable, mass-produced housing, along with custom homes designed with sizable budgets. The distinctive solutions of several local architects show a high quality of concept and execution that matches the quality of the more widely publicized Los Angeles Modern architects of the same period.

Sub-theme: Single-Family Residential Development (1945–1969)

The postwar boom, a prosperity beyond imagination, combined with surging population growth and the democratization of privilege, would change Palm Springs forever.

In the immediate post-World War II era, California in general experienced a period of unprecedented growth. Many individuals who came west to participate in the war effort, including former military personnel, decided to settle permanently. Between 1940 and 1950, California's population increased by 53 percent, which was partially accounted for by the 850,000 veterans who took up residence after the war. As a result, the construction of residential properties became a major focus of development in the post-World War II era. The immediate and widespread need for housing inspired a variety of responses. For communities that were largely built out, land previously considered "unbuildable" became more attractive. For newer communities, large new tracts were developed.

Development in Palm Springs during this period reflected these wider trends. The permanent population of Palm Springs rose 292 percent between 1940 and 1960, from 3,434 to 13,468 people. Charting the local population shows this steep growth lasted in Palm Springs for decades after the war. Even as full-time residency increased in Palm Springs, the seasonal visitor population outpaced these increases. Whereas seasonal visitation in 1940 was estimated to be 100,000 people, by 1953 it was 250,000, and 500,000 by 1960.

In Palm Springs, postwar single-family residential development followed several patterns. First, expansion/tract development occurred eastward, and then southward into the flat exposed parcels of the desert floor with the creation of homes for middle-class and upper-middle-class residents. Second, empty parcels within existing developments were subject to in-fill development. Third, previously "unbuildable" parcels in the foothills were now economically viable for the development of luxury homes. Fourth, after 1959, new laws permitted the lease and development of the checkerboard of open parcels owned by the Agua Caliente Band of Cahuilla Indians. This offered developers a wide variety of opportunities previously denied within the city.

Immediately after the war, between 1945 and 1949, some twenty new tracts were recorded in and around Palm Springs. The developers involved in these ventures tended to be early citizens of the city who saw potential in Palm Springs. Prior to World War II, Palm Springs had been a tourist and vacation home destination for the wealthy. Postwar prosperity brought a new group of tourists and second home-owners to the city: the upper-middle and middle classes. This gradual democratization

of Palm Springs would irrevocably change the city during the 1950s and 1960s, first with expansive single-family residential development and ultimately through the creation of innovative forms of multi-family residential development and ownership options. The creation of new tracts and subdivisions also resulted in a less concentrated, more scattered development pattern.

A more practical, yet important factor in residential development in Palm Springs and the entire southwest was the accessibility of air conditioning. Although individual residential air conditioning units were available as early as 1939, widespread acquisition and use was delayed by the war. In 1947, British scholar S.F. Markham wrote, "the greatest contribution to civilization in this century may well be air conditioning — and America leads the way." In the 1950s, residential air conditioning became another way to keep up with the Joneses. More than one million units were sold in 1953 alone. For communities like Palm Springs, air conditioning meant the "season" could be extended and year-round living was practically viable for the first time.

During the 1950s, residential development in Palm Springs continued to expand eastward and southward. Like other locations in Southern California, it was a period in which large developers dominated the scene; among them were William Grant, Noel B. Clarke, A. R. Simon, George and Robert Alexander, Roy Fey, and Jack Meiselman. However, a series of small developers still flourished.

By the close of the 1950s great changes were afoot for Palm Springs residential development. New communities to the south and east including Palm Desert, Indian Wells, and Rancho Mirage were beginning to encroach on Palm Springs as the chic desert destination for home ownership. Another important factor was the 1959 Equalization Law signed by President Eisenhower that equalized allotted Indian lands, thereby setting the stage for development of Reservation lands within the City of Palm Springs. The tribe and tribe members (allottees) could now realize profits from their lands and developed the 99-year lease. This allowed for longer agreements, encouraging development that had previously been hindered by short-term leases. For developers, this represented new opportunities for projects throughout the city. With increased demand, economic prosperity, air conditioning, and availability of new land for development, Palm Springs became home to a number of custom and tract home developments by prominent Southern California developers and wealthy speculators. From early on, many of these subdivisions emphasized architecture and/or the glamour associated with Palm Springs.

Alexander Construction Company: The Developers

George Alexander began his professional life as an accountant. His clients included construction companies, and the black ink in their books convinced him the trade would be more profitable than the books. He started his own residential construction firm in Los Angeles in the 1930s. The early projects were traditional. After the war his son Robert joined the company to learn the business, and Bob pushed his father toward modern architecture — over George's skepticism — arguing that good design would sell. The proof came at Lurfine Park, a ten-house architect-designed Modernist tract in the San Fernando Valley, which sold quickly and profitably. The 287-home Corbin Palms tract followed, built between 1953 and 1955 to designs by the Los Angeles firm of Palmer & Krisel. One of the Corbin Palms houses was designated a cultural heritage site by the Los Angeles Conservancy in 2010.[3]

In 1955, George Alexander moved to Palm Springs in semi-retirement to attend to his health. He found the village underbuilt and the Los Angeles market increasingly crowded, and within months he had formed the Alexander Construction Company. Bob ran the day-to-day operation and became the face of the firm, appearing in advertisements and at model home openings. Joe Dunas joined as an investor and partner, with some autonomy over lots he controlled within the larger Alexander developments. The Alexanders brought subcontractors from Los Angeles — many of whom became partners in the company — and built a warehouse on San Rafael Drive to centralize materials before construction began on any house.[4]

The production system was tightly engineered. "The framing materials for the homes," Krisel recalled, "came as a kit with all the parts pre-cut, with beams and studs labeled and ready to be assembled." Construction began only after tile, plumbing fixtures, windows, and doors had arrived at the warehouse. Houses were built with finishes, tile colors, materials, and rooflines already determined. Customizing was not allowed; changes could only be made by the buyer after the home was built and purchased. The Alexanders worked May through October, when temperatures topped 100 degrees, so that houses would be ready for sale and occupancy when the desert season opened in November.

---

[3]James R. Harlan, "On Tract," in *William Krisel's Palm Springs: The Language of Modernism*, ed. Chris Menrad and Heidi Creighton (Layton, UT: Gibbs Smith, 2016), 43–46; James R. Harlan, *The Alexanders: A Desert Legacy* (Palm Springs, CA: Palm Springs Preservation Foundation, 2011), 10–11.

[4]Harlan, *Alexanders*, 11; Chris Menrad, "William Krisel, AIA," in *Vista Las Palmas: Alexander Company's Jewel in the Crown* (Palm Springs, CA: Modernism Week, 2020), 4–5.

The crews started at five in the morning and finished at one in the afternoon with a jump in the swimming pool and beer on ice provided by the firm.[5]

The marketing matched the production. Alexander advertised under the tagline "Designed by Architects, Built by Master Builders for Permanent Value," carrying the National Association of Home Builders medallion. Palmer & Krisel designs for Alexander won the NAHB regional merit award two years running, for Smoke Tree Valley Estates in 1958 and Racquet Club Estates in 1959. Arthur Elrod furnished the model homes. By August 1959 the company was promoting three concurrent Palm Springs developments — Racquet Club Road Estates, Vista Las Palmas Estates, and Golden Vista Estates — from offices at 1280 North Palm Canyon Drive, with the message that "Palm Springs is more than just a place to live. It is a state of mind — a way of life." A March 1958 announcement to a meeting of Village real estate brokers laid out a $10 million, 370-home, twelve-month building program; the architect Michael Goodman, professor at the University of California at Berkeley, flew down to present a national architectural award for the design of the Alexander family dwellings.[6]

Across roughly a decade in Palm Springs the company built 1,260 houses, advertised across sixteen subdivisions. Vista Las Palmas was the most ambitious of them. George and Bob Alexander, their wives Jimmie and Helene, and the company itself ended together on November 14, 1965, when the Alexanders' Learjet, en route to Burbank, crashed into the Little Chocolate Mountains northwest of Indio.[7]

Palmer & Krisel: The Architects

William Krisel was born in Shanghai in 1924 and educated at the University of Southern California, graduating with honors in 1949. His mentors at USC were Maynard Lyndon, Garrett Eckbo, and

---

[5]William Krisel, quoted in Harlan, *Alexanders*, 14; Harlan, "On Tract," 52–58.

[6]"Palmer, Krisel, Alexander Win NAHB's Award," *Desert Sun* (Palm Springs), January 10, 1959, 2; display advertisement, "Come On Over to Our House!," George Alexander Construction Company, *Desert Sun*, August 13, 1959, 10; display advertisement, "This Is Our Home Town … And We Love It!," George Alexander Construction Company, *Desert Sun*, ca. 1959–60; "$10 Millions Building Project," *Desert Sun*, March 7, 1958, 3. Elrod's role as interior designer of Alexander model homes is established by the display advertisement for the 1215 Via Paraiso Vista Las Palmas model, "Once in a Life-Time Opportunity, Close Out of Model Home," Alexander Construction Co., *Desert Sun*, ca. 1959, "completely furnished by one of America's leading interior decorators Arthur Elrod, A.I.D."; and by the photograph and caption showing Hal Broderick of Arthur Elrod, A.I.D., at the new Golden Vista Estates home of Joe Eckhouse at 979 Via Monte Vista, "built by Alexander Construction Company and furnished for Eckhouse by Elrod," *Desert Sun*, April 16, 1960, 18.

[7]Harlan, "On Tract," 46 (1,260 figure); Harlan, *Alexanders*, 11 (sixteen subdivisions); on the 1965 crash, see Harlan, "On Tract," 46.

Calvin Straub. He worked as a student draftsman for Paul László in Beverly Hills and then for the Viennese émigré Victor Gruen on the design of Milliron's department store in Westchester — an introduction to retail Modernism, automobile siting, and the discipline of building for a commercial client. He was licensed as an architect in California in 1950 and as a landscape architect in 1954, an unusual dual credential for a practicing architect. He formed a partnership with Dan Saxon Palmer in 1949; their first office, in a basement they excavated by hand beneath R. M. Schindler's T. S. Falk Apartments in Los Angeles, was furnished with a dirt floor until Krisel's father paid the first month's rent on proper offices.[8]

Palmer & Krisel set out to bring Modern design to speculative tract housing, a field most architects of the period considered beneath the profession. "Modernism," Krisel told Alan Hess in 2015, "was a problem-solving process more than an aesthetic." The problem was how to produce architect-designed houses at developer prices and speed. The firm's answer was to treat every step of the process — framing, materials, finishes, marketing, brochures, model-home interiors, color schedules, landscaping — as parts of one design problem. By the mid-1950s the work was appearing in *Arts & Architecture*, *Architectural Record*, *Architectural Forum*, *Progressive Architecture*, and *House and Home*, and the firm was collecting National Association of Home Builders Awards of Merit for tract designs in the San Fernando Valley, Orange County, El Paso, and Palm Springs.[9]

At the first Alexander tract in Palm Springs, Smoke Tree Valley Estates (later renamed Twin Palms), Krisel worked from a single square plan rotated on its site and varied through eight different elevations. *Palm Springs Life* later described the method directly: "Architect William Krisel avoided the cookie-cutter appearance by rotating the houses on their sites and giving each a different roof design." The roofs alternated — flat, gabled, low gabled, butterfly, folded plate. Krisel plotted each house himself, selected the exterior color scheme, located the two palm trees that gave the tract its name, designed the fences, positioned the swimming pools, and integrated the houses so that the tract read,

[8]Sian Winship, "Ingredients for an Extraordinary Career," in *William Krisel's Palm Springs: The Language of Modernism*, ed. Chris Menrad and Heidi Creighton (Layton, UT: Gibbs Smith, 2016), 23–33. On the licensure dates, see 29: California architectural license, 1950; California landscape architectural license, 1954.

[9]Alan Hess, "Modernism Is a Language," in *William Krisel's Palm Springs*, 35–36 (Krisel quoted from interview with Alan Hess, July 11, 2015); on the firm's national publication and NAHB awards, see Winship, "Ingredients," 31.

from the street, as a sequence of custom designs. He was doing the work of an architect, a landscape architect, and a planner at once — which is what the dual licensure made possible.[10]

Vista Las Palmas extended the Twin Palms method to a larger and more expensive house, on a deeper lot, for a more affluent buyer. Construction documents dated November 30, 1956 — three weeks before the December 21 filing of Vista Las Palmas No. 1 — introduced three rectangular floor plans, designated A, B, and C, replacing the square Twin Palms footprint. Each plan offered three bedrooms plus a maid's room, a feature added because the lack of one had been among the few complaints about Twin Palms. The C plan, at 2,150 square feet, was split by a center courtyard and entryway and offered a porte-cochere variant; its elevation schedule included Bermuda and Hawaiian roof styles among others. The rectangular plans could no longer be rotated on the site, so variation had to be carried entirely by the elevations and rooflines. The Martin Residence at 1000 West Via Vadera, built in 1960, was a C-1.[11]

Vista Las Palmas

What is known today as Vista Las Palmas is not one tract but five, recorded over six years on adjacent parcels at the base of the San Jacinto Mountains, west of North Palm Canyon Drive and south of Las Palmas Estates. The recorded names and filing dates are Vista Las Palmas No. 1 (filed December 21, 1956), Vista Las Palmas No. 3 (filed January 30, 1959), Vista Las Palmas No. 2 (filed March 23, 1960), Tract 2094 / Golden Vista Estates (filed August 19, 1960), and Tract 2421 / Las Palmas Summit (filed October 8, 1962). All five were surveyed by G.K. Sanborn, Licensed Land Surveyor (no. 2344), with the exception of Tract 2421, surveyed by Philip Abrams. All five were developed by the Alexander Construction Company or a related Alexander partnership.[12]

---

[10]James R. Harlan, "On Tract," in *William Krisel's Palm Springs*, 52–58 (eight elevation variations, rotation on lot, Krisel's plotting of each house, color scheme, palm trees, fences, pools); for the *Palm Springs Life* quotation [provide citation: issue and page].

[11]James R. Harlan, *The Alexanders: A Desert Legacy* (Palm Springs, CA: Palm Springs Preservation Foundation, 2011), 26–28, citing Palmer & Krisel construction documents dated November 30, 1956; Palmer & Krisel, Vista Las Palmas No. 2, Model C-1, drawings dated June 2, 1960, Sheet C-1/26, William Krisel Architectural Archive, Getty Research Institute (2009.M.23).

[12]Recorded subdivision maps, Riverside County Recorder's Office: Vista Las Palmas No. 1, MB 32/45, filed December 21, 1956; Vista Las Palmas No. 3, MB 36/63, filed January 30, 1959; Vista Las Palmas No. 2, MB 39/72, filed March 23, 1960; Tract 2094 (Golden Vista Estates), MB 40/19, filed August 19, 1960; Tract 2421 (Las Palmas Summit), MB 44/85, filed October 8, 1962.

The numbering is not chronological. Vista Las Palmas No. 2, where the Martin Residence stands, was the third of the three numbered tracts to be filed.

Vista Las Palmas No. 1 (1956)

The first tract was surveyed in August 1956 and filed December 21, 1956, by Eastwood Estates, a partnership, with George Alexander signing as attorney-in-fact. It covered the seventy-six-lot northern block bounded by Palm Vista Estates to the north, Via Monte Vista to the east, Vista Las Palmas No. 2 (then unrecorded) to the south, and Las Palmas Estates to the west, organized around Via Las Palmas, Via Vespero, Via Vadera, Vista Vespero, Camino Del Sur, Tuxedo Circle, and the eastern halves of Fairview and Coronet Circles. Many of the houses in this first phase are attributed to Charles E. DuBois. The model home was located at the corner of Via Las Palmas and Via Monte Vista; a second model stood at 1215 Via Paraiso.[13]

Vista Las Palmas No. 3 (1958–59)

The second tract to be filed, despite its number, was surveyed in August 1958 and recorded January 30, 1959, by the George Alexander Co., a California corporation, with Robert Alexander signing as Secretary. Fifty-seven lots run east–west between Vista Las Palmas No. 1 to the north and Regal Drive to the south, organized along Fairview, Tuxedo, and Coronet Circles and Regal Drive. The houses are attributed to Palmer & Krisel.[14]

Vista Las Palmas No. 2 (1960)

The Martin Residence sits in Vista Las Palmas No. 2, the third of the three numbered tracts to record. Surveyed in February 1960 and filed March 23, 1960, by Las Palmas Estates, a partnership, with Robert Alexander signing as attorney-in-fact, the tract comprises thirty lots arranged in two adjacent blocks. Via Vadera runs east–west through the middle; Rose Avenue forms the western edge; Abrigo Road forms the eastern edge; Camino Del Sur closes the tract on the south. The houses are attributed to Palmer & Krisel. The Martin Residence stands on Lot 14, at the southwest corner of Via Vadera and Rose Avenue.[15]

---

[13]Vista Las Palmas No. 1, G.K. Sanborn, Licensed Land Surveyor, August 1956, MB 32/45; Historic Resources Group, *City of Palm Springs Citywide Historic Context Statement & Survey Findings*, Appendix B, "Vista Las Palmas," B-168.

[14]Vista Las Palmas No. 3, G.K. Sanborn, Licensed Land Surveyor, August 1958, MB 36/63, filed January 30, 1959. Owner: George Alexander Co., a California corporation, Robert Alexander signing as Secretary.

[15]Vista Las Palmas No. 2, G.K. Sanborn, Licensed Land Surveyor, February 1960, MB 39/72, filed March 23, 1960. Owner: Las Palmas Estates, a partnership, Robert Alexander signing as attorney-in-fact.

Tract 2094 / Golden Vista Estates (1960)

Five months after Vista Las Palmas No. 2, the Alexanders extended south of Regal Drive into a fifty-seven-lot tract recorded as Tract 2094, marketed as Golden Vista Estates. Surveyed in July 1960 and filed August 19, 1960, by Golden Vista Estates Co., a partnership with Jill Land Company, with Robert Alexander as President, the tract lies between Vista Las Palmas No. 3 to the north and Mountain View Estates No. 1 to the south, organized around Merito Place, Fair Way, Glory Falls Road, and Leisure Way. Palmer & Krisel designed three floor plans for the tract: two modified versions of the Twin Palms plan and a larger four-bedroom, three-bath plan with a courtyard at the entry. The roof catalog included a folded-plate option and a barrel-vault option. A model home was placed on the grounds of the Desert Inn; a second model was built at 963 Via Monte Vista.[16]

Tract 2421 / Las Palmas Summit (1962)

The last of the five tracts was filed October 8, 1962, by Las Palmas Summit, a co-partnership, on the rising ground at the western edge of the neighborhood. Surveyed by Philip Abrams, the twenty-lot tract is bounded on the south by Via Vadera and organized around the north end of Los Robles Drive and the cul-de-sacs Friar Court and Capistrano Court. Developed by Alexander partner Joseph C. Dunas (1900–1987) with Charles DuBois as architect, Las Palmas Summit was marketed in a Hawaiian register: "Where island living meets desert living, the 'all seasons' home designed for year round living." A sales agent named "Aloha-Bob" Paine handled inquiries.[17]

Models within Vista Las Palmas No. 2

The Palmer & Krisel plot plan for Vista Las Palmas No. 2, dated 1960 and held at the Getty Research Institute, identifies eight model types laid out across the tract's thirty lots: A-1, A-2, A-4, B-1, B-3, C-1, C-2, and C-3.[18] The letters designate the underlying floor plan; the suffix designates the roof and elevation variant. The C-series shared a common plan in three roof variants: the C-1 with a folded-

[16]Tract 2094, G.K. Sanborn, Licensed Land Surveyor, July 1960, MB 40/19, filed August 19, 1960. Owner: Golden Vista Estates, a co-partnership with Jill Land Company, Robert Alexander as President. Floor plans, model homes, and roof variants per Historic Resources Group, *Citywide Historic Context Statement & Survey Findings*, Appendix B, "Golden Vista Estates," B-207.

[17]Tract 2421, Philip Abrams, Registered Civil Engineer (no. 8821), August 1962, MB 44/85, filed October 8, 1962. Owner: Las Palmas Summit, a co-partnership. Development details and marketing language per Historic Resources Group, *Citywide Historic Context Statement & Survey Findings*, Appendix B, "Las Palmas Summit."

[18]Palmer & Krisel, Vista Las Palmas No. 2, plot plan, Job 5742, 1960. Getty Research Institute.

plate roof, the C-2 with a barrel-vault roof, and the C-3 with a long gabled roof. The Martin Residence is the C-1.

Color, Materials, and Total Design

At Vista Las Palmas 2, Palmer & Krisel built thirty houses in two adjacent groups from eight model types, A-1 through C-3.[19] Repetition was the economic premise of the tract. Variation was the architectural answer to it. The roofs alternated — gable, low gable, folded plate, barrel vault. The houses turned on their lots. Front doors faced different directions on adjacent parcels. Within this, color did specific work.

The color logic survives in archival evidence from two other Palmer & Krisel projects of the period, Sandpiper Apartments in Palm Desert and the Ocotillo Lodge in Palm Springs. Both used a systematic exterior color schedule. The Martin Residence's original color palette is not yet recovered — that requires forensic finishes analysis of the kind Architectural Resources Group conducted at Ocotillo Lodge in 2021 — but the working method is documented in the firm's other contemporaneous tract and lodge work. Dunn-Edwards paints also has a strong focus on historic paint colors and works with homeowners on historic paint analysis.

The Sandpiper Exterior Color Schedule is the clearest surviving document. It assigns ten line items per unit — concrete block walls, stucco, the Masonite "sun-flap," the stucco backside of the sun-flap, front doors, patio doors, laundry room doors, heater room doors, wood patio fence — across sixteen units, B-1 through A-16. The palette runs to eight colors: Yucca, Riviera, Palisade, Mustard, Adobe, Buccaneer, Artichoke, and Weathered Brown.[20] The schedule's general notes specify the paint manufacturer: "Colors are 'Olympic Paint Co.' except 'Weathered Brown' is by 'Dunn-Edwards.'" Two further notes anchor the scheme: "All posts, mullions, transoms & sills for windows are 'Weath. Brn.'" and "All stucco 'soffits' are 'Yucca.' All stucco 'facias' are 'Yucca.'"[21]

---

[19]Palmer & Krisel, Vista Las Palmas No. 2, plot plan, Job 5742, 1960. Getty Research Institute. The eight model types are A-1, A-2, A-4, B-1, B-3, C-1, C-2, and C-3.

[20]Palmer & Krisel, Sandpiper Exterior Color Schedule, Sandpiper Builders, Inc., Palm Desert, undated (ca. 1958–1960). The schedule lists sixteen apartment units (B-1 through A-16) with ten paint locations per unit, plus separate schedules for the cabana, carports, and sales office.

[21]Sandpiper Exterior Color Schedule, general notes. The schedule further specifies: "All sheet metal gravel stops, flashings, & sills are to be painted the same color as surfaces they are adjacent to. All 'Spacer Rafters' (between facia & sun flap) to be 'Weathered Brown.'"

The pattern is consistent. Architectural wood — the exposed structural elements — is dark brown. Stucco soffits and fascias — the broad horizontal planes — are a single light color throughout the project. Within these constants, the field colors and door colors vary unit to unit. No two adjacent units repeat the same combination.

At Ocotillo Lodge, Architectural Resources Group documented the same approach four years earlier. Their 2021 finishes analysis describes Palmer & Krisel selecting colors from the O'Brien Paints catalog "to give individuality to the repetitive nature of the buildings, especially the one-story quad buildings which were virtually identical on two models."[22] The lodge's primary structural wood beams were dark brown; ARG's forensic paint analysis of unit 383 identified the earliest layer as Dunn-Edwards Weathered Brown, the same color used at Sandpiper for the same purpose. At unit 301, the earliest layer on a roof beam matched Dunn-Edwards Sweet Potato, a dark orange used elsewhere at Ocotillo Lodge for vertical beams at the restaurant.[23]

The paint manufacturer changed by project. At Sandpiper, Olympic Paint Company supplied the field colors and Dunn-Edwards supplied the dark brown for structural wood. At Ocotillo Lodge, O'Brien Paints supplied the field colors and Dunn-Edwards supplied the dark brown. The brand was incidental. What recurred was the color logic — Weathered Brown on the exposed wood — and the role color played in the design: a system that allowed identical buildings to read as individual ones at the streetscape.

The Martin Residence stood within a tract organized by these same principles. Within the planted parkways and palms of the new neighborhood, the folded-plate roofline read against the mountains as one note within an orchestrated streetscape. The Decorative Concrete Block screen wall at the entry court — circular perforations in the "Domino" pattern, specified on Krisel's court elevation as "4×8×8 CONC. BLK. SCREEN 'DOMINO' PATTERN" — added a second-order rhythm to the front, the perforated geometry contrasting with the angular roof above and the orthogonal stucco planes behind.[24]

---

[22]Architectural Resources Group, Ocotillo Lodge Painted Finishes Analysis (Los Angeles: ARG, May 23, 2021), 4. Prepared by Katie E. Horak and Sarah Devan.

[23]ARG, Ocotillo Lodge Painted Finishes Analysis, 18. The forensic investigation cratered fourteen paint samples; samples 08 (unit 383) and 10 (unit 301) returned earliest layers on wood roof beams matching Dunn-Edwards Weathered Brown (DEC756) and Sweet Potato (DE5201), respectively.

[24]Palmer & Krisel, Sheet C-1/26, Exterior Elevations & Roof Plan, court elevation annotation, Job 5742, 2 June 1960. Getty Research Institute.

The recovery of the Martin Residence's original color palette would require forensic paint analysis of the kind ARG conducted at Ocotillo Lodge. Until such analysis is undertaken, the working assumption — based on the documentary evidence at Sandpiper and the forensic evidence at Ocotillo Lodge — is that the exposed wood elements (the front-wall 4×12 beam, the ridge beams over the folded plate, the carport posts, the window mullions and transoms, the spacer rafters behind the sun flap) were originally finished in a dark brown closely matching Dunn-Edwards Weathered Brown.

Folded Plate Roofs and Postwar Structural Innovation

The folded plate began in a coal bunker. The structural principle was first developed in Germany by Ehlers in 1924, not for roofs but for the inclined walls of large coal storage hoppers, and Ehlers published the structural analysis in 1930. Gruber followed with an analysis in German in 1932. The Germans called these structures *Faltwerke*; English-language engineers sometimes called them hipped plates.[25] By the 1950s, with a working theory in place and reinforced concrete construction maturing internationally, folded plates had become a recognized vocabulary for roofing long-span buildings.

What a folded plate does, structurally, is straightforward. Two flat plates meet along a common boundary at an angle. Each plate is capable of carrying shear in its own plane. Joined and supported, the assembly behaves as a three-dimensional rigid form, capable of spanning distances that no single flat plate of the same thickness could span. Folding produces stiffness the way corrugation does in a sheet of paper. The peaks and valleys do the work.[26]

The buildings that result from this logic are large. C. B. Wilby's *Concrete Folded Plate Roofs* (1998), the standard English-language monograph, catalogs the typical uses of the form: "storage buildings, swimming pools, gymnasia, offices, centres, entrances to buildings and tunnels."[27] Wilby's plate selection runs through the canonical examples — a teacher training college in Leeds; Nervi's exhibition hall in Turin; the Sears store in Tampa, Florida; the airport terminal in Minneapolis; schools in

[25]C. B. Wilby, Concrete Folded Plate Roofs (Oxford: Elsevier Butterworth-Heinemann, 1998), 4. "Folded plates are sometimes called hipped plates and, in Germany, Faltwerke. The principle was first used in Germany by Ehlers, in 1924, not for roofs but for large coal bunkers and he published a paper on the structural analysis in 1930. Then, in 1932 Gruber published an analysis in German."

[26]David Dowrick, "Folded Plate Roofs," The Arup Journal 1, no. 1 (January 1967): 2. Dowrick defines the folded plate by minimum ingredients: "Two flat structural elements (capable of taking shear in their own plane). One common boundary between them. One rigid support."

[27]Wilby, Concrete Folded Plate Roofs, 1.

Albuquerque and Scottsdale; a bank in Colorado; ICI chemical works in Cheshire.[28] David Dowrick's 1967 survey in *The Arup Journal*, compiled three decades earlier, lists the same categories: town halls, exhibition halls, airport terminals, schools, kiln buildings, gymnasia, libraries, market halls, warehouses, breweries, supermarkets, presses, and one stadium canopy. Spans run from thirty to almost two hundred feet.[29] Neither survey lists a house.

The American landmark was the Sears Roebuck store at 22nd Street and Hillsborough Avenue in Tampa, Florida, which opened in November 1957. The Miami architects Weed Johnson Associates and the contractor Frank J. Rooney Inc. used a reinforced concrete folded plate roof from which the building's second floor was suspended by steel struts, allowing 163,000 square feet of retail space interrupted by a single row of sixteen columns. The *Tampa Sunday Tribune* called it "long, low, and very stylish" and reported the architects' belief that "this is the first time the principle has been applied to retail store construction in the United States." The roof was corrugated in a W-pattern; the W-pattern's points produced what Tampa residents had come to call the "dragon teeth" silhouette. A caption beneath the principal photograph read: "'DRAGON TEETH' IN SUN. — The bright sunshine casts delightful shadows upon the decorative concrete panels in front."[30]

The folded plate at the Tampa Sears was a structural diagram made visible. So were its successors. In 1958, the Douglas Fir Plywood Association, working from its applied research laboratories in Tacoma, began promoting a series of demonstration buildings to show that folded plate roofs could be built in stressed-skin plywood rather than concrete. The DFPA's chief of applied research, David R. Countryman, was direct about what the association had and had not invented: "Strictly speaking, it's not new at all. It's one of the thin-shell shapes that have been used for years, especially by Europeans. But up to now they've used concrete. What is new about our test is it proves we can use lighter weight, less expensive and easier to work with materials — namely, plywood with lumber framing — to get the same results."[31] Countryman went on to name where folded plates were going to find their customers: "There's no doubt that the straight-line folded plate will find plenty of applications in

[28]Wilby, Concrete Folded Plate Roofs, list of plates, xi–xii. Plate 3 is the Tampa Sears.

[29]Dowrick, "Folded Plate Roofs," 8–11. Dowrick tabulates eighteen folded plate roofs by span, span/depth ratio, plate material, and tie detail. Spans range from thirty-nine feet (David Greig Shop, Canterbury) to 187 feet (Town Hall, Marl, West Germany).

[30]George Knight, "Second Floor 'Hangs' From The Roof," Tampa Sunday Tribune, November 24, 1957, sec. C, p. 1.

[31]David R. Countryman, quoted in Dick Monaghan, "Builders Hail Folded Fir Plywood Roofs," Sunday News Tribune (Tacoma), February 1, 1959, B-15.

factories and warehouses where the important factors are economy, uncluttered ceiling surfaces, quick construction and long spans."[32]

Factories and warehouses. Through 1958 and 1959, the DFPA's demonstration buildings followed the program. In June 1958, *Progressive Architecture* published the John Lyon Reid & Partners "Schools of the Future" tent-shaped fir plywood school: "The roof plates — each forming a giant inverted 'V' beam — are inclined to form a giant inverted 'V' beam … Because the roof is self-supporting at the center, columns can be spaced up to fifty feet on centers."[33] In August 1958, *American Builder* reported the Treskel-Powell Building in Durien, Washington — "fir plywood folded plate roof 14,000 sq. ft. in only 9 hours."[34] In Tacoma in 1959, the architects Johnston, Evans & Parker designed the Northeast Tacoma Elementary School in four cloverleaf units of straight-sided folded plate.[35] At Big Bear Market in Seattle, the architect Lyle Swedberg designed a continuous plywood folded plate of eleven joined Ws, 32 feet by 70 feet, with a six-foot cantilevered overhang.[36]

The Oregon Daily Journal demonstration house was the exception that confirms the rule. In Oswego, Oregon, in May 1958, the Portland architects Donald Blair and William L. Fletcher built the Wedgwood "Home of Tomorrow," a single-family residence with a fir plywood folded plate roof of ten ridges and six valleys covering 1,650 square feet. The newspaper's headline — "Wedgwood Wave Is Folded Plate" — and its explanatory caption made the corrugated-paper analogy explicit: "Folded plate roof is essentially a series of oversize corrugations in form of peaks and valleys, as indicated in the folded sheet of paper above." The structural description that followed is worth reading carefully: "In construction of the home pictured here, the flat planes of the peaks and valleys are supported on posts and beams, eliminating conventional trusses and rafters of conventional roof construction." Each folded plate rested on corner posts, with fir plywood box beams at the eaves. Four carpenters and a crane operator erected the entire roof — posts, beams, and panels — in twenty-five man-hours.[37]

---

[32]Monaghan, "Builders Hail Folded Fir Plywood Roofs," B-15.

[33]"Folded Plate Roof Provides Maximum Flexibility for an Expandable School," Progressive Architecture, June 1958, 205–06.

[34]"fir plywood folded plate roof 14,000 sq. ft. in only 9 hours," American Builder, August 1958, 133.

[35]"Campus Plan School uses butterfly folded plate roof," 28th Annual Plywood Review, December 29, 1958, 65–67.

[36]"Folded Plate Component Roof provides balance to visual planes of the total roof area reducing bulkiness," 28th Annual Plywood Review, December 29, 1958, 105.

[37]"Wedgwood Wave Is Folded Plate," Oregon Daily Journal (Northwest Living Magazine), May 11, 1958, 19M; and "Quick Roof Erection possible with fir plywood box beams and folded plates assembled off-site, put in place with a crane," 28th Annual Plywood Review, December 29, 1958, 104.

The Wedgwood house is the closest residential predecessor to the Martin Residence: a fir plywood folded plate carried on a post-and-beam frame, two years before Krisel drew the C-1. But the Wedgwood was a DFPA demonstration, a one-off promotional artifact, and it was, structurally, a folded plate house. Its folds did the spanning. Its corner posts and box beams formed the supporting frame at the edges.

The Martin Residence is something else. Krisel imported the silhouette without importing the structural argument. The plywood at the Martin Residence is creased — five ridges and four valleys — but it does no work that the perimeter 4×12 does not already do. The continuous front-wall beam carries the carport on the north, receives the lower edges of the folded plate at the center, and continues south as the deep eave over the bedrooms. The second 4×12 laid over the sheathing at each ridge gives the silhouette its hard horizontal shadow line. The folds, in the engineering sense, are decorative. The post-and-beam frame is structural.

Krisel had every reason to know what folded plates were. By June 1960, when he drew the C-1 for the Alexander Construction Company, the form had been demonstrated in Tampa, Tacoma, Portland, Seattle, Albuquerque, Scottsdale, Moses Lake, and Minneapolis. The trade press had been promoting plywood folded plate construction for two years. The institutional and commercial precedents were unambiguous. What Krisel did was take the dragon-tooth silhouette of the Tampa Sears and the W-shaped corrugation of the DFPA demonstrations, scale them down to six feet, and set them on top of a conventional Palm Springs tract house. The folded plate at the Martin Residence is not, in the engineering sense, a folded-plate structure. It is the iconography of postwar structural modernism, lifted from the airports and exhibition halls and demonstration schools where folded plates earned their reputation, laid quietly on top of an Alexander house.

Architecture of the Martin Residence

Site and Setting

The Martin Residence occupies a parcel within Vista Las Palmas No. 2 at the base of the San Jacinto Mountains in northern Palm Springs.

The residence was carefully sited to participate in a coordinated neighborhood composition in which alternating roof forms, changing setbacks, varied landscape treatments, and differing façade compositions produced visual rhythm throughout the tract.

The folded-plate roofline of the Martin Residence gives the house a particularly prominent identity within the streetscape and creates a striking silhouette against the mountain backdrop.

Plan Organization

The Martin Residence is organized around a linear postwar California Modern plan in which public living spaces, private bedroom areas, and service functions are carefully separated while maintaining strong indoor–outdoor continuity.

The principal living and dining spaces occupy the center and rear portions of the residence beneath the folded-plate roof volumes. Large sliding glass doors originally opened the primary living spaces directly to the rear yard and pool terrace.

Bedrooms occupy a more private wing toward one side of the house, while the open-air carport and service areas occupy the opposite side.

The plan reflects Palmer & Krisel's mature approach to speculative Desert Modern housing in which economical planning systems were combined with spatial openness, environmental orientation, and carefully controlled visual sequencing.

The Front Elevation

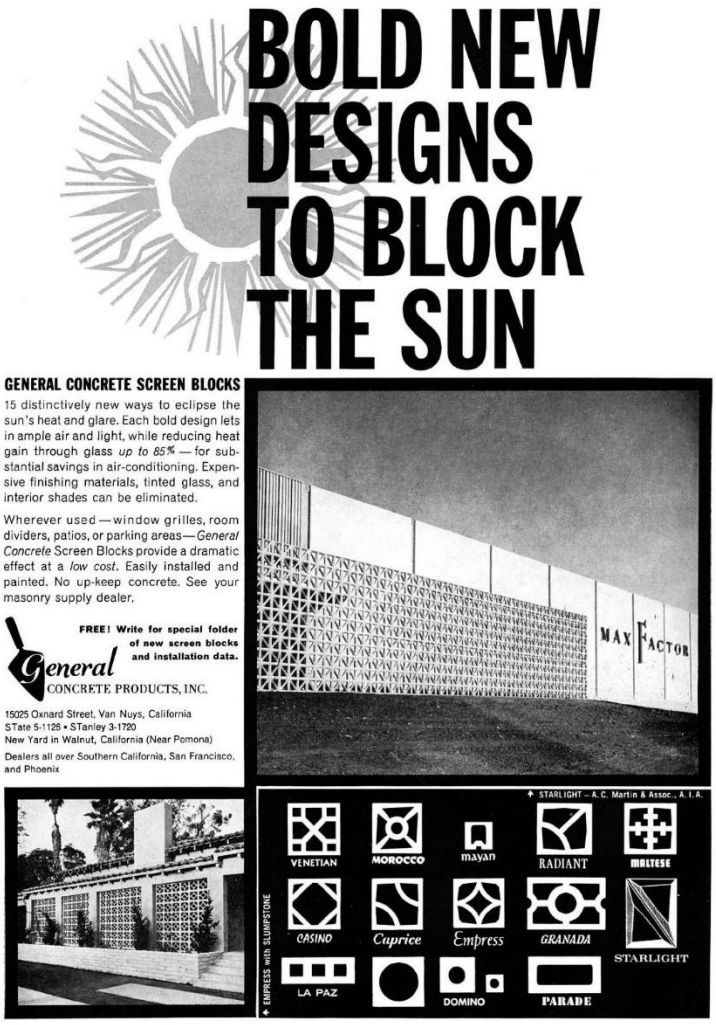
The street front is a single low composition, read left to right as the bedroom wing, the entry court, and the carport.

At the left is the bedroom wing, a closed stucco volume. Its only openings to the street are a band of high windows set just under the roofline — daylight without exposure. The "sun flap" runs across them, horizontal slats carried on a 4×12 beam cantilevered from the wall, laying a band of shadow across the wing.

At the center is the entry court, screened from the street by the Domino screen — 4×8×8 concrete block in a circular perforated pattern, called out on Krisel's court elevation as "4×8×8 CONC. BLK. SCREEN 'DOMINO' PATTERN" and set as a single plane. The round perforations work against the angular folded plate above and the flat stucco behind.

At the right is the carport, open beneath a broad flat roof on slender posts. Krisel left an open gap on its court side, so the bay reads continuously with the court behind.

Open carport, screened court, closed bedroom wing — a balance of opposites.



An advertisement for General Concrete Products concrete screen blocks, featuring "Domino." From "Arts and Architecture," April 1959.

The Folded Plate Roof

The folded plate runs across the central third of the front elevation, between the flat carport roof on the north and the long flat eave that shelters the bedroom wing on the south. Five ridges and four valleys, drawn tight, the silhouette rising and falling against the mountains behind.

The construction is more conventional than the silhouette suggests. A continuous 4×12 beam runs the full seventy-four-foot length of the front wall, carried on 4×4 posts at the corners and at the entry court. This beam does three different jobs along its run: at the north end it carries the flat carport roof; at the center it receives the lower edges of the folded plate; at the south end it continues as the

deep flat eave over the bedrooms. One horizontal line, one piece of structure, doing different work at different points.[38]

The folded plate sits on top of this beam. The plywood sheathing is creased along five ridges and four valleys to form a stressed-skin diaphragm — the postwar plywood industry's contribution to the folded-plate vocabulary, demonstrated in Douglas Fir Plywood Association promotional buildings from Portland to Tacoma in 1958.[39] At each ridge, Krisel ran a second 4×12 over the creased sheathing, notched into the plywood per his instruction on the court elevation, "NOTCH BM. OVER ROOF SHTG."[40] A 1×2 fascia caps the beam. The result is a sharp horizontal shadow line at every ridge, drawn against the sky.

This is the move that distinguishes the Martin Residence from its institutional and commercial sources. The folded plates at the Tampa Sears, at Big Bend Community College, at the Northeast Tacoma Elementary School, were structural in the strict engineering sense: the folds carried the load, and the perimeter walls received it. At the Martin Residence, the perimeter wall carries everything. The folded plate rests on it, ridges and valleys extending only six feet above the top of the wall — the upper register of a conventional Palm Springs post-and-beam tract house.

The folded plate is not, in the engineering sense, a folded-plate structure. It is the iconography of postwar structural modernism — lifted from the airports and exhibition halls and demonstration schools where folded plates earned their reputation — laid quietly on top of an Alexander house.

The Rear Elevation

At the rear elevation, the composition becomes substantially more open. Three of the five folded roof bays originally opened directly to the rear yard through broad sliding glass doors with fixed clerestory glazing above.

---

[38]Palmer & Krisel, Sheet C-1/26, Exterior Elevations & Roof Plan, Job 5742, dated 2 June 1960. Getty Research Institute. The 4×12 is dimensioned and noted across the front elevation, returning as the "4×12 OUTRIGGER 10'–0" LONG" at the rear. The corresponding framing section is Sheet C/33, Framing Sections.

[39]David R. Countryman of the Douglas Fir Plywood Association, quoted in "Builders Hail Folded Fir Plywood Roofs," Sunday News Tribune (Tacoma), February 1, 1959: "Strictly speaking, it's not new at all. It's one of the thin-shell shapes that have been used for years, especially by Europeans. But up to now they've used concrete." See also "Wedgwood Wave Is Folded Plate," Oregon Daily Journal, May 11, 1958, on Donald Blair and William L. Fletcher's DFPA-sponsored residential demonstration in Portland; and "Folded Plate Roof Provides Maximum Flexibility for an Expandable School," Progressive Architecture, June 1958, on the John Lyon Reid & Partners fir plywood school.

[40]Palmer & Krisel, Sheet C-1/26 (court elevation annotation), Job 5742. Getty Research Institute. The corresponding framing condition is shown in section on Sheet C/33.

The remaining folded roof bays were enclosed with stucco wall surfaces, producing a carefully orchestrated rhythm of transparency and opacity across the rear façade.

Deep roof overhangs extended beyond the rear glazing to provide shade while reinforcing the visual thinness and horizontal emphasis characteristic of Desert Modern architecture.

Materials

The palette is the standard kit of the Alexander tract, pared to a few elements and left to read plainly. The walls are smooth stucco throughout — "stucco @ house" is the note repeated across all four elevations — interrupted only where the design wants contrast, screening, or light.

The structure is wood post-and-beam, expressed rather than hidden. A continuous 4×12 beam carries the front wall; 4×4 posts stand at the corners, at the open carport, and at the entry court; and 4×12 outriggers — ten feet long on the south side, nine at the rear — push the eaves well past the glass to draw the deep horizontal shadow lines of the elevations.[41] Diagonal 1×4 let-in braces stiffen the stucco planes and the side walls. Above the front wall the folded plate is plywood sheathing, creased into five ridges and four valleys, with a second 4×12 laid over the sheathing at each ridge to sharpen the silhouette.

The roof is a built-up assembly — "compo. & gravel roof," finished at its edge with a galvanized-iron gravel stop — lit over the entry by a twenty-four-by-twenty-four-inch skylight with a screened vent. The stucco chimney is flashed in twenty-six-gauge galvanized iron; the stucco wing walls are capped in galvanized iron as well.

Two materials do the decorative work, both at the front. Between the carport and the bedroom wing stands the entry screen — 4×8×8 concrete block in the circular "Domino" pattern, set as a single perforated plane.[42] Over the bedroom windows, the projecting "sun flap" rides on a 4×12 beam cantilevered out to receive it, its horizontal slats laying a band of shadow across the bedroom-wing façade; the front elevation calls the flap out in metal, though more typically on other Palmer and Krisel

[41] Palmer & Krisel, Sheet C-1/26, Exterior Elevations & Roof Plan, Job 5742, dated 2 June 1960. Getty Research Institute. The 4×12 is dimensioned across the front elevation and returns as the "4×12 outrigger 10'–0" long" on the right side and "4×12 outrigger 9'–0" long" at the rear. The corresponding framing section is Sheet C/33, Framing Sections.

[42] Palmer & Krisel, Sheet C-1/26 (front and court elevations), Job 5742. Getty Research Institute. Called out as "4×8×8 conc. blk. screen 'Domino' pattern," with a single-block isometric on the same sheet.

projects, they were wood slats.[43] Glazing is fixed glass at the folded-plate clerestories and full-height aluminum-framed sliding doors opening the rear and the south bedroom wing; the exposed wood the firm's color schedules finished in dark brown is the structural and trim wood — beams, posts, fascia, and the framing each side of the fixed glass.

Side Elevations

The two side elevations are long, low, and almost entirely stucco — the closed ends that frame the open front and rear.

North Side. The north elevation is the carport end. The carport stands open on this side beneath its flat roof, carried on a 4×4 post, so the elevation reads as a stucco plane giving way to a single open bay.[44] A louvered door — drawn with a "louvered grille, top & bottom" — serves the heating room. Beyond, the folded roofline and the projecting sun flap of the bedroom wing show against the sky.

South Side. The south elevation closes the bedroom wing and faces a private side yard. It is a long stucco wall, its openings braced by 1×4 let-in diagonals, with the stucco lapped over the beam, the 4×12 outrigger projecting ten feet to carry the deep eave, and the wing wall capped in galvanized iron.[45] Sheet C-1/26 keys the two south-wall openings to window-and-door type "4"; as built, they are full-height aluminum-framed sliding doors opening the bedrooms onto the side-yard patio, a configuration that appears either to have been carried out as an as-built revision of the issued elevation or to reflect the way type "4" was realized at full height.[46]

Changes Over Time

---

[43] Palmer & Krisel, Sheet C-1/26 (front elevation), Job 5742, dated 2 June 1960. Getty Research Institute. The element is noted “metal sunflap,” carried on a “4×12 bm. cant. out to receive sunflap.”

[44] Palmer & Krisel, Sheet C-1/26, Exterior Elevations & Roof Plan, Job 5742, dated 2 June 1960. Getty Research Institute. The 4×12 is dimensioned across the front elevation and returns as the "4×12 outrigger 10'–0" long" on the right side and "4×12 outrigger 9'–0" long" at the rear. The corresponding framing section is Sheet C/33, Framing Sections.

[45] Palmer & Krisel, Sheet C-1/26 (right side elevation), Job 5742. Getty Research Institute. The south-wall openings are keyed to type “4”; the door-and-window schedule on Sheet D-1, which would define the type, is not among the surviving sheets consulted.

[46] Palmer & Krisel, Sheet C-1/26 (right side elevation), Job 5742. Getty Research Institute. The south-wall openings are keyed to type "4"; the door-and-window schedule on Sheet D-1, which would define the type, is not among the surviving sheets consulted. The present full-height sliders are documented in the author's photographs, 2026

The Martin Residence has accumulated alterations across five subsequent ownerships in sixty-six years. The microfilm record at the City of Palm Springs Department of Building and Safety supplies the principal documentary timeline; Palmer & Krisel's original construction drawings at the Getty Research Institute permit a direct comparison between what was built in 1960 and what stands today. The two records do not match. The permit file documents a 1977 enclosure of the rear covered patio, a 1994 enclosure of the open carport, and routine mechanical, roofing, and site work. The drawings, set against the present front and rear elevations, show a more substantial loss than the permits alone disclose — in particular, a wholesale remodeling of the front façade that the building file does not record.

The swimming pool came in with the house. On November 7, 1960, six days after the Martins took title, the Alexander Construction Company pulled permit B2864 for a nineteen-by-thirty-two-foot in-ground pool, contractor Paddock of California; all equipment was to be installed underground. Pool steel and setback inspection followed on November 30, dry well and gas pressure on December 8, 1960.[47]

Marshall Breeden's only recorded work on the property was mechanical. On April 12, 1973, two and a half years into his ownership, permit M2419 was issued to him for the installation of a 125,000 BTU heating unit and a five-ton air-conditioning condenser, contractor Air Comfort. The original 1960 job record card had recorded air conditioning installation on July 8, 1960; the 1973 work replaced original equipment.[48]

The first major alteration came under the Greenes. On April 6, 1977, six months before they sold to the Lyons, Jean and Emanuel Greene obtained permit B0418 to enclose a ten-by-twenty-eight-foot section of the rear roofed patio with a fixed glass panel and sliding glass doors, adding 280 square feet

---

[47]City of Palm Springs Building Permit B2864, "Construct 19×32 gun[i]te swimming pool," issued November 7, 1960, owner Alexander, contractor Paddock of California; Job Record Card, Swimming Pools, Permit No. B2864, dated November 7, 1960, 1223 Rose Avenue, recording pool steel and setback inspection November 30, 1960, and dry well and gas pressure December 8, 1960. Building and Safety microfilm, City of Palm Springs.

[48]City of Palm Springs Mechanical Permit M2419, issued April 12, 1973, owner Mr. Breeden, 1000 Via Vadera, contractor Air Comfort, for "1 125,000 B.t.u. heating unit and 1 5 ton a/c unit"; finaled June 15, 1973. For original 1960 air conditioning, see City of Palm Springs Job Record Card, Permit No. B2275, 1223 Rose Avenue, recording "Air cond" on July 8, 1960. Building and Safety microfilm, City of Palm Springs.

of living area at a valuation of $4,500. The contractor was Glenn Rosenbalm, Inc. Companion electrical permit A127 followed on May 16. The work was final-inspected on June 24, 1977. The execution went further than the permit description suggests. Sheet C-1/25 shows the original rear wall set roughly six feet inside the line of the folded-plate eave, with the slab beyond it covered by the roof on 4×4 posts and open to the rear yard. The Greenes did not enclose only that strip. They extended the folded-plate roof itself six feet further out beyond the original outrigger line, joining a new ridge beam to the cut end of each original 4×12 with a scarf-and-bolt connection still visible in the painted soffit; the new rear glass wall was then set at the edge of the extended roof. The original 4×4 posts and the original interior eave plane now stand interior to the enlarged room, marking where the 1960 exterior wall used to be.[49]

A second rear alteration, undated and unpermitted, falls in the same general period. The original plan placed an open service recess at the rear of the residence between the kitchen and the bedroom wing. The recess was later walled in with stucco and given an exterior pedestrian door, producing the small utility closet that today opens off the kitchen.[50]

The Lyons made the next two changes. On September 30, 1981, permit B6365 was issued to Joseph Lyon for a re-roof, contractor Bob's Roofing, valued at $4,700; the roof was final-inspected on October 1, 1981.[51] On January 2, 1985, permit B5510 was issued for the construction of approximately

[49]City of Palm Springs Building Permit B0418, issued April 6, 1977, to Mr. & Mrs. E. L. Greene, 1000 Via Vadera, contractor Glenn Rosenbalm, Inc. (State Lic. No. 176107), "Enclose existing roofed patio with fixed glass panel and sliding glass doors (10×28)," adding 280 square feet of living area at a total valuation of $4,500; companion Electrical Permit A127, issued May 16, 1977. Finaled June 24, 1977. Building and Safety microfilm, City of Palm Springs. For the original rear-patio condition, see Palmer & Krisel, Sheet C-1/25, Floor Plan (note "LINE OF ROOF" dashed beyond the rear wall) and Sheet C-1/26, Rear Elevation, Job 5742, dated June 2, 1960, William Krisel Architectural Archive, Getty Research Institute (2009.M.23). For the original outrigger framing, see Sheet C-1/26, Right Side Elevation (note "4×12 OUTRIGGER 10'-0" LONG") and Sheet C-1/33, C-1 Framing Section. The six-foot extension of the folded plate beyond the original outrigger line and the scarf-and-bolt connection between the new and original 4×12 beams remain visible in the painted soffit of the enclosed room, as recorded in homeowner photograph, May 11, 2026.

[50]Site photograph, May 11, 2026, showing the present utility-closet door in the stucco wall between the rear kitchen sliders and the rear bedroom-wing glazing. Compare Palmer & Krisel, Sheet C-1/25, Floor Plan, Job 5742, dated June 2, 1960, William Krisel Architectural Archive, Getty Research Institute (2009.M.23), which shows an open service recess at this location. No permit for the enclosure appears in the City of Palm Springs Building and Safety microfilm for this address.

[51]City of Palm Springs Building Permit B6365, issued September 30, 1981, to J. Lyon, 1000 Via Vadera, contractor Bob's Roofing, "reroof per agreement," valuation $4,700; Job Card B6365,

120 linear feet of stucco-covered concrete block wall, approved by the Planning Division at a valuation of $1,800. The wall established the present perimeter screening at the site.[52]

The Byrds installed a satellite dish in late 1991, in two steps. On December 2, 1991, Carol Pavlick of Code Enforcement issued a notice of code violation under Section 9308.03(A) of the Palm Springs Zoning Ordinance for an outside antenna installed without permit. Two weeks later, on December 16, the Byrds came into compliance: sign permit 0125 covered the satellite itself, and building permit B22130 covered the foundation and electrical, both with Bowmans T.V. of Cathedral City as contractor. Building permit B22130 was final-inspected by Telly Tatum on December 23, 1991.[53]

The only piece of the front remodel that the city permitted came under the Byrds. On March 30, 1994, Dan Byrd obtained staff approval S1521 to enclose the open carport at the front of the residence, contractor B. L. West (license 336455). The drawing, set on the existing 4×8 header and retaining the original 4×4 corner posts, infilled the twenty-one-foot, two-inch carport opening with new stucco wall framed in 2×4 studs at sixteen inches on center, on a treated mudsill anchored to the slab. The elevation note specified that finishes were to match the existing house. The carport became an enclosed garage with a roll-up door fitted within the new wall.[54]

---

recording reroof clean/patch/flash inspection September 28, 1981, and roof final October 1, 1981. Building and Safety microfilm, City of Palm Springs.

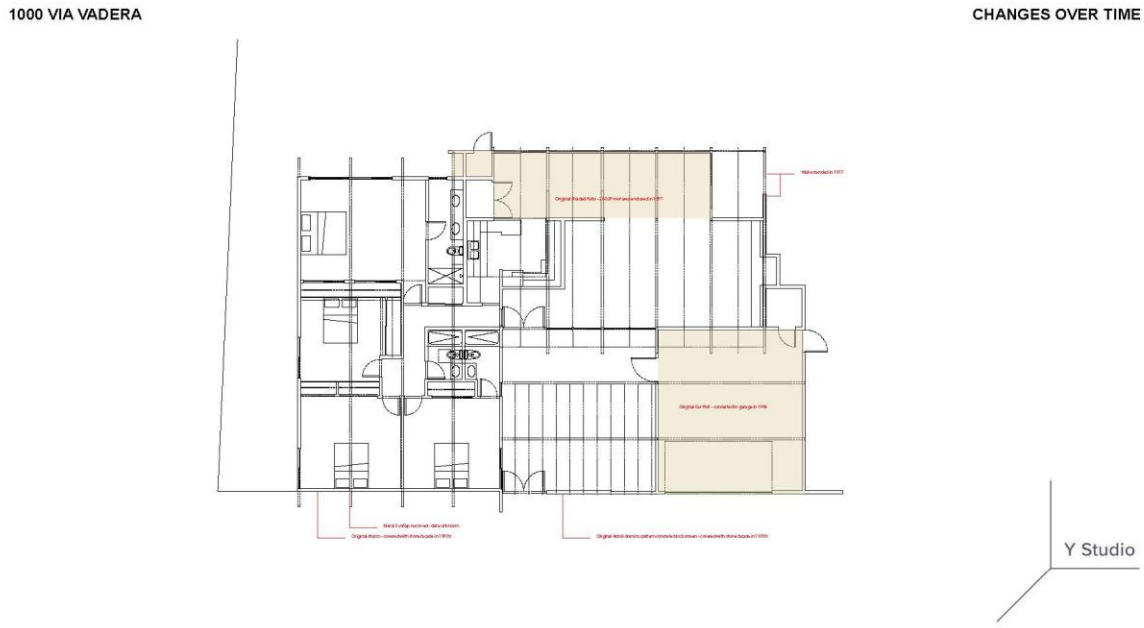
[52]City of Palm Springs Building Permit B5510, issued January 2, 1985, to J. Lyon, 1000 Via Vadera, "Construct approx. 120 lf of concrete block wall w/ stucco covering — as approved by planning division," valuation $1,800. Building and Safety microfilm, City of Palm Springs.

[53]City of Palm Springs, Notice of Code Violation, File No. 9104-10.02, December 2, 1991, to Daniel Byrd and Donna J. Crawford, 1000 Via Vadera, citing "Illegal installment of outside antenna without submitting plans and obtaining permit," in violation of Palm Springs Zoning Ordinance Section 9308.03(A), signed Carol Pavlick, Code Enforcement; Sign Permit 0125, issued December 16, 1991, applicant Bowmans T.V., Cathedral City, "Satellite"; City of Palm Springs Building Permit B22130, issued December 16, 1991, owner Donny Bird, 1000 Via Vadera, contractor Bowmans T.V. (State Lic. No. 526597), "Foundation & electric for satellite," finaled by Telly Tatum, December 23, 1991. Building and Safety microfilm, City of Palm Springs.

[54]City of Palm Springs Staff Approval S1521, dated March 30, 1994, for Mr. & Mrs. Dan Byrd, 1000 Via Vadera, contractor B. L. West (License No. 336455), plan and elevation showing infill of the existing 21'-2" carport opening at the street, retaining existing 4×8 header and original 4×4 posts, with new stucco wall on treated mudsill, 2×4 studs at sixteen inches on center, and one new door; elevation note: "stuccoed stone to be applied — color to match existing house." The drawing does not depict, and the permit file does not document, the enclosure of the carport's court-facing side. Building and Safety microfilm, City of Palm Springs.

The remainder of the front-elevation remodel is undocumented in the permit file. Comparison of Sheet C-1/26 against the present condition records the following losses. The decorative "Domino" concrete-block screen wall at the entry, called out on Krisel's elevation as "4×8×8 CONC. BLK. SCREEN 'DOMINO' PATTERN," was demolished. The projecting slatted wood "sun flap" that ran across the bedroom-wing façade beneath the folded roofline, with its spacer rafters behind, was removed. The continuous band of high horizontal bedroom windows along the left side of the front façade was filled in. The open span on the court-facing side of the carport, drawn by Krisel as an open ventilation gap so the carport read continuously with the entry court behind, was closed with a stucco wall and a pedestrian door. In place of these elements, the front façade was reclad: most of the original stucco was faced with a heavy, rough-cut volcanic-stone veneer, and the entry to the court — once the open perforated screen — was rebuilt as a stone-clad opening with a pair of solid wood doors composed of diagonally laid bias planks. The materials and detailing are of the 1970s; the work has the look of a single coordinated remodeling campaign. No permit corresponding to this work appears in the City's microfilm record. The 1994 carport-infill drawing's note that finishes were "to match existing house" establishes only that the stone and the rebuilt entry were already in place by 1994, not when they were first installed.[55]

[55]Comparison of present condition (site photographs, May 11, 2026) with Palmer & Krisel, Sheet C-1/26, Exterior Elevations & Roof Plan (Front Elevation; Front Elevation — Court; Right Side Court Elevation), Job 5742, dated June 2, 1960, William Krisel Architectural Archive, Getty Research Institute (2009.M.23). Krisel's Front Elevation calls out the "4×8×8 CONC. BLK. SCREEN 'DOMINO' PATTERN" at the entry court; the slatted "sun flap" with "1×6 LATTIN BOARDS" over the bedroom wing; the band of high horizontal bedroom windows; and smooth stucco wall surfaces throughout. None of these survives on the present façade. No permit covering the demolition of the Domino screen, the removal of the sun flap, the infilling of the bedroom windows, the volcanic-stone veneer, or the bias-plank entry doors appears in the City of Palm Springs Building and Safety microfilm for this address.



Shaded areas show where open areas were enclosed over time. In the front, the open carport was enclosed with two added walls and a garage door. In the rear, the folded plate roof was extended, and the once open area was completely enclosed. Courtesy Michelle Yeeles, architect.

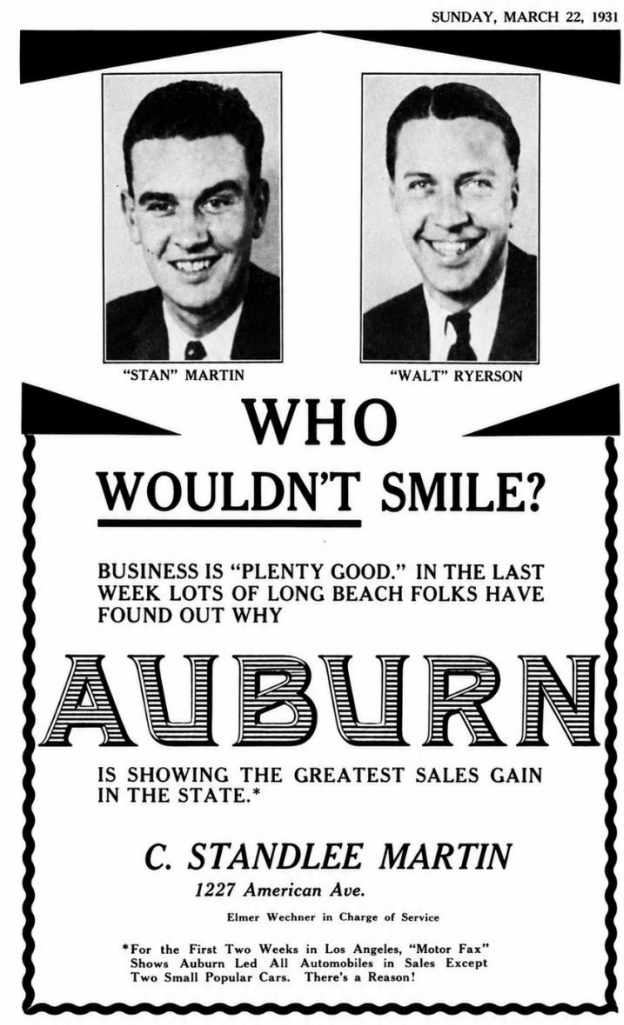


Figure. Early Auburn dealership advertisement featuring C. Standlee Martin, Long Beach, 1931. The advertisement demonstrates Martin's early association with Auburn automobiles and luxury-car sales during the interwar period.

First Owners – C. Standlee and Marion Martin (1960-1970)

Clive Standlee Martin (1907–1968) and Marion Lucille Lynds Martin (1907–1985)

Clive Standlee Martin was born May 22, 1907, in Long Beach, California, at 741 Pacific Avenue, the son of Benjamin J. Martin and Nina Clive Standlee Martin.[56] His pioneer California lineage reached back to 1869, when his great-grandfather James Stewart, a Confederate captain who had enlisted from

[56]Walter H. Case, "Did You Know That—? Standlee Martin's Father Was Pioneer Auto Man Here," *Long Beach Sun*, February 22, 1934, 4; "C. Standlee Martin, Pioneer L.B. Auto Dealer Dies at 60," *Long Beach Independent, Press-Telegram*, March 10, 1968, A-4.

Paradise, Texas, brought his family west by wagon train from Arkansas. The Stewarts joined a sixty-wagon caravan on the plains, falling in with the Standlee family of Texas for mutual protection. The two families met on the trail; their children later married. D. W. Standlee, Martin's maternal grandfather, settled near Downey, set out a walnut grove, and ranched. James Stewart once owned the parcel on East Ocean Boulevard in Long Beach later occupied by the West Coast Theater—land he had bought for $500 and improved with a rooming house that became known as the Turner House.[57]

Martin's father, Benjamin J. Martin, came to Long Beach in 1895, attended the old Pine Avenue Grammar School, and as a young man served in the city's first volunteer fire department. In 1904 he opened an automobile business on Pacific Avenue between First Street and Broadway, selling Waverly and Baker electric cars. He delivered the first electric automobile in Long Beach. Between 1904 and 1917 he worked variously with Carl Hendrickson, A. C. Walker, and Freeman A. McKenzie. In 1917 the family left Long Beach for Oregon, where Ben Martin took a post as electrical engineer with the United States Indian Service on the Klamath Reservation. He died in an accident at Dorris, California, on May 9, 1921, when Standlee was thirteen.[58]

Standlee graduated from Long Beach Polytechnic High School and entered the University of Southern California in 1926. After leaving USC he worked for the factory branch of a major truck manufacturer, then for Commercial Credit Company of Los Angeles, learning the financing side of the trade. In early 1931, several dealerships were offered to him. He chose the hardest one. On March 14, at twenty-three, he opened the Auburn-Cord agency for Long Beach and vicinity at 1237 American Avenue, in the showroom recently vacated by Long Beach Buick. "Several different dealerships were offered to me," he told the *Sun*, "and it was only after careful consideration that I selected Auburn-Cord. I feel that cars that received the constructive criticism that Auburn-Cord did, must be an outstanding value."[59] Walter Ryerson, a familiar figure on automobile row, came on as sales manager; Elmer E. Wochner, a factory-trained Auburn and Cord specialist, took the service department.[60]

---

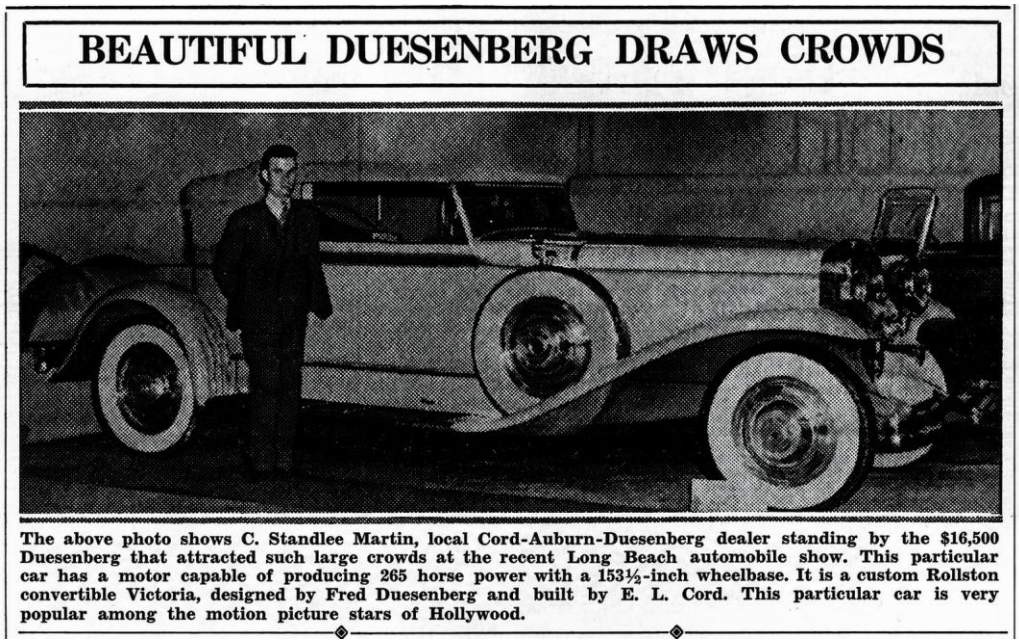
[57]Walter H. Case, "Did You Know That—? Auto Man's Ancestors Met in Trails Romance of 1869," *Long Beach Sun*, February 21, 1934, 4.
[58]Case, "Standlee Martin's Father Was Pioneer Auto Man Here."
[59]"Martin to Open Auburn Agency: Native Son Will Handle Well Known Line," *Long Beach Sun*, March 14, 1931, 3; "New Auburn, Cord Dealer Announced," *Long Beach Press-Telegram*, March 13, 1931, 8.
[60]"Hundreds Visit Auburn Quarters on Opening Day," *Long Beach Sun*, March 15, 1931, 9.

The choice was, by any measure, audacious. In 1931, when most Americans were trying to keep two or three meals on the table, Martin had bet on the most expensive American cars short of a Duesenberg.[61] The Auburn Straight Eight Brougham started at $1,175 delivered in Long Beach; the Cord L-29 front-drive at $2,890. A two-page announcement on March 22 carried photographs of "Stan" Martin and "Walt" Ryerson under the heading "Who Wouldn't Smile?"—"Business is 'plenty good.'"[62]

He had married Marion Lucille Lynds on June 28, 1929, in Los Angeles. Their daughter, Barbara Jean, was born October 4, 1932. A son, Clive Standlee, Jr., followed. The family settled at 265 Redondo Avenue.[63]

Within weeks of opening, Martin had moved his operations to 1227 American Avenue, the address he would keep for decades. He pushed the new Auburn lines aggressively—a 100-horsepower Straight Eight at $1,095, the 160-horsepower Twelve at $1,645, the Speedster at $1,405, the seven-passenger sedan at $1,495.[64] He sent a press party up Mount Baldy in a custom straight-eight sedan in November 1931 ("the powerful Auburn experienced no difficulty in making the ascent in high gear") and turned the trip into a feature for the *Sun*.[65] He gave interviews on why Auburn's free wheeling, silent mesh, and constant mesh transmissions appealed to women drivers.[66]

[61]"C. Standlee Martin, Pioneer L.B. Auto Dealer Dies at 60."
[62]Display advertisement, "Who Wouldn't Smile? . . . Auburn Is Showing the Greatest Sales Gain in the State," *Long Beach Sun*, March 22, 1931, 13.
[63]"Robber Ransacks C. S. Martin Home," *Long Beach Press-Telegram*, February 7, 1932, 37.
[64]Display advertisements, C. Standlee Martin, 1227 American Avenue, *Long Beach Sun*, March 25, 1931, 13; May 31, 1931, 3; November 8, 1931, 22; February 2, 1932, 13.
[65]"New Auburn Pays Visit to Mount Baldy," *Long Beach Sun*, November 8, 1931.
[66]"Free Wheeling Is Liked by Women," *Long Beach Sun*, December 6, 1931, 7.



BEAUTIFUL DUESENBERG DRAWS CROWDS

The above photo shows C. Standlee Martin, local Cord-Auburn-Duesenberg dealer standing by the $16,500 Duesenberg that attracted such large crowds at the recent Long Beach automobile show. This particular car has a motor capable of producing 265 horse power with a 153½-inch wheelbase. It is a custom Rollston convertible Victoria, designed by Fred Duesenberg and built by E. L. Cord. This particular car is very popular among the motion picture stars of Hollywood.

Figure. C. Standlee Martin standing beside a Duesenberg automobile at the Long Beach automobile show, 1932. The image reflects Martin's role as a dealer associated with Auburn-Cord-Duesenberg automobiles and the glamour culture surrounding luxury automobiles in Southern California.

At the February 1932 Long Beach auto show in the new Municipal Auditorium, the two costliest cars on the floor were a Rolls-Royce and Martin's custom Rollston convertible Victoria Duesenberg—a $16,500 car, 265 horsepower, a 153½-inch wheelbase, designed by Fred Duesenberg and favored, the *Sun* noted, by Hollywood's motion picture stars.[67] Within weeks Martin had leased the store next door, the former Rich Bakery at 1223 American Avenue, doubling his floor space and turning the addition over to used cars.[68] In June 1932 he picked up the Federal truck line as well, housing it in the same expanded space.[69]

[67]"Beautiful Duesenberg Draws Crowds," *Long Beach Sun*, February 8, 1932, 1; "Auto Show Is Under Way in Auditorium," *Long Beach Sun*, February 18, 1932, 15.
[68]"C. S. Martin Leases Used Car Store," *Long Beach Press-Telegram*, May 22, 1932, 16.
[69]"C. Standlee Martin Now Dealer Here for Federal Trucks," *Long Beach Press-Telegram*, June 12, 1932, 19.

Figure. Auburn Speedster advertisement placed by C. Standlee Martin, Long Beach, 1931. The dramatic streamlined graphics and emphasis on performance positioned Auburn within the aspirational luxury automobile market of Southern California.

In September 1932, Oldsmobile appointed him its distributor for the Long Beach territory. Thomas M. Ray, the factory's assistant zone manager, cited Martin's location, service facilities, and aggressive sales policies. "There are more than 1000 Oldsmobile owners in Long Beach," Martin said. "In order to provide the best of service a complete stock of Oldsmobile parts will be carried and factory-trained Oldsmobile mechanics will handle all repair work."[70] A full-page announcement in the *Press-Telegram* introduced the dealership at 1227 American Avenue, presenting the new Six and Straight Eight with Ride Regulator, Free Wheeling, and Syncro-Mesh transmission.[71]

In January 1933 the Long Beach Motor Car Dealers Association installed Martin as president, succeeding Glenn E. Thomas. Thomas, the retiring president, told the membership the business promised to be better than it had been since 1930. Fifteen thousand had attended the show the week before despite the weather.[72] Within days Martin was being quoted on the 1933 Auburn salon models—straight eights and twelves with two-tone walnut finish, edge-lit instruments, Butler silver hardware, and a small refrigerated compartment to the right of the dash for refreshments.[73] In June he was writing a column for the *Sun* on the case for the motor vacation: "The most successful vacation is one that provides a change of environment. New scenes, new associations, the interest of new places effect a remarkable benefit upon the individual."[74]

He held the association presidency a second year. The 1934 show, the dealers' thirteenth, sold out its floor and brought 125 cars into the Auditorium for the run February 17–24. Governor James Rolph, Jr., opened it, with the Junior Chamber of Commerce hosting him at lunch at the Pacific Coast Club. Twelve Hollywood mannequins worked the Gibson Style Shop fashion display, and Freddie Carter's ten-piece Metropolitan Orchestra played afternoon and evening.[75] A press photograph caught Martin with Norman Able, Glenn E. Thomas, and Art Woleben—"the 'spark plugs' behind Long Beach's most pretentious auto show"—bent over the floor plan.[76]

---

[70]"Oldsmobile Agent Is Appointed for Long Beach Area," *Long Beach Press-Telegram*, September 25, 1932, 24.
[71]Display advertisement, "Announcing A New Oldsmobile Dealer—C. Standlee Martin, 1227 American Avenue," *Long Beach Press-Telegram*, September 25, 1932, 15.
[72]"Standlee Martin New President of Local Motor Body," *Long Beach Sun*, January 21, 1933, 16.
[73]"Inside Finish Adds Richness to Auburn Car," *Long Beach Sun*, February 2, 1933, 12.
[74]C. Standlee Martin, "Autos Open Wide Vistas for Outings," *Long Beach Sun*, June 24, 1933, 7.
[75]"Auto Show Space Sold Out, Record Predicted," *Long Beach Sun*, February 13, 1934, 9.
[76]Photograph and caption, *Long Beach Sun*, February 17, 1934, 11.

On January 10, 1936, Martin opened a new super-service station at the northwest corner of East Ocean Boulevard and Atlantic Avenue—a $25,000 streamlined building with chromium plating, motorcycle delivery of automobiles, and women's favors during the opening. The station drew congratulatory notices from Quaker State, General Tire, and a roster of Long Beach trades.[77] In 1935 the dealership set a national sales record; in 1939 Alfred P. Sloan, Jr., chairman of General Motors, named Martin to GM's Dealer Council.[78] By January 1939 he was advertising as the Oldsmobile dealer at 1201 American Avenue, listing dozens of used Chevrolets, Fords, Dodges, Pontiacs, and Packards alongside new Oldsmobiles.[79] He opened a second used-car location at 333 East Anaheim Street and consolidated the two under a single brand he called "Confidence." A Foster & Kleiser billboard photographed in 1940 showed a cartoon bird perched over the slogan: "We got somepin' to chirp about! Confidence Sold 685 Bargain Priced Used Cars Since January 1st, 1940."[80]

Figure. Billboard advertisement for C. Standlee Martin used-car sales operation, ca. 1940. The professionally designed Foster and Kleiser billboard demonstrates the scale and visibility of Martin's automobile business in Long Beach.

[77]"Gala Opening of Service Station Due Today," *Long Beach Morning Sun*, January 10, 1936, A-8.
[78]"C. Standlee Martin, Pioneer L.B. Auto Dealer Dies at 60."
[79]Display advertisements, C. Standlee Martin, Oldsmobile Dealer, 1201 American, *Long Beach Press-Telegram*, January 29, 1939, B-8.
[80]Foster & Kleiser Outdoor Advertising photograph, Long Beach Branch, n.d. [1940], John W. Hartman Center for Sales, Advertising, and Marketing History, Duke University Libraries.

The Martins were part of the Long Beach–Palm Springs set that emerged after the war. By the late 1950s they kept a Cessna and flew weekends to the desert, landing at the Desert Air Hotel's private strip a few miles east of Palm Springs. In January 1958, when *Independent, Press-Telegram* auto editor Art Stephan brought a "motorlogue party" out to the new Ocotillo Lodge on East Palm Canyon Drive—George and Robert Alexander's just-opened hotel, designed by Palmer & Krisel as the public face of their Twin Palms tract a few blocks east—the Martins flew in to meet them. They were down for the weekend in their four-place Cessna, staying at the Palm Springs Tennis Club at the foot of Mount San Jacinto. Marion appeared in the spread holding little Victor Zengler at the Tennis Club pool.[81]

On November 1, 1960, Standlee and Marion bought directly from Las Palmas Estates—the Alexander partnership's tract subsidiary, Robert Alexander signing as authorized agent—the subject property, one of the folded-plate houses Palmer & Krisel had designed for Vista Las Palmas No. 2. The original address was 1223 Rose Avenue, later renumbered 1000 Via Vadera.[82] On October 17, 1963, the Martins converted their joint tenancy into community property in a routine estate-planning move.[83]

By 1967 Martin had also expanded into Coachella Valley agriculture. That January the *Desert Sun* reported the sale of his 200-acre Stan-Mar Ranch in Indio—ninety acres of grapefruit, fifty-five of cotton, twenty of grapes, running from Jefferson Street east along both sides of 40th Avenue—to Murray Howard Realty. The name was Stan and Marion spliced.[84] His mother, Nina, died at her home at 1230 East Ocean Boulevard on December 21, 1967.[85]

Martin had retired in 1960 but kept active in El Bekal Shrine, the Virginia Country Club, the Pacific Coast Club, and the Southern California and Catalina Tuna clubs. He died on March 8, 1968, after a lengthy illness, at sixty. He was survived by Marion, his daughter Barbara Foth, his son Clive Standlee, Jr., and seven grandchildren. Services were held at Sunnyside Cathedral Chapel, with Dr. Emerson G.

---

[81]Art Stephan, "New Lodge Is Haven on Palm Springs Jaunt," *Long Beach Independent, Press-Telegram*, January 26, 1958, C-5.
[82]Las Palmas Estates to C. Standlee Martin and Marion L. Martin, Grant Deed, November 1, 1960, recorded November 25, 1960, Riverside County Recorder Doc. No. 100274 (Lot 24, Vista Las Palmas No. 2, Book 39, Page 72 of Maps).
[83]C. Standlee Martin and Marion L. Martin to themselves as community property, Grant Deed, October 17, 1963, recorded October 18, 1963, Riverside County Recorder Doc. No. 110548.
[84]"Stan-Mar Ranch Sold in Indio," *Desert Sun* (Palm Springs), January 13, 1967, 6.
[85]"Martin—Nina C.," *Long Beach Independent, Press-Telegram*, December 23, 1967, 21.

Hangen, former pastor of First Congregational Church, officiating; Dilday Mortuary directed.[86] Marion, as executrix, sold the Vista Las Palmas house to Marshall B. Breeden on August 10, 1970, for $47,500.[87] She lived another fifteen years, dying in 1985.

Character-Defining Features

The following features define the historic architectural character of the Martin Residence, as built, and should be retained, restored, and preserved wherever possible.

Overall Form and Massing

- One-story horizontal Desert Modern residential composition
- Linear post-and-beam planning organization
- Carefully balanced asymmetrical front elevation
- Low horizontal massing integrated with desert landscape
- Strong indoor–outdoor orientation
- Relationship between roof silhouette and mountain backdrop

Folded-Plate Roof System

- Five-bay folded-plate roof composition
- Serrated angular roof silhouette
- Rhythmic sequence of roof peaks and valleys
- Original folded roof geometry and proportions
- Deep roof overhangs
- Original triangular folded-plate clerestory openings over living room areas [confirm surviving conditions]
- Alternating pattern of glazed and stucco folded roof bays [confirm surviving conditions]

[86]"C. Standlee Martin, Pioneer L.B. Auto Dealer Dies at 60"; "Martin, C. Standlee Sr.," *Los Angeles Times*, March 11, 1968, 47.
[87]Estate of C. Standlee Martin, Order Confirming Sale of Real Property, Los Angeles Superior Court No. SO P-13027, July 27, 1970; Executrix's Deed, Marion L. Martin to Marshall B. Breeden, August 10, 1970, recorded August 28, 1970, Riverside County Recorder Doc. No. 84747.

Figure. Streetscape view of the Martin Residence showing mature desert landscaping and the low horizontal street presence characteristic of Alexander Construction Company development patterns in Vista Las Palmas. Photograph by author, 2026.

Figure. Oblique view of the primary façade illustrating the relationship between the stone-clad wall planes, desert landscaping, and mountain setting characteristic of Vista Las Palmas. Photograph by author, 2026.

Figure. Existing condition of the primary façade and garage court of the Martin Residence, showing the broad stone-clad street wall and open garage bay. Photograph by author, 2026.

Primary Façade Composition

- Central screened entry court
- Balance between open carport volume and enclosed bedroom wing
- Recessed entry sequence

"Sun Flap" Screening Element

- Original projecting "sun flap" assembly
- Angled slatted wood screening system
- Horizontal wood slat detailing

Decorative Concrete Screen Block

- Original "Domino" patterned concrete screen block wall
- Circular perforated block openings

Glazing and Indoor–Outdoor Relationships

- Large sliding glass doors opening to rear yard [confirm surviving conditions]
- Fixed clerestory glazing above sliding doors [confirm surviving conditions]
- High horizontal bedroom windows at front façade

Carport

- Integrated open-air carport composition
- Flat horizontal carport roof plane
- Slender supporting posts

Materials and Surface Treatments

- Smooth stucco wall surfaces
- Decorative concrete block screen wall
- Original wood detailing and slatted screening elements [confirm surviving conditions]

Color and Finish Systems

- Original coordinated exterior paint palette [research ongoing]
- Dunn-Edwards "Weathered Brown" (or equivalent dark brown) on exposed wood elements per the Sandpiper and Ocotillo Lodge precedent [pending forensic confirmation]

Site Design and Landscape

- Original relationship between architecture and desert landscape, with both clusters and single mature palms, and mature multi-trunk olive tree in front.
- Streetscape orientation within Vista Las Palmas

Hierarchy of Recoverable Features

The character-defining features inventoried above were established by comparison of Palmer & Krisel's 1960 drawings with the present condition. Several of the most diagnostic features were lost during the 1970s remodeling campaign and the 1994 carport infill documented in Changes Over Time. The following hierarchy identifies which of those losses are most consequential to a faithful reading of the C-1 model and ranks them in three tiers for the purpose of guiding the restoration. The ranking is based on four considerations: whether the feature defines how the residence reads from the public right-of-way; whether the feature is specific to the C-1 (distinguishing it from the C-2 and C-3 variants) or generic to the Palmer & Krisel/Alexander tract vocabulary; whether Krisel's documented intent in the drawings is detailed enough to support a faithful recovery; and whether the feature is physically recoverable from the present condition without speculative reconstruction.

Tier 1 — Essential to the C-1 Reading from the Street

These three items are interdependent. The volcanic-stone veneer cannot remain alongside any other front-elevation recovery without competing with it, and the substrate behind the stone cannot be

assessed for the bedroom-window and Domino-screen recoveries until it is removed. The work in this tier therefore has to happen first, in sequence.

Removal of the volcanic-stone veneer. The stone is the single most visually dominant non-original element on the property and the principal obstacle to a coherent front composition. Sheet C-1/26 specifies smooth stucco across the entire front elevation, with no stone called out anywhere on the house itself. Removal is also the necessary first step: until the stone is gone, the original window openings behind it cannot be assessed and the original stucco substrate cannot be examined for a finishes analysis. The work has to lead the sequence.

Reinstatement of the "Domino" screen-block wall and the open entry court. Krisel's Front Elevation calls out the screen specifically as "4×8×8 CONC. BLK. SCREEN 'DOMINO' PATTERN," with an isometric detail of a single block on Sheet C-1/26 and dimensioning on the court elevation. The block is still in production. The screen was the secondary ornamental geometry that gave the front its rhythm against the angular folds above, and it defined the entry court as a planted, perforated forecourt visible from the street. Reinstatement also removes the bias-plank wood entry doors as a discrete decision: those doors are part of the post-1960s solid stone-clad opening, and they cannot survive the screen recovery.

Reopening of the carport. The 1994 enclosure was set on a treated mudsill within the existing 4×8 header and the original 4×4 corner posts, all of which were retained. The original carport frame is still in place behind the 1994 stucco infill. Removal of the infill returns the carport to the open volume Krisel drew at the north end of the front façade, restores the relationship between the open carport, the Domino screen, and the entry court that was central to Krisel's composition, and recovers the carport's ventilation gap on the court-facing (south) side. Of the three Tier 1 moves this is the most mechanically straightforward: the 1994 fabric is non-original throughout, and the original structure underneath is intact.

Reinstatement of the "sun flap" over the bedroom wing. Sheet C-1/26 documents the slatted wood assembly in detail, with the 1×6 lattin board dimensions called out, the spacer rafters between fascia and sun flap noted, and the right-side court elevation showing the slats in section. The element functioned as solar control on the east-facing bedroom wing and as a layer of horizontal shadow against the angular folds above. The drawing record supports a faithful rebuild.

Reopening of the bedroom-wing windows. Krisel drew a continuous band of high horizontal windows across the bedroom-wing front, beneath the sun flap. The opening sizes and locations are dimensioned on Sheet C-1/26. Whether the original framed openings survive behind the stone and stucco infill will not be known until the stone veneer is removed under Tier 1; the substrate condition will determine whether the work is window reinstallation or window reconstruction. The drawing record is sufficient for either approach.

Tier 2 — Part of the Integrated Design; Absence Reads as Wrong

These items will not be visible to a casual visitor as discrete losses, but their absence makes the residence read as a generic tract house rather than as the specific C-1 variant Krisel drew. Once the Tier 1 work is complete, the design ideas in Tier 2 become legible — color rhythm against repeated form, layered solar control, the relationship between covered patio and folded plate at the rear.

Recovery of the rear patio overhang and the outrigger reading. The proposed rear scheme separates the two elements that the 1977 enclosure fused. The new rear wall is set forward of Krisel's 1960 wall line but short of the 1977 roof edge, with new vertical posts at the new wall position carrying nothing structural; the folded-plate roof beyond the new wall reads as a Krisel outrigger again, with the cut-off 4×12 ends restored to outrigger length per Sheet C-1/26 ("4×12 OUTRIGGER 10'-0" LONG"). The 1977 posts at the original 1960 wall line are removed. The result, from the rear yard, is the deep covered patio Krisel drew, the rear glass wall set against the line of posts, and the folded-plate eave projecting beyond. The result, in plan, is a slightly smaller interior than the 1977 enclosure provides, but a larger one than Krisel's 1960 plan. This is rehabilitation, not strict restoration: the roof remains at its 1977 footprint, and the interior volume is intermediate between the two historic states. The rear elevation, however, reads as Krisel drew it.

Coordinated exterior color palette. Once the stone veneer is removed and the original stucco surfaces are accessible, a forensic finishes analysis of the kind ARG conducted at Ocotillo Lodge in 2021 could establish whether any of the original paint sequence survives. Even in the absence of surviving original finishes, the working method documented at Sandpiper and Ocotillo Lodge — dark brown on exposed structural wood, single light color on stucco soffits and fascias, varied field and door colors unit-to-unit — supports a return to a coordinated Palmer & Krisel palette on the strength of the documentary evidence. Color is part of the integrated design system, not a surface choice, and the residence will not read fully as a Krisel C-1 without it.

Tier 3 — Spatial Envelope; Lower Visual Priority

Utility-closet enclosure between kitchen and bedroom wing. The original open service recess shown on Sheet C-1/25 could be reopened, but the alteration is invisible from any public vantage and the resulting loss of interior storage is real. Reasonable to retain as altered, with the original recess condition documented for the file.

Note on Restoration versus Rehabilitation

The proposed scope crosses two treatment categories under the Secretary of the Interior's Standards. The Tier 1 front-elevation work and the Tier 2 sun-flap, bedroom-window, and color recoveries are restoration moves: each returns a documented Krisel feature on the basis of the surviving drawings. The Tier 2 rear-patio recovery is a rehabilitation move: the 1977 interior volume is retained at a reduced depth, while the rear elevation reads as Krisel drew it. The Tier 3 utility closet is retained. The document is honest about this distinction throughout, and the HSPB review under the Certificate of Appropriateness can proceed on the same basis. When the work is complete, the Integrity section will be drafted to address the residence's post-restoration condition; the present document anticipates that submission.

Figure. Interior detail of the enclosed patio showing retained roof geometry and continuous glazing facing the pool terrace. Photograph by author, 2026.

Figure. Interior perspective of the enclosed patio space looking toward the living area and rear glazing wall. Photograph by author, 2026.

Figure. Interior view of the enclosed rear patio corridor illustrating the conversion of the original outdoor living area into conditioned interior space. Photograph by author, 2026.

Figure. Rear elevation detail showing enclosed patio glazing adjacent to secondary service and utility spaces. Photograph by author, 2026.

Figure. Oblique view of the rear elevation showing the rhythm of folded-plate roof forms and dark-tinted glazing added within the original patio opening system. Photograph by author, 2026.

Figure. Broad view of the enclosed rear patio and pool terrace illustrating the continued visual prominence of the folded-plate roof profile despite later enclosure. Photograph by author, 2026.

Figure. Detail view of sliding aluminum-framed glazing inserted within the former open rear patio bays. Photograph by author, 2026.

Figure. Existing enclosed rear patio addition viewed from the pool terrace, showing the incorporation of aluminum-framed glazing beneath the original folded-plate roof forms. Photograph by author, 2026.

EVALUATION UNDER PSMC 8.05.070(C)

The Martin Residence is evaluated within the City's adopted historic context for Post-World War II Palm Springs (1945–1969), and specifically within the sub-theme of Single-Family Residential Development — the period in which the Alexander Construction Company and Palmer & Krisel made the city one of the country's principal centers of speculative Modern housing. The house was drawn in June 1960 as a "C-1" model for Vista Las Palmas No. 2, one of three roof variants sharing a common plan, and built later that year. Its significance is architectural, deriving from its authorship and its place within the Alexander tract system rather than from any historic event or person.

Criterion (i) – Association with Significant Events

Not Eligible

The property is not associated with events that made a meaningful contribution to local, regional, or national history. It was built during Palm Springs' postwar building boom, but its importance lies in its design, not in any event with which it is connected.

Criterion (ii) – Association with Significant Persons

Not Eligible

The house was built for C. Standlee and Marion Martin and later owned by Marshall Breeden, Jean and Emanuel Greene, and others. Standlee Martin was a prominent Long Beach automobile dealer — an Auburn-Cord-Duesenberg and later Oldsmobile distributor named to General Motors' Dealer Council in 1939 — but his career belongs to the commercial history of Long Beach, and the record does not establish a contribution of recognized historical importance at the local, state, or national level. The property's significance is not derived from association with a historically significant person.

Criterion (iii) – Reflects or Exemplifies a Particular Period of History

Eligible

The Martin Residence is an excellent example of Post-World War II single-family residential development in Palm Springs, and more particularly of the speculative tract system through which the Alexander Construction Company and Palmer & Krisel produced architect-designed houses at developer prices and speed. The method was to hold the plan constant and carry variation in the roofline and elevation, so that a street of nearly identical houses read as a sequence of individual designs. The Martin Residence is the folded-plate C-1 — the most architecturally expressive of the three C-series roofs — and it stands within Vista Las Palmas, the most ambitious of the Alexander developments.

The design states the period's residential ideas directly. The front elevation is a balanced asymmetrical composition turning on the folded-plate entry sequence: an open carport recessed beneath a flat roof plane on one side, a comparatively closed stucco bedroom volume on the other, and between them an entry court screened from the street by a concrete block wall in the circular "Domino" pattern. A projecting slatted "sun flap" runs across the bedroom façade beneath the folded roofline, working at once as solar control, privacy screen, and a layer of horizontal shadow against the angular folds above. At the rear the composition opens — three of the five folded bays meeting the yard through sliding glass with clerestory glazing above, the remaining bays closed in stucco, the whole sheltered by deep overhangs. Inside, a linear plan separates living, sleeping, and

service while keeping a strong connection between the principal rooms and the rear terrace and pool. These are the defining characteristics of the period as the City's context describes them — low horizontal massing, expansive rear glazing, climate-responsive shading, and the integration of architecture and desert landscape — resolved here within the discipline of a production tract.

Criterion (iv) – Embodies Distinctive Characteristics of a Type, Period, or Method of Construction

Not Eligible as Evaluated by the City of Palm Springs

The folded-plate roof reads as a feat of structure, but as built it is not one. A continuous 4×12 beam carries the front wall; the creased plywood above it spans nothing the perimeter frame does not already carry. The fold is the silhouette of postwar structural Modernism — borrowed from the airports, exhibition halls, and demonstration schools where folded plates earned their reputation — set over a conventional Palm Springs post-and-beam tract house.

Under a standard reading of this criterion, the house embodies the distinctive characteristics of Desert Modern tract construction. The City of Palm Springs, however, interprets Criterion (iv) narrowly, limiting it to construction that is innovative or novel in its type, period, or method. The Martin Residence adopts an established form for its visual effect rather than advancing a new structural approach, and it therefore does not meet Criterion (iv) as the City applies it. Its significance under these construction characteristics is more appropriately captured under Criteria (iii) and (v).

Criterion (v) – Work of a Master

Eligible

The Martin Residence is the work of Palmer & Krisel, master architects whose designs for the Alexander Construction Company shaped the speculative Modern housing of postwar Palm Springs. William Krisel, licensed as both an architect and a landscape architect, set out to bring Modern design to tract housing — a field most architects of the period dismissed — and treated framing, finishes, color, landscape, and siting as parts of a single design problem. At the first Alexander tract he varied a single square plan through eight rooflines so the street read as a row of custom houses; at Vista Las Palmas he carried that method to a larger house on a deeper lot, where, the plan now fixed, the variation had to be borne entirely by the elevation and the roof. Original Palmer & Krisel

drawings for the residence survive at the Getty Research Institute and identify it as a C-1 designed for the Alexander Construction Company in June 1960.

The folded-plate roofline is the signature of that authorship — the element that distinguishes the C-1 from its C-2 and C-3 siblings and gives the house its identity against the mountains — and the front composition, balancing the open carport against the screened entry court and the shaded bedroom wing, shows Krisel composing a façade of opposites with the economy the tract demanded. As a clear and fully realized example of Palmer & Krisel's work in Palm Springs, the Martin Residence meets Criterion (v) as the work of master architects whose designs possess high artistic value.

Criterion (vi) – Significant and Distinguishable Entity

Not Applicable

Criterion (vi) applies to historic districts and to parcels containing more than one significant entity. The Martin Residence is a single-parcel, single-structure nomination, and the criterion is therefore not applicable.

Criterion (vii) – Information Potential

Not Eligible

The construction of the residence is well documented, both in the permit record and in the surviving Palmer & Krisel drawings. The property is not expected to yield important new information about building technology or method, and it does not meet Criterion (vii).

Summary of Eligibility

The Martin Residence meets the criteria for designation as a Class 1 Historic Resource under Criteria (iii) and (v): as a folded-plate C-1 reflecting the Alexander Construction Company tract system at the height of postwar Palm Springs residential development, and as a documented work of the master architects Palmer & Krisel. It is not eligible under Criteria (i), (ii), (vi), or (vii). Although the residence embodies the distinctive characteristics of Desert Modern tract construction, the City interprets Criterion (iv) to require innovative construction, and the property does not qualify under it as locally applied. The clarity of its folded-plate composition and its place within Palmer & Krisel's

body of work allow it to strongly convey its significance within Palm Springs' Post-World War II Modern architectural heritage.

Integrity Analysis

The period of significance for the Martin Residence is 1960, the year of its design and construction. The Secretary of the Interior's Standards measure integrity through seven aspects — Location, Setting, Design, Materials, Workmanship, Feeling, and Association. The residence retains some of these fully and others not at all. The principal losses fall in two places and one later episode: a 1970s remodeling of the front elevation, undocumented in the permit record; the 1977 reworking of the rear; and the 1994 enclosure of the carport. Because Palmer & Krisel's original drawings survive at the Getty Research Institute, the original condition can be compared directly against the present one, and the alterations can be identified and measured precisely. That same documentary record is what makes the losses recoverable.

Location

The residence stands on its original parcel at the southwest corner of Via Vadera and Rose Avenue, of Vista Las Palmas No. 2. It has not been moved. Integrity of location is intact.

Setting

The house remains within the Vista Las Palmas streetscape at the base of the San Jacinto Mountains, among the alternating rooflines and varied setbacks of the Alexander tract. The broader foothill setting that gives the neighborhood its character is intact, and the relationship between the folded-plate roofline and the mountain backdrop survives. Integrity of setting is substantially retained.

Design

Integrity of design is significantly diminished, at the front and at the rear alike. The folded-plate roof, the low horizontal massing, and the linear plan survive and remain legible. But the front elevation — the balanced asymmetrical composition that was the heart of Krisel's design — has been substantially altered: the Domino screen wall demolished, the sun flap removed, the band of high bedroom windows filled in, the carport enclosed and its court-facing ventilation gap closed, and the open, perforated entry court rebuilt as a solid stone-clad opening with bias-plank wood doors.

The rear has changed as fundamentally. Krisel opened three of the five folded bays directly to the yard through sliding glass, with an open covered patio carrying the roof on slender posts beyond the rear wall. In 1977 that covered patio was enclosed, the folded-plate roof was extended six feet past its original line to carry the new wall, and the rear glass wall was moved out to the new edge — leaving the original posts and eave plane standing inside the enlarged room and closing the indoor-outdoor relationship that defined the back of the house. What survives conveys the design in outline; neither elevation conveys it as composed.

Materials

Integrity of materials is diminished. Most of the original smooth stucco of the front elevation has been faced with a heavy rough-cut volcanic-stone veneer foreign to the design, the original Domino screen block is gone, and the original wood screening of the sun flap was removed. The folded-plate structure, the post-and-beam frame, and portions of the original glazing and stucco remain beneath and behind the later work.

Workmanship

The workmanship of the surviving folded-plate roof and post-and-beam structure remains evident, but the craftsmanship of the original front composition — the screen wall, the slatted sun flap, the window band — has been lost with the elements themselves. Integrity of workmanship is partially retained.

Feeling

The present front elevation, stone-clad and closed, does not convey the open, light-filtering, climate-responsive Desert Modern character Krisel intended, and the enclosure of the rear covered patio has shut the indoor-outdoor relationship that animated the back of the house. The roofline still carries something of it, but as a whole the property does not now express the feeling of its period. Integrity of feeling is diminished.

Association

The residence remains clearly associated with Palmer & Krisel, with the Alexander Construction Company, and with the 1960 tract period, and that association is documented by the surviving original drawings. Integrity of association is retained.

As presently altered, the Martin Residence does not retain the integrity that Class 1 designation requires. It holds its integrity of location, setting, and association, but the 1970s front remodel, the 1977 rear enclosure, and the 1994 carport enclosure have diminished its integrity of design, materials, workmanship, and feeling — the aspects that bear most directly on the property's ability to convey its significance as a Palmer & Krisel C-1.

The losses, however, are neither random nor irreversible. They are documented against Palmer & Krisel's surviving drawings, and the diagnostic features are physically recoverable, as set out in the Hierarchy of Recoverable Features. The most consequential and most public of them are at the front, and the current owners and their architect propose a rehabilitation directed there: removing the volcanic-stone veneer, reinstating the Domino screen wall and the open entry court, reopening the carport, rebuilding the sun flap, and reopening the bedroom-window band. The 1977 rear extension, which kept the folded-plate form and the original material palette, departs less sharply from the design than the front remodel, but the open covered patio and the original rear wall plane it replaced are losses as well, and their treatment should be weighed under the same hierarchy. Carried out as proposed, the work would substantially restore the property's integrity of design, materials, workmanship, and feeling, joining the location, setting, and association it has never lost, and would bring the residence to the level at which it clearly conveys its significance and merits designation as a Class 1 Historic Resource.

Conclusion

The Martin Residence is a significant work. As a folded-plate C-1 designed by Palmer & Krisel and built by the Alexander Construction Company in 1960, it stands within the most ambitious of the Vista Las Palmas tracts and expresses, in distilled form, the achievement of postwar speculative Modern housing in Palm Springs: an architect-designed house produced at developer prices, given

its identity by a roofline drawn against the mountains. Its significance under Criteria (iii) and (v) is clear and well documented, anchored by the original Palmer & Krisel drawings at the Getty Research Institute.

Its integrity is another matter. A 1970s remodeling of the front elevation and the 1994 enclosure of the carport removed the elements through which Krisel composed the street façade — the Domino screen wall, the sun flap, the band of bedroom windows, the open carport — and faced the original stucco in a volcanic-stone veneer foreign to the design. At the rear, the 1977 enclosure of the open covered patio extended the folded-plate roof beyond its original line and closed the indoor-outdoor relationship Krisel had built into the back of the house. As it stands today, the residence does not retain the integrity that Class 1 designation requires.

But the significance and the integrity are not in the same condition, and they need not stay that way. The losses are documented against the surviving drawings and physically recoverable in the sequence the Hierarchy of Recoverable Features sets out, and the strength of the underlying design is precisely what makes that recovery worth undertaking. With careful and thoughtful rehabilitation — removing the stone veneer, reinstating the screen wall and the open entry court, reopening the carport, rebuilding the sun flap, reopening the bedroom-window band, and addressing the rear under the same standard — the residence would regain the integrity of design, materials, workmanship, and feeling it has lost, while keeping the location, setting, and association it has retained throughout. Restored to Palmer & Krisel's design intent, the Martin Residence would rise to the level of a Class 1 Historic Resource and take its place among the documented works of the architects who shaped Modern Palm Springs.

Chain of Title

Chain of Title for Lot 24, Vista Las Palmas No. 2 (1223 Rose Avenue / 1000 Via Vadera):

Date of Conveyance	Grantor	Grantee	Recording
November 1, 1960	Las Palmas Estates (Robert Alexander, Authorized Agent)	C. Standlee Martin and Marion L. Martin, husband and wife, as joint tenants	Recorded November 25, 1960; Doc. No. 100274
October 17, 1963	C. Standlee Martin and Marion L. Martin, as joint tenants	C. Standlee Martin and Marion L. Martin, as community property	Recorded October 18, 1963; Doc. No. 110548
August 10, 1970	Marion L. Martin, Executrix of the Estate of C. Standlee Martin (L.A. Sup. Ct. No. SO P-13027)	Marshall B. Breeden, a single man	Recorded August 28, 1970; Doc. No. 84747; sale price $47,500
August 2, 1972	Marshall Butler Breeden	Marshall Butler Breeden and John Franklin Mouton III, as joint tenants	Recorded August 3, 1972; Doc. No. 103608
September 9, 1975	Marshall Butler Breeden, John Franklin Mouton III, and Emanuel Lewis Greene	Jean Adrian Greene, a married woman, as her sole and separate property	Recorded November 10, 1975; Doc. No. 140047
October 4, 1977	Jean Adrian Greene	Joseph C. Lyon and Margaret Ann Lyon, husband and wife, as joint tenants	Recorded December 16, 1977; Doc. No. 248886
February 16, 1988	Joseph C. Lyon and Margaret Ann Lyon	Daniel E. Byrd and Donna J. Crawford, as joint tenants	Recorded March 14, 1988; Doc. No. 66292
May 14, 1993	Daniel E. Byrd and Donna J. Byrd (formerly Crawford), as joint tenants	Daniel E. Byrd and Donna J. Byrd, husband and wife, as joint tenants	Recorded June 15, 1993; Doc. No. 225833
October 9, 2000	Daniel E. Byrd and Donna J. Byrd	John Patrick O'Carroll, an unmarried man, and David Milani, a single man, as joint tenants	Recorded November 30, 2000; Doc. No. 476104
September 20, 2016	David Milani, a single man	David J. Milani, Trustee of the David J. Milani Revocable Trust (quitclaim of joint tenancy interest)	Recorded November 22, 2016; Doc. No. 521039
April 7, 2017	John Patrick O'Carroll	The John P. O'Carroll Living Trust UTD April 7, 2017, John P. O'Carroll, Trustee (quitclaim of 50% interest)	Recorded April 12, 2017; Doc. No. 146563

Date of Conveyance	Grantor	Grantee	Recording
August 10, 2020	David J. Milani, Trustee	John P. O'Carroll, Trustee (quitclaim of joint tenancy interest)	Recorded September 4, 2020; Doc. No. 417544
August 10, 2020	John P. O'Carroll, Trustee	Alluring Alexander, LLC, a California limited liability company	Recorded September 4, 2020; Doc. No. 417545
May 8, 2025	Alluring Alexander, LLC (John O'Carroll, Managing Member)	Kevin Kirvida and Kathy L. Kirvida, husband and wife, as community property	Recorded May 12, 2025; Doc. No. 142662
February 23, 2026	Kevin Kirvida and Kathy L. Kirvida	Michael J. Chetcuti, Trustee of the Michael J. Chetcuti Revocable Agreement of Trust Dated September 14, 1998	Recorded February 26, 2026; Doc. No. 59021

Permit History

- June 9, 1960 — Building Permit No. B2275 issued for original construction of the residence.
- June 9, 1960 — Associated plumbing, electrical, and sewer permits issued.
- November 7, 1960 — Permit No. B2864 issued for construction of swimming pool.
- 1973 — Mechanical permit issued for heating and air conditioning installation.
- 1981 — Re-roofing permit.
- 1991 — Satellite dish installation permit.
- 1994 — Permit issued for garage conversion to habitable space.

Appendices

1. Later Owners

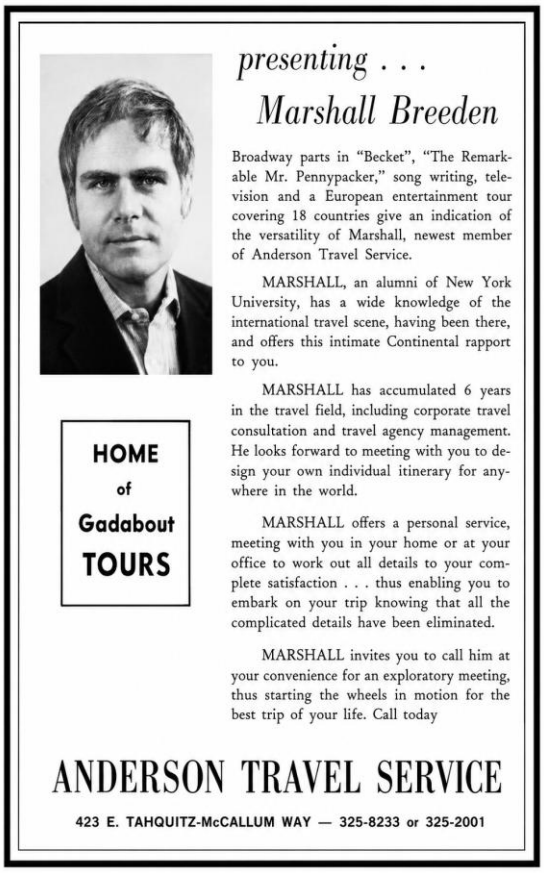


Figure. Advertisement introducing Marshall Breeden as a travel consultant with Anderson Travel Service, published in The Desert Sun, March 15, 1972. The advertisement documents Breeden's professional background in entertainment and international travel shortly after his occupancy of the residence.

SECOND OWNER (1970–1975) - Marshall Butler Breeden (1933–2000)

Marshall Butler Breeden was born in Los Angeles on May 27, 1933, the second child and only son of John Norton Breeden of San Francisco and Kathryn Kilbourne Breeden. His sister Joan, born in Beverly Hills in October 1931, was nineteen months his senior. He was a fifth-generation

Californian; his great-great-grandfather, Horatio Gates, had reached San Francisco in 1849 and was, in the family's telling, "an integral property owner / developer in San Francisco's early years."[88]

His mother's people were Hawaiian. Kathryn Kilbourne had grown up in Honolulu, where her father practiced as a well-known physician and the family was connected to the Judds. Her brother Edwin, also a physician, settled in Saratoga; her parents, Dr. and Mrs. Edwin Kilbourne, were of Palo Alto. Marshall's paternal grandmother was Emma Butler McNear (Mrs. Fred McNear) of San Francisco — the grand dame of San Francisco society in the first half of the century, a patron of the San Francisco Opera and, as the *Peninsula Rendezvous* would later put it, "the handsome grande dame of San Francisco, whose presence at the first night of the opera is as much a must as that of the onstage diva." The family owned the land and building at the corner of Stockton and Geary streets, the site of I. Magnin's store. Kathryn was a concert violinist.[89]

Theater came down both sides of the family. John Norton Breeden had been a feature actor in New York theater plays of the 1920s and Hollywood films of the 1930s. He had started in San Francisco with the Reginald Players, an amateur company, then with the Duffy Players, before going east. By the mid-1930s he was done with professional acting; he and Kathryn moved to Saratoga, where they raised terriers and founded the Saratoga Players — a little theater company they directed and acted in together, using the Oak School auditorium and casting from Saratoga and Los Gatos. They drew on a tenet of Dublin's Abbey Players, rotating their actors from leading roles to minor parts from play to play. John told friends that his "pretty boy" status had kept him from going further as an actor; he said his face, of "near perfect facial alignment with curly hair," was "without a

---

[88]"Breeden, Marshall Butler," obituary, *San Francisco Examiner*, February 4, 2000, 21 ("Died January 30, 2000 in his residence . . . . Marshall, a 5th generation Californian, was born May 27th, 1933. While he was born in Los Angeles, he grew up in the San Francisco Bay Area. His great-great-grandfather Horatio Gates, arrived in San Francisco in 1849 . . . . His grandmother, Emma McNear, was a well known socialite and a patron of the San Francisco Opera. His father, John Breeden, was involved in Bay Area amateur theater. Kathryn Kilbourne Breeden, his mother, was a concert violinist and was also involved in amateur theater"); "Messrs. Margolis Guest of Honor," *San Francisco Examiner*, June 11, 1933, 36 (birth notice).

[89]"Kathryn Breeden," *Honolulu Star-Bulletin*, June 18, 1965, 27 (obituary at age 58; thirty years in Honolulu; "her father was a well known physician here"; niece of Mrs. James R. Judd of Honolulu); "Ex-Actor John Norton Breeden Dies," *San Francisco Chronicle*, September 13, 1977, 15 ("son of Mrs. Fred McNear (nee Emma Butler), grand dame of San Francisco society during the first half of the century"; "his family owns the land and building at the corner of Stockton and Geary streets, present site of I. Magnin's store").

distinguishing feature." The Saratoga Players, against form, "always played on the credit side of the accounting ledger." Marshall and Joan grew up watching their parents on the stage.[90]

On June 11, 1946, Kathryn sued John for divorce in Redwood City on grounds of cruelty. They had been married in Santa Ana in 1930 and had separated that April. The family home was on Woodside Road; she asked custody of the two children, Joan, fourteen, and Marshall, thirteen. By January 1949 she was engaged to Edward Everett "Ted" Ames, an Atherton man with two sons by a previous marriage, with plans to build a house in Woodside Heights. The wedding was indefinitely postponed in March; both remained Atherton residents.[91]

Marshall's adolescence ran along the upper peninsula in the late 1940s, shuttling between his mother's households in Atherton and Menlo Park, his father's in San Francisco, his McNear grandparents' in town, and the family's Hawaiian relatives in Honolulu. In August 1948 he flew to Honolulu with his father and his cousin Eve McNear and came back leied; the press caught him at the airport in a wind-blown palm hat. That October, at fifteen, he and Eve recognized Bing Crosby in mufti at the opera and orchestrated an autograph chain across the Golden Horseshoe, having already cornered Clifton Webb in an adjoining box.[92]

---

[90]"Ex-Actor John Norton Breeden Dies," *San Francisco Chronicle*, September 13, 1977, 15; "Former stage, film actor John Breeden dies at 73," *Los Gatos Times – Saratoga Observer*, September 20, 1977, 5; "Localites Dabble In Show Biz," *Peninsula Rendezvous*, *Redwood City Tribune*, February 16, 1965, 6 (mother and father "both acted in and directed The Saratoga Players," a little theater group that "always played on the credit side of the accounting ledger"); *San Francisco Chronicle*, May 11, 1952, 59 ("Marshall comes by this interest quite naturally; his parents were largely instrumental in starting a little theater movement in Saratoga many years ago").

[91]"Executive Sued By Woodside Wife," *The Times* (Redwood City Bureau), June 11, 1946, 3 (Kathryn K. Breeden sued John N. Breeden for divorce on cruelty grounds; married Santa Ana 1930; separated April 15, 1946; family home on Woodside Road; custody requested of Joan, 14, and Marshall, 13); "Mrs. Breeden Betrothed To Edward 'Ted' Ames," by Peggy Tomson, *San Francisco Examiner*, January 18, 1949, 20; "Breeden-Ames wedding indefinitely postponed," *Peninsula Times Tribune*, March 19, 1949, 7 ("The wedding of Mrs. Kathryn Kilbourne Breeden and Edward Everett Ames has been indefinitely postponed, it was announced yesterday to friends. Both are Atherton residents").

[92]"The Duena's Notebook," *San Francisco Call-Bulletin*, August 31, 1948, 13; photograph and caption, "Eve McNear and her cousin, Marshall Breeden," *San Francisco Examiner*, [c. August 1948] (returned from Honolulu decked with leis; Marshall "the son of Mrs. Kilbourne Breeden of Atherton, is now at Lake Tahoe for a month with his sister, Joan, and his paternal grandmother, Mrs. Frederick McNear"); *San Francisco Examiner*, October 17, 1948, 44 (Bing Crosby autograph chain at the opera).

At fourteen he had hosted a party for his friends at his mother's new home near Atherton.[93]

In July 1949, Joan Breeden announced her engagement to Peter Bonnell Thomas of Los Gatos, whom she had known since their grammar school days in Saratoga. Marshall served as usher at the wedding at Holy Trinity Episcopal Church in Menlo Park that summer; the press notice identified him as "a recent graduate of the Cates School."[94]

That same summer, between Cate terms, he played Arbuthnot — "a taciturn FBI agent" — in the Palo Alto Teen Players' *Ramshackle Inn*. The local press introduced him as "a young veteran of the Saratoga Players," adding that his last part had been in *Our Town* with the Palo Alto Community Players, and that he had done dramatic work at Menlo College.[95]

He finished at The Cate School in Carpinteria in June 1952, headed for the College of the Pacific. He did not wait for the fall term. He went up to Stockton that June and joined the College of the Pacific summer troupe at the Fallon House in Columbia State Park for the season running July 4 through August 9. By the time the *Peninsula Times Tribune* wrote him up, his stage resume already ran to the Palo Alto Community Theater, the Palo Alto Teen-age Players, the Saratoga Players, and the Menlo School Players.[96]

At Pacific he became a fixture of the campus stage. In December 1952, listed in the press as a Woodside resident at 150 Corte Madera Road, he played in DeMarcus Brown's production of the John Galsworthy chase drama *Escape*. In the spring of 1953 he appeared in *Good News* — Bert Whitman caricatured the company for *The Record* and identified Breeden in the center of the drawing as "the campus clown." That summer he returned to the Fallon House for a second season,

---

[93]*San Francisco News*, September 1, 1948, 6 ("Marshall Breeden, 14 year old son of Mrs. Kilbourne Breeden, was host to a number of his young friends last week at a party in his mother's new home near Atherton").
[94]"Joan Kilbourne Breeden Heralds Engagement," *San Francisco Call-Bulletin*, July 22, 1949, 7; "Joan Kilbourne Breeden Bride of Peter Thomas," by Blanche Burnett, *Peninsula Times Tribune*, July 26, 1949, 8 (Marshall, "a recent graduate of the Cates School," served as usher).
[95]Ric Teague, "Teen Players enjoying odd group of characters in 'Ramshackle Inn,'" *Daily Palo Alto Times*, July 13, 1950, 8 ("Marshall Breeden, a young veteran of the Saratoga Players, appears as Arbuthnot, a taciturn FBI agent. . . . His last part was in 'Our Town' with the Palo Alto Community Players, and he has done dramatic work at Menlo College").
[96]"Cate School Commencement Saturday Night," *Carpinteria Herald*, June 6, 1952, 1; "Breeden to take part in summer theater," *Peninsula Times Tribune*, June 21, 1952, 6 ("also played roles in productions by the Palo Alto Community Theater, Palo Alto Teen-age Players, Saratoga Players, and Menlo School Players"); *San Francisco Chronicle*, May 11, 1952, 59.

photographed in August in *Out of the Frying Pan* — a long knife raised toward Breyer Calvert of Stockton — and a week later opposite Marcia Lou Brown in *Kiss and Tell*, playing Dexter Pringle in F. Hugh Herbert's American comedy.[97]

He finished his dramatics training at Pacific and at New York University. His first Broadway credit came at twenty-one. From December 22, 1954, through January 2, 1955, he appeared in the ensemble of the City Center revival of J. M. Barrie's *What Every Woman Knows*, with Helen Hayes returning to the role of Maggie Wylie that had launched her career a generation earlier.[98]

Two years in the Army interrupted the New York work. He was drafted in 1956 — a small Saratoga press notice that June reported his enlistment, mistakenly identifying him as "the six-week-old baby in 'It Happened One Night,'" the 1934 Capra picture for which he would have been the wrong age by half a decade. He was posted to Germany with the Army's Special Services Branch, a tour that was, as the *Peninsula Rendezvous* would later put it, "both military and theatrical." He played roles on and off stage, did technical work, and wrote plays and skits. He came home to the Bay Area in the spring of 1958 after two years' service.[99]

By 1960 he was back in New York. On October 5 of that year, *Becket*, Jean Anouilh's historical drama in Lucienne Hill's translation, opened at the St. James Theatre, directed by Peter Glenville, with sets by Oliver Smith. Laurence Olivier played the Archbishop of Canterbury opposite Anthony Quinn's Henry II. Breeden was cast as Second Servant. The production ran through March 25, 1961, transferred briefly, and returned to the Hudson Theatre from May 8 through May 27, 1961, with

---

[97]"Woodside Resident in Stockton Drama," *Peninsula Times Tribune*, November 27, 1952, 28; "Flaming Youths," caricature by Bert Whitman, *The Record* (Stockton), April 29, 1953, 37; "Lode Actors" and "Kiss and Tell," photographs and captions, *The Record* (Stockton), August 4 and August 14, 1953, 19.

[98]*Peninsula Rendezvous*, February 16, 1965, 6 ("He had his scholastic briefing in dramatics at the University of Pacific and New York University"); Marshall Breeden, *What Every Woman Knows* (December 22, 1954 – January 2, 1955), Ensemble, Internet Broadway Database, https://www.ibdb.com/broadway-production/what-every-woman-knows-478082.

[99]*The Team March Beacon*, June 15, 1956, 7; *San Francisco Examiner*, May 27, 1958, 18 ("Marshall Breeden, son of Mrs. Kilbourne Breeden, and John Breeden, is home after two years duty with the Army in Germany"); *Peninsula Rendezvous*, February 16, 1965, 6 (Special Services Branch, Germany; "both military and theatrical").

Olivier now playing Henry opposite Arthur Kennedy's Becket. Breeden remained in the cast through both runs.[100]

His old Pacific director was paying attention. In late December 1960, *The Record* reported DeMarcus Brown's eight-day trip to New York to see three former students in current hit productions: Barbara Baxley in *Period of Adjustment*, Jo Van Fleet in *Rosemary and the Crocodiles*, and Marshall Breeden in *Becket*.[101]

In January 1961, Frances Moffat's "New York Inside Society" column in the *San Francisco Examiner* caught Breeden in the kind of detail New York gossip writers reserve for promising young Californians: "The young Californian, who has a small part in the hit, 'Becket,' startled New Yorkers the other day by skiing down Riverside Drive." A week later the paper ran a photograph of Breeden and Francesca Howe, daughter of the director of the California Palace of the Legion of Honor, beneath the *Becket* marquee at the Hudson, the placards above their heads quoting the reviews: "A Great Play! . . . An Evening of Superb Theatricality!"[102]

A year later, Leonard Lyons caught him in a different register. The *Lyons Den*, syndicated nationally, ran an item in January 1962 from the opening of the new play *The Egg*, where the press agent overheard Marcia Levant identify her father as Oscar Levant. Breeden, escorting her, replied: "Oh, sure, your father is Oscar Levant, and my mother is Joan Crawford." "But Oscar Levant *IS* my father," Marcia assured him. "Well," Breeden replied, "Joan Crawford once *WAS* my mother." The line is a feint — Crawford was never any such thing, and Breeden's parents are unambiguous in the public record — but Lyons reported it straight, attaching the claim that Breeden was "the son of Phil Terry, who was Miss Crawford's third husband." Lyons either bought the bit or used it.[103]

Through the early 1960s Breeden worked the path open to a young leading-man type with a Broadway credit: summer stock, road tours, a part in *The Remarkable Mr. Pennypacker*, and a touring

---

[100]Marshall Breeden, *Becket* (October 5, 1960 – March 25, 1961, St. James Theatre and Royale Theatre; May 8 – 27, 1961 revival, Hudson Theatre), Second Servant, Internet Broadway Database, https://www.ibdb.com/broadway-production/becket-2256.
[101]"Play-Goer . . . DeMarcus Brown," *The Record* (Stockton), December 23, 1960, 10.
[102]Frances Moffat, "New York Inside Society: It's Old Home Week in The Metropolitan Museum," *San Francisco Examiner*, January 30, 1961, 19; photograph and caption, "New York is city of opportunity for young San Franciscans," *San Francisco Examiner*, February 5, 1961, 67.
[103]Leonard Lyons, "The Lyons Den: Oscar Levant Balks At Being Listener," *Los Angeles Evening Citizen News*, January 16, 1962, 13.

play with Gloria Swanson. He also began writing. By early 1965 the *New York Times* had taken notice of an unnamed musical for which French composer Gratien Oulette had written the score and Breeden the book and lyrics; the cloak-and-dagger comedy was described as "satirical," "hysterical," "rare and extremely funny," with Vincent J. Donohue to direct and Dick York to produce. The *Peninsula Rendezvous* column that February gave him the standard write-up of a hometown boy on the make in New York: "a lean lad for whom the phrase 'tall, dark and handsome' may have been coined, but he still is a bachelor." He would later add a European entertainment tour covering eighteen countries.[104]

His mother died in Palo Alto on Wednesday, June 16, 1965, at fifty-eight. She had spent the last thirty years of her life moving between Honolulu and the peninsula. The funeral was held that Friday in Palo Alto; burial followed in the family plot. Marshall flew in from New York.[105]

Sometime in the second half of the 1960s, after fifteen years on the New York stage and the road, Breeden gave up acting as his primary occupation. He moved out to Palm Springs.

He was thirty-seven when he bought the Vista Las Palmas house. On August 10, 1970, the estate of C. Standlee Martin — Marion Martin acting as executrix — sold him the property at 1000 Via Vadera for $47,500.[106]

He had taken a job in the local travel trade. By November 1970, the *Desert Sun* was photographing the new Airlansea Travel office in the Palm Springs City parking area next door to Ruby's Dunes — a Spanish-tile building designed by Trevor Martinson with décor by Ewing Pegee — and Breeden was working there under manager Shirley Goodman. In February 1971 he and his colleague Ammau Schenkel of New Delhi shared a two-cake birthday party thrown by their boss, John Kennedy. By the spring of 1972 he had moved over to Anderson Travel Service, which ran a full-page "presenting . . . Marshall Breeden" advertisement listing him as their newest agent and a Palm Springs resident

---

[104]*Peninsula Rendezvous*, February 16, 1965, 6 (touring play with Gloria Swanson; summer theater; *New York Times* notice of an unnamed cloak-and-dagger musical, book and lyrics by Breeden, score by Gratien Oulette; "a lean lad for whom the phrase 'tall, dark and handsome' may have been coined, but he still is a bachelor"); "Presenting . . . Marshall Breeden," advertisement, *Desert Sun*, March 15, 1972, 4 ("Broadway parts in 'Becket', 'The Remarkable Mr. Pennypacker,' song writing, television and a European entertainment tour covering 18 countries").
[105]"Kathryn Breeden," *Honolulu Star-Bulletin*, June 18, 1965, 27.
[106]Executrix's Deed, Marion L. Martin to Marshall B. Breeden, August 10, 1970, recorded August 28, 1970, Riverside County Recorder Doc. No. 84747.

with six years' accumulated experience in the travel field, including corporate consultation and agency management. The ad pitched the Broadway credits as continental rapport: "MARSHALL, an alumni of New York University, has a wide knowledge of the international travel scene, having been there, and offers this intimate Continental rapport to you."[107]

He sold and re-bought the house in pieces. On August 2, 1972, two years into his ownership, Breeden conveyed the Vista Las Palmas property into joint tenancy with John Franklin Mouton III. The two held it together for three years. On September 9, 1975, Breeden, Mouton, and a third party named Emanuel Lewis Greene conveyed the house to Jean Adrian Greene, who took it as her sole and separate property. Breeden was forty-two. His Palm Springs chapter, on Via Vadera, ended there.[108]

His father died in San Francisco on September 9, 1977, of a sudden illness at Children's Hospital. John Norton Breeden was seventy-three. He had finished the war as an officer in the Army Signal Corps and in Special Services. In 1967 he had remarried, in Las Vegas, to the former actress Keiran Paschall — Frances Keiran Breeden — who had appeared off-Broadway in New York before abandoning the stage for Palm Springs in the 1950s. The couple divided their time between Palm Springs and San Francisco and were grantor members of the San Francisco Opera. After John's death his widow purchased and restored Tulira Castle and its chapel in Galway, Ireland, work for which she was created a Dame of Malta. She died in Santa Monica on May 6, 1986. By the time of his father's death Marshall was living in Lafayette, Pennsylvania.[109]

---

[107]"New Office for Travel," photograph and caption, *Desert Sun*, November 20, 1970, 8 (Airlansea Travel office next door to Ruby's Dunes, Spanish building designed by Trevor Martinson; Breeden working under manager Shirley Goodman); "Two-Cake Caper," photograph and caption, *Desert Sun*, February 8, 1971, 5 (Breeden, Ammau Schenkel of New Delhi, and boss John Kennedy at Airlansea); "ACTOR — Marshall Breeden," photograph and caption, *Desert Sun*, September 13, 1977, 2 (Breeden, having returned to the Airlansea Palm Springs office, identified as "now a permanent resident of Palm Springs").

[108]Marshall Butler Breeden to Marshall Butler Breeden and John Franklin Mouton III, Grant Deed, August 2, 1972, recorded August 3, 1972, Riverside County Recorder Doc. No. 103608; Marshall Butler Breeden, John Franklin Mouton III, and Emanuel Lewis Greene to Jean Adrian Greene, Grant Deed, September 9, 1975, recorded November 10, 1975, Riverside County Recorder Doc. No. 140047.

[109]"Ex-Actor John Norton Breeden Dies," *San Francisco Chronicle*, September 13, 1977, 15 ("died last Friday of a sudden illness at Children's Hospital. He was 73"; survived by Marshall Butler Breeden of Lafayette, Pa.); "Former stage, film actor John Breeden dies at 73," *Los Gatos Times – Saratoga Observer*, September 20, 1977, 5 ("He was an officer in the Army Signal Corps and in Special Services

He kept his Palm Springs connection. That same September of 1977, the *Desert Sun* ran a small photograph of him under the caption "ACTOR — Marshall Breeden," announcing that he had "rejoined" the local Airlansea office and was "now a permanent resident of Palm Springs." Around the same time he met Michael Mayer; his obituary would later call Mayer his life partner of twenty-three years, dating the relationship from 1977.

Breeden kept acting. By the early 1980s he and Mayer were in southeastern Wisconsin, in the Milwaukee suburbs, where Breeden took roles at the Sunset Playhouse in Elm Grove. In March 1983 he made his Sunset debut in Ray Cooney and John Chapman's farce *Not Now, Darling*, as Arnold Crouch — the local *Brookfield News* described him as "an Andy Rooney lookalike" and "a professional actor in New York for 20 years" who had "toured the country in plays with stars like Gloria Swanson, Earl Holliman and George Burns." Two years later he both wrote and starred in *English Muffins* at the same playhouse, a P. G. Wodehouse adaptation in which he played "the mischievous Lord Freddie Ickenham," directing his patter at the audience in the opening scene to introduce "a group of people whose improbable adventures are all set in motion by a Brazil nut catapulted from a slingshot." The set, the local paper noted, was decorated by Mary Furlan and Michael Mayer.[110]

By the time of his stepmother's death in May 1986, Breeden was living in Santa Barbara. By the early 1990s he and Mayer had moved on again — Pismo Beach from 1991, then the Coachella Valley from 1993, where they moved among Rancho Mirage, Cathedral City, and Palm Springs. The

---

during World War II. In 1967, Breeden married Frances Keiran. They divided their time between residences in Palm Springs and San Francisco, where they were grantor members of the San Francisco Opera"). On Keiran Paschall Breeden, see "Breeden," obituary, *Desert Sun*, May 13, 1986, 4 ("Dame Keiran Breeden, 60, a former resident of Palm Springs, died May 6 at St. John's Hospital in Santa Monica. . . . She used the stage name of Keiran Paschall and appeared in many off-Broadway productions in New York. In the 1950s she abandoned her career and moved to Palm Springs. . . . After her husband's death, Mrs. Breeden purchased and restored the Tulira Castle and chapel in Galway, Ireland. She was accorded the title of Dame of Malta"); "BREEDEN, Keiran," obituary, *Los Angeles Times*, May 9, 1986, 37.

[110]Peggy Dean, "Naughty, bawdy, funny farce at Sunset," *Brookfield News*, March 3, 1983, 38 (Sunset Playhouse, Elm Grove, Wisconsin, *Not Now, Darling*; "Breeden, a professional actor in New York for 20 years, has toured the country in plays with stars like Gloria Swanson, Earl Holliman and George Burns"); Peggy Dean, "'English Muffins' Sunset treat," *Brookfield News*, February 28, 1985, 26 (Breeden both wrote the script and played Lord Freddie Ickenham; "waggish tale based on a story by humorist P.G. Wodehouse").

obituary later summed it up: Breeden lived "in many unique spots throughout the country, including CA, AZ, WI and NM to name a few."[111]

He died at home on January 30, 2000, at sixty-six. He was survived by Michael Mayer, his life partner of twenty-three years; by his sister Joan Breeden Stubblefield; by his nieces Janet Fieldstad, Hilary Baldi, and Lynn Altieri; and by five grand-nieces. Interment was at Cypress Lawn Cemetery in Colma, in the Butler-Gates family plot. The family asked that donations be made to the local Humane Society, in honor of his love of dogs.[112]

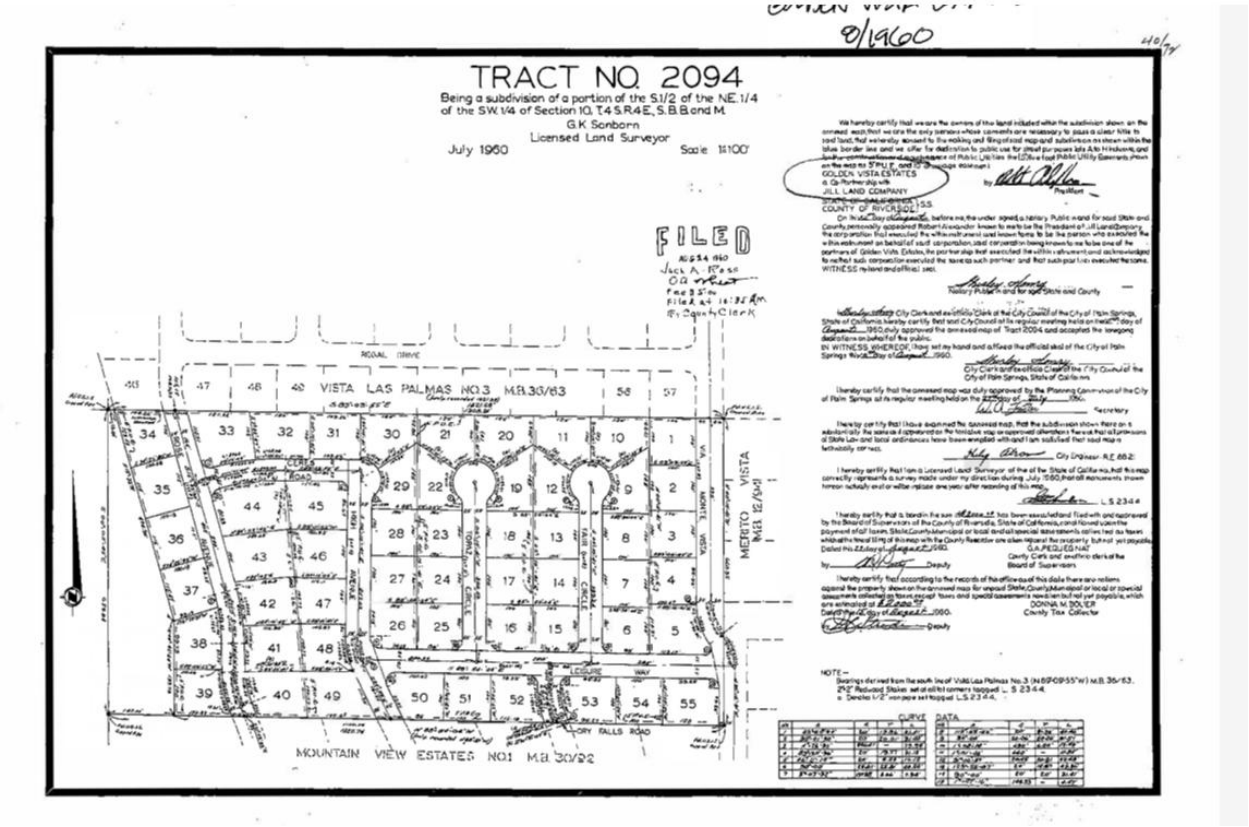
LATER OWNERS PENDING

[111]"Breeden," obituary, *Desert Sun*, May 13, 1986, 4 (Marshall Breeden listed as a stepson "of Santa Barbara"); Marshall Butler Breeden, Ancestry.com, U.S. Index to Public Records, 1994–2019 (Pismo Beach, California, 1991–1995; Rancho Mirage, California, 1993–2003; Cathedral City, California, 1997–2004); "Breeden, Marshall Butler," obituary, *San Francisco Examiner*, February 4, 2000, 21 ("many unique spots throughout the country, including CA, AZ, WI and NM to name a few").
[112]"Breeden, Marshall Butler," obituary, *San Francisco Examiner*, February 4, 2000, 21 ("his life partner of 23 years" Michael Mayer; nieces Janet Fieldstad, Hilary Baldi, and Lynn Altieri; "five grand-nieces"; interment Cypress Lawn Cemetery, Butler-Gates family plot, Colma); "Notice of Petition to Administer Estate of Marshall B. Breeden aka Marshall Butler Breeden," Case No. IP16932, *Desert Sun*, March 22 and March 28, 2000, 56 and 44 (Michael Howard Mayer petitioning as personal representative, Superior Court of California, County of Riverside).

Appendix A. Vista Las Palmas and Related Tract Maps

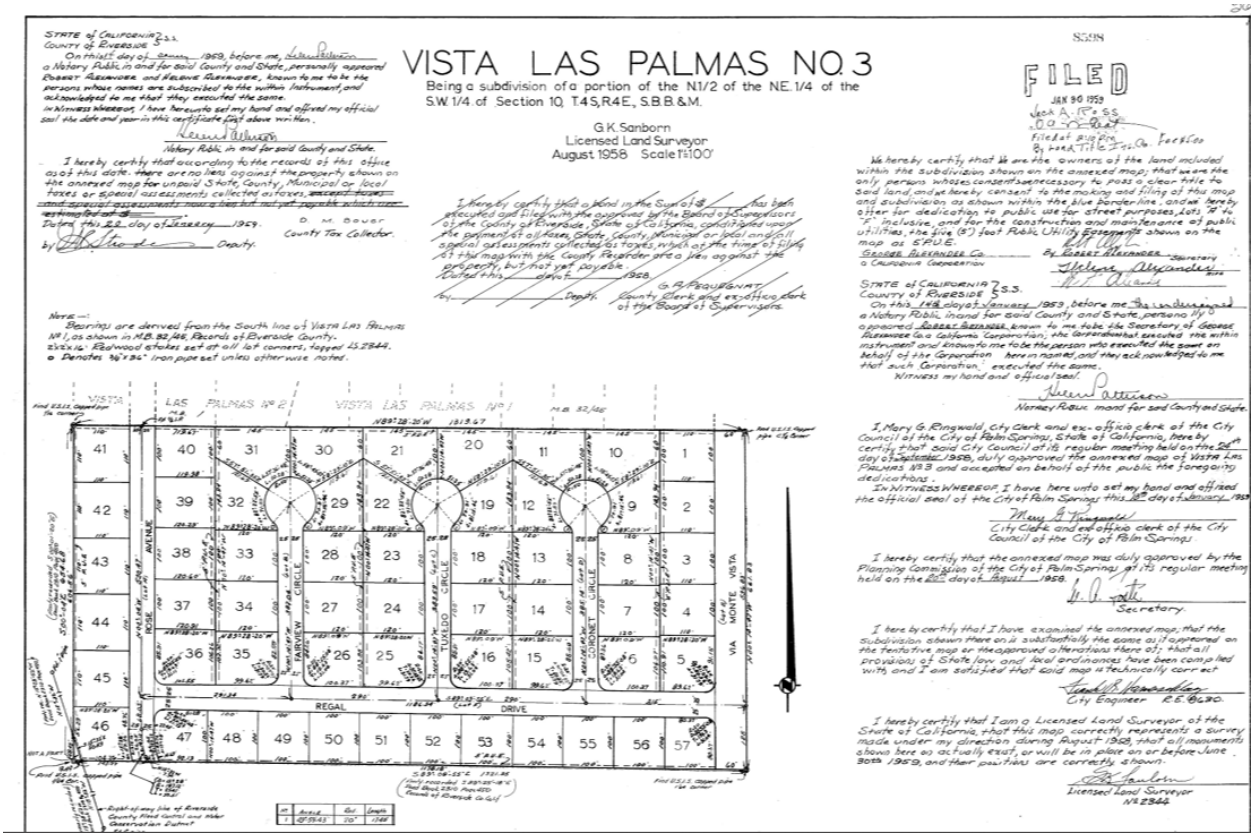
The following subdivision tract maps are reproduced in the approximate chronological and developmental order discussed in the nomination text. Together, they illustrate the phased development of Vista Las Palmas and adjacent Alexander Construction Company subdivisions in northern Palm Springs during the late 1950s and early 1960s.

Vista Las Palmas No. 1 (1958)



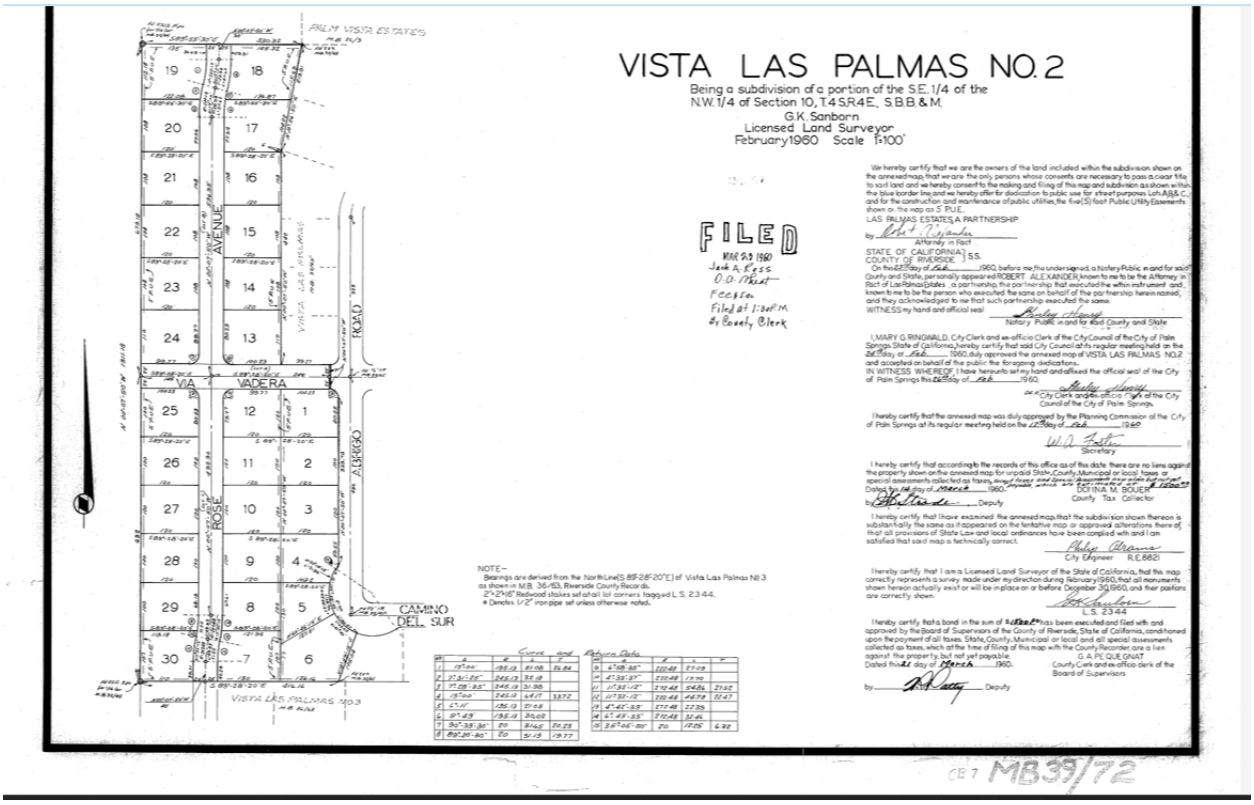
Appendix Figure A-1. Tract map for Vista Las Palmas No. 1, recorded August 1958.

Vista Las Palmas No. 3 (1958)



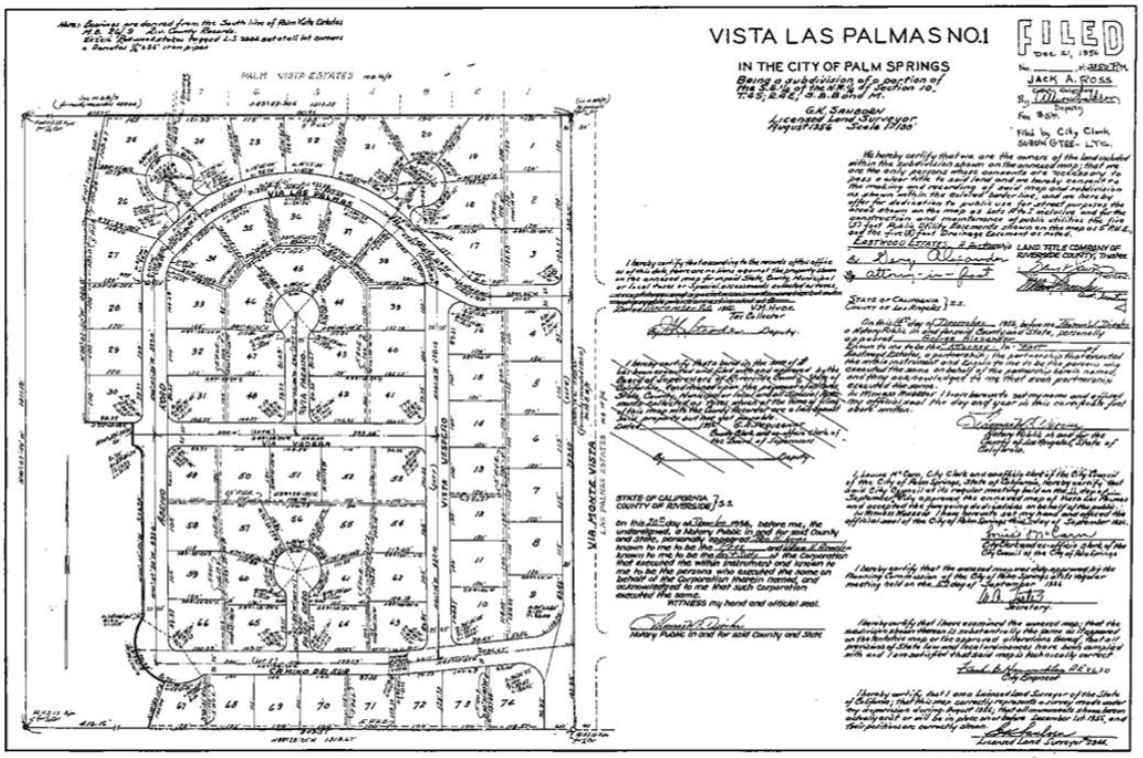
Appendix Figure A-2. Tract map for Vista Las Palmas No. 3, recorded August 1958.

Vista Las Palmas No. 2 (1960)



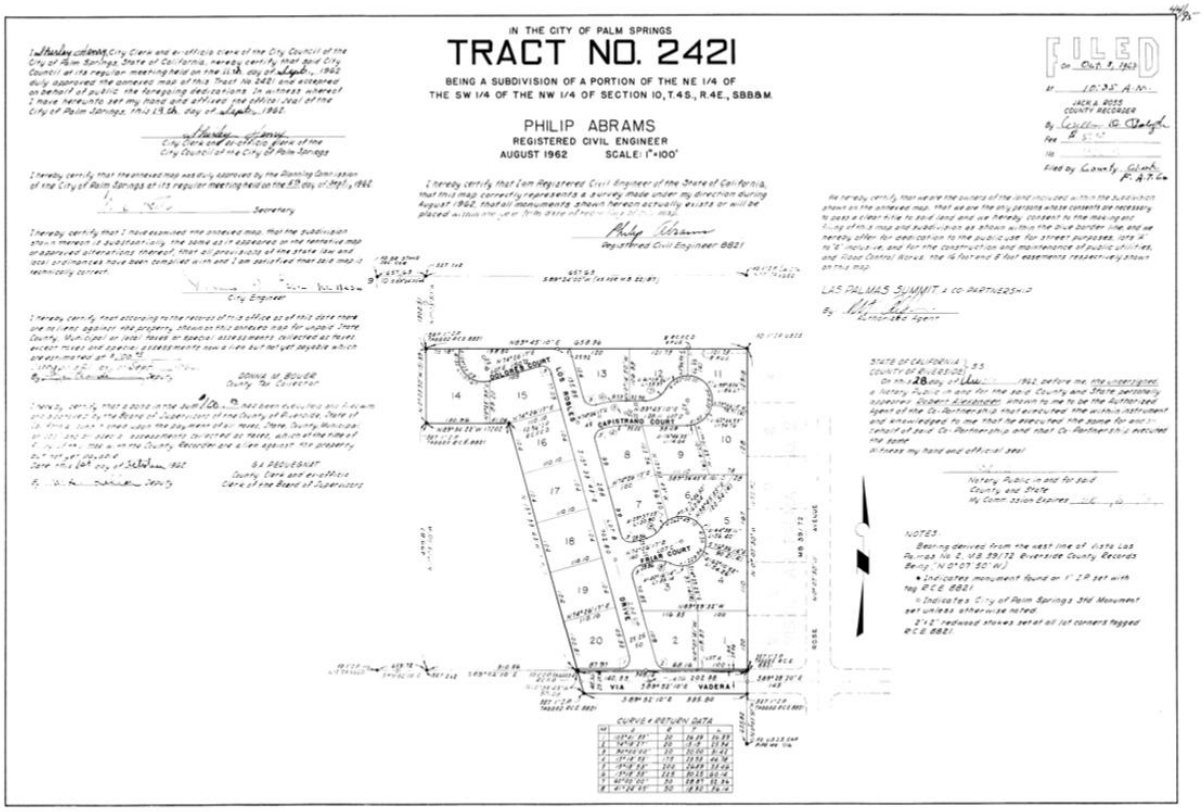
Appendix Figure A-3. Tract map for Vista Las Palmas No. 2, recorded February 1960.

Tract No. 2094 (1960)



Appendix Figure A-4. Tract No. 2094 subdivision map, recorded July 1960.

Tract No. 2421 (1962)



Appendix Figure A-5. Tract No. 2421 subdivision map, recorded August 1962.