



# CITY COUNCIL STAFF REPORT

DATE: March 16, 2011

PUBLIC HEARING

SUBJECT: CASE HSPB #77: APPLICATION FOR DESIGNATION OF THE SINGLE FAMILY DWELLING AT 1145 VIA COLUSA ("FRANK SINATRA RESIDENCE") AS A CLASS 1 HISTORIC SITE

FROM: David H. Ready, City Manager

BY: The Planning Department

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## SUMMARY

Under Section 8.05 of the Palm Springs Municipal Code (Historic Resources), the City Council may designate properties as "Class 1" historic sites. The City's Historic Site Preservation Board (HSPB) has recommended such a designation for the property at 1145 Via Colusa ("Frank Sinatra Residence"). The Council will conduct a public hearing and determine if the site should be designated. Class 1 designation would place the building under the guidance of Municipal Code Section 8.05 "Historic Preservation".

## RECOMMENDATION

1. Open the public hearing and accept public testimony.
2. Adopt Resolution No. \_\_\_\_: "A RESOLUTION OF THE CITY COUNCIL OF THE CITY OF PALM SPRINGS, CALIFORNIA DESIGNATING THE PROPERTY LOCATED AT 1145 VIA COLUSA ("FRANK SINATRA RESIDENCE") AS A HISTORIC SITE, CLASS 1 – HSPB 77"

## PROJECT DESCRIPTION

The property owners, Tom and Marianne O'Connell, filed an application requesting the subject property be designated a Class 1 historic site. Such designation would:

1. Place the subject property under the guidance of Municipal Code Section 8.05
2. Require present and subsequent owners to maintain the site consistent with that ordinance, and

3. Grant possible property tax reduction opportunities to the owner under the State of California Mills Act.

A full project description, historic assessment report, findings and recommendations can be found in the attached staff reports to the Historic Site Preservation Board dated January 11, 2011.

### PRIOR ACTIONS

On December 27, 2010, the City received the application for designation of the subject property as a historic site.

On January 11, 2011, the Historic Site Preservation Board conducted a public hearing and voted 6 to 0 (Marshall recused) to direct staff to prepare a resolution recommending Class 1 historic designation.

On February 8, 2011, the HSPB voted 5 to 0 (Cohen absent, Marshall recused) to recommend that the City Council designate the site at 1145 Via Colusa, a Class 1 Historic Site in accordance with Municipal Code Section 8.05. HSPB Resolution #77 is attached.

### ANALYSIS

The 3,617 sq. ft. dwelling is centered on a 35,719 sf through lot that faces East Alejo Road on the south and East Via Colusa on the north. From the original Alejo Road entrance, a circular motor court provided access to both the carport and the original entrance. In 1998, the main entry was shifted to Via Colusa to the north.

The original front door opens on to a small foyer and into an open plan of combined living and dining space; to the right is the kitchen and beyond that, to the north, the master suite. On the west side of the living / dining space is the guest room wing, set at a 45-degree angle to the main body of the house and containing two bedrooms and two bathrooms.

A pergola leads from the living and master bedroom suite to the cabana / pool house that contains changing rooms and showers. Today, the main entry to the house from the Via Colusa side is provided through gates that open onto the pergola walkway and lead to the main house.

According to the project architect (and confirmed by several sources), the swimming pool along the western side of the pergola is not intended to be that of a piano, but rather is a set of interlocking forms that, with the landscaping, that focuses the eye on the view of the mountains. The name "Twin Palms" derives from the signature palm trees that originally signaled the house's location; these trees survive today.<sup>1</sup>

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<sup>1</sup> This "Twin Palms" should not be confused with the Alexander Company "Twin Palms" development designed by Palmer & Krisel.

The house is flat-roofed, except for the living / dining room and the master suite, both of which have shed roofs that slope up to the north. The north side of the living area features floor-to-ceiling sliding glass doors. The living room has low clerestory windows on the south side, and transom windows above the tall sliding glass doors on the north side. The lower roof aligns with the top of the glass, and forms the base for the clerestories and transoms. Three large Arizona flagstone-veneered rectangular masses (two are chimney stacks) mark the functional divisions from the exterior.

Built of conventional frame construction, the exterior was originally clad with redwood board and batten siding. The most significant change to the structures' exterior occurred in a 1998 rehabilitation in which the original redwood siding was replaced with painted cement plaster.

The house was built for Frank Sinatra and his family in 1947 and was occupied by them until 1952. The dwelling was designed by architect E. Stewart Williams, whose career spanned over forty years, that included homes, commercial buildings, banks, churches, schools, civic buildings, museums and recreational facilities. The Sinatra residence was one of E. Stewart Williams' first commissions.

The years during which Frank Sinatra occupied the Palm Springs residence were transitional and tumultuous for the entertainer. His popularity with "bobby-soxers" through World War II had ebbed, and he was sidelined for a short time with ruptured vocal chords. He continued to record, but his short and ferocious temper, aggressive womanizing, and rumored associations with mob bosses played poorly with American post-war sensibilities. He and his first wife, Nancy, divorced in 1951 over a very public affair with actress Ava Gardner whom he married soon after. That marriage ended in 1953 with a divorce in 1957.

His movie career in the mid- to late-1940's began with undistinguished RKO-produced singing roles, but concluded with three big M-G-M musicals, including "On the Town" in 1949. An attempt to recharge his singing career with a television show in 1950 lasted two years, but did not compete well against such juggernauts as "Your Show of Shows" and Milton Berle's "Texaco Star Theater" In 1952, Frank Sinatra ended the year without a record, film, radio, or television contract.

Everything began to move his way in 1953, when he signed with Capital Records and won an Academy Award for his supporting-actor role in "From Here to Eternity". A new focus on jazz-influenced renditions of standard songs made him a more popular recording artist during the Eisenhower years than he ever had been in the 1940's. By 1957, Frank Sinatra had reestablished himself at the top of the entertainment industry and was the definition of "cool" for fans everywhere. But by this time, he had moved to Rancho Mirage.

His role as "Chairman of the Board" – derived from his founding of Reprise Records in 1961 – would define him for the rest of his career. His reputation as leader of the "Rat

Pack”, his infamous partying at the Riviera Hotel and his charitable work all occurred after he had relocated from his Alejo Road house in Palm Springs to “The Compound” along the 17<sup>th</sup> hole of the Tamarisk Country Club. Frank Sinatra died in 1998 at the age of 82.

There is no record of other prominent persons as subsequent owners or occupants of the property.

## DEFINING HISTORIC CHARACTERISTICS

The dwelling’s architecture is primarily composed of strong horizontal (roof) and vertical (stone chimney) elements. These simple shapes are energized by the angled floor plan and pitched (shed) roofs above the main dwelling. Additional exterior elements include the walkway (pergola) from the main house to the pool cabana and a free-form pool. Large expanses of glass, including floor-to-ceiling glass sliders, bring the outdoors and indoors together, and the impression is of a dwelling that feels more intimate than its 3600 square foot size would suggest.

Overall, the dwelling shows many characteristics of E. Stewart Williams’ modern style, including the use of natural materials<sup>2</sup>, glass walls, and egg-crate trellises in the architecture, as well as informal, free-form landscape designs to preserve and enhance both the physical setting surrounding the house and more distant mountain views. It appears that some alterations to the landscaping have occurred, if nothing else than to re-orient the house from Alejo Road to Via Colusa. However, these changes and the replacement of the original board-and-batten redwood siding with stucco are the only known modifications to a plan and exterior design that remain otherwise intact.

## REQUIRED FINDINGS

As noted above in Background and Setting, Section 8.05.020 of the Municipal Code provides the definition of a historic site: “*An historic site is any real property such as: a building; a structure, including but not limited to archways, tiled areas and similar architectural elements; an archaeological excavation or object that is unique or significant because of its location, design, setting, materials, workmanship or aesthetic effect*”. Of the seven other qualities listed therein, the HSPB recommends four:

2. *The property is associated with lives of persons who made meaningful contribution to national, state or local history.*

The property is associated with Frank Sinatra, who occupied the dwelling for five years during an important time in his life and career. He established his family here and made the transition from pop idol to internationally-recognized singer and actor, while facing several difficult personal and professional challenges. While occupying the property, Frank Sinatra hosted his own television show for two years, married and separated from actress Ava Gardner, and began his

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<sup>2</sup> While the structure’s redwood siding has been replaced, the flagstone chimneys and tongue-and-groove wood ceilings remain as testaments to Williams’ focus on wood and stone.

second recording and acting career which led him to become one of the most popular entertainers in the 20<sup>th</sup> century. Following his sale and departure from the house, Frank Sinatra continued to impact the community and region. He supported the Desert Hospital (now Desert Regional Medical Center) raising funds for the Martin Anthony Sinatra Educational Center and the Sinatra Tower; he raised money for the Desert Art Museum, Temple Isaiah and St. Francis of Assisi and St Louis Catholic churches in the valley; and with his wife Barbara, founded the Barbara Sinatra Children's Center at Eisenhower Medical Center. He founded the Frank Sinatra Celebrity Invitational Golf Tournament to benefit Desert Charities, and donated to numerous local institutions and individuals. His status as the "Chairman of the Board" from the early 1960's drew the "Rat Pack" and other entertainers to the area, extending Palm Springs' reputation as Hollywood's playground into the jet age.

3. *The property reflects or exemplifies a particular period of the national, state or local history.*

The dwelling was designed in 1947 by the firm of Williams, Williams & Williams, AIA, with E. Stewart Williams in charge of design. The house is considered a prime, largely intact example of the modernist architecture for which Palm Springs is widely known. The application asserts that the property may be viewed as an important component of the historic trend that has come to define Palm Springs' image as a center of important mid-century architecture, a historic trend that exemplifies a particular period of the national, state or local history.

4. *The property embodies the distinctive characteristics of a type, period or method of construction.*

The building possesses distinctive characteristics that make up the many qualities of the mid-century modern style, such as overall horizontality, flat roofs, expansive amounts of glass, and the use of inexpensive, machine produced materials, masonry, etc.

5. *The property presents the work of a master builder, designer, artist, or architect whose individual genius influenced his age; or that possesses high artistic value.*

The building's architect, E. Stewart Williams, is among the earliest practitioners of Modernism in the desert; his career spanned over forty years, and his work includes a full range of buildings includes homes, commercial buildings, banks, churches, schools, civic buildings, museums and recreational facilities. The Sinatra residence was one of E. Stewart Williams' first commissions and remains a signature representation of Williams' career at its beginning; it was Williams' first completed structure and illustrated his sense of proportion, massing and refinement in an emerging modern vernacular.

## ENVIRONMENTAL ASSESSMENT

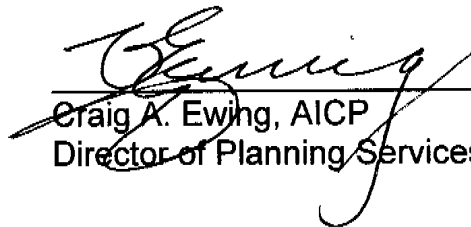
In accordance with Section 15331 (Historical Resources Restoration/Rehabilitation) of the California Environmental Quality Act (CEQA), the proposed designation is

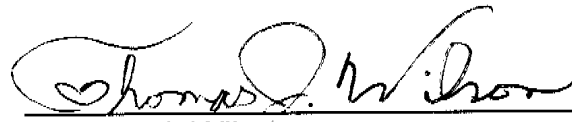
categorically exempt from environmental review as the proposed designation meets the conditions outlined for preservation of a historic resource.

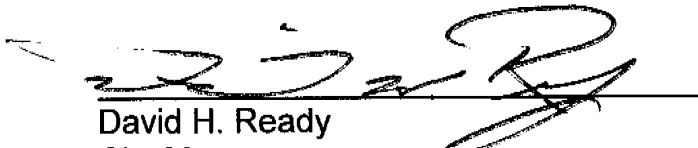
NOTIFICATION

Pursuant to section 8.05.140 of the Municipal Code of Palm Springs, All property owners within four hundred (400) feet of the subject property have been notified and notice was made in a newspaper of general circulation. As of the writing of this report, staff has not received any inquiries on this matter.

FISCAL IMPACT:                      No fiscal impact.

  
\_\_\_\_\_  
Craig A. Ewing, AICP  
Director of Planning Services

  
\_\_\_\_\_  
Thomas J. Wilson  
Assistant City Manager, Dev't Svcs

  
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David H. Ready  
City Manager

Attachments:

1. Draft City Council Resolution
2. Vicinity Map
3. Resolution #77 of the HSPB
4. HSPB meeting minutes dated January 11 and February 8, 2011
5. HSPB staff report dated January 11, 2011, with attachments
6. Applicant's application

RESOLUTION NO. \_\_\_\_\_

OF THE CITY COUNCIL OF THE CITY OF PALM SPRINGS, CALIFORNIA DESIGNATING THE PROPERTY LOCATED AT 1145 VIA COLUSA ("FRANK SINATRA RESIDENCE") AS A HISTORIC SITE, CLASS 1 – HSPB 77

WHEREAS, Chapter 8.05 of the Palm Springs Municipal Code allows for the designation of historic sites; and

WHEREAS, the current property owners, Tom and Marianne O'Connell, filed an application for Historic Site Designation; and

WHEREAS, on January 11, 2011, the Historic Site Preservation Board conducted a public hearing in accordance with applicable law to consider designation of the Hugh Stephens Residence as a historic site; and

WHEREAS, on February 8, 2011, the HSPB adopted Resolution #77 to recommend to City Council designation of the property located at 1145 Via Colusa ("Frank Sinatra Residence") as a Historic Site, Class 1; and

WHEREAS, notice of a public hearing of the City Council of the City of Palm Springs to consider designation of the property located at 1145 Via Colusa ("Frank Sinatra Residence") as a Historic Site, Class 1 was issued in accordance with applicable law; and

WHEREAS, on March 16, 2011 the City Council conducted a public hearing in accordance with applicable law to consider designation of the property located at 1145 Via Colusa ("Frank Sinatra Residence") as a Historic Site, Class 1; and

WHEREAS, the designation of the property located at 1145 Via Colusa ("Frank Sinatra Residence") as a Historic Site, Class 1 shall further the purpose and intent of Chapter 8.05 and promotes the sensitive preservation of said site; and

WHEREAS, in accordance with the California Environmental Quality Act (CEQA), the designation of a historic site is categorically exempt from environmental review pursuant to Section 15331 for the preservation of historical resources; and

WHEREAS, the City Council has carefully reviewed and considered all of the evidence in connection with the designation, including but not limited to the staff report, application and historical research, all written and oral testimony presented and notes the following:

1. In 1947, Frank Sinatra commissioned architect E. Stewart Williams to design a single family dwelling at 1145 Via Colusa, and the building, including guest room was completed in the same year; and
2. The defining characteristics of this home include:

- Several features of E. Stewart Williams' architectural style, including the use of natural materials, strong horizontal and vertical building forms, low-pitched shed roofs, egg-crate trellis and orientation toward mountain views, and
  - Its original owner and occupant for five years, Frank Sinatra, is recognized as one of the top entertainers in 20<sup>th</sup> century America; and
3. The structure's design was the product of the firm of Williams, Williams and Williams, which practiced in Palm Springs from 1946 to 1952; E. Stewart Williams is the designer of record and is associated with many mid-century modern buildings in the Palm Springs area, and was among the most prolific local architects during the advance of mid-century modern desert architecture, practicing from 1946 to 1990.

**THE CITY COUNCIL DOES HEREBY RESOLVE:**

**SECTION 1:** Pursuant to CEQA, the City Council finds that the designation of the property at 1145 Via Colusa as a Class 1 historic site is categorically exempt from environmental review pursuant to Section 15331 whereby this designation is for the preservation of a historical resource.

**SECTION 2:** Pursuant to Section 8.05.020 of the Palm Springs Municipal Code, the City Council does hereby make the following findings regarding the property at 1145 Via Colusa ("Frank Sinatra Residence") to support designation as a Class One historic site:

- A. The property is associated with lives of persons who made meaningful contribution to national, state or local history, because singer / entertainer Frank Sinatra occupied the dwelling for five years during an important time in his life and career. He established his family here and made the transition from pop idol to internationally-recognized singer and actor, while facing several difficult personal and professional challenges. While occupying the property, Frank Sinatra hosted his own television show for two years, married and separated from actress Ava Gardner, and began his second recording and acting career which led him to become one of the most popular entertainers in the 20<sup>th</sup> century. Following his sale and departure from the house, Frank Sinatra continued to impact the community and region. He supported the Desert Hospital (now Desert Regional Medical Center) raising funds for the Martin Anthony Sinatra Educational Center and the Sinatra Tower; he raised money for the Desert Art Museum, Temple Isaiah and St. Francis of Assisi and St Louis Catholic churches in the valley; and with his wife Barbara, founded the Barbara Sinatra Children's Center at Eisenhower Medical Center. He founded the Frank Sinatra Celebrity Invitational Golf Tournament to benefit Desert Charities, and donated to numerous local other institutions and individuals. His status as the "Chairman of the Board" from the early 1960's drew the "Rat Pack" and other



entertainers to the area, extending Palm Springs' reputation as Hollywood's playground into the jet age.

- B. The property reflects or exemplifies a particular period of the national, state or local history, because the dwelling was designed in 1947 by the firm of Williams, Williams & Williams, AIA, with E. Stewart Williams in charge of design. The house is considered a prime, largely intact example of the modernist architecture for which Palm Springs is widely known. The application asserts that the property may be viewed as an important component of the historic trend that has come to define Palm Springs' image as a center of important mid-century architecture, a historic trend that exemplifies a particular period of the national, state or local history.
- C. The property embodies the distinctive characteristics of a type, period or method of construction, because the building possesses distinctive characteristics that make up the many qualities of the mid-century modern style, such as overall horizontality, flat roofs, expansive amounts of glass, and the use of inexpensive, machine produced materials, masonry, etc.
- D. The property presents the work of a master builder, designer, artist, or architect whose individual genius influenced his age, because the building's architect, E. Stewart Williams, is among the earliest practitioners of Modernism in the desert; his career spanned over forty years, and his work includes a full range of buildings includes homes, commercial buildings, banks, churches, schools, civic buildings, museums and recreational facilities. The Sinatra residence was one of E. Stewart Williams' first commissions and remains a signature representation of Williams' career at its beginning; it was Williams' first completed structure and illustrated his sense of proportion, massing and refinement in an emerging modern vernacular.

SECTION 5: Based upon the foregoing, the City Council does hereby designate as a Class 1 Historic Site the property at 1145 Via Colusa ("Frank Sinatra Residence"), subject to the following conditions;

1. The property owner shall permit the City to place a historic marker of the City's choosing at the site. The marker shall be placed in a location visible from the public right-of-way. The owner shall maintain the marker in the location installed and pay for the replacement cost if the plaque is lost, stolen, or otherwise removed from the property.
2. All future modifications of the existing structures, as well as any new buildings shall require HSPB review pursuant Municipal Code Ordinance 8.05.180. No HSPB review shall be required for new detached non-habitable structures or

modifications to landscaping, except for the removal of the two Mexican Fan Palms that provide the original name of the property, "Twin Palms".

3. All requirements of the Palm Springs Zoning Code shall be met.
4. That the City Clerk submit the Council Resolution to the County recorder for recordation within 90 days of the effective date of this resolution.
5. Any alterations or modifications to the exterior approved prior to the designation of this site by the City Council shall be deemed acceptable.

ADOPTED THIS 16th day of March 2011.

\_\_\_\_\_  
David H. Ready, City Manager

ATTEST:

\_\_\_\_\_  
James Thompson, City Clerk

CERTIFICATION

STATE OF CALIFORNIA )  
COUNTY OF RIVERSIDE ) ss.  
CITY OF PALM SPRINGS )

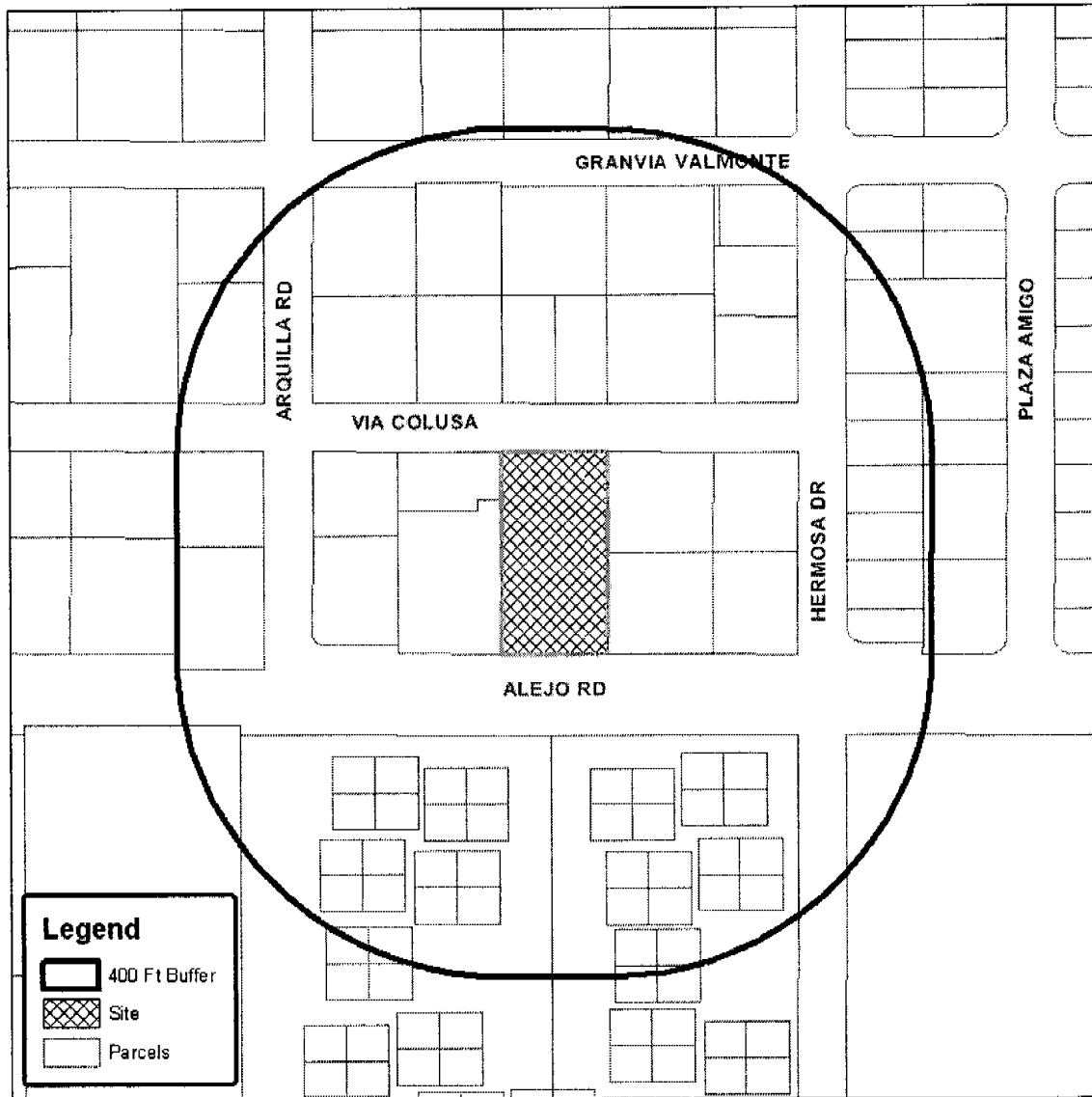
I, JAMES THOMPSON, City Clerk of the City of Palm Springs, hereby certify that Resolution No. \_\_\_\_\_ is a full, true and correct copy, and was duly adopted at a regular meeting of the City Council of the City of Palm Springs on \_\_\_\_\_, by the following vote:

- AYES:
- NOES:
- ABSENT:
- ABSTAIN:

\_\_\_\_\_  
James Thompson, City Clerk  
City of Palm Springs, California



# Department of Planning Services Vicinity Map



## CITY OF PALM SPRINGS

CASE NO: HSPB # 77

APPLICANT: City of Palm Springs

DESCRIPTION: To consider designating the property known as the Frank Sinatra Twin Palms Residence as a Class 1 Historic Site located at 1145 East Via Colusa, Zone R-1-C, Section 11, APN 507-274-003.

**seconded by Roxann Ploss and unanimously carried on a roll call vote:**

**AYES:** Tom DeLeeuw, Sheila Grattan, Roxann Ploss, Brian Strahl, Vice-Chair Marshall and Chair Gilmer.

**NOES:**

**ABSENT:** Leo Cohen

**ABSTAIN:**

6. PUBLIC HEARING:

None.

7. CERTIFICATE OF APPROVAL REQUEST(S):

None.

8. OTHER BUSINESS:

8.A HPSB 77 – Frank Sinatra Residence – Approval of Resolution Recommending Class 1 Historic Status for the residence located at 1145 Via Colusa, Zone R-1-C, Section 11.

Vice-Chair Marshall indicated that she would be recusing herself from the item and exited the chambers.

Director Ewing summarized the staff memo and draft resolution. The Board discussed the draft resolution, including:

- Background information on Frank Sinatra's association with Palm Springs; and
- The first finding regarding historic events associated with the property.

**ACTION:** To approve draft resolution presented by staff to recommend to the City Council Class 1 designation of the Frank Sinatra Residence. **Motion Roxann Ploss, seconded by Tom DeLeeuw and unanimously carried on a roll call vote:**

**AYES:** Tom DeLeeuw, Sheila Grattan, Roxann Ploss, Brian Strahl, and Chair Gilmer.

**NOES:**

**ABSENT:** Leo Cohen

**ABSTAIN:** Vice-Chair Marshall

Vice Chair Marshall returned to the chambers.

## 6. PUBLIC HEARING:

- 6A. HPSB 77 – Frank Sinatra Residence - An application by Tom and Marianne O'Connell for the historic designation of 1145 Via Colusa, Zone R-1-C, Section 11. (CE)

Vice Chair Marshall recused herself from this item and left the room.

Director Ewing presented the staff report. The Board asked questions about:

- The elements of the property to be covered by the designation;
- The portions of the exhibits which are part of the application.

Chair Gilmer opened the hearing.

Ron Marshall, Palm Springs Preservation Foundation, described the Foundation's sponsorship role in bringing the application to the Board, and summarized the findings of the application.

Patrick McGrew, applicant's representative, noted that Frank Sinatra sold the house in 1953, not 1957, and indicated his support for the designation.

Questions by the Board included:

- Whether detailed floor plans exist
- Clarification on the building permits
- If additional information could be provided on Frank Sinatra's involvement in the community
- Clarification that Frank Sinatra referred to the property as "Twin Palms"
- Changes made in the 1998 renovation.

Gil Benoit, 1170 Via Colusa, asked if the proposed designation would place any restrictions on adjacent properties identified in the notice map; Chair Gilmer noted that the designation has no regulatory effect on surrounding properties. Chair Gilmer closed the hearing.

Discussion by the Board included:

- Frank Sinatra's significant involvement in the community after he moved from the subject property.
- The basis for making Finding 1 for the designation.
- The influence of this property on other celebrities building modern homes in the late 1940's and 1950's.
- Minor corrections to the resolution.

Motion by Ploss; second by DeLeeuw; vote 6-0, to continue the hearing, with direction to staff to revise the draft resolution recommending Class 1 designation, as follows:

- Include language in support of Finding 1 as E. Stewart Williams' first

- commission, and its impact on other celebrities
- Add information regarding Frank Sinatra's involvement in the community for Finding 2.
- Board members are to forward additional support information to staff in advance of the next meeting.
- Amend to correct the dates of Frank Sinatra's ownership and occupancy of the property.

Vice Chair Marshall returned to the room.

## 7. CERTIFICATE OF APPROVAL REQUEST(S):

- 7A. HSPB 12 – El Mirador Garage – Review of Certificate of Approval, granted January 2009 for exterior signs at Michael Lord Gallery on the El Mirador Garage building at 1090 North Palm Canyon Drive, Zone C-1, Section 10.

Director Ewing summarized the staff memo and the assertion by the tenant that no new lighting had been added.

Questions by the Board included:

- The number of fixtures on the property when the sign was approved (2009) versus the number on the property today.
- The availability of any historic photos of the property.

Charlie Mader, representing the property owner, noted his recent involvement with the property, and his interest in complying with the requirements of the City.

Discussion by the Board included:

- The availability of pictures during the opening of prior galleries.
- The difference between the sign submittal and the current condition.
- The City's process for permitting new exterior lighting.

The Board consensus was to direct staff to notify the property owner or tenant to submit an amendment request to the current sign approval regarding the exterior lighting.

- 7B. HD 1 – Las Palmas Historic District – Tara Lazar, owner of Pepper Tree Inn for the review of new door design and paint scheme for building wood elements at 645 N. Indian Canyon Drive, Zone R-3, Section 10.

Director Ewing summarized the staff memo, and noted that a landscape plan has not been submitted.

Questions from the Board included:



## Historic Site Preservation Board Staff Report

Date: January 11, 2011  
Case No: HSPB – 77  
Application Type: Class 1 Designation Application  
Location: 1145 Via Colusa – Frank Sinatra Residence  
Applicant: Tom and Marianne O'Connell  
Zone: R-1-B  
APN: 507-274-003  
From: Craig A. Ewing, AICP, Director of Planning Services

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### **PROJECT DESCRIPTION**

An application by Tom and Marianne O'Connell, owners, to designate the house at 1145 Via Colusa known as the Frank Sinatra Residence as a Class 1 historic site. Such designation would:

1. Place the subject property under the guidance of Municipal Code Section 8.05
2. Require present and subsequent owners to maintain the buildings consistent with that ordinance,
3. Grant possible property tax reduction opportunities to the owners under the State of California Mills Act.

### **RECOMMENDATION**

That the Historic Site Preservation Board (HSPB) adopt the attached resolution recommending to the City Council designation of the property as historic, Class 1, including the dwellings and the two Mexican Fan Palms that give name to the site.



## PRIOR ACTIONS

On December 27, 2010, the City received the application for designation of the subject property as a historic site.

## BACKGROUND AND SETTING

### Definition of an Historic Site.

Section 8.05.020 of the Municipal Code provides the definition of a historic site as follows;

(a) *Historic Site.*

*An historic site is any real property such as: a building; a structure, including but not limited to archways, tiled areas and similar architectural elements; an archaeological excavation or object that is unique or significant because of its location, design, setting, materials, workmanship or aesthetic effect and:*

- 1. That is associated with events that have made a meaningful contribution to the nation, state or community; or*
- 2. That is associated with lives of persons who made meaningful contribution to national, state or local history; or*
- 3. That reflects or exemplifies a particular period of the national, state or local history; or*
- 4. That embodies the distinctive characteristics of a type, period or method of construction; or*
- 5. That presents the work of a master builder, designer, artist, or architect whose individual genius influenced his age; or that possesses high artistic value; or*
- 6. That represents a significant and distinguishable entity whose components may lack individual distinction; or*
- 7. That has yielded or may be likely to yield information important to national, state or local history or prehistory.*

A Class 1 Historic Site may also qualify for historic designation at the federal, state and/or county level.

### Designation of Historic Sites.

The City Council is authorized to designate Historic Sites.

The Historic Site Preservation Board makes recommendations to the City Council that certain sites be designated as Historic Sites in accordance with Section 8.05.135 of the Municipal Code. The Board may initiate studies, surveys and investigations it deems necessary to adequately gather information in consideration of a recommendation.

### Conditions that apply to Class 1 Historic Sites.

According to Section 8.05 of the Municipal Code, the following shall apply to a Class 1 Historic Site:

1. It shall meet the definition of a historic site as outlined in Municipal Code Section 8.05.020.
2. An archival file shall be maintained on the property by the City.
3. It may be qualified as 'historic' at the federal, state, and/or county level.
4. The structure/site may not be modified nor objects removed without the approval of the City Council.
5. The use may be limited by the City Council to the extent that it may impair the integrity of the site.
6. A plaque explaining the historic nature of the site will be installed at the site.
7. Compliance with all rules and regulations for Historic Sites and Historic Districts under Article IV of Chapter 8.05 of the Municipal Code shall be required.

## DESCRIPTION AND ANALYSIS

The dwelling is centered on a 35,719 sf through lot that faces East Alejo Road on the south and East Via Colusa on the north. The layout of the 3,617 sq. ft. residence uses buildings and structures to create a central exterior space enclosed on all sides, except to the northwest where views of the San Jacinto Mountains are preserved. From the original Alejo Road entrance, a circular motor court provided access to both the carport and the original entrance. In 1998, the main entry was shifted to Via Colusa to the north.

A sidewalk leads from the Alejo Road frontage to the original front door from which a small foyer reveals the open plan of combined living and dining space; to the right is the kitchen and beyond that, to the north, the master suite. On the west side of the living / dining space is the guest room wing, set at a 45-degree angle to the main body of the house and containing two bedrooms and two bathrooms.

Extending northward from the juncture of the living and master bedroom suite is a pergola that leads to the cabana / pool house that contains changing rooms and showers. Today, the main entry to the house from the Via Colusa side is provided through gates that open onto the pergola walkway and lead to the main house.

The swimming pool is located along the western side of the pergola which, along with the cabana and the main house, provides shelter and privacy for the pool. According to architect Williams and confirmed by several sources, the pool shape is not intended to be that of a piano, but rather was a set of interlocking forms that, with the landscaping, that focuses the eye on the view of the mountains. The name "Twin Palms" derives from the signature palm trees that originally signaled the house's location; these trees survive today.<sup>1</sup>

The house is flat-roofed, except for the living / dining room and the master suite, both of which have shed roofs that slope up to the north. The north side of the living area features floor-to-ceiling sliding glass doors. The living room has low clerestory windows

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<sup>1</sup> This "Twin Palms" should not be confused with the Alexander Company "Twin Palms" development designed by Palmer & Krisel.

on the south side, and transom windows above the tall sliding glass doors on the north side. The lower roof aligns with the top of the glass, and forms the base for the clerestories and transoms. Three large Arizona flagstone-veneered rectangular masses (two are chimney stacks) mark the functional divisions from the exterior.

Built of conventional frame construction, the exterior was originally clad with redwood board and batten siding. The most significant change to the structures' exterior occurred in a 1998 rehabilitation in which the original redwood siding was replaced with painted cement plaster.

The house was built for Frank Sinatra and his family in 1947 and was occupied by them until 1957. The dwelling was designed by architect E. Stewart Williams, who had joined his father's Palm Springs firm the year before. Williams' career spanned over forty years, and his work includes a full range of buildings includes homes, commercial buildings, banks, churches, schools, civic buildings, museums and recreational facilities. The Sinatra residence was one of E. Stewart Williams' first commissions and represented a double challenge: He had to persuade the 32 year-old singer to accept a modern design when a Georgian home was requested, and the house had to be built in less than about nine months. Williams succeeded on both.

The years during which Frank Sinatra occupied the Palm Springs residence were transitional and tumultuous for the entertainer. His popularity with "bobby-soxers" through World War II had ebbed, and he was sidelined for a short time with ruptured vocal chords. He continued to record, but his short and ferocious temper, aggressive womanizing, and rumored associations with mob bosses played poorly with American post-war sensibilities. He and his first wife, Nancy, divorced in 1951 over a very public affair with actress Ava Gardner whom he married soon after. That marriage ended in 1953 with a divorce in 1957.

His movie career in the mid- to late-1940's began with undistinguished RKO-produced singing roles, but concluded with three big M-G-M musicals, including "On the Town" in 1949. An attempt to recharge his singing career with a television show in 1950 lasted two years, but did not compete well against such juggernauts as "Your Show of Shows" and Milton Berle's "Texaco Star Theater" In 1952, Frank Sinatra ended the year without a record, film, radio, or television contract.

Everything began to move his way in 1953, when he signed with Capital Records and won an Academy Award for his supporting-actor role in "From Here to Eternity". A new focus on jazz-influenced renditions of standard songs made him a more popular recording artist during the Eisenhower years than he ever had been in the 1940's. By 1957, Frank Sinatra had reestablished himself at the top of the entertainment industry and was the definition of "cool" to everyone, except perhaps the new generation of Elvis Presley fans.

His role as "Chairman of the Board" – derived from his founding of Reprise Records in 1961 – would define him for the rest of his career. But by this time, he had moved to Rancho Mirage. His reputation as leader of the "Rat Pack", his infamous partying at the

Riviera Hotel and his charitable work all occurred after he had relocated from his Alejo Road house in Palm Springs to "The Compound" along the 17<sup>th</sup> hole of the Tamarisk Country Club. Frank Sinatra died in 1998 at the age of 82.

There is no record of other prominent persons as subsequent owners or occupants of the property.

## DEFINING HISTORIC CHARACTERISTICS

The record of City building permits is limited and does not provide a complete record of all work done on the site. Attached are copies of the primary permits:

1. An undated building permit from about 1947 describing a "5 room dwelling & dressing rooms; R.W. [redwood] siding – Frame – Stucco; As per plan"
2. A separate permit issued September 1947 describing "Install swimming pool & filter to \_\_\_?\_\_\_ (Does not include Bldg)"
3. A letter dated May 14, 1998 recording a change of address from 1148 Alejo Road East to 1145 Via Colusa
4. A permit issued June 2009 describing "Remodel Kitchen. No lighting changes. No framing changes."

The dwelling's redwood siding was replaced with stucco, which the application states was undertaken during a 1998 rehabilitation. There are no permits on record for any work during this time period, but the date does coincide with the change of address letter. (It should be noted that permits would be required for the exterior resurfacing, but not for any changes to the landscaping or concrete "flatwork" such as decks, sidewalks or driveways.)

The dwelling's architecture is primarily composed of strong horizontal (roof) and vertical (stone chimney) elements. These simple shapes are energized by the angled floor plan and pitched (shed) roofs above the main dwelling. Additional exterior elements include the walkway (pergola) from the main house to the pool cabana and a free-form pool. Large expanses of glass, including floor-to-ceiling glass sliders, bring the outdoors and indoors together, and the impression is of a dwelling that feels more intimate than its 3600 square foot size would suggest.

Overall, the dwelling shows many characteristics of E. Stewart Williams' modern style, including the use of natural materials<sup>2</sup>, glass walls, and egg-crate trellises in the architecture, as well as informal, free-form landscape designs to preserve and enhance both the physical setting surrounding the house and more distant mountain views. It appears that some alterations to the landscaping have occurred, if nothing else than to re-orient the house from Alejo Road to Via Colusa. However, these changes and the replacement of the board-and-batten redwood siding with stucco are the only known modifications to a plan and exterior design that remain otherwise intact.

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<sup>2</sup> While the structure's redwood siding has been replaced, the flagstone chimneys and tongue-and-groove wood ceilings remain as testaments to Williams' focus on wood and stone.

## REQUIRED FINDINGS

As noted above in Background and Setting, Section 8.05.020 of the Municipal Code provides the definition of a historic site: "*An historic site is any real property such as: a building; a structure, including but not limited to archways, tiled areas and similar architectural elements; an archaeological excavation or object that is unique or significant because of its location, design, setting, materials, workmanship or aesthetic effect*". Seven other qualities are listed therein with the applicant's and staff's analysis provided below:

1. *The resource is associated with events that have made a meaningful contribution to the nation, state or community.*

The applicant asserts that the dwellings existence during the "gradual rise of a city's prominence in architectural excellence" provides adequate justification for this finding. Staff believes that a closer connection between the property and one or more specific events is necessary to meet this finding. No specific event of national, state or local history is known to be associated with the property save the occupation of the residence by Frank Sinatra and his family, discussed below. Staff cannot support this finding.

2. *The property is associated with lives of persons who made meaningful contribution to national, state or local history.*

The application notes the property's association with Frank Sinatra, who occupied the dwelling for ten years during an important time in his life and career. He established his family here and made the transition from pop idol to internationally-recognized singer and actor, while facing several difficult personal and professional challenges. Staff supports the finding.

3. *The property reflects or exemplifies a particular period of the national, state or local history.*

The application describes the dwelling as designed in 1947 by the firm of Williams, Williams & Williams, AIA, with E. Stewart Williams as the partner in charge of design. The house is considered a prime, largely intact example of the modernist architecture for which Palm Springs is widely known. The application asserts that the property may be viewed as an important component of the historic trend that has come to define Palm Springs' image as a center of important mid-century architecture, a historic trend that exemplifies a particular period of the national, state or local history. Staff supports the finding.

4. *The property embodies the distinctive characteristics of a type, period or method of construction.*

The application states that the building possesses distinctive characteristics that make up the many qualities of the mid-century modern style, such as overall horizontality, flat roofs, expansive amounts of glass, and the use of inexpensive, machine produced materials, masonry, etc. Staff supports the finding.

5. *The property presents the work of a master builder, designer, artist, or architect whose individual genius influenced his age; or that possesses high artistic value.*

The application notes that the building's architect, E. Stewart Williams, is among the earliest practitioners of Modernism in the desert, and that Williams must be considered a Master architect because of his increasingly recognized greatness at his chosen profession. Further, the application asserts that the Sinatra Residence is a signature representation of Williams' career at its beginning as it was Williams first completed structure and illustrated his sense of proportion, massing and refinement in an emerging modern vernacular. Staff supports the finding.

6. *The property represents a significant and distinguishable entity whose components may lack individual distinction.*

The application does not seek approval under this finding.

7. *The property has yielded or may be likely to yield information important to national, state or local history or prehistory.*

The application does not seek approval under this finding.

## **CONCLUSION**

Both the physical development of the site and the ownership history provide a strong basis for historic designation. The 1998 renovation altered the building exterior and the entry orientation; however these do not alter the underlying value of the house as a successful realization of mid-century modern architecture as well as the historic home of one of the most famous entertainers in 20<sup>th</sup> century America.

## **ENVIRONMENTAL ASSESSMENT**

In accordance with Section 15331 (Historical Resources Restoration/Rehabilitation) of the California Environmental Quality Act (CEQA), the proposed designation is categorically exempt from environmental review as the proposed designation meets the conditions outlined for preservation of a historic resource.

## **NOTIFICATION**

Pursuant to section 8.05.140 of the Municipal Code of Palm Springs, All property owners within three hundred (300) feet of the subject property have been notified and notice was made in a newspaper of general circulation. As of the writing of this report, staff has not received any inquiries on this matter.

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Craig A. Ewing, AICP  
Director of Planning Services

## ATTACHMENTS

1. Vicinity Map
2. Draft Resolution
3. Application and Submitted Documents
4. Information related to Frank Sinatra for the years 1947-57
5. Building permits, 1145 Via Colusa

RESOLUTION NO. \_\_

OF THE HISTORIC SITE PRESERVATION BOARD OF THE CITY OF PALM SPRINGS, CALIFORNIA, RECOMMENDING THAT THE CITY COUNCIL DESIGNATE THE PROPERTY LOCATED AT 1145 VIA COLUSA ("FRANK SINATRA RESIDENCE") AS A HISTORIC SITE, CLASS 1 – HSPB 77.

WHEREAS, in 1947, Frank Sinatra commissioned the architectural firm of to design a single family dwelling at 1148 E. Alejo Road (now 1145 Via Colusa), and the building, including garage was completed in the same year; and

WHEREAS, the defining characteristics of this home include:

- Several features of E. Stewart Williams' architectural style, including the use of natural materials, strong horizontal and vertical building forms, low-pitched shed roofs, egg-crate trellis and orientation toward mountain views, and
- Its original owner and occupant for ten years, Frank Sinatra, is recognized as one of the top entertainers in 20<sup>th</sup> century America; and

WHEREAS, the structure's design was the product of the firm of Williams, Williams and Williams, which practiced in Palm Springs from 1946 to 1952; E. Stewart Williams is the designer of record and is associated with many mid-century modern buildings in the Palm Springs area, and was among the most prolific local architects during the advance of mid-century modern desert architecture; and

WHEREAS, Chapter 8.05 of the Palm Springs Municipal Code allows for the designation of historic sites; and

WHEREAS, the current property owners, Tom and Marianne O'Connell, filed an application for Historic Site Designation; and

WHEREAS, notice of a public hearing of the Historic Site Preservation Board of the City of Palm Springs to consider designation of the property, known as the "Hugh Stephens Residence", as a historic site was issued in accordance with applicable law; and

WHEREAS, on January 11, 2011, the Historic Site Preservation Board conducted a public hearing in accordance with applicable law to consider designation of the Frank Sinatra Residence as a historic site; and

WHEREAS, the designation of the Frank Sinatra Residence shall further the purpose and intent of Chapter 8.05; and

WHEREAS, the designation of the Frank Sinatra Residence shall promote the sensitive preservation of said site; and

WHEREAS, the Historic Site Preservation Board has carefully reviewed and considered all of the evidence in connection with the designation, including but not limited to the staff report, application and historical research, all written and oral testimony presented.

THE HISTORIC SITE PRESERVATION BOARD HEREBY FINDS AS FOLLOWS:



*Section 1. The property is associated with lives of persons who made meaningful contribution to national, state or local history.*

The property is associated with Frank Sinatra, who occupied the dwelling for ten years during an important time in his life and career. He established his family here and made the transition from pop idol to internationally-recognized singer and actor, while facing several difficult personal and professional challenges. While occupying the property, Frank Sinatra won an Academy Award for his work in "From Here to Eternity", hosted his own television show for two years, married and separated from actress Ava Gardner, and begin his second recording career which led him to become one of the most popular artists in the 20<sup>th</sup> century.

*Section 2. The property reflects or exemplifies a particular period of the national, state or local history.*

The dwelling was designed in 1947 by the firm of Williams, Williams & Williams, AIA, with E. Stewart Williams in charge of design. The house is considered a prime, largely intact example of the modernist architecture for which Palm Springs is widely known. The application asserts that the property may be viewed as an important component of the historic trend that has come to define Palm Springs' image as a center of important mid-century architecture, a historic trend that exemplifies a particular period of the national, state or local history.

*Section 3. The property embodies the distinctive characteristics of a type, period or method of construction.*

The building possesses distinctive characteristics that make up the many qualities of the mid-century modern style, such as overall horizontality, flat roofs, expansive amounts of glass, and the use of inexpensive, machine produced materials, masonry, etc.

*Section 4. The property presents the work of a master builder, designer, artist, or architect whose individual genius influenced his age; or that possesses high artistic value.*

The building's architect, E. Stewart Williams, is among the earliest practitioners of Modernism in the desert; his career spanned over forty years, and his work includes a full range of buildings includes homes, commercial buildings, banks, churches, schools, civic buildings, museums and recreational facilities. The Sinatra residence was one of E. Stewart Williams' first commissions is a signature representation of Williams' career at its beginning; it was Williams' first completed structure and illustrated his sense of proportion, massing and refinement in an emerging modern vernacular.

NOW, THEREFORE, BE IT RESOLVED that, based upon the foregoing, the Historic Site Preservation Board recommends that the City Council designate the property located at 1145 Via Colusa, Palm Springs, California ("Frank Sinatra Residence") as a Historic Site, Class 1 subject to the following conditions;

1. The property owner shall permit the City to place a historic marker of the City's choosing at the site. The marker shall be placed in a location visible from the public right-of-way. The owner shall maintain the marker in the location installed and pay for the replacement cost if the plaque is lost, stolen, or otherwise removed from the property.
2. All future modifications of the existing structures, as well as any new buildings shall require HSPB review pursuant Municipal Code Ordinance 8.05.180. No HSPB review

shall be required for new detached non-habitable structures or modifications to landscaping, except for the removal of the two Mexican Fan Palms that provide the original name of the property, "Twin Palms".

3. All requirements of the Palm Springs Zoning Code shall be met.
4. That the City Clerk submit the Council Resolution to the County recorder for recordation within 90 days of the effective date of this resolution.
5. Any alterations or modifications to the exterior approved prior to the designation of this site by the City Council shall be deemed acceptable.

ADOPTED this 11th day of January 2011.

AYES:                     —  
NOES:                     —  
ABSENT:                 —  
ABSTENTIONS:         —

ATTEST:

CITY OF PALM SPRINGS, CALIFORNIA

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Craig A. Ewing, AICP  
Director of Planning Services  
Historic Site Preservation Board Secretary



December 27, 2010

Hi Craig,

Attached find the Class 1 historic site nomination for Frank Sinatra's Twin Palms estate.

Hopefully it can be put on the January agenda.

If you have any questions please contact me at (760) 837-7117 or via email at [info@pspreservationfoundation.org](mailto:info@pspreservationfoundation.org).

Sincerely,

A handwritten signature in black ink that reads "Ron".

Ron Marshall

Attachment: Nomination



Office Use Only

Date:	12/27/10
Case No.	
HSPB No.	# 77
Planner:	Gm

**CITY OF PALM SPRINGS**  
**Department of Planning Services**

**RECEIVED**

DEC 27 2010

**HISTORIC SITE DESIGNATION APPLICATION**

**PLANNING SERVICES  
DEPARTMENT**

**TO THE APPLICANT:**

Your cooperation in completing this application and supplying the information requested will expedite City review of your application. Application submitted will not be considered until all submittal requirements are met. Staff may require additional information depending upon the specific project. Please submit this completed application and any subsequent material to the Department of Planning Services.

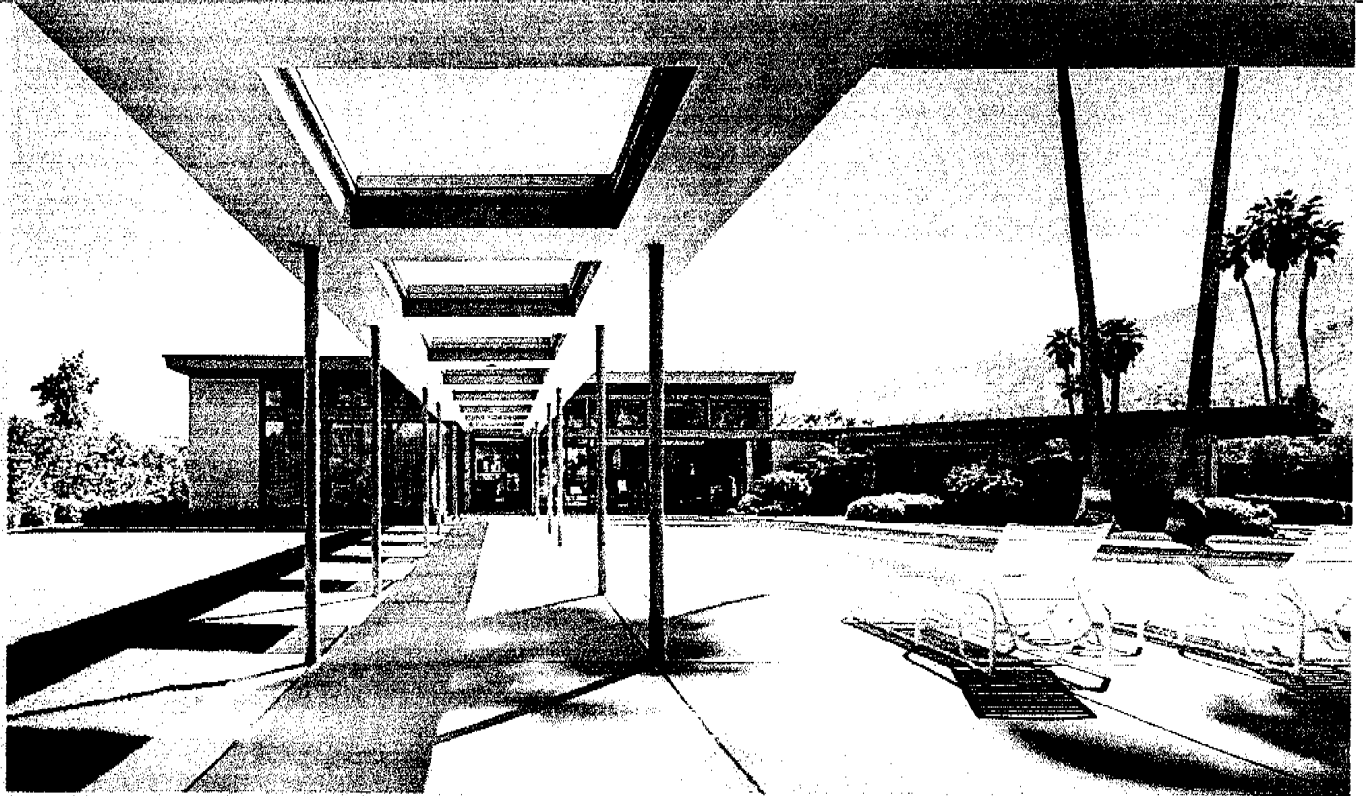
This form is to be used to nominate individual properties for Class 1 or 2 historic designations, or to nominate the formation of historic districts. Applicants are encouraged to review two bulletins from the US Department of Interior for additional information:

- "How to Complete the National Register of Historic Places Registration Form" (National Register Bulletin 16A / <http://www.nps.gov/history/nr/publications/bulletins/nrb16a/>); and
- "How to Apply the National Register Criteria for Evaluation" (National Register Bulletin 15; <http://www.nps.gov/history/nr/publications/bulletins/nrb15/>).

Complete each item by marking "x" in the appropriate box or by entering the information requested. If any item does not apply to the property being documented, enter "N/A" for "not applicable." For functions, architectural classification, materials, and areas of significance, enter only categories and subcategories from the instructions in the Bulletins.

**1. Property Information**

Historic name: Frank Sinatra Residence  
 Other names: *Twin Palms*  
 Address: 1148 East Alejo Road (Historic) / 1145 East Via Colusa (Current)  
 Assessor Parcel Number: 507274003  
 Homeowner's Name: Tom and Marianne O'Connell  
 Homeowner's Address: 165 Cloudview Trail  
 City: Sausalito State: CA Zip: 94965  
 Telephone: Tom: 415 / 265-1777; Marianne: 415 / 265-1760  
 E-mail address: tomoconnell44@me.com



Cover Photo Courtesy James Haefner



*Acknowledgements*

*Funding for the research and preparation of this nomination came from*

**THE PALM SPRINGS PRESERVATION FOUNDATION**

*Through generous gifts from*

*Joe and Kim Zakowski*

*&*

*Ron and Barbara Marshall*

## The House I Live In

(That's America to Me)



Sinatra sheet music for his song 'The House I live In' from 1945 says it all.

# FRANK SINATRA RESIDENCE CLASS 1 NOMINATION TABLE of CONTENTS

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STATEMENT OF SIGNIFICANCE: PAGE 8

HISTORIC CONTEXT: PAGE 13

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### APPENDICES

- I Assessor's Map
- II Williams Biography
- III Consultant's Qualifications Statement
- IV Photographic Documentation

## EXECUTIVE SUMMARY

**SIGNIFICANCE:** The Frank Sinatra Residence was designed in 1947 by the firm of Williams, Williams & Williams, AIA (E. Stewart Williams, designer). The building's stylistic markers place it directly in the historic context of Palm Springs' modern period. The house is a prime intact example of the significant modernist architecture for which Palm Springs is widely known. As such it may be viewed as an important component of the historic trends that have come to define Palm Springs' image as a center of important mid-century architecture, an historic trend that exemplifies a particular period of the national, state or local history.

**DESIGNATION CRITERIA:** The Frank Sinatra Residence has not been previously evaluated for Class 1 eligibility but has long been included on the Historic Site Preservation Board (HSPB) Work Program. It was included in the 1987 HSPB Survey and the 2004 Citywide Survey. A summary of the evaluation contained in this report is as follows:

8.05.020 (a) paragraph 1- **Events:** This criterion recognizes properties associated with events or patterns of events or historic trends, such as the gradual rise of a city's prominence in architectural excellence within the associated context. *The Sinatra Residence is associated with this pattern of events, and is associated as well with Criterion 3 for its ability to exemplify a particular period of the national, state or local history. Therefore, the building qualifies for listing as a Class 1 Site under Criterion 1.*

8.05.020 (a) paragraph 2 - **Persons:** Frank Sinatra made a meaningful contribution to local history through his career as a nationally important celebrity whose presence in Palms Springs was an important influence in the town's history. His personal involvement in the history of Palm Springs rises to the level sufficient to qualify the building's eligibility for local listing. *The building qualifies for listing as a Class 1 Site on the local registry under Criterion 2.*

8.05.020 (a) paragraphs - 3, 4 & 5 **Design / Construction:** The building is eligible under the theme of Modern architecture because it possesses distinctive characteristics that make up the many qualities of the style, such as flat roofs, expansive amounts of glass, idiosyncratic use of masonry, etc. Additionally, Williams must be considered a Master architect because of his increasingly recognized greatness at his chosen profession. *The building elevates Williams' own brand of modernism to a level of excellence that could easily be considered an aesthetic ideal. For its distinctive characteristics, as the work of a Master, and for its high artistic values, the building qualifies as a Class 1 site under Criteria 3, 4, and 5.*

**SUMMARY:** The evaluation contained herein finds the building eligible for listing as a Palm Springs Class 1 Historic Site under 8.05.020 (a) paragraphs 1, 2, 3, 4 & 5 of the local ordinance's seven criteria. Additionally, the building was found to retain a high degree of architectural integrity.





# CITY OF PALM SPRINGS

## Department of Planning Services

3200 East Tahquitz Canyon Way, Palm  
Springs, CA 92262

Telephone: 760-323-8245 ~ Fax: 760-322-  
8360

## **HISTORIC SITE DESIGNATION**

The City of Palm Springs allows for the local designation of historic buildings, sites or districts within the City (Section 8.05 of the Palm Springs Municipal Code.) This application packet is to be completed in order to request a historic designation. For additional information, please contact the Department of Planning Services at 760-323-8245 or [planning@palmspringsca.gov](mailto:planning@palmspringsca.gov).

### **APPLICATION**

The completed application and required materials may be submitted to the Department of Planning Services. The submittal will be given a cursory check and will be accepted for filing only if the basic requirements have been met. A case planner will be assigned to the project and will be responsible for a detailed review of the application and all exhibits to ensure that all required information is adequate and accurate. Incomplete applications due to missing or inadequate information will not be accepted for filing. Applicants may be asked to attend scheduled meetings pertaining to their project. These will include the Historic Site Preservation Board (HSPB) and the City Council.

### **HISTORIC SITE PRESERVATION BOARD (HSPB)**

Once the application has been determined to be complete, the HSPB will review the application to determine whether the site meets the minimum qualifications for designation pursuant to Chapter 8.05 of the Palm Springs Municipal Code. If such determination is made, a public hearing will be scheduled for a future meeting.

A public hearing will be held by the HSPB to receive testimony from all interested persons concerning the Historic Site Designation. The public hearing may be continued from time to time, and upon complete ~~consideration~~, the HSPB will make a recommendation to the City Council. Notice will be provided as indicated below.

### **CITY COUNCIL**

After receiving the recommendation of the Historic Site Preservation Board, a public hearing will be held by the City Council to receive testimony from all interested persons concerning the requested Historic Site Designation. The public hearing may be continued from time to time, and upon complete consideration, the City Council will then conditionally approve, deny, or approve the application as submitted. The City Council's decision on the application is final.

### **NOTIFICATION**

Prior to consideration of the application by the HSPB and the City Council, a notice of public hearing for a Historic Site Designation request will be mailed to all property owners within 400 feet of the subject property a minimum of ten (10) days prior to the hearing dates.

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## 2. Classifications

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Ownership of Property. Fill as many boxes as apply.

- Private
- Public - Local
- Public - State
- Public - Federal

Category of Property. Fill only one box.

- Building (Note can include site)
- District
- Site (Exclusive of Structures)
- Structure
- Object

Number of Resources within Property. TOTAL must include at least One (1) in Contributing Column.

Contributing	Non-Contributing	
1		Buildings
1		Sites
		Structures
		Objects
<hr/>		<hr/>
2		<b>Total</b>

If the building or site is part of a larger group of properties, enter the name of the multiple-property group; otherwise enter "N/A".

"N/A".

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## 3. Use or Function

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Historic Use or Function: Single Family Residence

Current Use or Function: Single Family Residence

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## 4. Description

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Architect: Williams, Williams & Williams, AIA / E. Stewart Williams, Partner in Charge of Design

Construction Date and Source: 1947; Building Permits Nos. 3053, 3045 & 3186

Architectural Classification: International Style - Desert Regional Variation

Construction Materials:

Foundation	Concrete slab	Roof	Tar and Gravel
Walls	(Originally) Board & Batten Siding / Natural Stone	Other:	

Building Description: *Attach a description of the Building / Site / District, including all character defining features on one or more additional sheets. (See page 11)*

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**5. Criteria (Fill all boxes that apply for the criteria qualifying the property for listing.)**

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**Events**

- (1) Fill this box if the property is associated with events that have made a significant contribution to the broad patterns of our history.

**Persons**

- (2) Fill this box if the property is associated with the lives of persons significant in our past.

**Architecture**

- (3) Fill this box if the property reflects or exemplifies a particular period of national, State or local history, or
- (4) Fill this box if the property embodies the distinctive characteristics of a type, period, or method of construction, or
- (5) Fill this box if the property represents the work of a master, or possesses high artistic values, or
- (6) Fill this box if the property represents a significant and distinguishable entity whose components lack individual distinction.

**Archeology**

- (7) Fill this box if the property has yielded, or is likely to yield information important in prehistory or history.

**Other Criteria Considerations (Check all the boxes that apply.)**

- the property is owned by a religious institution or used for religious purposes
- the property has been removed from its original location.
- the property is a birthplace
- the property is a grave or cemetery.
- the property is a reconstructed building, object, or structure
- the property is commemorative
- the property is less than 50 years of age or has achieved significance within the past 50 years.

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## 6. Statement of Significance

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### House History

Legend has it that Frank Sinatra walked into E. Stewart Williams' office in late spring of 1947 eating an ice cream cone, snapping his fingers, and saying, "I want to build a house and I want it done by Christmas." With this commission, Williams was about to put his own unique stamp on modern architecture. Sinatra's vision for his Palm Springs home was traditional in style; he requested a two-story Georgian style home built on the large through lot he had purchased on East Alejo Road. Williams is said to have presented him with two designs: the Georgian and a modern design more suited to the desert environment. Fortunately Sinatra chose the latter. "My career would have been over if he had chosen the Georgian design," Williams later commented. Williams utilized natural materials in Sinatra's home; tongue and groove clear Douglas Fir for the soaring sloping ceilings, Arizona flagstone for the chimney stacks, and redwood board and batten siding for the exterior. The home featured a generous use of glass oriented toward the exceptional views of Mount San Jacinto with large sliding glass doors in the living room that reduced the barrier between indoor and outdoor living. There was also a swimming pool sheltered on three sides by the main house, pergola and cabana. State-of-the-art audio/recording equipment was built into a living room cabinet. With crews working around the clock, the home could not be completed by Christmas, but it was ready for a New Years' Eve party. Recently rehabilitated, it remains a quintessential Williams' work. Sinatra owned the house for ten years, after which he moved to a large site adjacent to the Tamarisk Country Club, where he occupied a house designed by William F. Cody.

### The Client

"Frank Sinatra (1915-1998) was born in Hoboken, New Jersey, the only child of Martin Sinatra, a boilermaker and sometime boxer from Catania, Sicily, and his wife, Natalie Garavante, who was nicknamed Dolly. The young Francis Albert Sinatra attended high school in Hoboken. He decided to become a singer either after attending a Crosby concert or seeing a Crosby film sometime in 1931 or 1932. His mother encouraged his ambition, allowing him to drop out of high school.<sup>1</sup>

In 1935, after two years of local club dates, he joined three other young men from Hoboken who called themselves the Three Flashes. The quartet renamed itself the Hoboken Four and won first prize on *Major Bowes' Original Amateur Hour*. After several months with the group, Sinatra decided to go it alone, and in the late 1930's he had his first important nightclub engagement, at the Rustic Cabin, a roadhouse in Alpine, N.J. Local radio exposure brought him to the attention of Harry James, the trumpet player who had recently left Benny Goodman to form his own band. James signed Sinatra for \$75 a week, and the

---

<sup>1</sup> This biography of Frank Sinatra is excerpted from Stephen Holden's May 16, 1998 obituary in the *New York Times* entitled "Frank Sinatra Dies at 82; Matchless Stylist of Pop."

singer made his first concert appearance with the James band in June 1939 and his first recording the next month.

Early that year, he married his longtime sweetheart, Nancy Barbato. They had three children: Nancy, who was born in 1940; Franklin Wayne (later shortened to Frank Jr.), born in 1944, and Christina (Tina), born in 1948.

For millions, his ascent from humble Italian-American roots was a symbol of ethnic achievement. And more than most entertainers, he used his influence to support political candidates. His change of allegiance from pro-Roosevelt Democrat in the 1940's to pro-Reagan Republican in the 1980's paralleled a seismic shift in American politics. By the end of his career, Sinatra's annual income was estimated in the tens of millions of dollars, from concerts, record albums, real estate ventures and holdings in several companies, including a missile-parts concern, a private airline, Reprise Records (which he founded), Artanis (Sinatra spelled backward) Productions and Sinatra Enterprises.

Widely held to be the greatest singer in American pop history and one of the most successful entertainers of the 20th Century, Sinatra was also the first modern pop superstar. He defined that role in the early 1940's when his first solo appearances provoked the kind of mass pandemonium that later greeted Elvis Presley and the Beatles. During a show business career that spanned more than 50 years and comprised recordings, film and television as well as countless performances in nightclubs, concert halls and sports arenas, Sinatra stood as a singular mirror of the American psyche.

After the voice lost its velvety youthfulness, Sinatra's interpretations grew more personal and idiosyncratic, so that each performance became a direct expression of his personality and his mood of the moment. In expressing anger, petulance and bravado -- attitudes that had largely been excluded from the acceptable vocabulary of pop feeling -- Sinatra paved the way for the unfettered vocal aggression of rock singers. The changes in Sinatra's vocal timbre coincided with a precipitous career descent in the late 1940's and early 50's. But in 1953, Sinatra made one of the most spectacular career comebacks in show business history, re-emerging as a coarser-voiced, jazzier interpreter of popular standards who put a more aggressive personal stamp on his songs.

From 1943 to 1945, he was the lead singer on *Your Hit Parade* and at the same time began recording for Columbia. Because of a musicians' strike, the accompaniment on his first several recording sessions for the label was a vocal chorus called the Bobby Tucker Singers, instead of an orchestra. In June 1943, however, Columbia re-released a recording he had made in September 1939 with Harry James. The recording, "All or Nothing at All," which had sold 8,000 copies in its first release, sold over a million.

Sinatra's popularity remained at a peak through 1946, when he had 15 hit singles. Then it began a gradual slide that steepened after 1948 and hit bottom in 1952. As early as November 1947, an appearance at the Capitol Theater in New York drew disappointing attendance. Only 4 Sinatra singles made the Top 10 in 1947, and the number dropped to one in 1948.

Although he had shown himself to have an engaging screen presence, his film career had not made him a top box-office star. From 1946 to 1949, he appeared in five MGM musicals - *Till the Clouds Roll By* (1946) (in which he sang "Ol' Man River" in a white suit); *It Happened in Brooklyn* (1947); *The Kissing Bandit* (1948); *Take Me Out to the Ball Game*

(1949); and *On the Town* (1949) - and one R.K.O. film, *The Miracle of the Bells* (1948), in which he was miscast as a priest. After two more unsuccessful pictures, *Double Dynamite* (1951) and *Meet Danny Wilson* (1952), his movie career all but evaporated.

Part of the public disenchantment came after the columnist Robert Ruark denounced him in 1947 for having socialized with the deported gangster Lucky Luciano in Cuba. The suggestion that the singer consorted with criminals made him a target of the conservative press, which resented his pro-Roosevelt political stance. For the rest of Sinatra's career, stories of his relations with the underworld dogged him, and he reacted angrily to the charges.

While his career was in decline in the late 1940's, his marriage to Nancy Barbato also unraveled. In 1949 he had begun an affair with the movie star Ava Gardner. The relationship became public the next year, and on November 7, 1951, one week after his divorce was final, he married her in Philadelphia. Passionate but stormy, the marriage lasted just less than two years. MGM announced their separation in October 1953, and they were divorced in 1957. (She died in 1990.) Those personal upheavals, including a suicide attempt, coincided with increasing tension between Sinatra and Columbia Records after Mitch Miller took the company's creative reins in 1950.

Sinatra's phenomenal resurgence began in 1953 with the release of *From Here to Eternity*, Fred Zinnemann's film version of James Jones' best-selling novel about American G.I.'s in Hawaii on the eve of World War II. His portrayal of Maggio, the combative Italian-American soldier who is beaten to death in a stockade, won him rave reviews, an Oscar and renewed public sympathy.

After *From Here to Eternity*, Sinatra's movie career boomed, with roles many and varied. He played the perennial gambler Nathan Detroit in the film adaptation of the Broadway musical *Guys and Dolls* (1955), a heroin addict in *The Man with the Golden Arm* the same year and an Army investigator tracking a would-be assassin in the political thriller *The Manchurian Candidate* (1962).

Assessing his film career, the critic David Thomson said Sinatra had a "pervasive influence on American acting: he glamorized the fatalistic outsider; he made his own anger intriguing, and in the late 50's especially he was one of our darkest male icons. "Sinatra is a noir sound," he said, "like saxophones, foghorns, gunfire and the quiet weeping of women in the background."

Sinatra's last concert was on Feb. 25, 1995, at the Palm Desert Marriott Ballroom in Palm Desert, California. Assessing his own abilities in 1963, Sinatra sounded a note that was quintessentially characteristic: forlorn and tough. "Being an 18-karat manic-depressive, and having lived a life of violent emotional contradictions, I have an over acute capacity for sadness as well as elation," he said. "Whatever else has been said about me personally is unimportant. When I sing, I believe, I'm honest."

Frank Sinatra, the singer and actor whose extraordinary voice elevated popular song into an art, died on May 15, 1998 in Los Angeles. He was 82. The cause was a heart attack, said his publicity agent, Susan Reynolds. She said he would be given a private funeral.

## The Architecture / Building Description

Centered on a through lot that faces East Alejo Road on the south and East Via Colusa on the north, the layout of the 3,617 sq. ft. Sinatra Residence is a variation on pinwheel form, typically found in the works of both Frank Lloyd Wright and Richard Neutra. An excellent example of architect E. Stewart Williams' philosophy, the site plan exemplifies the concept that the site generates the form. Williams often said: "buildings must be compatible with the land where they sit, compatible with the colors of materials and shape and form of the site."

From the Alejo Road entrance, a circular motor court provides access to both the carport and the original entrance. A sidewalk leads to the original front door from which a small Foyer gave onto the open plan Living/Dining space; to the right is the Kitchen and beyond that, to the north, the Master Suite. On the west side of the Living / Dining space is the guest room wing, set at a 45-degree angle to the main body of the house; it contains two bedrooms, one originally occupied by Nancy, the other by Frank, Jr. Sinatra's second daughter Christina wasn't born until 1948.

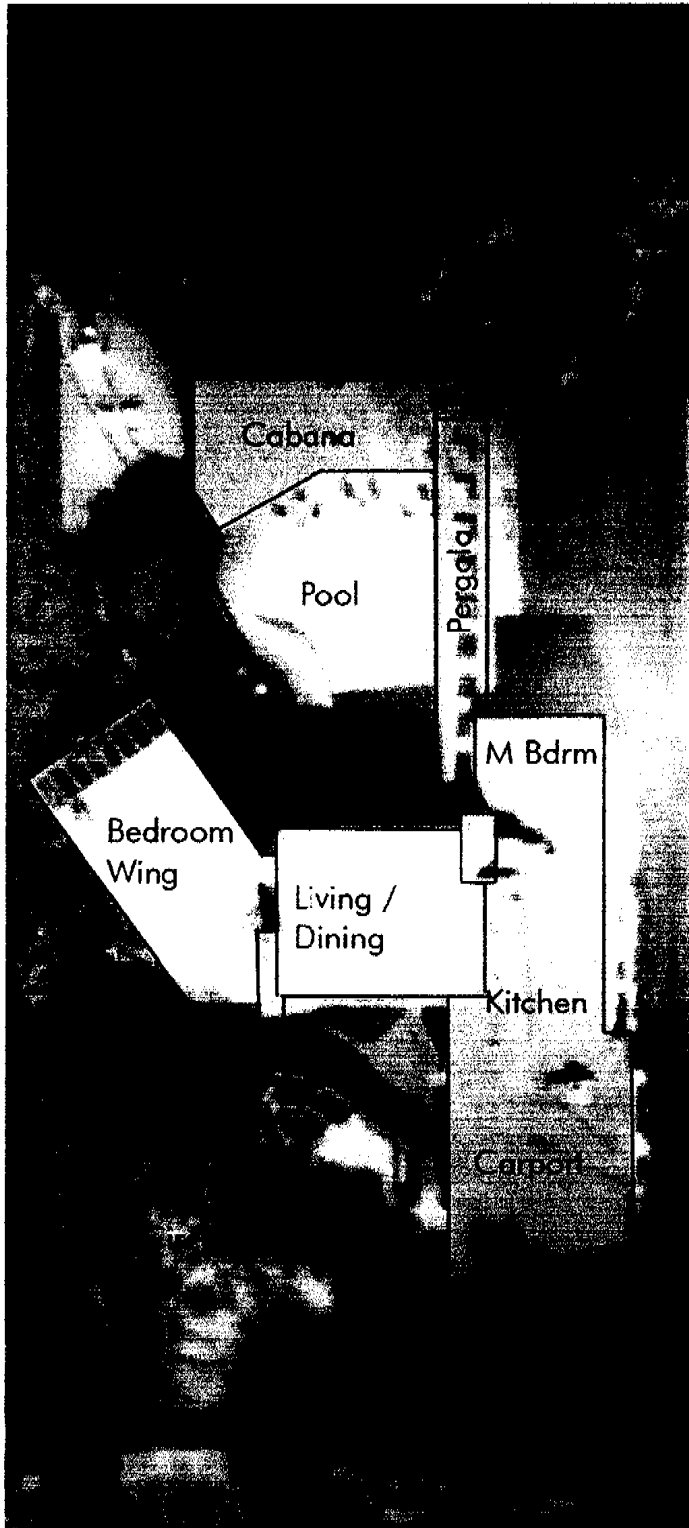
Extending northward from the juncture of the Living and Master Bedroom Suite is a Pergola that leads to the Cabana / Pool House that contains changing rooms and showers. Today, the main entry to the house is from the Via Colusa side, through gates that open onto the Pergola walkway and lead to the main house.

The swimming pool is located along the western side of the Pergola, and along with the Cabana and the main house provides shelter and privacy for the pool. According to architect Williams, confirmed by several sources, the pool shape is not that of a piano, but rather was generated as an interlocking form with the landscape that focuses the eye on the spectacular view of the mountains. The name "Twin Palms" derives from the signature palm trees that originally signaled the house's location; these trees survive today. This "Twin Palms" should not be confused with the Alexander Company "Twin Palms" development designed by Palmer & Krisel.

The house is flat-roofed, except for the Living / Dining Room and the Master Suite, both of which have shed roofs that slope up to the north. The north side of the living area features floor-to-ceiling sliding glass doors. The living room has low clerestory windows on the south side, and transom windows above the tall sliding glass doors on the north side. The lower roof aligns with the top of the glass, and forms the base for the clerestories and transoms. Three large Arizona flagstone-veneered rectangular masses (two are chimney stacks) mark the functional divisions from the exterior.

Built of conventional frame construction, the exterior was originally redwood board and batten siding. In 1998 rehabilitation, the original siding was replaced with painted cement plaster. See Integrity section for more information regarding changes to the building's exterior.

VIA COLUSA



ALEJO ROAD



## HISTORIC CONTEXT

To qualify as a Palm Springs Class 1 Historic Site, a property must be significant; that is, it must represent a significant part of the history, architecture, or archeology, of an area, and it must have the characteristics that make it a good representative of properties associated with that aspect of the past. The significance of an historic property can be properly understood when it is evaluated within its historic context. Historic contexts are those patterns or trends in history by which a specific site is understood and its meaning (and ultimately its significance) within history is made clear. In order to decide whether a property is significant within its historic context, it must be determined which facet of history the property represents; the significance of that facet of history; whether the subject property has relevance in illustrating the historic context; how the property illustrates that history; and an analysis of the physical features the property possesses to determine if it conveys the aspect or history with which it is associated. If the subject property represents an important aspect of the area's history (under any of the seven criteria recognized by the Municipal Code) and possesses the requisite quality of integrity, it then qualifies as a Class 1 Historic Site.

## BACKGROUND / HISTORIC CONTEXT

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

**Pre-History Period** For centuries Palm Springs was the home of the Agua Caliente Indians. As the site of natural hot springs and a dry and sunny desert climate, the area drew its first non-Indian visitors in the late 19<sup>th</sup> century. Of Palm Springs' Pre-History Period the only remaining objects are likely to be archeological in nature as no buildings or physical structures from that period survive.

**Settlement Period (1880-1925)** The period began with the 1880 land purchase from the Native American Pedro Chino to the first white land owners W. E. Van Slyke and M. Byrne. That land was subsequently purchased by Judge John Guthrie McCallum who established a ranch and built his home in Palm Springs in 1887. Through the efforts of McCallum and others, an infrastructure was built that supported the development of a small village. Many settlers followed, and by the 1920s, the local climate, mineral springs and beauty combined to foster the development of the town as a health resort.

**Modern Period (1925 - 1960s)** The period might be considered to have begun with the construction of the area's first "modern" structure, Rudolph Schindler's Paul and Betty Popenoe Cabin in 1922. With this building, the area's then predominant architectural style based on Mexican and Spanish Colonial motifs already well-established in Southern California began to change. Incorporation of the town of Palm Springs followed in 1938. During the post-WWII era, Palm Springs prospered through reliance on tourism that fueled the economy. Hollywood celebrities discovered the desert oasis and patronized its hotels, inns, nightclubs and restaurants; celebrity-seeking tourists soon followed, transforming Palm Springs from a sleepy village into an increasingly cosmopolitan environment that saw the

construction of schools, hospitals an airport and other important public works projects. The commercial core along Palm Canyon Drive (originally Main Street) flourished. In the 1950s the downtown core was expanded by the construction of the cross-axis of Tahquitz-McCallum Way that extended from the center of the original settlement to the airport, spurring new development along the way. Early private residential development also expanded into new sub-divisions composed of mid-century modern second homes in the flat lands surrounding the town's original core.

Today, Palm Springs is increasingly known for its early Hollywood associations as well as for its mid-20<sup>th</sup> Century architectural "Golden Age." Important buildings from the Modern Period reflect regionally oriented contemporary architecture inspired by the International Style that are now popularly called "mid-century modern."

The construction of modern homes by celebrities such as Frank Sinatra, Dinah Shore, Bob Hope and others became fairly commonplace; those homes with their intimate connection to celebrities are valued over those merely purchased by celebrities. Nonetheless, a small cottage industry of "homes of the stars" contributes to the city's allure and lore, despite its occasionally specious nature.

As with celebrity connections, architectural tourism is an important theme in the city's contemporary history. Local architectural practitioners whose names permeate the town's collective consciousness include John Porter Clark, Albert Frey, E. Stewart Williams, William F. Cody and Donald Wexler, who were among the first generation of licensed architects to discover the opportunities for creating modern architecture in Palm Springs in the 1940s, '50s and '60s. It is against these contexts that the Frank Sinatra Residence will be evaluated.

#### EVALUATION:

**Criterion 1: Significant Event** (Completed because Criterion 1 is marked above)

To qualify for listing under this criterion, a property must be associated with one or more events important in the defined historic context. *Criterion 1 recognizes properties associated with events or patterns of events or historic trends, such as the gradual rise of a city's prominence in architectural excellence that is an important pattern of events within the associated context. The Frank Sinatra Residence is associated with this pattern of events for its ability to exemplify a particular period of the national, state or local history. Therefore, the building qualifies for listing as a Class 1 Site under Criterion 1.*

**Criterion 2: Significant Person** (Completed because Criterion 2 is marked above)

This Criterion applies to properties associated with individuals whose specific contributions to history can be identified and documented. Persons "significant in our past" refers to individuals whose activities are demonstrably important within a local, State, or national historic context. The criterion is generally restricted to those properties that illustrate a person's important achievements. In order to determine whether a property is significant for its associative values under this Criterion, the importance of the individual

must be established along with the length and nature of his/her association with the subject property and any other properties associated with the individual.

In the evaluation of historic properties, one of the most consistent dilemmas is how to establish the importance of "persons." Preservation scholar Harold Kahlman developed an easily understood methodological hierarchy wherein the association with the life or activities of a person who has made a significant contribution is quantified as follows: A person of primary importance, intimately connected with the property receives the highest rating. An example would be a home actually built or commissioned and occupied by a celebrity. The home would ultimately reflect the personality as well as the programmatic requirements of that person as interpreted by the architect. The Sinatra Residence is an example of a person of primary importance, intimately connected with the property.

By comparison, the programmatic requirements of a person of primary importance, loosely connected to a property, or a person of secondary importance intimately connected with a property would not have benefited from the significant person's input. This is analogous to the "Washington Slept Here" school of preservation. The connection with the property is incidental (if not anecdotal) and is not reflected in the building's design. In Palm Springs, there are innumerable examples of historic properties acquired by celebrities who had no input into their origins. Nonetheless, these properties are marketed at premium prices as the home of a famous person.

Frank Sinatra made a meaningful contribution to local history through his career as a nationally important entertainer whose presence in Palms Springs was an important influence in the town's history. His personal involvement in the history of Palm Springs rises to the level sufficient to qualify the building's eligibility for local listing. The building qualifies for listing as a Class 1 Site on the local registry under Criterion 2.

## ARCHITECTURE (Criteria 3 – 6)

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

The Frank Sinatra Residence was designed in 1947 by the firm of Williams, Williams & Williams, AIA, with E. Stewart Williams as the partner in charge of design. The building's stylistic markers place it directly in the historic context of Palm Springs modern period. One of Palm Springs better-known residences, the house is a prime, largely intact example of the significant modernist architecture for which Palm Springs is widely known. As such it may be viewed as an important component of the historic trends that have come to define Palm Springs image as a center of important mid-century architecture, an historic trend that exemplifies a particular period of the national, state or local history. The building qualifies for listing as a Class 1 Site on the local registry under Criterion 3.

**Criterion 4:** (That embodies the distinctive characteristics of a type, period or method of construction; or) Type, Period, and Method of Construction: "Type, period, or method of construction" refers to the way certain properties are related to one another by cultural

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

The building is eligible under the theme of Modern architecture because it possesses distinctive characteristics that make up the many qualities of the style, such as overall horizontality, flat roofs, expansive amounts of glass, use of inexpensive, machine produced materials, masonry, etc. The structure is eligible as a specimen of its type or period of construction because it is an important example (within its context) of building practices in Palm Springs at mid-century. The building qualifies as a Class 1 Site on the local registry under Criterion 4.

**Criterion 5:** [That a]: represents the work of a master builder, designer, artist, or architect whose individual genius influenced his age; or (b): that possesses high artistic value.

**5a: Works of a Master:** A master is a figure of generally recognized greatness in a field, a known craftsman of consummate skill. The property must express a particular phase in the development of the master's career, an aspect of his work, or a particular idea or theme in his craft. A property is not eligible as the work of a master, however, simply because it was designed by a prominent architect. For example, not every building designed by Frank Lloyd Wright is eligible under this portion of Criterion 5, although it might meet other Criteria.

E. Stewart Williams remains important because he was included among the earliest practitioners of Modernism in the desert. A short biographical study of Williams' work may be found in the attachments to this nomination. In short, Williams must be considered a Master architect because of his increasingly recognized greatness at his chosen profession. Further, the Sinatra Residence is a signature representation of his career at its beginning. It was Williams first completed structure, illustrating his sense of proportion, massing and refinement in an emerging modern vernacular. Williams was an architect of consummate skill and this project in particular exemplifies all of the markers of his emerging modernism.

**5b: Properties possessing high artistic values:** High artistic values may be expressed in many ways, including areas as diverse as community design or planning, engineering, and sculpture. A property is eligible for its high artistic values if it so fully articulates a particular concept of design that it expresses an aesthetic ideal. As mentioned above, as an example of Williams' early modern style, the building articulates Williams' own brand of modernism to a level of excellence that could easily be considered an aesthetic ideal. As the work of a Master, and for its high artistic values, The building qualifies as a Class 1 site under Criterion 5.

**Criterion 6:** (That represents a significant and distinguishable entity whose components may

lack individual distinction). This Criterion was created to address the resources contained within a potential historic district. Since no claim has been brought forward regarding an historic district in this tract, The building does not qualify as a Class 1 Site under Criterion 6.

## ARCHEOLOGY

Criterion 7: (That has yielded or may be likely to yield information important to national, state or local history or prehistory.) The building does not qualify for listing on the local registry under Criterion 7.

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## 7. Integrity Analysis

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Background: The following analysis is based upon an interview by Matt Bamberg, in the *Desert Post Weekly* entitled "He Did It His Way: Restoring Frank Sinatra's Palm Springs Hideaway."

During a 1997 house-hunting trip, Marc Sanders purchased the Sinatra residence. Sanders represented a group of investors who purchase and rehabilitate architecturally significant properties. Located in an older neighborhood once populated by movie stars of the '40s and '50s, the home was one of many in the neighborhood that had fallen into disrepair. When built, the house was located on the outskirts of town.

During a ten-month, \$400,000.00 rehabilitation, Sanders largely maintained the property's architectural integrity; the structure of the home was not changed during the remodeling process. The original single-glazed windows and sliding glass doors were replaced with double-glazed windows and doors in bronze anodized aluminum frames. Recognizing the futility of maintaining wood siding in the desert, all of the deteriorated wood siding was replaced with cement plaster, painted sandy beige; the wood roof trims were painted a dark brown. Sanders made a few changes to the basic layout. Although the house did not have a traditional front porch, it did have a covered entranceway. That area was enclosed to become the current Breakfast area. Sanders met with Stewart Williams and discussed the change to the entry and the replacement of the wood siding with cement plaster. Williams is said to have agreed, and indicated that if he were doing it over he would have used cement plaster because of the difficulty in maintaining wood in a desert climate. Opting perhaps for a "better" address, Sanders chose to relocate the entrance to the house to the Via Colusa side of the property. Original fences were replaced by the painted stack-bond block walls and entrance gates on both street frontages that exist today. A similar block wall replaced the louvered sidewall of the carport.

Inside the house, concrete floors were warmed with a layer of polymer-based mix that was spread over the existing surface and stained caramel. "I wanted to keep the surface hard like it was outside for the inside/outside living ...," says Sanders. Sanders restored the sinks, light fixtures and tile in the bathrooms to their original state by having them professionally cleaned.

The existing dual hot and cold faucets, one on each side of the simple square lavatories were retained. There was no need to replace the plumbing because the house was built with copper water lines throughout and was in acceptable condition. Original to the property was a state-of-the-art music system / recording studio that was contained in a Living Room closet.

## INTEGRITY

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

## LOCATION

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

## DESIGN

Design is the combination of elements that create the form, plan, space, structure, and style of a property. It results from conscious decisions made during the original conception and planning of a property and applies to activities as diverse as community planning, engineering, architecture, and landscape architecture. Design includes such elements as organization of space, proportion, scale, technology, ornamentation, and materials. A property's design reflects historic functions and technologies as well as aesthetics. It includes such considerations as the structural system; massing; arrangement of spaces; pattern of fenestration; textures and colors of surface materials; type, amount, and style of ornamental detailing. *Although the building has seen some minor alterations, the essential characteristics of form, plan, space, structure, and style have survived intact. Similarly the structural system; massing; arrangement of spaces; pattern of fenestration; the type, amount, and style of detailing has survived as well. Although the materials and colors of the exterior surface materials have been changed from redwood siding to cement*

*plaster, this is a fairly common occurrence in a desert climate, and is a relatively insignificant and reversible change.*

## SETTING

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

## MATERIALS

Materials are the physical elements that were combined or deposited during a particular period of time and in a particular pattern or configuration to form a historic property. The choice and combination of materials reveals the preferences of those who created the property and indicate the availability of particular types of materials and technologies. *As mentioned above, the exterior surface materials have been changed from redwood siding to cement plaster, but this change does not constitute a significant loss of the physical elements that expressed the design during the building's period of significance; the particular pattern and configuration that today forms the historic property survives.*

## WORKMANSHIP

Workmanship is the physical evidence of the crafts of a particular culture or people during any given period in history or prehistory. It is the evidence of artisans' labor and skill in constructing or altering a building, structure, object, or site. Workmanship can apply to the property as a whole or to its individual components. It can be expressed in vernacular methods of construction and plain finishes or in highly sophisticated configurations and ornamental detailing. It can be based on common traditions or innovative period techniques. Workmanship is important because it can furnish evidence of the technology of a craft, illustrate the aesthetic principles of a historic or prehistoric period, and reveal individual, local, regional, or national applications of both technological practices and aesthetic principles. Examples of workmanship in historic buildings include tooling, carving, painting, graining, turning, and joinery. *With the Sinatra Residence, the workmanship is comprised of sophisticated configurations and integral ornamental detailing reflected in stone, glass, steel, and, with the pergola, even the exposed structural system itself. The property continues to express a high degree of contemporary period workmanship.*

## FEELING

Feeling is a property's expression of the aesthetic or historic sense of a particular period of time. It results from the presence of physical features that, taken together, convey the property's historic character. For example, a rural historic district retaining original design, materials, workmanship, and setting will relate the feeling of agricultural life in the 19th century. *Although the culture's concept of glamour may have changed, the Sinatra Residence was the very essence of Palm Springs glamour when built. The 1940s were a sophisticated, open and optimistic time, a feeling still expressed by the design of this building. The Sinatra Residence retains the integrity of feeling.*

## ASSOCIATION

Association is the direct link between an important historic event or person and a historic property. A property retains association if it is the place where the event or activity occurred and is sufficiently intact to convey that relationship to an observer. Like feeling, association requires the presence of physical features that convey a property's historic character. For example, a Revolutionary War battlefield whose natural and man-made elements have remained intact since the 18th century will retain its quality of association with the battle. Because feeling and association depend on individual perceptions, their retention alone is never sufficient to support eligibility of a property for the National Register. *As stated under Criterion 1: the Sinatra Residence is an important example of mid-century residential development in Palm Springs. The building represents the overall residential development from the 1940s to the 1960s, and contributes to the scale and character of the city's mid-century residential neighborhoods. As such, it continues its association with a pattern of events that have made a meaningful contribution to the community; the building retains integrity of association.*

*Integrity Summary: The recently rehabilitated building appears to be in excellent condition. The Integrity analysis confirms that the building still possesses all seven aspects of integrity. And while the building has undergone numerous minor alterations since it was built, virtually all of its character-defining features survive. The building retains a high degree of integrity sufficient to qualify it for listing as a Class 1 Historic Site.*



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## 8. Bibliography

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Attached is a list of books, articles, and other sources cited or used in preparing this application and other documentation that may be relevant.

### Books

- Architectural Resources Group, *Citywide Historic Resources Survey*. San Francisco: 2004.
- Bamberg, Matt, *Desert Post Weekly*, "He Did It His Way: Restoring Frank Sinatra's Palm Springs Hideaway."
- Cygelman, Adele, *Palm Springs Modern*. Rizzoli International Publications, New York: 1999.
- Hess, Alan, and Andrew Danish, *Palm Springs Weekend: the Architecture and Design of a Midcentury Oasis*. Chronicle Books, San Francisco: 2001.
- Hitchcock, Henry-Russell and Phillip Johnson, *The International Style*. W. W. Norton & Co., New York: 1966.
- National Park Service, *National Register Bulletin 15, How to Apply the National Register Criteria for Evaluation*. U. S. Department of the Interior, Washington, D. C.,
- Niemen, Greg, *Palm Springs Legends: Creation of a Desert Oasis*. Sunbelt Publications: San Diego: 2006.
- Sotta, Andy, et. al., *E. Stewart Williams: A Tribute to His Work and Life*. Palm Springs Preservation Foundation, Palm Springs: 2005.
- Williamson, Roxanne Kuter, *American Architects and the Mechanics of Fame*. University of Texas Press, Austin: 1991.

### Magazines

*Palm Springs Life*, January 2000, p 79 "Building a Reputation." Stewart Williams as told to Hal Meltzer.

### Sources Consulted:

Palm Springs Assessor's Office  
Palm Springs Historical Society  
Palm Springs Public Library  
Palm Springs Planning Department, HSPB Files  
San Francisco Public Library Historic Photographs Collection

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## 9. Geographical Data

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Acreage of Property: 35,719 sq. ft. or 0.82 acres

Property Boundary Description: The boundary includes all of APN 507274003.

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## 10. Prepared By

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Name/title: Patrick McGrew  
Organization: McGrew / Architecture  
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Telephone: 760 416 7819  
e-mail address: [patrickmcgrew2@gmail.com](mailto:patrickmcgrew2@gmail.com)

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## 11. Required Documentation

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Submit the following items with the completed application form. Do not mount any exhibits on a board.

1. **Attachment Sheets.** Include all supplemental information based on application form (above).
2. **Maps:** For Historic Districts, include a sketch map identifying the proposed districts boundaries.
3. **Photographs:** Eight (8) sets of color photographs showing each elevation of the property and its surroundings.
4. **Non-owner's Notarized Signature:** If the applicant is not the owner, a notarized affidavit shall be provided (see following page).
5. **Site Plan:** One 1/8" to 1/4" scale drawing of the site, and eight reduction copies (8 1/2 x 11 inches) The site plan shall show all of the following: Property boundaries, north arrow and scale, all existing buildings, structures, mechanical equipment, landscape materials, fences, walls, sidewalks, driveways, parking areas showing location of parking spaces, and signs. Indicate the square footage and use of each building and the date(s) of construction.
6. **Public Hearing Labels:** Three (3) sets of typed self-adhesive labels of all property owners, lessees, and sub-lessees of record. The labels shall include the Assessor's parcel number, owner's name and mailing address of each property with 400 feet from the exterior limits of the subject property. Additionally, all Assessor Parcel Maps clearly indicating the 400-foot radius and a certified letter from a title company licensed to conduct business in Riverside County, California shall be submitted.

Note: If any property on this list is owned by the United States Government in trust for the Agua Caliente Indian Tribe or individual allottee, copies of notices with postage paid envelopes will be submitted to the Bureau of Indian Affairs to notify the individual Indian land owners of the public hearings.

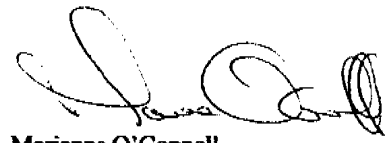
To Whom It May Concern:

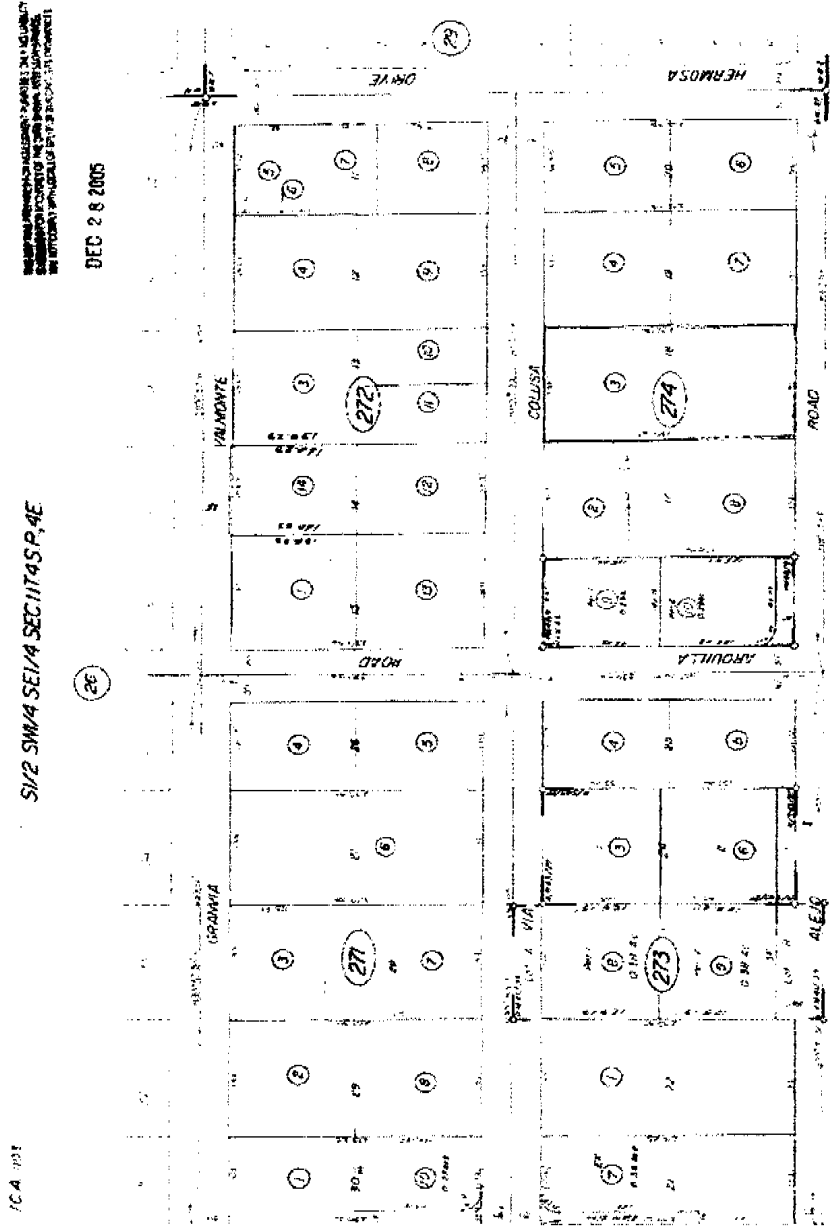
As the owners of 1145 East Via Colusa (Frank Sinatra's Twin Palms Estate designed by architect E. Stewart Williams) we hereby authorize the non-profit Palm Springs Preservation Foundation (PSPF) to be our representative in our application for the Class 1 historic site designation of that property (to include the site) under Palm Springs Municipal Code Chapter 8.05.

If you have any questions we can be reached at 415-265-1760

Sincerely,

  
Tom O'Connell  
4.20.2010

  
Marianne O'Connell  
4.20.2010



SV2 SW1/4 SE1/4 SEC 11 T4S R.4E

DEC 28 2005

ICA 103

LANDS: MAP SW 1/4 SEC 11 T4S R.4E  
PREPARED: 12/28/05

DK 508

JMB/49 Assessors Map No 47  
R/S 4/3/27  
P/M 4/8/9 Parcel Map 9/62  
R/M 4/1/35 10375  
1/29/08

<http://xmlservices.dataquick.com/PlatMaps/2520792/RI014576.GIF>

10/29/2010

## Appendix III: E. STEWART WILLIAMS BIOGRAPHY

### Williams, Williams & Williams, AIA / E. Stewart Williams, Partner in Charge of Design

Emerson Stewart Williams was born in Dayton, Ohio on November 15, 1909 to Harry and Una Williams. At the time, his father was partner in an extremely successful architecture firm, Schenk and Williams. At its peak, the firm employed 120 people with a focus on large commercial buildings for corporate clients such as Delco, Frigidaire and National Cash Register Corporation. The occasional house project included one designed for the Wright brothers of flying fame.

By all accounts, Stewart was an extremely bright and charming young man with a great sense of humor who enjoyed athletics, his studies, socializing and the arts - traits which stayed with him throughout his life. Knowing since age 5 that he desired to follow in his father's footsteps to become an architect, Stewart entered Cornell University in 1928 and graduated with a Bachelor of Architecture degree in 1932. He then attended the University of Pennsylvania where he earned his Master's Degree in architecture in 1933 and was awarded the prestigious Theophilus Parsons Chandler Fellowship.

By this time, the Great Depression had swept across America, bringing with it major change. The Williams family's affluent lifestyle was not spared. Architectural commissions evaporated. Schenk and Williams' once thriving firm was reduced to just two partners scrounging for whatever work they could find. Undoubtedly this reversal of fortune had a profound effect on the young Stewart Williams (he resisted expanding his firm throughout 50 years in practice), steering him at times away from a career in architecture and towards a career in art and design. Fortunately Williams found a position at Bard College (then part of Columbia University) teaching art and design from 1934-1938. While there, he supplemented his teaching salary by selling his etchings and paintings. Upon entering one of his artworks in the American Watercolor Society Exhibition in New York, he was awarded the Zabriskie prize, the top purchase award.

In 1938, Williams departed on a long-delayed grand tour of Europe to study architecture and art. His travels took him to Stuttgart, Germany where he was profoundly influenced by the Werkbund (a modernist workingman's housing complex designed by a collaborative of some of Europe's greatest modernist architects). Williams recalled in a 2000 interview for *Palm Springs Life Magazine*: "I once went to a Seidling in Germany done by Gropius, Mendelsohn, Behrens, Mies van der Rohe and others where there were tract houses nearby. The little inexpensive houses were full of people while the elegant structures done by those world-famous architects were empty. So I asked one of the guards why these houses were empty and he said people didn't like living in boxes. This was early in the modern movement and people had not changed their thinking about being closer to the earth. The use of materials like beautiful wood, native stone and glass, to a certain extent, were mixed with colorful interiors. They loved fabrics that were patterned and they loved flowers and have vines

growing on the house. There was a feeling of simplicity and one that made me feel this was the way I would like to work.”

While visiting the south of Sweden, Williams met the love of his life, Mari Schlytern, a young and beautiful art student at Stockholm’s Kunsthalle. After six months touring Europe, Williams returned home with hopes of making Mari his bride as well as with a profound appreciation of the Swedish design philosophy, significantly their use of natural materials. In 1940, after a brief stint working in his father’s architectural firm Williams took a job with famed industrial designer Raymond Lowey of New York, were Stewart and Mari eventually married in Woodstock.

By 1942 Williams felt he would inevitably be drafted into World War II service. Wanting to determine which branch he would serve in, he enlisted in the Navy and was assigned to the Mare Island Naval Yard in San Francisco. While there, he supervised the design and construction of the dry docks serving the U.S. Navy fleet.

Meanwhile, Harry Williams had decided to move to Palm Springs for semi-retirement and to a climate that would help alleviate the symptoms of his wife’s debilitating arthritis. After designing a home and a commercial building in Palm Springs for Julia Carnell, Harry was commissioned by Carnell to design The Plaza<sup>2</sup> Shopping Center, now Class 1 Site No. 22, on Palm Canyon Drive in 1936. It was a mixed-use project combining retail/office and residential components - a novel concept at the time. It was the senior Williams first significant commission in almost 8 years after suffering the collapse of Schenk and Williams.

With World War II over, in 1946 Stewart decided to join his father and brother Roger in establishing an architectural practice in Palm Springs. From 1946 to 1956, the three Williams’s worked in partnership. During this time Harry taught his sons about specifications, building codes, zoning, and the ups and downs of working with clients. He also taught them how to run an architectural practice; there was little money to be made in a residential practice, so Harry encouraged his sons to pursue commercial work for banks, office buildings and schools. While Stewart continued designing an occasional house during his career (usually with spectacular results), the bulk of his work was in the commercial arena. He acted as lead designer, Roger as engineer and Harry as facilitator. The years 1946 to 1948 were busy for Williams. Besides the Sinatra Residence, he would design The Colony, Temple Isaiah, the Bissonte Lodge and a modern addition to the 1924 Pepper Tree Inn. All but the Sinatra Residence have either been altered beyond recognition or demolished.

Southern California proved an especially fertile ground for modernist architecture due to a climate which encouraged indoor/outdoor living. Palm Springs, a playground for wealthy movie stars and industrialists, not only provided perfect climate and scenic beauty as the backdrop for modern designs, but also the financial resources to take those designs from drafting table to reality. This is evident when one looks at the concentration of modern

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<sup>2</sup> Later “La Plaza”

architects and projects built or under construction in Palm Springs during E. Stewart Williams first year in practice, 1946 to 1947. In that year alone, significant modernist projects included the Edward Kaufmann Residence by Richard Neutra; the Clark & Frey-designed Raymond Lowey Residence; and the Del Marcos Hotel by desert newcomer William F. Cody. Williams commented about his own early expertise in 1997 *Palm Springs Life* interview; "I didn't know anything about architecture really when I came out here in 1946. I had only sort of bits of experience, I didn't know about zoning, about building codes, didn't know anything about construction. I didn't know how to mix concrete. I detailed a lot of things in my dad's office but I didn't know how to build."

A common thread running through Williams designs is that the site generated the form. Williams is often quoted as saying, "buildings must be compatible with the land where they sit, compatible with the colors of materials and shape and form of the site. I don't design something that looks as if some alien spaceship set down onto the landscape." Unlike some of his contemporaries, he also lauded the craftsmen who built his projects. "They are responsible [for the work] as much I am. That's the way architecture is. It's a team effort... We dream them up and design them but it's a collaborative effort." This philosophy guided Williams throughout his entire career.

During the 1950s, Williams work consisted of both commercial and residential commissions. However, most of his notable residential projects were completed during this period, including the Kiner; the Edris (Class 1 Site No. 46) and the Sutter residence, and in 1955 a home for his growing family. Notable commercial projects of this period include the original Desert Hospital; the first Palm Springs Desert Museum; the Oasis Commercial Building - the upper level of which is Class 1 Site No. 55 - where the firm's offices were housed; and the first of two banks he designed for the Coachella Valley Savings and Loan in 1956.

Heeding the advice of his father, Williams pursued commercial work which comprised the majority of his projects from the mid-50s through his retirement in 1990. In addition to the previously mentioned projects, Williams completed the Palm Springs High School Gym (1947); the Palm Springs Polo Fields (1947); the original Desert Hospital (1950); Palm Springs City Hall with Clark & Frey (1955) - Class 1 Site No. 33; Palm Springs High School Auditorium (1956); and Library (1958) and the College of the Desert Gymnasium and Pool (1958.)

### **1957-1972 Williams and Williams / 1972-1990 Williams, Clark and Williams**

From the late 50s until the early 70s, Williams practiced with his brother Roger, later joining forces with fellow desert architect, neighbor and friend, John Porter Clark. The outstanding and impressive body of work from this period includes; Santa Fe Federal Savings Building - Class 1 Site No. 54 on Palm Canyon Drive for which the firm received a special citation for the design from the Inland California Chapter of the American Institute of Architects. The second bank building for Coachella Valley Savings and Loan - Class 1 Site No 53, was completed in 1961 at the corner of Ramon Road and Palm Canyon Drive; it won the Portland

Cement Association award for creative use of concrete. Other projects included the Aerial Tramway Mountain Station; Crafton Hills College in Yucaipa, and the new Palm Springs Art Museum - Class 1 Site No. 35.

Although Williams was an avowed modernist heavily influenced by the International Style, he always charted his own course. Through his interpretation, he eschewed the rigid tenets of the style and approached architecture with an open mind. Williams had great respect for Mies van der Rohe's work and appreciated the graceful lines of his houses and the way in which he merged the outdoors with the interior. Williams labored with each design to integrate the building into the site. The beauty of the materials used in his buildings always predominated. When asked about the essence of his style, Williams said, "Let the natural beauty of the materials be the thing you see."<sup>3</sup>

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<sup>3</sup> The preceding biographical data on Stewart Williams is based upon *E. Stewart Williams: A Tribute to his life and Work*, published by the Palm Springs Preservation Foundation.



## Appendix VI: Historic Consultant Qualifications

**Professional Qualifications Standards:** The Code of Federal Regulations, 36 CFR Part 61 defines the minimum education and experience required to perform historic preservation identification, evaluation, registration, and treatment activities. The minimum professional qualifications in architecture are a professional degree in architecture plus at least two years full-time experience in architecture; or a State license to practice architecture.

Patrick McGrew received his Bachelor of Architecture from the University of Oklahoma in 1965. He has been actively engaged in the architectural profession, specializing in historic preservation, since then. McGrew has been a licensed architect in the State of California since 1970, as well as a holder of the NCARB (national licensing) certificate. He possesses an in-depth knowledge of all procedures and standards utilized in the identification, evaluation, registration, and treatment of historic properties as evidenced by his lengthy career the depth and breadth of his accumulated architectural / historical knowledge. He places a high value on the objectivity and completeness of his written works. He has many years' experience in research, writing, practicing and teaching architecture with academic and historical agencies and institutions. He has made a substantial contribution through the research and publication of a body of scholarly work in the field of California architectural history. His experience includes the preparation of numerous historic research reports, National Register nominations, and San Francisco and Palm Springs historic site nominations, as well as the preparation of plans and specifications for architectural preservation projects. He regulates his firm through the use of ethics standards developed by the Society of Architectural Historians.

Patrick McGrew's knowledge and reputation in the field of historic preservation provided the basis for his public service as the long-time President of San Francisco's Landmarks Preservation Advisory Board, which extended over an eighteen year period beginning in 1978 when he was first appointed by then-Mayor George Moscone; he served the next ten years under Mayor Dianne Feinstein. Although he served less than a year under Mayor Art Agnos, it was Agnos who declared November 17, 1991 "Landmarks of San Francisco Day" to honor the publication of McGrew's first book, *Landmarks of San Francisco* (Harry Abrams, New York, 1991). Reappointed in 1992 by Mayor Frank Jordan, McGrew served four more years on San Francisco's Landmarks Board. McGrew's second book, *Landmarks of Los Angeles* was published by Abrams in 1994. His acknowledgment by government and/or regulatory agencies, combined with Mr. McGrew's impressive list of publications on California's historic architecture, is a testament to his proficiency as a leading expert in California architectural history. He is a member of the Society of Architectural Historians, and has received many awards for his work during a distinguished career. In 1995, his book *The Historic Houses of Presidio Terrace*, received an award of honor from the California Heritage Council.

Upon the occasion of Mr. McGrew's induction into the City Club of San Francisco's Wall of Honor, Mayor Willie Brown declared November 30, 2003 as "Patrick McGrew Day" in San Francisco, and a Commendation from the United States Senate was presented in recognition of McGrew's 'distinguished career and outstanding contributions to the City of San Francisco.' Patrick McGrew moved to Palm Springs, California in 2005. Recently McGrew has presented lectures on architects William F. Cody and Hugh Kaptur for the Palm Springs Art Museums' Architecture and Design Council. In January 2010, he completed a monograph entitled *Donald Wexler, Architect*. Previous Class 1 Nominations prepared by McGrew include the Kocher-Samson Building; the Oasis Commercial Building; The (Town & Country) Center; the Sidney Noles / Kirvin Satterwhite Residence; the Marius and Rachael de Brabant Residence; the Royal Hawaiian Estates Historic District; and the Dr. Hugh Stephens Residence.

### **Memberships and Affiliations:**

Board Member, Lecturer Historian & Archivist: Architecture & Design Council, Palm Springs Art Museum

Board Member: Palm Springs Preservation Foundation

Architectural Advisory Committee of the Palm Springs Planning Commission

Palm Springs Historical Society

Society of Architectural Historians, Southern California Chapter

California Preservation Foundation

National Trust for Historic Preservation

**Class 1 Nomination Form  
Continuation Sheet**

Fran' inatra Residence

Name of Property

1145 East Via Colusa

Address

Name of multiple listing (if applicable)

Additional Documentation: Photos

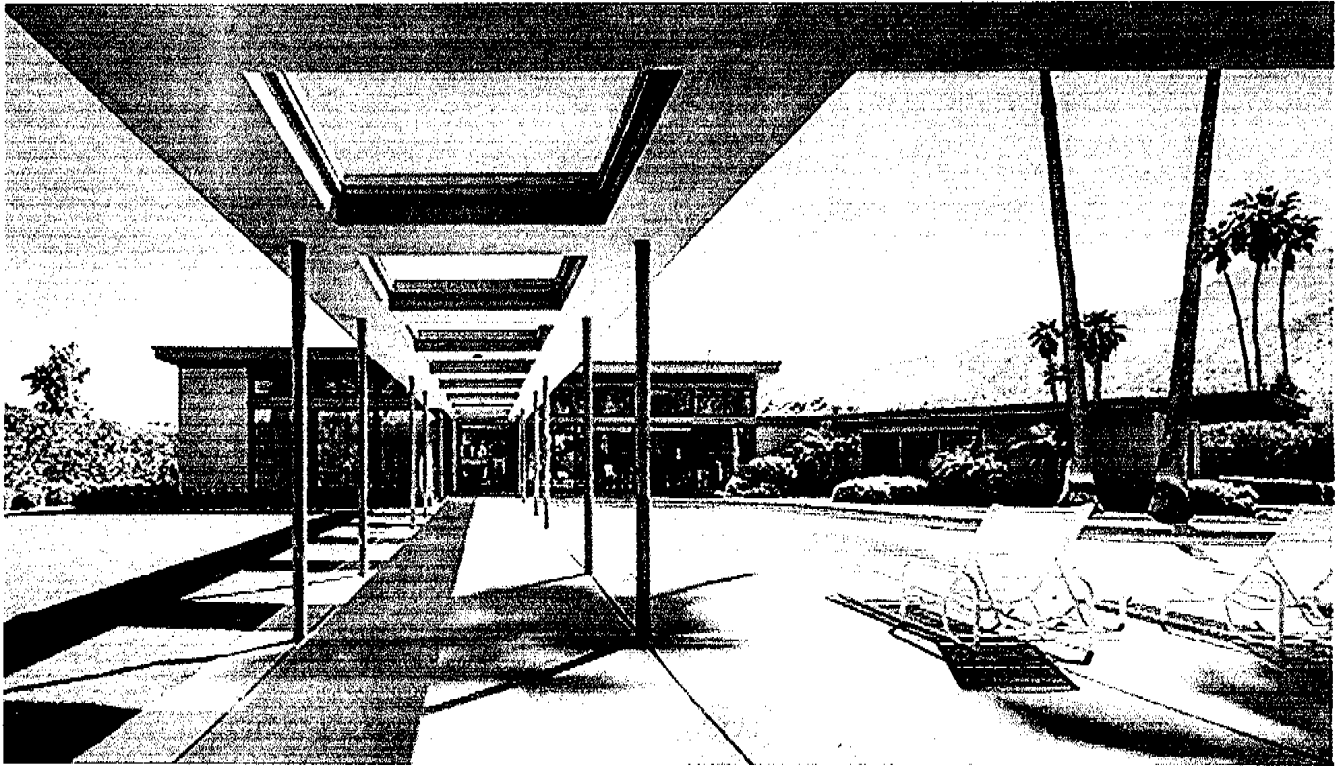


Figure 1 View from Via Colusa. *Photo courtesy of James Haefner*

**Class 1 Nomination Form  
Continuation Sheet**

Additional Documentation: Photos

Francis Sinatra Residence

Name of Property

1145 East Via Colusa

Address

Name of multiple listing (if applicable)



Figure 2 South (Front) Elevation

**Class 1 Nomination Form  
Continuation Sheet**

Frank Sinatra Residence

Name of Property

1145 East Via Colusa

Address

Name of multiple listing (if applicable)

Additional Documentation: Photos

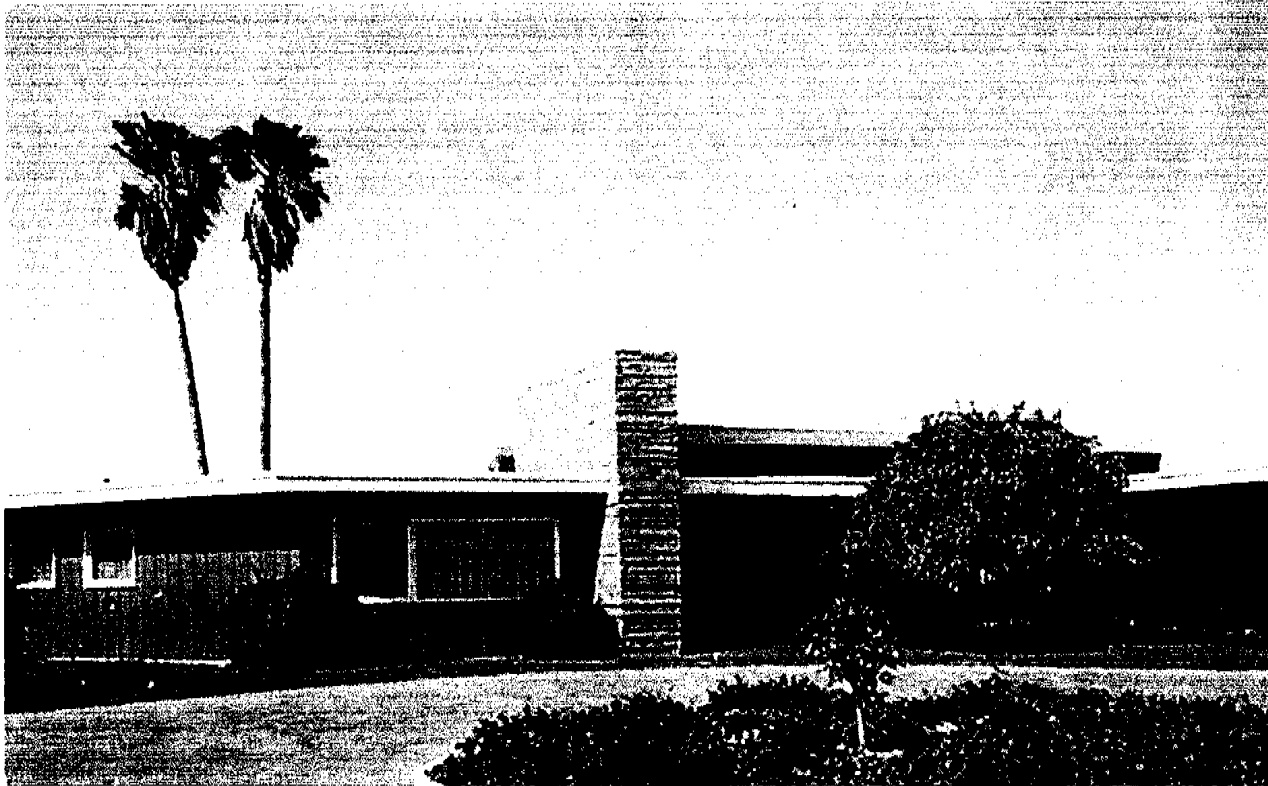


Figure 3 Top: 1947 Postcard, Bottom: 2010

**Class 1 Nomination Form  
Continuation Sheet**

Additional Documentation: Photos

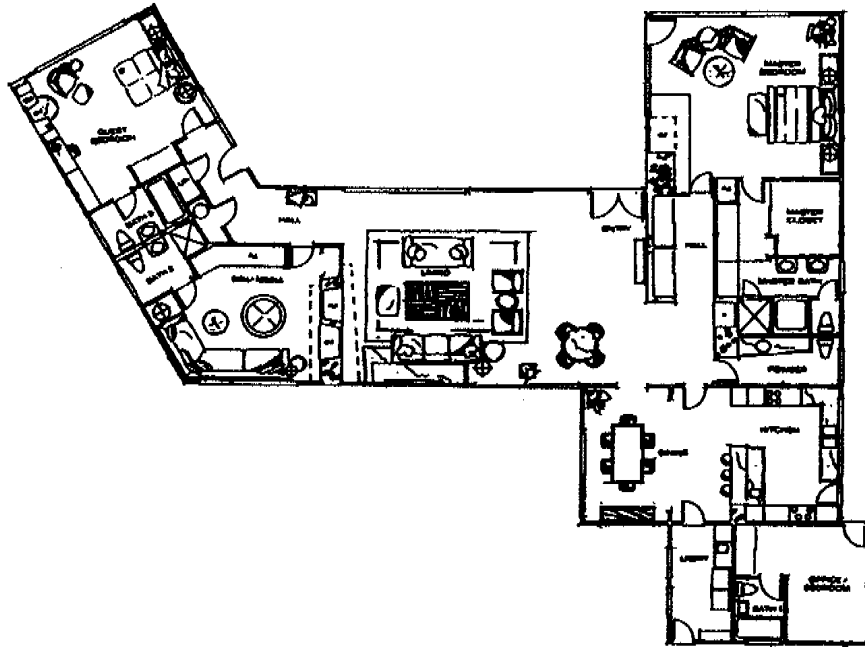
Fran Sinatra Residence

Name of Property

1145 East Via Colusa

Address

Name of multiple listing (if applicable)



Floorplan of the Sinatra house.  
COURTESY ESTATE OF E STEWART WILLIAMS

**Class 1 Nomination Form  
Continuation Sheet**

**Fran Jindra Residence**

Name of Property

1145 East Via Colusa

Address

Name of multiple listing (if applicable)

Additional Documentation: Photos

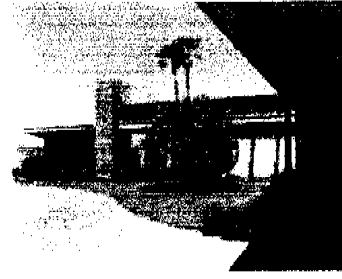
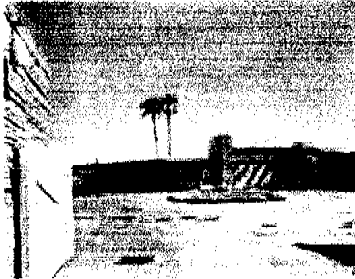


Figure 4 Historic images by Julius Shulman

**Class 1 Nomination Form  
Continuation Sheet**

**Fran Jindra Residence**

Name of Property  
1145 East Via Colusa

Address

Name of multiple listing (if applicable)

Additional Documentation: Photos

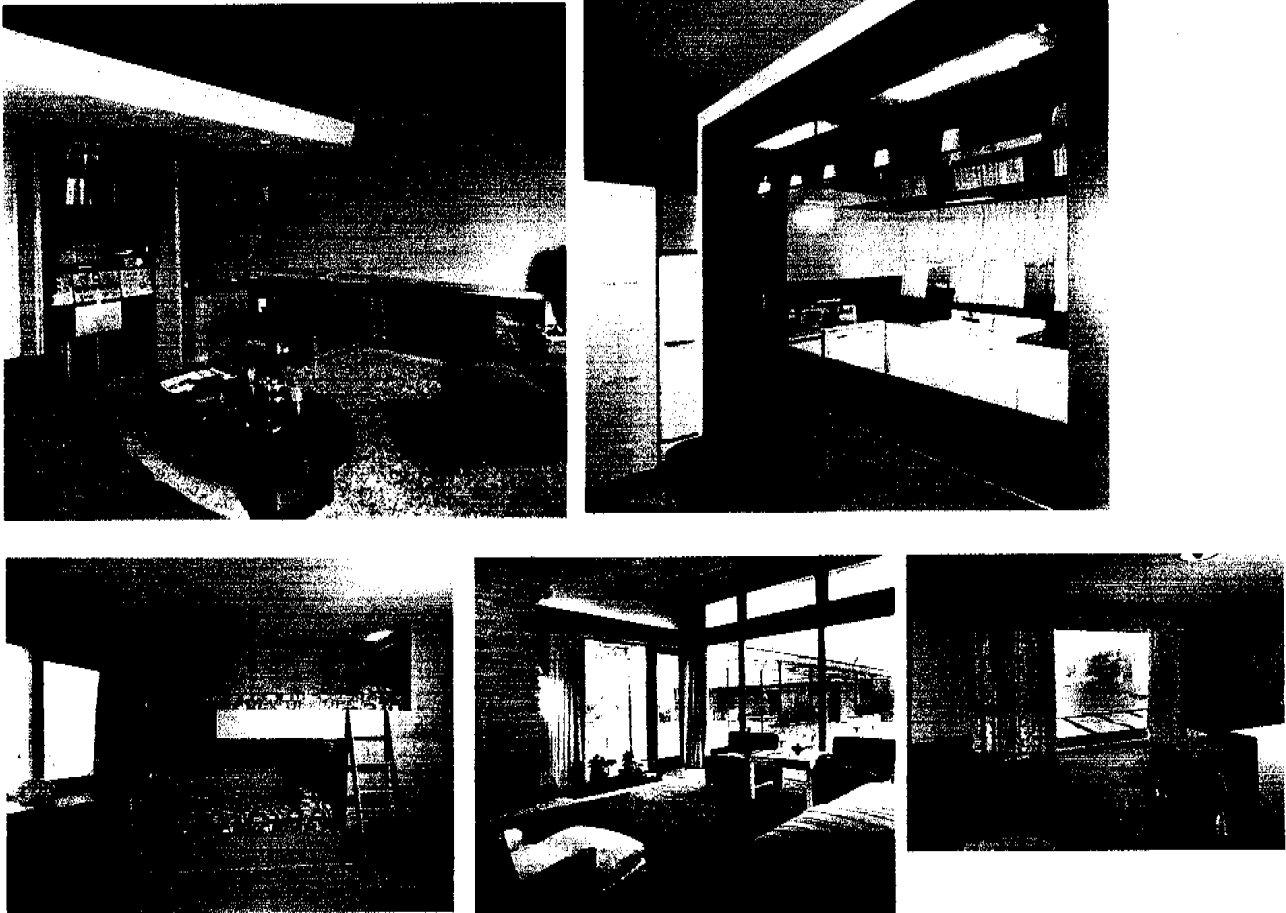


Figure 5 Historic Interiors by Julius Shulman

# Los Angeles Times

## 'The House I Lived In'

### 24 hours of being Frank in Sinatra's Palm Springs hideaway

By J.R. Moehringer, Times Staff Writer  
March 26, 2006

The man showing you around the house, and he's perfectly nice but you wish he'd just leave. You've come here to commune with the owner of the house and it's a communion for two—three's a crowd. You've got just 24 hours, a mere 1,440 minutes, and every minute spent with this man, this property manager, is a minute wasted. Now he's leading you into the kitchen, pointing out the microwave. Microwave? Is he serious?

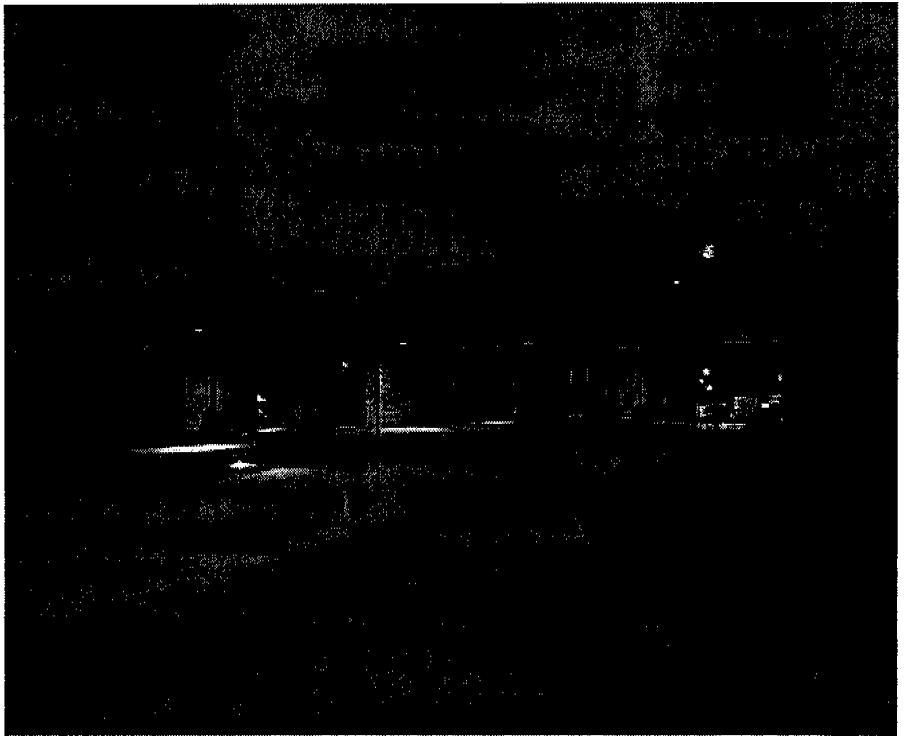
Finally he hands you the keys and says he'll be back this time tomorrow.

"Enjoy," he says, and you watch him drive away, the big electric gate closing slowly behind him, and all at once it's still and silent in the house, except for the voice of Frank Sinatra. Not the Sinatra piped into every room via the hidden master stereo, which the property manager has switched on for your benefit, but the real Sinatra: You hear the haunting echo of his speaking voice, because this was Sinatra's house, his home, and for one shining "night and day," you're the guest of his ghost.

Twin Palms, the four-bedroom, 4,500-square-foot mini-mansion where Sinatra lived from 1947 until about 1954, sits plainly and unassumingly a mile from busy downtown Palm Springs, right off one of the city's main drags. Back when Palm Springs was a drowsy desert village, Sinatra commissioned the house to be built as the primary residence for his family, and he wanted it built fast. Workers using floodlights labored around the clock.

But not long after moving day, Sinatra had a change of heart. A sea change. He met Ava Gardner, the love of his life, and promptly left his wife Nancy, who begrudgingly granted him a divorce. Twin Palms soon became the setting for one of the 20th century's great romances, the amphitheater in which Sinatra and Gardner conducted their operatic affair. "Maybe it's the air, maybe it's the altitude, maybe it's just the place's goddamn karma," Gardner wrote in her 1990 autobiography, "but Frank's establishment in Palm Springs, the only house we really could ever call our own, has seen some pretty amazing occurrences."

Amazing was Gardner's catchall word for the intense violence and passion that defined her off-and-on saga with Sinatra. After half a dozen tumultuous years, the two were finally forced to conclude that they couldn't live together. Sinatra sold Twin Palms and bought a bigger place on the other side of town, which came to be known as The Compound. Twin Palms changed hands several times in the next five decades, and eventually fell into disrepair, its roof caving in. Recently, however, the house underwent a full and careful restoration, and today Twin Palms belongs to three New Yorkers who gladly rent it to the curious and the Sinatra-besotted for \$2,150 a night in season.





DESPITE ITS SIZE, THE HOUSE IS COZY, AND cheery, its rooms glittering with direct sunlight and fluttering with the reflected light off the pool. In fact, every window looks onto the pool, the sliding glass wall leads out to the pool, the house bends around the pool, and you quickly understand that the pool was the architect's focus, the turquoise nexus around which Twin Palms was meant to revolve. Shaped like a piano and heated in the winter to 90 degrees, the pool is where Sinatra liked to hang, drink, talk, entertain, and where his legendary friends sometimes entertained him in unexpected ways. Marlene Dietrich and Greta Garbo staged a watery make-out session here one night.

So the first thing you do is sit by the pool. You ease into one of the low-slung chairs, close your eyes and lift your face to the winter sun. Sinatra sings "Oh! Look At Me Now," while a few feet away, the two parallel palms for which the house was named sway in the breeze, their fronds making a soft shushing noise. Sinatra can't be shushed, however. He's in a full-throated roar. His voice comes toward you in gusts, and when you open your eyes you can't say for sure what is causing the ripples on the pool's surface, Sinatra or the breeze. All at once the music doesn't seem to have a source, doesn't seem piped into the rooms, but seems to wander from room to room of its own accord. The music makes Sinatra's absence feel temporary, momentary, as if he's just stepped out, run to the corner for another bottle of Jack, but he'll be back any second, and when he comes through the door he'll see you and growl: "What the hell are you doing in my house? Where's Ava?"

An hour passes. The sun wafts downward like a feather on the wind. The temperature dips below 60 and you become aware of the first long shadows falling across the lawn. You put on a sweater and check your watch. Just 21 hours left.

The furniture in the house is vintage, but other than some ancient recording equipment in the garage, not a stick of it is Sinatra's. It's all some interior decorator's idea of Sinatra's taste. But who cares? They can change the furniture all they want—they can't change the view between the palm trees. This is his view. You're oriented as he was. You revel in the feng shui of Frank. You stare along Sinatra's sightlines and drift back, back, slipping into 1951 as if it were the terrycloth robe on the back of the bathroom door. You gaze at the mountain and imagine Sinatra gazing at the same mountain while planning another night at Chasen's, or fretting about how to land that role in "From Here to Eternity," while Ava hides inside her private bathroom (with the one-way peek-a-boo mirror on the door, so she could see who was lurking out there), and Bogey and Betty drop by, and the newspapers say Louis will go the distance against Marciano, but you're not so sure . . . .

Suddenly you're overwhelmed by the desire to tell someone where you are. You phone your friend Emily in Chicago. Guess where I am. Where? Frank Sinatra's house. Really? Sitting by his pool—the same pool where Lana Turner went skinny-dipping! I hope they changed the water, Emily says. I hope they didn't, you say.

You're not comfortable with idolatry. You've never conceded any kinship with people who worship celebrities. You once visited Graceland and felt very distant from the throngs standing in line, waiting their turn to walk across Elvis' shag rugs. You shuddered at the ghouls who logged onto EBay and bid for Britney Spears' used chewing gum. But Sinatra is different, you tell yourself. Sinatra is—you know, Sinatra.

Of course it's bunk. Sinatra is simply your idea of a celebrity worth worshipping. There is something about Sinatra that hits you where you live, and there always has been. Partly it's the swagger, the look, the cool. He reminds you of the guys from the old neighborhood, the indomitable alphas you emulated growing up. Partly it's his respect for words. He's the consummate writer's singer. "I've always

believed that the written word is first, always first," he once said of his art. "The word actually dictates to you in a song—it really tells you what it needs." Partly it's the fact that, at every turning point in your life, Sinatra's sound was there, in the background, at your elbow, guiding you, goading you. But mostly it's his voice, which carries some secret code that springs some hidden lock inside you. There is an alchemy about voices that can't be explained or understood. Some speak to us, some don't. You enjoy all kinds of voices. In your iPod at this moment are U2, Mary J. Blige, Death Cab for Cutie. And yet when the chips are down, when all seems lost, when your heart is aching or empty—or over-full—nothing will do but Sinatra. We hand over our hearts to those celebrities (or athletes, or painters, or physicists) who match our notion of the Ideal, and the choice is as personal, as chemical, and ultimately as involuntary as our choices of lovers and friends.

THE SUN IS SETTING. ALL THIS musing, all this music, has given you an appetite. You head into town. Your first stop is the cigar store (Sinatra on the store stereo, in an endless loop). Then the bookshop. You buy the recent Sinatra biography by Anthony Summers and Robbyn Swan, and a much-praised memoir by Sinatra's assistant, George Jacobs. The property manager mentioned a ristorante owned by Sinatra's former chef, Johnny Costa. You find it easily on the main drag. The waiter tries to hard-sell you on the pasta special, but you scan the menu and see something called Steak Sinatra—New York strip, sliced thick, sautéed in oil and garlic and mushrooms and bell peppers, then topped with a red wine sauce. Ring-a-ding-ding.

While waiting for dinner you read in Summers and Swan about Sinatra and Gardner getting arrested outside Palm Springs. "We shot up a few streetlights and store windows with the .38s, that's all," Frank said. "There was this one guy, we creased him a little bit across the stomach. But it's nothing. Just a scratch."

After dinner, while you're having an espresso, the chef-owner pops out of the kitchen to say hello. Costa didn't work at Twin Palms; he worked at The Compound. He tells you he liked Sinatra, enjoyed cooking for him, but boy oh boy the man had a temper. Pitched a fit one night at Villa Capri in Los Angeles. Threw a bottle across the room. Why? The waiters were hovering too close.

Costa asks about Twin Palms. Where is it again? Just down the road? He didn't know. And he never imagined the house was available to be rented by any schmo off the street. He eyes you, suspicious—envious? You give him a whaddy-gonna-do shrug, then shove off, striding through the door with a certain swagger of your own.

Anyone needs me, I'll be at Frank's.

If you had a trench coat, you'd sling it over your shoulder.

Back at the house you resume your post by the pool and read more about Sinatra and Gardner. Loving each other. Leaving each other. The wild sex, the crazy jealousy, the suicide attempts, the screaming matches that brought Palm Springs PD to the house. You can almost see the lights of the patrol cars strobing the palms. (You're tempted to phone an old girlfriend and start a raging fight, a real donnybrook. Mercifully the temptation passes.) It occurs to you that Sinatra and Gardner were like these two palms—side by side, inches apart, but always unsteady, always tilting away from each other, then lunging toward each other. You wonder if they noticed the metaphor. It's hard to notice metaphors when you're blotto.

You've read all these stories before, but being here makes them real. Tactile. One night, furious with Gardner, Sinatra broke a bottle of booze over the bathroom sink. The property manager told you this. You go inside and there it is, a long, jagged crack in the porcelain. You run your fingers over it. Whoever remodeled the house was wise enough to leave the original bathroom fixtures, with the old scars of love. You ask yourself: Are we most alive in those places where we are most in love? You've long suspected that this was so, but tonight is the first time you've felt the truth of it with your fingertips. And since Twin Palms is where Sinatra loved the most, it follows that this is the best place to know him, to commune with him. This is where Sinatra became Sinatra, the real Sinatra, not that mixed-up Mia Farrow Sinatra, or that crazy Tony Danza Sinatra, who consented to that cringe-making cameo on "Who's the Boss?" This is where your Sinatra was born.

You see him walking into this house, that first time, in 1947, with noticeably less swagger, because everything was just starting to turn. A few years earlier he'd made tens of thousands of bobbysoxers swoon—now his popularity itself was swooning. His artistic obituary was being written by critics and columnists. Sinatra's finished, they said. Washed up. A bum. He was on the verge of losing his voice, his hair, his nerve. But Twin Palms is where he would resurrect himself. From Twin Palms he launched one of the great comebacks in cultural history. He regained his voice, recorded his finest albums, reached out to Nelson Riddle, the arranger with whom he forged a beautifully simpatico partnership. He won that life-changing role in "From Here to Eternity" in 1953, took home the Oscar, and began to assemble his roundtable of night owls, the Rat Pack, who would supply the belly laughs he sorely needed. By the time he sold this house, in the mid-1950s, he was a new man. Brokenhearted, yes, but wiser, and ready to teach the rest of us about the lasting agonies of love, which are more than compensated for by the fleeting joys.

It's a quarter to 3. Not really, but you can't help hearing that song, because it's late. You're sleepy, and yet you don't dare turn in because you have only 13 hours left. Maybe just a catnap, you tell yourself, curling up with your books. One last look out the bedroom window. Columns of steam swirling above the pool. Phantoms doing the Lindy.

I stand at your gate, And the song that I sing is of moonlight . . . You fall asleep, the pool like a warm blanket folded across the foot of the bed . . . your bed . . . Sinatra's bed.

HOURS LATER YOU WAKE WITH a start. Dawn. You dive into the pool, swim laps until you can't raise your arms. Breathing heavily you float on your back. Coffee—you must have coffee. You race into town, grab a cup of Starbucks and a sandwich, then hurry back to the house. Absorbed in your books, you lose track of time. The sun is soon overhead. You eat your sandwich. You turn up the stereo and stretch out, eyes closed, listening to the birds and the palm trees. One o'clock. Two o'clock. You never noticed how loud your wristwatch could be.

An hour left. You're bargaining with time: Twenty-three hours ago you wanted to turn back the years; now you just want to slow down the seconds.

The property manager arrives, 20 minutes early. Early.

Party's over, pal. You gather your things.

He asks how it was. Great, you tell him, hoarse. You hand him the keys. Does he notice that you hold them for an extra half second so that he has to yank them from your hand?

He asks idly if you're heading back to Los Angeles.

Yes, you say, stifling a sigh, yes.

You'd planned to stop at Sinatra's grave before leaving town, pay your respects, but you can't. Sinatra's grave is the last place you want to be right now. His grave would shatter this illusion that Sinatra is alive, very much alive, and of course it would dispel the twin illusion that you are Sinatra. It's time to confess, to yourself if no one else, that you haven't merely been communing with Sinatra, you've also been commandeering his identity. It wasn't your plan when you came here, it just happened. Lying by his pool, sleeping in his bedroom, eating steak cooked by his chef, you journeyed deep into the Heart of Frankness, deeper than you expected, and you got lost, forgot yourself, until your personality forked. Now you must go back to the world, back to reality, back to yourself. A journey you view with deep foreboding. You'd rather walk back to Los Angeles in your socks.

The property manager doesn't feel your foreboding. He can't afford to care about your foreboding. He has other appointments, places to be, and so he leads you gently, kindly, to the door. Why are you suddenly reminded of the climactic scene in "Dead Man Walking"?

The maid arrives to clean the house. Lucky maid.

Moving more slowly than your grandfather ever did, you shuffle over to your rented Chevy Impala. It seemed a sexier car last night when you were leaving Johnny Costa's, like something Sinatra would drive. Now it looks like an Edsel.

For the first time in your life you pray for a flat. No luck. Four good ones.

You hope the Chevy won't start. You climb in. Turn the key. The engine revs. Damn reliable Chevys.

You slip it into drive and pull away. Slow. Slower.

Reluctantly you hit the gas. Ease into traffic. Only at the last possible second do you glance in the rearview and see what you have known was coming.

What you have been dreading these last 24 hours.

That big gate. Closing forever. Behind you.

J.R. Moehringer is a senior writer for West and the author of the memoir "The Tender Bar."

# Palm Springs stargazing

David S. Potts

*December 11, 2007*

It is hard to escape Hollywood's stars in the Californian desert city of Palm Springs where crooner Frank Sinatra's recorded voice welcomes you to one of its parks; and where comedians Bob Hope and Jack Benny, cowboy Gene Autry and a dozen other headliners are remembered in street names.

Hollywood's stars began coming to Palm Springs, in California's Coachella Valley, an oasis in the desert, in the 1920s to create a playground and to escape Los Angeles but be close enough when an agent called. Today it is a comfortable two-hour drive from LA International Airport and well worth spending a few days at.

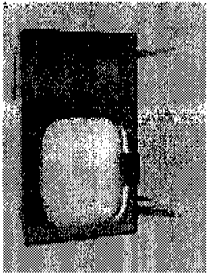
We are on a tour bus peering like inquisitive neighbours over the fence at one of the late Sinatra's former Palm Springs, California, homes. Our tour guide Annie Hall, of Celebrity Tours ([www.celebrity-tours.com](http://www.celebrity-tours.com)), has much to tell us. She has been a resident of Palm Springs for more years than she cares to admit.

For many of those years she has been a friend of many of the Hollywood stars who made Palm Springs their home from the 1920s on. In a two-hour tour, Annie takes us on a dizzying drive past the homes of the rich and famous - about 60 homes I counted. **Sinatra was into model trains and had a railway carriage in the grounds of his Palm Springs home to house his toys.**

**He also liked to have his hair cut in private and had a room in his home set aside as a barber shop. What's more, Old Blue Eyes had a sense of humour: he had a changeroom built alongside his piano-shaped pool with two entry doors - one for women and one for men. But inside there was no dividing wall between the sexes.**

*Sydney Morning Herald; [smh.com.au](http://smh.com.au)*

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The Frank Sinatra Show 1950-1952	Frank Sinatra Home	Frank Sinatra Specials 1965-1995
The Frank Sinatra Show 1957-1958	The Frank Sinatra Timex Show 1959-1960	

## The Frank Sinatra Show (1950-1952)

By Jim Davidson  
Posted 10/15/2006  
Updated 11/11/2007



New York Times ad for Sinatra's first TV show

It was a low point in the singer's career. His record sales declining, dumped by his movie studio, his radio series cancelled, and perhaps most frighteningly, sidelined for over a month with a ruptured vocal cord, Frank Sinatra was in the depths of despair. He was dogged by bad press, due to an affair with movie star Ava Gardner while still married to first wife Nancy. It didn't help that his thin skin and ill temper (not to mention an overindulgence in alcohol) sometimes fueled violent confrontations with reporters and photographers he felt had wronged him.

So it was that, in 1950, Sinatra found himself casting about for a vehicle that could help him resuscitate his career. Television was the new thing and had helped a number of has-been entertainers, so why not give it a try? Following a well-received appearance on Bob Hope's TV show on May 27th, the struggling singer signed with CBS for dual television and radio shows to begin in the fall. The radio show, *Meet Frank Sinatra* (later retitled *Here's Frank Sinatra*) aired on Sunday afternoons. The TV program, entitled *The Frank Sinatra Show*, featured longtime musical director Axel Stordahl, singer June Hutton (Stordahl's wife), comedian Ben Blue, and a succession of vocal groups.

The show was plagued with problems right off the bat, suffering from disappointing ratings, a high turnover in personnel, and a shortage of sponsor support. Scheduled on Saturday nights opposite the formidable *Your Shows of Shows*, Sinatra had trouble drawing viewers. In an effort to shore up the ratings, CBS kept replacing the producer and director, but it didn't help. (In one comedy sketch, Sinatra quipped that sidekick Ben Blue "changes costumes faster than I change producers.")

### Sinatra's Ratings - The Real Story

While it's true that *The Frank Sinatra Show* wasn't able to best *Your Shows of Shows* and Milton Berle's *Texaco Star Theater* in the ratings race, its showing - at least according to CBS - wasn't that bad. For October 23, 1951, Berle had a 41.6 Trendex rating, while Sinatra scored a 16.3. In its pitch to potential sponsors the week of November 7 that year, CBS pointed out that their man did better than 64 other apparently successful shows - like Ted Mack's *Original Amateur Hour*, Groucho Marx's *You Bet Your Life*, and *Martin Kane, Private Eye*. The sponsors were unconvinced. But perhaps most telling is that Sinatra managed to chip away enough of Berle's rating to knock him down from first place in the 1950-51 season to second the following year. It was the beginning of the end of Berle's dominance of television.

There was also turnover in the cast. Reportedly unhappy with the way his talents were being used, Blue left in January 1951. Sinatra wanted to replace him with Jackie Gleason, but the comic was then busy hosting *Cavalcade of Stars* on the Dumont network and that show's sponsor wouldn't let him go. (Gleason did manage to get clearance, though, to make a series of guest appearances.)

The Sinatra show ran on a sustaining basis (meaning it had no sponsor) until November 1950, when the Bulova watch company signed on - but only for the first half-hour. Bulova pulled out at the end of the season, and it began to look as if the show wouldn't return in the fall. But at the last minute, CBS managed to convince Ekco Products (a housewares company) to sponsor one-quarter of the show. Unfortunately for Sinatra, the network moved the program to Tuesdays at 8:00 pm - opposite Milton Berle's *Texaco Star Theater*, an even bigger ratings powerhouse than *Your Show of Shows*. "The Voice" was no match for Uncle Miltie, and in January 1952, Ekco dropped out. With the exception of a single episode, the program remained sponsorless for the rest of the season. At a cost of \$41,500 an episode - an estimated total loss to CBS of a million dollars - the show was just too expensive to continue, and the network cancelled it.

Things would get worse for the singer before they got better. Sinatra's radio show had been cancelled in July 1951, and he now not only didn't have a TV show but would soon lose his contract with Columbia Records. He had managed to convince his wife to give him a divorce so he could marry Ava Gardner in November 1951. But life with Ava was stormy, and the bad press continued. With little work available, Frank's financial situation became so desperate that he was reduced to borrowing money from his new bride.



Despite the disappointing ratings, Sinatra's first foray into television wasn't bad. The star was, of course, a fine singer at the peak of his powers. The comedy material wasn't always the best, but even when a joke was a dud, Sinatra usually had enough comic flair to pull it off. Perhaps most fascinating is that, even with all the turmoil in his personal life and career, Frank copes surprisingly well. His greatest period was just around the corner, and though not yet fully realized, the seeds of that greatness are very much in evidence.

### The Episodes

Sources: *The New York Times* TV listings and reviews, *Variety* reviews and articles, and the episodes themselves. I'm also grateful to David Schwartz, TV Historian for Game Show Network and co-author of the Encyclopedia of TV Game Shows, for providing announcer and studio information.

#### Season 1 (1950-1951)

Saturday, 9:00-10:00 pm, CBS-TV, Sponsor: Bulova

Series #	Season #	Airdate	Cast
001	1-01	10/7/1950	J. Carrol Naish, Ben Blue, Mary Mayo, tap dancers Harrison and Kaye, The Moon Mists, Axel Stordahl and his Orchestra Note: Frank sings "When You're Smiling" and "Ol' Man River." In a pantomime sketch, Ben appears as Charlie Chaplin, with Frank as The Kid. J. Carrol Naish was the star of the popular <i>Life With Luigi</i> on radio, and plays the title character here in a sketch that provides viewers with a preview of what the show might look like in the new medium. ( <i>Life With Luigi</i> didn't actually make it to TV until 1952.) <i>Variety</i> believed that

			<p>Sinatra had potential as a TV host but that CBS had saddled him with "bad pacing, bad scripting, bad tempo, poor camera work and an overall jerky presentation." Jack Gould of <i>The New York Times</i> declared, "Frank Sinatra walked off the television high dive on Saturday night, but unfortunately fell into the shallow end of the pool." The show begins on a sustaining (no sponsor) basis. According to David Schwartz, the announcer was Ken Roberts.</p>
002	1-02	10/14/1950	<p>Brian Aherne, Ben Blue, Mary Mayo, Sid Fields, dancers Condos and Brandow, The Whipoorwills          Note: Following a disastrous premiere, producer Paul Dudley is replaced by Irving Mansfield, and John Peyser succeeds Hal Gerson as director. Apparently, the changes helped because <i>Variety</i> reported, "The second program had purposes, design, movement and carried good entertainment values." <i>The New York Times</i> lists The Moon Mists as this week's vocal group, but <i>Variety</i> reports that it was The Whipoorwills.</p>
003	1-03	10/21/1950	<p>Mary McCarty, Lou Willis Jr., Roberta Lee, Ben Blue and Family, Mary Mayo, The Whipoorwills          Note: With this episode, the show seemed to have finally gotten on track. <i>Variety</i> found it "a fine blend of song, dance and comedy, all neatly produced, scripted and staged." Frank sings "Soliloquy" from <i>Carousel</i>, and Mary does a <i>42nd Street</i> routine. The show runs 90 seconds short, so the star has to ad lib.</p>
004	1-04	10/28/1950	<p>Ben Blue, The Moon Mists, Axel Stordahl and his Orchestra</p>
005	1-05	11/4/1950	<p>Nancy Walker, Teddy Hale, Ben Blue, the Club Savannah revue, The Whipoorwills          Note: Frank and Nancy sing "Let's Go To My Place" from <i>On the Town</i>. <i>Variety</i> complained that the show had lost its groove and the cast "couldn't overcome the basically non-inventive material." But it did like a sketch in which Frank plays the star of a private detective radio show, with Ben as the incompetent sound effects man.</p>

006	1-06	11/11/1950	Ben Blue and Family, Roberta Lee, Bob Sweeney and Hal March, acrobats The Asia Boys, The Whipoorwills, Axel Stordahl and his Orchestra Note: Mario Lewis and John Wray take over as producer and director, respectively, for this one episode. Frank does a takeoff on the song "Everything Happens to Me," with lyrics describing TV's pitfalls. Also included is a re-creation of the star's 1945 anti-discrimination short <i>The House I Live In</i> .
007	1-07	11/18/1950	Patricia Morison, Jan Murray, Ben Blue and Family, The Whipoorwills, Axel Stordahl and his Orchestra Note: Jack Donahue takes over as producer-director. Bulova begins its sponsorship of half the show, initially for five weeks.
008	1-08	11/25/1950	Sarah Vaughan, Johnny Coy, Ben Blue and Family, The Whipoorwills, Axel Stordahl and his Orchestra
009	1-09	12/2/1950	Milton Berle, Toni Arden, Ben Blue and Family, The Whipoorwills, Axel Stordahl and his Orchestra
010	1-10	12/9/1950	Jackie Gleason, June Hutton, Joe Bushkin and his Trio, Ben Blue and Family, The Whipoorwills, Axel Stordahl and his Orchestra
011	1-11	12/16/1950	Phil Silvers, Ben Blue and Family, Sid Fields, Roberta Lee, The Whipoorwills, Axel Stordahl and his Orchestra Note: <i>Variety</i> called this "one of the best programs to date," crediting "a greater awareness of tele values by Sinatra and his production staff and the guesting of Phil Silvers" for the improvement. Frank was a busy boy this night, as he guest starred on <i>The Jack Carter Show</i> (on NBC-TV) from 8:00 to 9:00 pm.
012	1-12	12/23/1950	Walter Slezak, Toni Harper, Ben Blue and Family (Roberta Lee, Sid Fields, Leslie Lyons, Pat Gaye, Joey Walsh), The Whipoorwills, Axel Stordahl and his Orchestra Note: Frank sings "Jingle Bells," "Try a Little Tenderness," "O Come All Ye Faithful," "I've Got My Love to Keep Me Warm," "Winter Wonderland," and "Have Yourself a Merry Little Christmas." A bunch of

013	1-13	12/30/1950	<p>kids join him for "Silent Night." 13-year-old Toni sings "Goldilocks and the Three Bears" and duets with Frank on "Button Up Your Overcoat." The Whipoorwills perform a medley of Gay 90s songs. Susquehanna Waist Company sponsors fifteen minutes of this single episode. Bulova extends its half-hour sponsorship for the remainder of the season. Buy this episode - <u>Starring Frank Sinatra: The TV Years (1951/1959)</u> [VHS] VHS</p> <p>Garry Moore, Ben Blue and Family, The Whipoorwills, Axel Stordahl and his Orchestra</p>
014	1-14	1/6/1951	<p>June Hutton, Buster West, Ben Blue and Family, The Heahtertones, The Whipoorwills, Axel Stordahl and his Orchestra</p>
015	1-15	1/13/1951	<p>Jackie Gleason, June Hutton, Buster West, dancers Tato and Julia, The Heahtertones</p> <p>Note: <i>Variety</i> praised Gleason's contribution, noting that it was "sufficiently integrated to push the pace up a few notches and at the same time doesn't detract from Sinatra's star status."</p>
016	1-16	1/20/1951	<p>Laraine Day, Leo Durocher, Phil Foster</p> <p>Note: According to the <i>Los Angeles Times</i>, in place of a live appearance by Bing Crosby, Frank talks to a cardboard cutout of "the groaner," while a recording of Crosby's voice is heard. Baseball great Durocher was Laraine Day's husband.</p>
017	1-17	1/27/1951	<p>Phil Silvers, June Hutton, Jack Goode, Ollie Frank, Harold Stone, Muriel Landers</p> <p>Note: This same night <i>The Jack Carter Show</i> featured former Sinatra cast members Ben Blue and The Whipoorwills. Jack Donahue hands over the producer's job to Marlo Lewis but remains as director.</p>
018	1-18	2/3/1951	<p>Jackie Gleason, June Hutton, The Heahtertones, Axel Stordahl and his Orchestra</p> <p>Note: Jackie sells Frank his newly-inherited "hunting lodge" in the mountains, sight unseen, and the two invite June and the Heahtertones to join them there for the weekend. Frank sings "It Had To Be You," "Take My Love," "Everything Happens to Me," "Let It Snow, Let It Snow,</p>

			Let It Snow," "My Heart Stood Still," and "I Am Loved." June joins him for "You'd Be So Nice To Come Home To" and then solos on "I Feel a Song Comin' On." June and The Heathertones sing "Zip-a-dee Doo Dah" and The Heathertones do "They Couldn't Catch Me" on their own. An unbilled actress (who plays the heavyset woman) sings "I Wanna Be Loved." A Valentine-themed Bulova commercial places this episode close to February 14th, but while the <i>New York Times</i> TV listing for the 3rd lists Jackie Gleason, it also includes Jack Goode and Ollie Frank, who don't appear. Jack Donahue is both producer and director. Buy this episode - <u>The Frank Sinatra Show, Vol. 7 [VHS] VHS</u>
019	1-19	2/10/1951	Barbara Britton, June Hutton, Jack Goode, Ollie Frank, The Heathertones
020	1-20	2/17/1951	Faye Emerson, Skitch Henderson, Arthur Blake, Irving Kupcinet
021	1-21	2/24/1951	Douglas Fairbanks Jr., Jean Carroll, Teddy Hale, June Hutton, The Heathertones
022	1-22	3/3/1951	Perry Como, Frankie Laine, Betty and Jane Kean, June Hutton, ballroom dancers The Digatanos, The Heathertones, Axel Stordahl and his Orchestra; cameo by The Andrews Sisters Note: Crooners Sinatra, Como, and Laine join forces to provide a generous helping of first rate fun. "Trio didn't need brilliant lines," explained <i>Variety</i> , "because of the general aura of easy entertainment they provided. They did some well-written parodies of themselves which had a line of nice and easy humor running throughout." Frank sings "I Get a Kick Out Of You," Perry does "If," and Frankie performs "That Lucky Old Sun." Following a satire by the singers on The Andrews Sisters, the sisters themselves appear to belt them with their handbags.
023	1-23	3/10/1951	Joan Blondell, Don Ameche, June Hutton, The Heathertones
024	1-24	3/17/1951	Jackie Gleason, Mary McCarty, June Hutton, The Heathertones
025	1-25	3/24/1951	Denise Darcel, Basil Rathbone

026	1-26	3/31/1951	Peggy Lee, Conrad Nagel, Jack Gilford, dancers Mary Raye and Naldi Note: Peggy sings "Mañana" and Frank does a reprise of <i>The House I Live In</i> . As reported by <i>Variety</i> , someone in the audience familiar with Frank's act yells out the punchline of a joke before he can deliver it.
027	1-27	4/7/1951	Dagmar, Frank Fontaine, Harry Slate, June Hutton, The Heathertones
028	1-28	4/14/1951	Rudy Vallee, The Pied Pipers
029	1-29	4/21/1951	Smith and Dale, Al Bernie
030	1-30	4/28/1951	Dagmar, Frank Fontaine, Henry Slate
031	1-31	5/5/1951	Dagmar, Tim Herbert and Don Saxon, Eileen Barton, Joe Bushkin, June Hutton, Axel Stordahl and his Orchestra Note: Frank sings "When You're Smiling," "Hello Young Lovers," and "If," and he and June duet on "My Romance." Joe performs "I Love a Piano," and Eileen joins him for "I Wanna Hang My Hat On a Tree That Grows in Brooklyn." Eileen sings "What Do You Think I Am?," followed by Frank doing "Oh Look At Me Now" (with modified lyrics and a slight assist from Eileen). Dagmar sings "Ballin' the Jack," while Tim and Don do "Carolina in the Morning" and "Liza." At the time, Frank was appearing with his guest stars at the Paramount Theatre in New York City. Buy this episode - <b>The Frank Sinatra Show, Vol. 1 [VHS] VHS</b>
032	1-32	5/12/1951	Jackie Gleason
033	1-33	5/19/1951	Phil Silvers
034	1-34	5/26/1951	J. Carrol Naish, Phil Foster
035	1-35	6/2/1951	Phil Silvers, June Hutton
036	1-36	6/9/1951	June Hutton
			Replaced for the summer by <i>Faye Emerson's Wonderful Town</i>

**Season 2 (1951-1952)**

Tuesday, 8:00-9:00 pm, CBS-TV, Sponsor: Ekco Products

Series #	Season #	Airdate	Cast
037	2-01	10/9/1951	Perry Como, Frankie Laine, The Andrews Sisters, Broderick Crawford, Axel Stordahl and his Orchestra Note: Max Gordon is the new producer, while Marlo Lewis continues as executive producer. Ekco Products takes over sponsorship of the first quarter hour of the show. The rest is sustaining. <i>Variety</i> found this show "spotty, taking full advantage of its all-star talent lineup to sparkle in some spots and settling down to a slow walk in others." Jack Gould of <i>The New York Times</i> credited the star with "a very real degree of stage presence and a certain likeable charm" but felt "the evening's honors were captured effortlessly and smoothly by another gentleman, Perry Como."
038	2-02	10/16/1951	Jackie Gleason, Anne Jeffreys, dancers Stanton and Luster
039	2-03	10/23/1951	Dagmar, Mary McCarty, Jack E. Leonard
040	2-04	10/30/1951	Georgia Gibbs, Jules Munshin, Eddie Mayehoff Note: Jules Munshin co-starred with Frank and Gene Kelly in <i>On the Town</i> (1949).
041	2-05	11/6/1951	Jackie Gleason, June Hutton, Grady Sutton, Pert Kelton, Roberta Lee, dancers Stanton and Luster Note: In a change of pace, this episode features a "book" musical about two private detectives looking to recover a stolen \$100,000. "Sinatra did evidence again, though, how far he's come as a straight man and comedian," noted <i>Variety</i> . "He traded gags on even terms with Gleason and, when some props failed to function properly, he was right in there with what sounded like ad libs, too." The day following this episode, Frank married movie star Ava Gardner. (His divorce from first wife Nancy Barbato had become final on October 29th.)

042	2-06	11/13/1951	<p>Jack Benny, June Hutton, 10-year-old violinist Charles Castleman, Larry Griswold, Axel Stordahl and his Orchestra</p> <p>Note: In New York for a Friars Club Dinner, Jack Benny guest starred on several CBS TV shows, including this one. His appearance was meant to reciprocate for Frank guesting on his show January 28, 1951. <i>Variety</i> found that Frank and his guest, "kidding each other's known idiosyncracies for laughs, sparked the show into one of the better ones he's done this season." Frank sings "I've Got My Love to Keep Me Warm," "My Concerto," "For You," and a reprise of "The House I Live In." June sings "You Do Something To Me."</p> <p>Buy this episode - <u>The Frank Sinatra Show, Vol. 6 [VHS] VHS</u></p>
043	2-07	11/20/1951	<p>Laraine Day, Leo Durocher, June Hutton, Jimmy Boyd</p> <p>Note: This was Sinatra's first show to originate from Hollywood. According to David Schwartz, it broadcast from Studio A at CBS's Columbia Square facility, and Bob Lemond (who had previously worked on <u>Ed Wynn's show</u>) was the new announcer. Danny Dare takes over as producer.</p>
044	2-08	11/27/1951	Arlene Dahl, George Tobias, Mike Mazurki, Jimmy Boyd, Mari Blanchard, Lenny Kent
045	2-09	12/4/1951	Marie Wilson
046	2-10	12/11/1951	The Andrews Sisters, Roger Price, Joan Holloway, Henry Slate
047	2-11	12/18/1951	Eddie Anderson, Eric Blore, Alan Mowbray, June Hutton, Lenny Kent
048	2-12	12/25/1951	Edmund Gwenn, Marilyn Maxwell, Jimmy Boyd, The Dunhills
049	2-13	1/1/1952	<p>Yvonne De Carlo, Louis Armstrong, The Three Stooges, George DeWitt, Axel Stordahl and his Orchestra; cameo by Alan Young</p> <p>Note: Frank throws a New Year's party, with The Three Stooges as his butlers. Frank sings "A Great Day" and "Oh! Look At Me Now" (with new "morning after" lyrics that include the line, "You're in trouble, friends, when Ava starts to look like Marjorie Main."). Louis sings and plays "I'm Confessin'," while Yvonne performs "Babalu" (in Spanish). Frank and</p>



050	2-14	1/8/1952	Yvonne get together for "Getting To Know You," and Frank and Louis duet on "Lonesome Man Blues." George does impressions of singers Perry Como, Mel Tormé, Vaughn Monroe, Billy Eckstine, and Billy Daniels. Frank plays Alladin in a magic lamp sketch.
051	2-15	1/15/1952	Alan Young, Tennessee Ernie, Jimmy Boyd Note: Ekco Products drops its sponsorship, and except for February 12th, the show is sustaining for the rest of its run.
052	2-16	1/22/1952	Denise Darcel George McManus, Beatrice Kay, Buster Keaton, Joe Laurie Jr., The Bell Sisters Note: The Bell Sisters were seen frequently on early 1950s variety shows. In this, their first network TV appearance, they perform their hit song "Bermuda." Cartoonist George McManus was the creator of Maggie and Jiggs in the comic strip <i>Bringing Up Father</i> .
053	2-17	1/29/1952	Dick Haymes, Tom D'Andrea, Larry Blake, Patti Moore, Ben Lessy
054	2-18	2/5/1952	Diana Lynn, Frank Fontaine, Ann Triole
055	2-19	2/12/1952	Buster Keaton, Zsa Zsa Gabor, The Delta Rhythm Boys, June Hutton Note: Elgin-American sponsors fifteen minutes of this single episode, as part of its pre-Valentine's Day sales effort.
056	2-20	2/19/1952	James Mason, Pamela Kellino, Jackie Coogan
057	2-21	2/26/1952	Zsa Zsa Gabor, Yma Sumac, Frank Fontaine, Leon Belasco, The Mandarines
058	2-22	3/4/1952	Cass Daley, Liberate
059	2-23	3/11/1952	The Andrews Sisters, Jimmy Boyd, Larry Griswold
060	2-24	3/18/1952	Victor Borge, Borah Minevitch's Rascals, June Hutton
061	2-25	3/25/1952	Nancy Walker, Frank Fontaine, June Hutton

062	2-26	4/1/1952	Frank Fontaine, June Hutton, The Diagoras
			Replaced by <i>The Sam Levenson Show and Draw to Win</i>

Frank Sinatra Home

The Frank Sinatra Show 1950-1952	The Frank Sinatra Show 1957-1958	The Frank Sinatra Timex Show 1959-1960	Frank Sinatra Specials 1965-1995
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## The Frank Sinatra & Gene Kelly Collection (2008)

Reviewed by [Ty Burr](#) | May 16, 2008

Like Marilyn Monroe and Marlon Brando, Frank Sinatra is one of those pop icons whose greatness is in inverse proportion to the number of great films they actually made. Sounds like heresy, but it's true: The Chairman of the Board appeared in only three indisputable classics — *On the Town* (1949), *From Here to Eternity* (1953), and *The Manchurian Candidate* (1962) — and you can count the near-classics on one clenched fist. But Warner Home Video knows there are enough devoted Frankophiles out there to turn a profit, especially since the company's four new boxed sets include 11 new-to-DVD films. They're pegging the release to the 10th anniversary of Sinatra's death only because his centenary in 2015 would make us wait too long.

Ol' Blue Eyes had three distinct phases to his filmography, corresponding to the singing career that remains his greater achievement. The initial burst of fame, when his Columbia sides made the bobby-soxers swoon and the media label him "The Voice," is encapsulated in *Frank Sinatra: The Early Years*, and the sad truth is there's not a good movie among its five new-to-disc titles. There's plenty of weirdness, though, and a sense of a young, untested performer searching for a persona. *Higher and Higher* (1943) is the first film to use Sinatra as an actor rather than a guest vocalist, but only just: His character's still called "Frank Sinatra," as if the studio, RKO, didn't trust their third-billed star to remember a different name. All bow tie and Adam's apple, he sings "I Couldn't Sleep a Wink Last Night" and causes the women to pass out. When not singing, he has no idea how to work the camera. *Step Lively* (1944), a threadbare musical remake of the play *Room Service*, casts Sinatra as a tenderhearted naïf. He plays along nicely, but the songs are still the only reason to give the movie a glance.

Jumping from RKO to MGM, Sinatra found himself pegged as a scrawny schlemiel with great pipes and no luck with girls. The silly but cute *It Happened in Brooklyn* (1947) pairs Frank with Kathryn Grayson and Jimmy Durante, and introduces him to a young British actor named Peter Lawford. Still, it's hard to take the future Chairman seriously when he's singing a love song to the Brooklyn Bridge. Of *The Kissing Bandit* (1948), a Technicolor costume romp with Grayson, there's little to say except that Sinatra hated it and that the Mexican dance routine between Ann Miller, Ricardo Montalban, and Cyd Charisse is the closest the MGM musicals ever got to a three-way. Of the romantic comedy *Double Dynamite* (1951) there's even less to say: Released when Frankie's career was on the skids, it costars Jane Russell and Groucho Marx and is actively painful.

The packaging for *Early Years* is as skimpy as the movies: no extras, and not even chapter menus so you can skip ahead to the musical numbers. From this period also comes the boxed set **THE FRANK SINATRA & GENE KELLY COLLECTION**, collecting three previously released titles pairing the two stars: the overrated and overlong *Anchors Aweigh* (1945), the lesser-known but very enjoyable *Take Me Out to the Ball Game* (1949), and *On the Town* (1949) — movie musical perfection.

It's not until *Frank Sinatra: The Golden Years* that the sets finally deliver on the hype. Sinatra had won his Oscar in 1954 for *Eternity* (not included), and his new recording contract with Capitol was bearing mature fruit: He was about to become the reigning sound and sensibility of the Eisenhower era. The double whammy of *The Tender Trap* and *The Man With the Golden Arm* in 1955 — the year of his first long-playing 12", the classic *In the Wee Small Hours* — showed that Frank could do it all. Directed by Otto Preminger, *The Man With the Golden Arm* bagged its star an Oscar nomination and proved without a doubt that Francis Albert Sinatra possessed the stuff of a great film actor. His performance as an inner-city heroin addict is brave and fully felt, even if the film surrounding it now feels dated. Once groundbreaking, *Man* now looks like the '50s social-problem movie it always was, but Sinatra's cold-turkey scenes are heartbreaking and Kim Novak provides tremendous support.

*The Tender Trap*, by contrast, is first-rate ring-a-ding ding. A zippy sex farce starring Sinatra as a ladies' man, David Wayne as his envious buddy, and Debbie Reynolds as a girl with marriage on the brain, it should have curdled into passé hubba-hubba long ago. Instead, it plays like a charm. If you want a sense of how thoroughly Frank bestrode the decade, check him out singing the title tune with devil-may-care majesty. *Some Came Running* (1958) offered another fine dramatic performance, in retrospect Sinatra's last great one. Directed by Vincente Minnelli and based on a James Jones novel, it's a brooding tale of a prodigal-son WWII veteran returning to confront the hypocrisies of his Indiana hometown. Matching Frank step for impressive step are new screen pals Dean Martin and Shirley MacLaine, the latter Oscar-nominated and deeply touching as an adorable floozy.

Only *Man*, *Trap*, and *Running* get featurettes, signaling that the other two titles in the *Golden Years* box are lesser goods. Sinatra's only foray into directing, *None But the Brave* (1965), is an earnest but stodgy pacifist drama about U.S. and Japanese soldiers stranded on an island during WWII (and why did Warner maroon English subtitles for the Japanese dialogue on the closed-caption option only?). *Marriage on the Rocks* (1965) is just plain bad, an unhip marital comedy that should have starred Bob Hope and Lucille Ball rather than Sinatra and Deborah Kerr.

Finally, there's *The Rat Pack Ultimate Collector's Edition*, which repackages *Ocean's Eleven* (1960), *4 for Texas* (1963), and *Robin and the Seven Hoods* (1964), along with the new-to-disc *Sergeants 3* (1962), some period promotional materials, and an unprepossessing deck of cards. (Couldn't they have used Frank's face for the king of clubs? Dean for the joker?) This is the era of Complacent Frankie, when he and the Pack treated movies like movable parties. To be honest, it shows. *Ocean's* and the de facto sequels are fun, nostalgic artifacts, but it's a stretch to call them classic or even very good — except for Martin, the effort's just not there. *Sergeants*, a cavalry remake of *Gunga Din* with Sammy Davis Jr. in the old Sam Jaffe role, isn't as racist as it sounds, but it's still pretty weak, and the commentary track by Frank Sinatra Jr. is oddly muddled. (No, director John Sturges was not the son of director Preston Sturges.) By this point, Sinatra had his own record label (Reprise) and was still cranking out the hits. In 1965, his big one was "It Was a Very Good Year." On the cinematic evidence in these boxed sets, he was off by a decade. **B**

APPLICATION FOR PERMIT

# BUILDING

BUILDING DEPARTMENT, CITY OF PALM SPRINGS

Job Location

1149 E. Calypso Road

Lot: 18

Block

Tract

Answer on map 4

Owner

FRANK SINATRA

Contractor

PADDOK ENG CO

Contractor's License No.

Architect

State

City

Use and Occupancy

Swimming Pool

Lot Size

Bldg. Footage

Height

1324 sq ft

800 sq ft

Zone

Fire Zone

Type

Front

Side

Side

Rear

Description of Work to Be Done—Remarks and References

Install swimming pool  
to replace old one  
located at (19)

Total Value of Work

Including Labor, Material, Wiring, Heating, Plumbing, etc.

\$ 800.00

PERMIT NO.

30455

PERMIT FEE \$

29

OWNER OR CONTRACTOR

Paddock Eng Co

By

James W. White

(Sign)

Sept 25 1947

8887

85

APPLICATION FOR PERMIT

# BUILDING

BUILDING DEPARTMENT, CITY OF PALM SPRINGS

Address *1110 W. Wood Road*

Lot *18* Blk. *1* Tract *Palm Springs*  
Gwn't

Contractor *Frank Sinatra*

Contractor's License No. \_\_\_\_\_ Architect \_\_\_\_\_  
State \_\_\_\_\_ City \_\_\_\_\_

Use and Occupancy *Dwelling*

Lot Size *270 x 132* Bldg. Footage *3776* Height *14*

Zone *R1* Fire Zone *III* Type *V*

Front *25* Side *10* Side *10* Rear *10*  
Setbacks

Description of Work to Be Done—Remarks and References  
*5 room dwelling  
+ dressing room  
R. 10 sliding frame screen  
As per plans*

Total Value of Work { Including Labor, Material, Wiring, Heating, Plumbing, etc. } *\$4000*

PERMIT NO. *3186* PERMIT FEE \$ \_\_\_\_\_

Owner OR Contractor *F. O. Scherer*

By *John Johnson*  
Sign



# City of Palm Springs

Department of Planning & Building  
Building Division

3200 Tahquitz Canyon Way • Palm Springs, California 92262  
TEL: (619) 323-8242 • FAX (619) 322-8360 • TDD (619) 864-9527

May 14, 1998

Marc Sanders  
100 S. Sunrise, #322  
Palm Springs, CA 92262

To Whom it May Concern:

A change of address has been granted as follows:

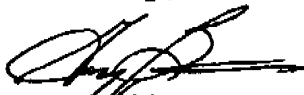
**Former Address:** 1148 Alejo Road East

**New Address:** 1145 Via Colusa

Please change your records accordingly. The following agencies are being notified of the change:

Chamber of Commerce, County Assessor's Office, Desert Water Agency, GTE/Engineer, Palm Springs, GTE/Jerry Poe, Yucca Valley, Riverside County Election Department, Riverside County/911 Coordinator, Southern California Edison, Southern California Gas Co., US Postal Service, Waste Disposal Services and affected City departments of Finance, Police and Fire.

Sincerely,



Gary Bitterman  
Building Official

GB:bo



# City of Palm Springs BUILDING PERMIT

Permit Technician **Angela LaFrance**

DATE SUBMITTED <b>6/16/2009</b>		PLAN CHECK NUMBER <b>OTC</b>		PLAN CHECK FEE		CASE NUMBER		B E M P EP HP PERMITS <b>X X</b>	
Owner <b>Eric Ellenbogen</b>		Address <b>same</b>		Phone <b>646) 861-5570</b>		State		Lic. Number	
Contractor <b>Anthony Wallace</b>		Address <b>1081 Via Altamira, PS</b>		Phone <b>285-6002</b>		State		Lic. Number <b>911212</b>	
Architect		Address		Total value of work \$ <b>30,000.00</b>		Sewer Agreement #			
Engineer		Address		School Fee		Fixture Units		<b>0</b>	
Lot # <b>18</b>	Block # <b>+</b>	Tract		Building Address <b>1145 VIA COLUSA</b>		Building Permit <b>001-32201</b>		<b>55.34</b>	
Lot Size		Zone <b>R1C</b>	Height	Occupancy <b>R3</b>	A.A. No.	Total Area		Plan Check <b>001-34301</b> <b>13.84</b>	
Setbacks As Constructed		Front	Side	Side	Rear	Parcel Number <b>507-274-003</b>		SMIP Tax <b>001-37111</b> <b>3.00</b>	
Square Footage		Building		Garage/Carport		Roofed Patio/Porch		Microfilm <b>001-34308</b> <b>5.00</b>	
Use of building <b>Single Fam Res</b>		SMIP Type <b>1</b>	Permit Type <b>SFA</b>	Const. Type	Fire Sprinkler	Units <b>0</b>	New Sew Cr <b>0</b>	Permit Issuance <b>001-32204</b> <b>52.22</b>	
Class of Work		New	Additions	Alterations	Repair	Remodel <b>X</b>	Removal	Replace	
Describe work in detail: <b>Remodel kitchen.</b>		Dbl.Fee/Rmw/Misc. <b>001-32210</b>		<b>0.00</b>		Construction Permit <b>001-32203</b>		<b>0.00</b>	
Special Conditions: <b>No lighting changes. No framing changes.</b>		Sewer Inspection <b>001-32202</b>		<b>0.00</b>		Sewer Main <b>420-38704</b>		<b>0.00</b>	
DO NOT CONCEAL OR COVER ANY CONSTRUCTION UNTIL THE WORK IS INSPECTED		Sewer Agreement <b>T8A</b>		<b>0.00</b>		Sewer Connection Fee <b>420-38703</b>		<b>0.00</b>	
		Drainage Fee		<b>0.00</b>		TUMF Fee <b>134-33110</b>		<b>0.00</b>	
<p style="text-align: center;"><b>IMPORTANT</b></p> <p>The issuance of this permit shall not be held to be an approval of the violation of any provisions of any city or county ordinance or state law.</p> <p>Inspections of work are subject to an approved set of plans being on the job. Changes to plans are not to be made without permission of the Building and Safety Divisions.</p> <p>The owner and/or contractor is responsible for establishing all property lines. All utilities must be underground.</p> <p>This permit will expire if work is not started in 180 days or if more than 180 days elapses between inspections.</p> <p>I certify that I am familiar with all requirements of the City of Palm Springs as they apply to this permit and understand that these requirements must be completed prior to final inspection and that no certification of occupancy will be issued until such time as these requirements are met. I certify that I have read this application and state that the information is true and correct.</p>		Misc. Filing Fee		<b>0.00</b>		Public Arts Fee <b>150-34390</b>		<b>0.00</b>	
		Planning Fee <b>001-34303</b>		<b>0.00</b>		Technology Fee <b>261-32214</b>		<b>39.00</b>	
<p style="text-align: center;">OWNER/CONTRACTOR/AGENT _____ DATE <b>6-16-09</b> ISSUED BY _____</p> <p>This is a Building when properly filled out, signed and validated, and is not transferable.</p> <p style="text-align: center;"><b>INSPECTOR'S COPY</b></p>		General Plan Maint. Fee <b>001-34310</b>		<b>0.00</b>		001-32219		<b>1.00</b>	
		<b>TOTAL FEE</b>		<b>169.40</b>		<p><i>Final 8/11/09</i></p> <p><b>PERMIT NUMBER C 24410</b></p>			



**CITY OF PALM SPRINGS  
PUBLIC HEARING NOTIFICATION**



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City Council

Meeting Date: March 16, 2011

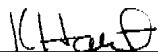
Subject: HSPB 77, Frank Sinatra Twin Palms Residence, 1145 East Via Colusa

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**AFFIDAVIT OF MAILING**

I, Kathie Hart, Chief Deputy City Clerk, of the City of Palm Springs, California, do hereby certify that a copy of the attached Notice of Public Hearing was mailed to each and every person on the attached list on March 3, 2011, in a sealed envelope, with postage prepaid, and depositing same in the U.S. Mail at Palm Springs, California. (192 notices)

I declare under penalty of perjury that the foregoing is true and correct.



\_\_\_\_\_  
Kathie Hart, CMC  
Chief Deputy City Clerk

**AFFIDAVIT OF PUBLICATION**

I, Kathie Hart, Chief Deputy City Clerk, of the City of Palm Springs, California, do hereby certify that a copy of the attached Notice of Public Hearing was published in the Desert Sun as a 1/8 page display ad on March 5, 2011.

I declare under penalty of perjury that the foregoing is true and correct.



\_\_\_\_\_  
Kathie Hart, CMC  
Chief Deputy City Clerk

**AFFIDAVIT OF POSTING**

I, Kathie Hart, Chief Deputy City Clerk, of the City of Palm Springs, California, do hereby certify that a copy of the attached Notice of Public Hearing was posted at City Hall, 3200 E. Tahquitz Canyon Drive, on the exterior legal notice posting board and in the Office of the City Clerk on March 3, 2011.

I declare under penalty of perjury that the foregoing is true and correct.



\_\_\_\_\_  
Kathie Hart, CMC  
Chief Deputy City Clerk



# City of Palm Springs

Office of the City Clerk

3200 E. Tahquitz Canyon Way • Palm Springs, CA 92262

Tel: (760) 323-8204 • Fax: (760) 322-8332 • TDD: (760) 864-9527 • Web: www.palmspringsca.gov

March 3, 2011

Ms. Claudia Salgado  
Bureau of Indian Affairs  
P. O. Box 2245  
Palm Springs, CA 92263

Fax To: Belinda Ray  
(760) 416-2687

RE: City Council Meeting – March 16, 2011  
Public Hearing Notice – HSPB 77  
Frank Sinatra Twin Palms Residence  
1145 East Via Colusa

Dear Ms. Salgado:

The City Council will be conducting a public hearing at 6:00 p.m. on March 16, 2011, to consider an application to designate the Frank Sinatra Twin Peaks Residence located at 1145 East Via Colusa as a Class 1 Historic Site.

I have enclosed copies of the notice for distribution and your file; however, please advise if additional notices are required. The allotment numbers and corresponding APN within 400 feet of the subject property are as follows:

APN	Allotment Number
508-500-001 thru 508-500-020	66B, Lot 203 & 204
508-500-078	66B, Lot 203 & 204

Thank you for your continuous assistance and support. Please feel free to contact me if there are any questions or concerns, 323-8206.

Sincerely,

Kathie Hart, CMC  
Chief Deputy City Clerk

/kdh

Encl: Public Hearing Notices (5 copies)

NOTICE OF PUBLIC HEARING  
CITY COUNCIL  
CITY OF PALM SPRINGS

PROPOSED DESIGNATION OF THE FRANK SINATRA TWIN PALMS RESIDENCE  
AS CLASS 1 HISTORIC SITE 77 AND NOTICE OF EXEMPTION FROM CEQA  
1145 EAST VIA COLUSA

**NOTICE IS HEREBY GIVEN** that the City Council of the City of Palm Springs, California, will hold a Public Hearing at its meeting of March 16, 2011. The City Council meeting begins at 6:00 p.m. in the Council Chambers at City Hall, 3200 East Tahquitz Canyon Way, Palm Springs.

The purpose of the hearing is to consider designating the property known as the Frank Sinatra Twin Palms Residence as a Class 1 Historic Site (HSPB 77). The subject site is located at 1145 East Via Colusa. (APN 507-274-003) (Previously, the site was addressed as 1148 East Alejo Road.)

**ENVIRONMENTAL DETERMINATION:** This request is categorically exempt from review pursuant to Section 15331 (Historical Resource Restoration/Rehabilitation) of the California Environmental Quality Act (CEQA), whereas the proposed designation meets the conditions outlined for preservation of a historic resource. The application is available for public review in the Planning Services Department, City Hall, 3200 East Tahquitz Canyon Way, Palm Springs, between the hours of 8:00 a.m. to 11:00 a.m. and 2:00 p.m. to 6:00 p.m., Monday through Thursday.

**REVIEW OF PROJECT INFORMATION:** The staff report and other supporting documents regarding this project are available for public review at City Hall between the hours of 8:00 a.m. to 11:00 a.m. and 2:00 p.m. to 6:00 p.m., Monday through Thursday. Please contact the Office of the City Clerk at (760) 323-8204 if you would like to schedule an appointment to review these documents.

**COMMENT ON THIS APPLICATION:** Response to this notice may be made verbally at the Public Hearing and/or in writing before the hearing. Written comments may be made to the City Council by letter (for mail or hand delivery) to:

James Thompson, City Clerk  
3200 East Tahquitz Canyon Way  
Palm Springs, CA 92262

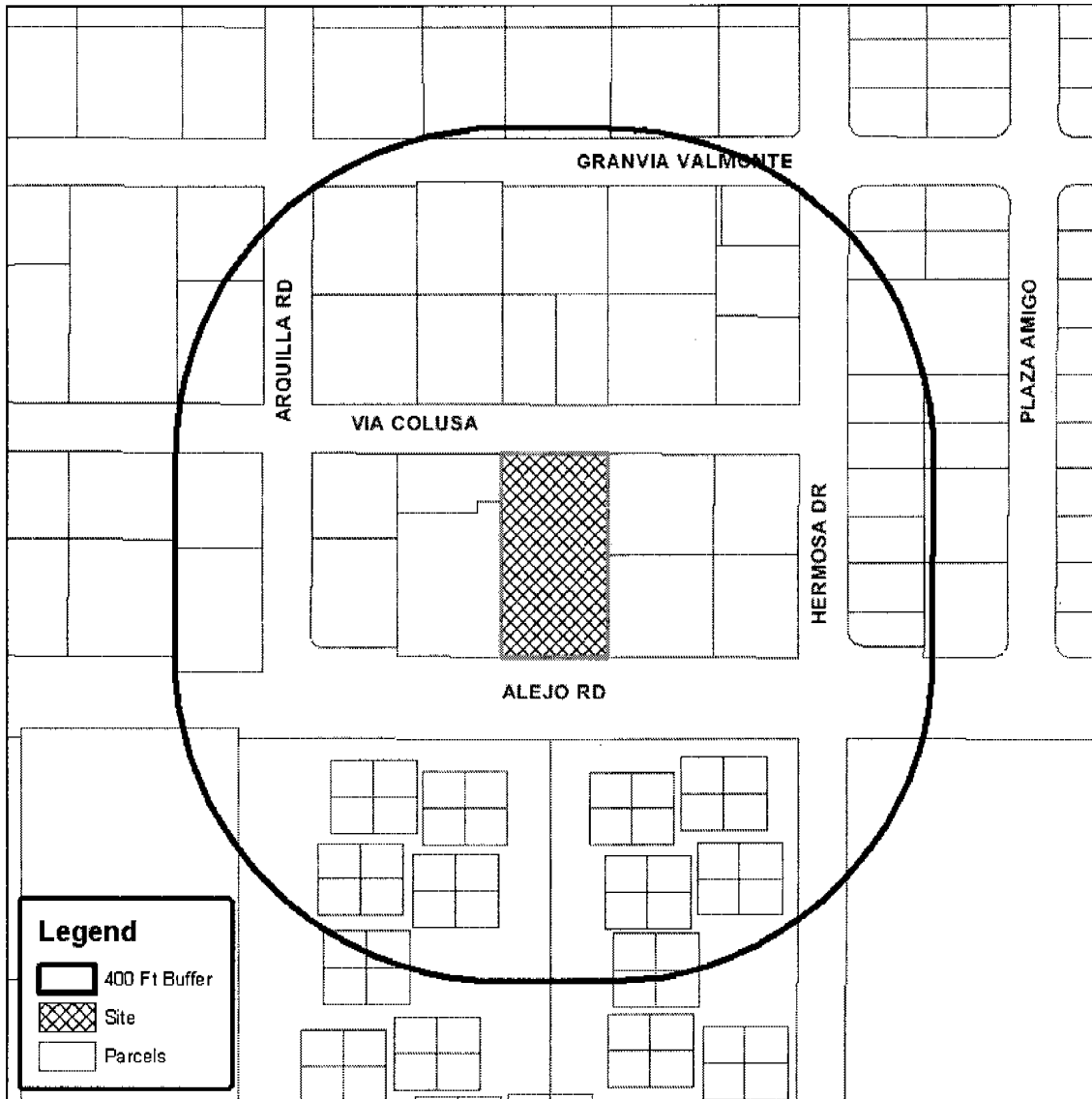
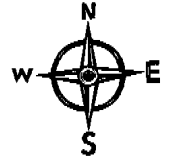
Any challenge of the proposed project in court may be limited to raising only those issues raised at the Public Hearing described in this Notice or in written correspondence delivered to the City Clerk at, or prior to, the City Council hearing. (Government Code Section 65009[b][2]). An opportunity will be given at said hearing for all interested persons to be heard. Questions regarding this case may be directed to Craig A. Ewing, AICP, Director of Planning Services at (760) 323-8245.

Si necesita ayuda con esta carta, porfavor llame a la Ciudad de Palm Springs y puede hablar con Nadine Fieger telefono (760) 323-8245.

  
James Thompson  
City Clerk



# Department of Planning Services Vicinity Map



## CITY OF PALM SPRINGS

CASE NO: HSPB 77

APPLICANT: City of Palm Springs

DESCRIPTION: To consider designating the property known as the Frank Sinatra Twin Palms Residence as a Class 1 Historic Site located at 1145 East Via Colusa, Zone R-1-C, Section 11, APN 507-274-003.