



CITY OF PALM SPRINGS

DEPARTMENT OF PLANNING SERVICES

MEMORANDUM

Date: December 8, 2019
To: The Historic Site Preservation Board (HSPB)
From: Ken Lyon, RA, Associate Planner / Historic Preservation Officer
Subject: **Case HSPB #130 Class 1 Historic Resource Application**
The Shea Residence

Please find attached the application materials and historic resource reports for the subject Class 1 historic site application.

Recommendation: Receive the report and direct staff to arrange site visits and to schedule a public hearing of the HSPB to consider the application.

Attachments:

Historic Resource Report dated November, 2019

The Shea Residence

*Nomination Application for:
City of Palm Springs
Class 1 Historic Site*



Photo by Lance Gerber

*1690 Ridgemore Drive
Palm Springs, CA 92264*

Prepared by:

Melissa Riche

*on behalf of homeowner
November 2019*



CITY OF PALM SPRINGS

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

For Staff Use Only

Case Number: _____

In-Take Planner: _____

Date: _____

HISTORIC RESOURCE DESIGNATION PLANNING / ZONING GENERAL INFORMATION FORM

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

Project Information:

Applicant's Name: Daniel Krog, Adam Bonnett

Applicant's Address: 1690 Ridgemore Drive

Site Address: 1690 Ridgemore Drive APN: 323 708 6753

Phone #: 323 708 6753 Email: danielkrog@yahoo.com

Zone: _____ GP: _____ Section/Township/Range: _____/X_____/X_____

Description of Project:

Shea Residence, Andreas Hills. A Late Modern home by John G. Walling, AIA.

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

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

Construction Date: 1976 Estimated Actual (denote source, i.e. building permits)

Architect: John G. Walling, AIA

Original Owner: John Martin Shea

Common/Historic Name of Property: Shea Residence

Other historic associations: _____

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

Architectural Style: Late Modern

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

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

CLASS 1 AND CLASS 2

APPLICANT'S REQUIRED MATERIAL CHECKLIST

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

| | Applicant Only | City Use Only |
|----------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|-------------------------------------|--------------------------|
| Application Information: | | |
| • General Information form (1 copy) | <input checked="" type="checkbox"/> | <input type="checkbox"/> |
| • Notarized letter from property owner consenting to Historic Designation (1 copy) | <input checked="" type="checkbox"/> | <input type="checkbox"/> |
| • Ownership and Address History ("Chain of Title") (1 copy) | <input checked="" type="checkbox"/> | <input type="checkbox"/> |
| Historic Resource Report: | | |
| The following items shall be included in a historic resources report describing the site, structure, buildings, or objects eligible and appropriate for designation per PSMC 8.05.070. | | |
| • Photographs of the exterior of the proposed site, structure, buildings or objects. | <input checked="" type="checkbox"/> | <input type="checkbox"/> |
| • Aerial photo of the site/resource (from Google Maps or equal). | <input checked="" type="checkbox"/> | <input type="checkbox"/> |
| • Information on the architect, designer, and/or developer. | <input checked="" type="checkbox"/> | <input type="checkbox"/> |
| • Date and method of construction. Provide copies of building permits. | <input checked="" type="checkbox"/> | <input type="checkbox"/> |
| • A detailed assessment of the character defining features describing materials, architectural details/style, landscape elements, or other relevant descriptors. | <input checked="" type="checkbox"/> | <input type="checkbox"/> |
| • Evaluation of the site relative to the Criteria and Findings for Designation of Class 1 and Class 2 Historic Resources. | <input checked="" type="checkbox"/> | <input type="checkbox"/> |
| Additional Information: | | |
| • Site Plan: 8-12" x 11" or 11" x 17" | <input checked="" type="checkbox"/> | <input type="checkbox"/> |
| • Public Hearing labels per PSZC Section 94.09.00. | <input checked="" type="checkbox"/> | <input type="checkbox"/> |
| • Any other documentation or research as may be necessary to determine the qualifications of the site, structure, building, or objects. | <input checked="" type="checkbox"/> | <input type="checkbox"/> |

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

The Shea Residence



CLASS 1 HISTORIC SITE NOMINATION

TABLE OF CONTENTS

HISTORIC SITE DESIGNATION APPLICATION: page i

STATEMENT OF SIGNIFICANCE: page 3

BACKGROUND / HISTORIC CONTEXT: page 4

INTEGRITY ANALYSIS: page 21

APPENDICES

- I Owner's Letter of Support**
- II Assessor's Map, other maps, photographs**
- III Building permits, drawings, and correspondence**
- IV Property Information, Grant Deeds / Chain of Title**
- V Drawings**
- VI Biographies: John Martin Shea Jr., John Gilman Walling, AIA,
Harry F. Chaddick (developer)**
- VII Articles, comparative images**

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California Digital Newspaper Collection

Palm Springs Library 'Accessing the Past'

Frank Lopez

Palm Springs Architecture & Design Center

Lance Gerber

STATEMENT OF SIGNIFICANCE:



The Shea Residence, 2019. Photo: Lance Gerber

The Shea Residence is located at 1690 Ridgemoor Drive in the Andreas Hills section of the city of Palm Springs. It was commissioned in 1974 and completed in 1976 for its first occupants John Martin 'Jack' and Marion Shea. The house is a fine example of 'Late Modern' architecture by desert architect John G. Walling, AIA. In 1981, *Architectural Digest*¹ featured the home, describing it thus: *'Beyond its sympathetic melding with an arid landscape, the structure conveys a sense of rhythmic precision.'*

Jack Shea's dual roles as businessman and modern art collector influenced the design of their desert home. The Palm Springs house was an important hub for the couple's local philanthropic activities. The home is particularly significant for the unusual construction method: 'tilt-up' construction. It was rarely used in residential architecture but defines the house with its 40+ exposed aggregate panels of varying dimensions that function both as structural elements, alongside the post-and-beam design, and as decorative infill. The method was described as 'sophisticated' by Los Angeles Times architecture critic John Pastier in an article about the 1973 AIA-award-winning Newport Center carwash also commissioned by Shea. Jack Shea admired the finish so much, he chose to use it in his desert home to mimic the natural landscape.

Desert-based architect John Walling, AIA, was in the early stages of a long and successful career in residential design following three years with Donald Wexler. The Andreas Hills subdivision features several of his mid 1970s homes, now owned and admired by a new generation of designers.

BACKGROUND / HISTORIC CONTEXT

The relatively short history of Palm Springs can be organized into several distinct periods, as defined by the Historic Resources Group's *Citywide Historic Context Statement & Survey Findings*. Extract from the *City of Palm Springs Citywide Historic Context Statement & Survey Findings* (The Historic Resources Group)ⁱⁱ:

Late Modern is a blanket term used to describe the evolution of Modern architecture from the mid-1950s through the 1970s...Late Modern buildings exhibit a more deliberate sculptural quality with bold geometric volumes, uniform surfaces such as glass skin or concrete, and a sometimes-exaggerated expression of structure and systems.

Character-defining features include:

- *Bold geometric volumes*
- *Large expanses of unrelieved wall surfaces*
- *Uniform use of cladding materials including glass, concrete, or masonry veneer*
- *Exaggerated expression of structure and systems*
- *Hooded or deeply set windows*
- *Little or no applied ornament*

In the 1970s, luxury equaled dimensions: living spaces grew bigger and higher, square footage regularly exceeded 4,000 square feet. The biggest change from the 1950s and 1960s was the increase in scale, volume, and massing of structures; the overall impression was bolder than the 60s version of modernism. In the desert this could be seen, for example, in John Lautner's designs for the Elrod Residence at Southridge (1968) and the Bob Hope Residence, which was started in the early 1970s, completed in 1979.

Contextual references are also supplied in the late 60s and early 70s work of architects such as William F. Cody and Hugh Kaptur. Cody's 1970s commissions (e.g. the Rubinstein and Riback residences) included the 'bold, geometric volumes', with immensely high ceilings and 'exaggerated expression of structure and systems.' Heavy beams, bold door and window heights, and overall dimensions were featured. E. Stewart Williams was using exposed aggregate for the new Palm Springs Art Museum (1976); Kaptur and Lawrence Lapham used the material at the Cramer residence in Thunderbird Heights (1970). The Meade Residence at Tamarisk Country Club, by Buff & Hensman (1972) demonstrates the era's heavier forms and extensive use of glulam beams. (See examples, Appendix VII).

The Shea Residence is situated in Andreas Hills in Andreas Canyon, to the far south of the city of Palm Springs. The community is surrounded by Agua Caliente Indian Reservation land. In the 1930s and 1940s, the area was popular for picnics, barbecues, and horse-riding.



Google Earth view of 1690 Ridgemore Drive site and environs

The house is situated at the end of a cul-de-sac, adjacent to flood control easements, fire roads, and close to trails. The site is 0.73 acres, flanking the rocky hillside in Andreas Canyon.

In December 1968, the *Desert Sun* reported that well-known Chicago-based developer Harry Chaddick, who purchased the Palm Springs Tennis Club from Pearl McManus for more than \$1 million in 1961 (see bio: Appendix VI), had retained William F. Cody to masterplan the subdivisionⁱⁱⁱ. Cody also designed townhouses and condominiums for the community for which he received an Inland Chapter AIA design award for excellence in 1974.



Harry F. Chaddick appoints William F. Cody to design Andreas Hills
Desert Sun, Sept. 26th 1968

According to a Desert Sun July 1969 article^{iv}, Chaddick's investment group spent \$1.5 million on infrastructure and services before ground was broken for any of the homes. The development area covered 700 acres in a 'smog-free, windless canyon at the base of a mountain range.' Chaddick provided 400 home sites, starting at \$25,000 for half acre lots. It attracted the well-heeled and influential who valued its privacy and sheltered location 10 minutes' drive from downtown Palm Springs, and of course its uninterrupted views from its higher elevation. A *Desert Sun* article in the summer of 1973 announced phase III of Chaddick's \$200 million 'luxury residential project' in Andreas Hills. A *Desert Sun* ad (1975)^v for two luxury homes described custom built homes that 'epitomize Elegance, Prestige and Exclusivity' with prices between \$205,000 and \$215,000 (approximately \$1 million in today's values). A 1975 Desert Sun article called Chaddick "the largest single investor in the history of Palm Springs."^{vi}

Andreas Hills Annexation:

The uninhabited area of Andreas Hills was incorporated into the city early in 1976. After several pushes for the annexation of the developed portion of Andreas Hills, The *Desert Sun*, June 11th, 1976 reported that Chaddick was seeking annexation "...in order to allow the development of high-priced residences in the area." In late 1977 the Desert Sun reported that an application to begin annexation had been filed. By then the area contained 'about 82 single family homes and condominiums. A new petition went to the city in summer 1979, by which time there were 180 residents in 38 developed acres. Incorporation took on a fresh urgency when the temporary bridge on Frank Bogert Trail was washed out during major floods in February 1980^{vii}. In June 1980, the annexation was approved by City Council.

CONTEXT:

Harry Chaddick planned to create the 'Bel Air of Palm Springs' by only allowing the construction of luxury private homes that were to be individually commissioned by their owners. Lots were to be built within two years or they would be repurchased by Chaddick. Architect John Walling had designed other homes nearby and was familiar with the quality and requirements dictated by Chaddick, and so he became Shea's chosen designer. For comparison and context, other Andreas Hills custom homes by Walling are located at: (see Appendix VII for images).

1650 Stonehedge (1974)

1635 Ridgemoor (1977)

3410 Andreas Hills (1975)

1640 Stonehedge (1977)

FIRST OWNER: JOHN MARTIN “JACK” SHEA: 1974 – 1997



Jack and Marion Shea. Photo: courtesy Shea family archive

Jack Shea was a successful developer, philanthropist, and art collector. (Biography: Appendix VI). Although the grant deed for the property is dated March 1, 1974 (see Appendix IV) Shea was apparently in contract for the lot by the end of 1973, as correspondence shows (Appendix III) that in December 1973 he was in discussion with Orange County architect Leason Pomeroy, AIA, to design a home for the site. The lot was sold to Shea by Andreas Hills Inc, signed by Andreas Hills developer, Harry F. Chaddick.

By early July 1974, architect John Walling had met with Shea, showed him other homes that he was working on nearby, including for Chaddick, and Shea liked what he saw. In late July 1974, Walling was commissioned to design the Shea Residence. (See: Appendix III).

Final drawings by Walling were completed by November 1974. Construction quotes were for a main house of 2,950 square feet, a guest house of 772 square feet, and a carport of 528 square feet. Overhang space was estimated at 1,430 square feet, total roof area: 5,680 square feet. In September 1975, an agreement was reached for the construction of the residence, with Walling and his partner Jack McCallum overseeing construction management. Work commenced in early October 1975. (See Appendix III: *front page of letter, deposit of check*). The house was completed in September 1976. (*Walling's close of account, Appendix III*).

In 1984 the Sheas started discussions with famed architect Albert Frey, who was by then semi-retired, to design a second story addition to the guesthouse to provide an extra bedroom and an exercise room. A description of this addition is included in the 'Architecture' criteria, see below. (Drawings and additional information are in Appendix V). This was completed in 1988. When Jack Shea died in 1997, his estate sold the home. No major works, additions or remodels have taken place since the Sheas' ownership.

Subsequent owners:

Primary sources show the ownership for 1690 Ridgemoor Drive. (See Grant Deeds in Chain of Title information, Appendix IV).

| | |
|----------------|---------------------------------------|
| 1997 – 2011 | Michael J. Phillips and Jay A. Norton |
| 2011 – 2018 | John Boccardo |
| 2018 – current | Adam Bonnett and Daniel Krog |

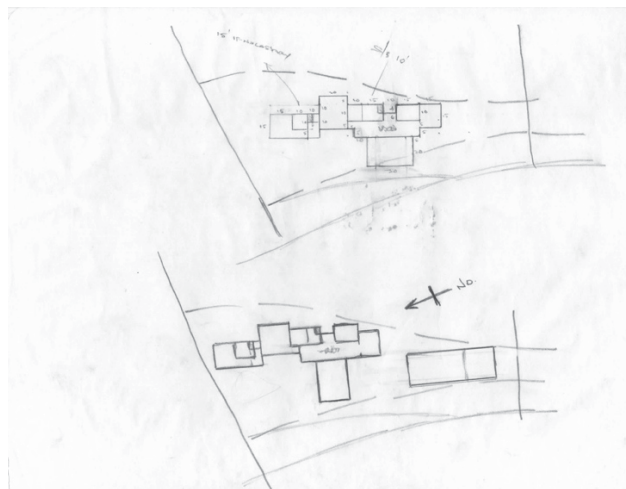
ARCHITECTURE:

S. Claire Conroy writing in *Architect* magazine in 2007^{viii} says of the 1970s era homes:

“The architects who designed those '70s houses also had exuberant spirits; they reveled in form, function, and funkiness. They liberated future architects from the notion of the house as machine sitting atop the landscape. Instead, architects were freed to design houses as organisms that mesh with their surroundings—living, breathing, and changing together.”

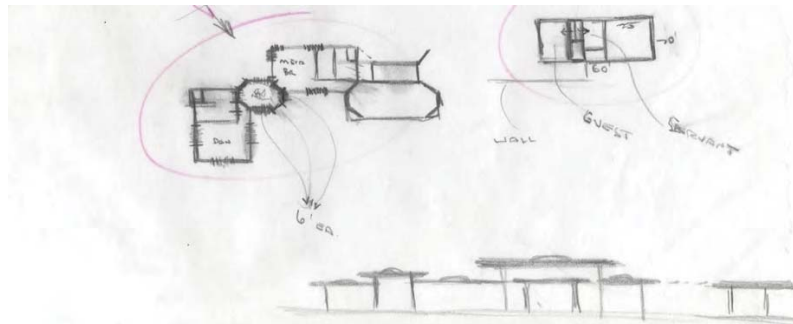
“Strategically placed window openings framed views while somehow guarding privacy at the same time. There were skylights, atriums, indoor gardens, and fireplaces with elevated hearths, so you could glimpse the flames from anywhere in the open plan. Many of the architects and owners of the houses were early adopters of new energy technologies, and they certainly cared about careful siting, exalting materials.”

The layout of the Shea Residence at 1690 Ridgemoor Drive was dictated by the lot’s position against the hillside; when viewed in plan, the buildings stretch along the site taking advantage of the views, but not imposing on the hillside.

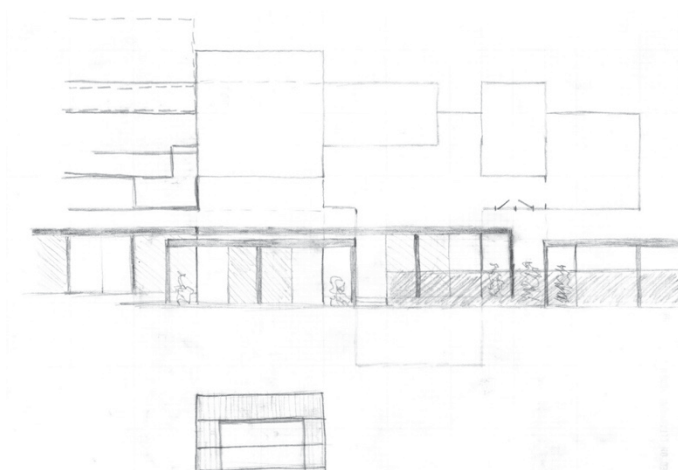


Early sketch plans for site of Shea Residence, by John Walling AIA

Shea's own sketch for the exterior showed a more grandiose front elevation, with a raised portico at the center and flanking the entrance. Walling sensitively toned down the look, eliminating flamboyancy.



Shea residence, sketch by J M Shea shows his portico designs



Walling's sketch for the front elevations removed the portico details, flattened the roof lines.

The key design feature of the home is the inclusion of more than 40 'tilt-up' exposed aggregate concrete panels of varying sizes that not only provide a structural element but give the home its unique character and appearance. The raw aggregate used mimics the rocky hillside around the property, harmonizing with the setting, creating a texture for the home, and a distinctive backdrop for artworks. The design was influenced by Shea's lifestyle and business. His art collection was large in both quantity and scale. (He told Walling that he bought large artworks because they were cheaper as most people didn't have room to hang them).

The 'tilt-up' construction method used is described below. Shea liked the look of the raw aggregate that was featured in one of his California car washes. In discussion with architect John Walling, the two settled on this look for the house. In Walling's July 9th, 1974 letter to Shea, (Appendix III) he commented:

“I think that the construction system you suggested can be extremely handsome and will suit the desert environment quite well.”

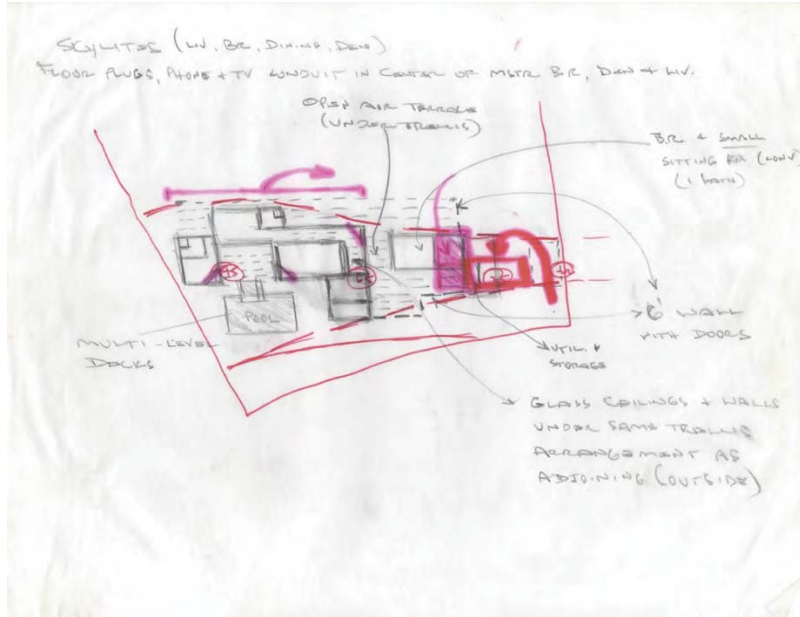
The method had been used at Shea’s Newport Center Car Wash in Newport Beach, designed by George Bissell FAIA, and resulted in a 1973 design excellence award from the Orange County chapter of the AIA. Writing about it in the Los Angeles Times^{ix} (Jan. 12th 1973, Appendix VII), architecture critic John Pastier described the construction method as ‘sophisticated’:

“Exterior walls and columns are made of concrete, cast directly on the ground and then lifted into place and joined to form a structural frame. This process also gives the walls a strong texture resembling rough plaster but requiring no finish.”

By the mid-1970s the raw aggregate look was increasingly popular. In the book *E. Stewart Williams: An Eloquent Modernist* (p. 154), Williams describes concrete as a construction material that could have ‘myriad expressive effects.’ It was a rewarding material that, given the right mix of aggregate materials, could easily reflect the desert environment. Architect John Lautner experimented successfully with both concrete and glulam beams from the late 1960s onwards. Lautner himself described concrete as a ‘timeless method of construction.’ “Material experimentation was always a defining aspect of Lautner’s designs; by using advances in material development such as wood glue-laminated beams and frequent implementation of freeform concrete...”^x

The tilt-up concrete panels at the Shea Residence were used to extend walls from the inside to the outside, define internal spaces, and create visual interest along the home’s façade. In many places the tilt-up panels were a key structural element, in other areas, they were infill for the façade. Rocky Mountain quartzite floors throughout the house continue outside as terrace paving. The bronze-tinted ceiling-height glass, the framework provided by the glulam beams, and the stony texture and sandy tones of the raw aggregate all contributed to the home’s successful compatibility with its surroundings.

At the first meeting between Shea and the architect, Walling recalls that he did a ‘quick and dirty’ sketch of the relationships of the rooms, where Shea wanted them placed. The post and beam structure created the grid for the rooms; tilt-up panels created dividing walls on the inside, that often extended to the outside.



Early rough sketch of floor plan for Shea Residence, John Walling, AIA

Walling explains:

"We came up with a floor plan that satisfied (Shea's) needs and which gave the best location for the rooms and the views. I'm a great believer in using views as part of the interior architecture. You can see it in this house where you're looking out at landscaping and focal points. That changes the mood and sensitivity of the space, and that's what gives you the sense of place."

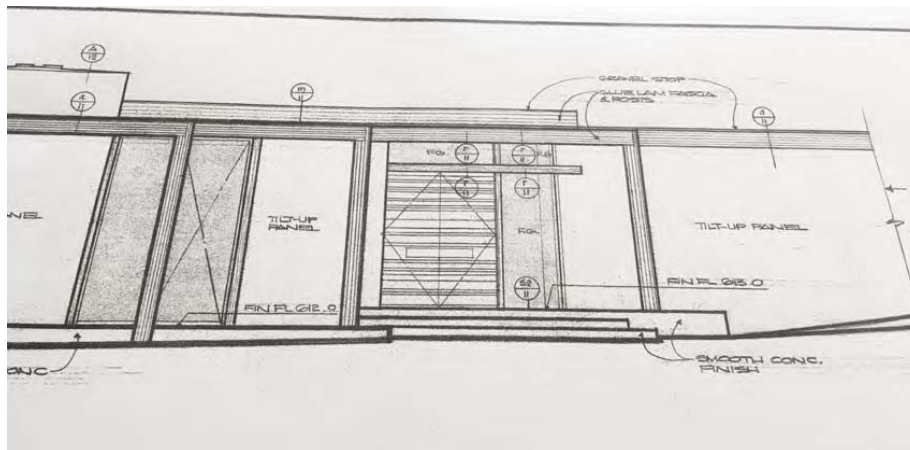
Walling's favorite desert architect was William F. Cody, in particular his sense of scale, use of site, and his ability to engage people with the architecture itself. Walling introduced those elements along with the 1970s themes: use of natural materials and modish features such as skylights and interior planters, exaggerated volumes.

The main house was designed to have 2,950 square feet with the master bedroom suite, dining room, kitchen, living room, garden room (essentially an extension of the living room, overlooking the rear garden and hillside), office / den, and two bathrooms (the master, plus a guest bathroom). *Building permit / plan check dated 2-15-75* (See: Permits, Appendix III). A separate guest house complemented the main house and provided two bedrooms, two bathrooms, and carport. (Permit dated 8-13-75. Appendix III). Placing the guest suites in a separate building allowed the main house to have an easy flow. The two buildings formed a gentle zig-zag along the hill-side lot. In the mid-80s, Shea commissioned the famed architect Albert Frey to design a second story to the guest house. (See 'Albert Frey Addition' below).

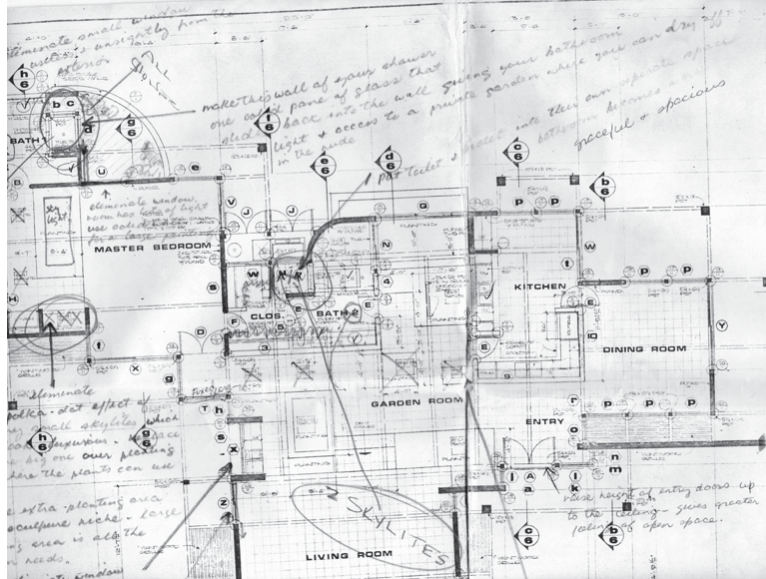
In November 1981, *Architectural Digest* (Appendix VII)^{xi} ran a feature story about the house, with the following description:

“The idea for design of the house – of roughly textured tilt-up concrete panels capped with massive glulam beams – was derived by Mr. Shea from a series of commercial / industrial buildings constructed in the course of his business. Beyond its sympathetic melding with an arid landscape, the structure conveys a sense of rhythmic precision, the concrete panels and interior wall sections, each of different dimensions, alternating to create patterns of interlocking cubes reminiscent of Rietveld, Mondrian and DeStijl.”

The use of massive glulam beams provides another visual feature to the house as well as structure and definition of space. On the front facade they create a frame for this elevation via a series of horizontals and verticals that give the house its modernist appearance. Deep overhangs are supported by the thick vertical glulam posts, while the horizontal beams for the fascia complete the frame. The post and beam construction combined with the tilt-up panels provide the effect of ‘interlocking cubes’ and ‘rhythmic precision’ referred to in the 1981 Architectural Digest article. A wide entry overhang built in the same style is slightly stepped down from the overall height to identify the space. The original ‘Forms + Surfaces’ double doors in bronze are still a stunning entry feature; wide, shallow steps lead from the entry gate up to the front door.



*From the finished drawings for the Shea Residence, showing glulam beams, tilt-up panels, glass, front door, steps.
By John Walling, AIA*



Walling's annotations suggest a wall around the master bathroom so that Shea can 'dry off in the nude'.

In the master bathroom a full-height sliding glass door from the shower to the outdoor patio gave the bather a chance to commune with nature and, as John Walling thoughtfully suggested in drawing notations, gave Shea the opportunity to 'dry off in the nude'. (Appendix III, drawings). Wherever possible, sliding doors were designed as glass panels that recessed into the wall 'then you can use the whole opening and eliminate the too narrow doors which look cramped,' Walling explained. Outdoor living space was an important aspect of the design, with living room and master suite accessing the multi-level patio and pool deck.

Inside, the massive volumes in the main living spaces with 12 to 14-foot high ceilings, were given extra dimension and warmth by the premium-grade Douglas Fir plank tongue-and-groove ceilings. The minimum ceiling height throughout is 10 feet. Walling preserved cleaner lines by making the skylights fewer and larger. They supplied extra natural light in hallways, bathrooms, and for artwork – an approach commonly used in museums and galleries. The step-down living room, a feature often employed by Walling at that time, accentuates the height of the space. The living room volumes are also impacted by the central five-foot wide fireplace with its elevated granite hearth and commanding high wall, framed by glass and views on both sides.

The house is relatively unadorned, with its simple lines and natural materials. Well-proportioned rooms reflect the home's purpose as a retreat, an entertaining space, and a gallery. "We had to make sure we had plenty of (concrete) panels inside the house so that they could display their large artworks," explains Walling.

"The Sheas hung their work from the ceiling and used the concrete panels as the backdrop for the artwork. He was not only an art collector but an architectural buff, and he understood the relationship between the two. He was very hands-on, very thorough and had particular ideas."

One of Walling's 1970s homes was included in the California Preservation Foundation's tour of Indian Wells in May 2019. (Appendix VII). In the description Walling explained:

"People tend to identify with the spaces they inhabit for any length of time. It is the goal of any architect to design these spaces to give optimum support to a creative, inspiring, and satisfying lifestyle. The midcentury modern movement was a time when devices to do this were being discovered by designers in an attempt to liberate the spirit from the confines of the architectural box and to create identity with the exterior of a building as well as its interior. This was done primarily by utilizing an open plan, by placing glass on as many walls in a room as possible, and by continuing inside elements and materials through the glass to blend the landscape and hardscape."

John Walling's command of Late Modernism, combining modernist ideas of the 60s with the innovations and fashionable materials of the 1970s, is evident in this house. Walling provided a clean design that harmonized with its desert environment and rocky hillside setting.

Tilt-up panels:

Although this construction method was invented in the early 1900s^{xii}, according to an article in Construction Specifier^{xiii} (Jan 15th, 2014) (Appendix VII) this method of construction did not become popular until the late 1960s / early 1970s, and was usually reserved for industrial buildings, warehouses, parking structures, where repetition in panel sizes made it economical. The method was later used in 1980s tract housing where again, dimensions were repeated. It was rare to use this method in a custom luxury home especially where panels were of different dimensions. Walling believes it's the only residence in the Coachella Valley that uses 'tilt-up' and explains:

"In the context of the time it was done – we'd never do a house like that today. The tilt-up design makes it unique and historical and sets it apart from others we did. It's a very cost-efficient and fast system for building factories and warehouses at that scale, but for small scale residential use it's a very expensive method of construction, which is probably why you don't often see it in custom homes."

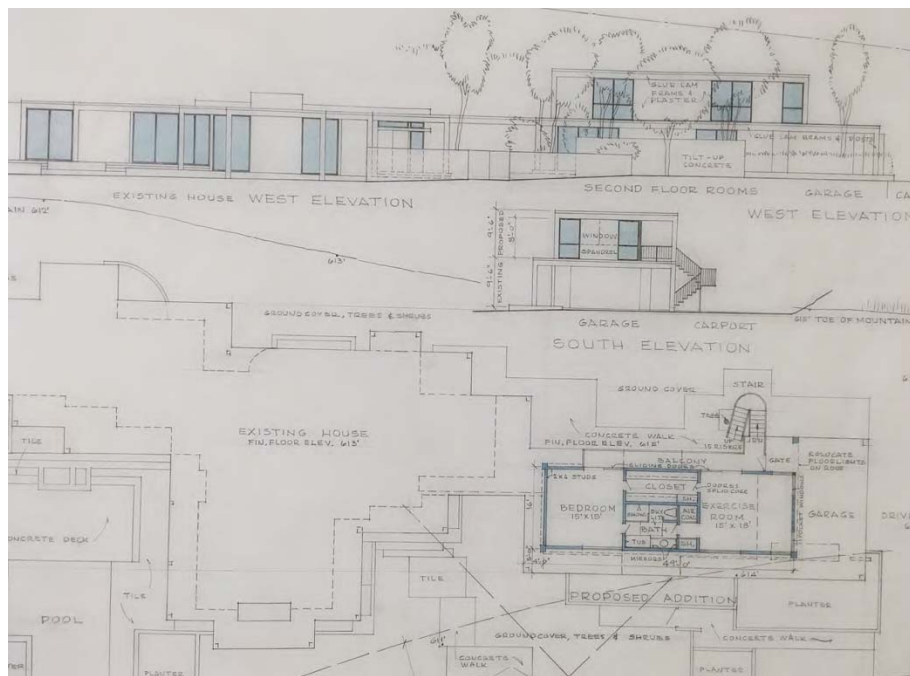
"Before they poured the slab in the forms, the concrete guys put in a non-spec aggregate which, with the sand, provides color and texture. They laid it on the floor, then poured the concrete on top of it, so some of it stuck and partially stuck. Once it was tilted up and in place, they hosed it off and got rid of all the loose pieces, that left a highly textured and colorful panel. There were 42 panels in all different sizes, so the labor of putting that together was significant. If you're doing a warehouse, the panels would mostly be the same size and repeated down the line, that's what makes it so efficient in that environment. In structural terms it was used to pick up the loads imposed on it, but it served its purpose visually."

The 1988 Albert Frey guesthouse addition:

As the guesthouse addition was commissioned by the original owner of the house, and designed to emulate the look of the original home, it should be considered as a contributing element.

The famous desert architect Albert Frey commenced discussions in 1984 with Jack Shea for an addition to the guest house. According to the Albert Frey biography by Joseph Rosa (pub. Rizzoli, 1990), Albert Frey had been in semi-retirement since the late 1960s, moving his office to his house on Palisades Drive and taking on *'only challenging and interesting residential commissions,'* mostly new homes at Smoke Tree Ranch, plus occasional additions to earlier projects that he had designed.

Perhaps Shea knew Albert Frey through Shea's trusteeship at the Palm Springs Art Museum. By the mid 1980s, Walling was busy with projects down valley. Frey's semi-retirement would have made him available to work on a small project – even though it went on for years. The addition is referenced in Frey's projects at the end of Rosa's book. It was one of his last commissions.



Drawing detail from 1984 drawings by Frey for the Shea Residence addition

The addition was designed to provide one additional bedroom, plus exercise room / bedroom 2, bathroom, and storage closet in a total area of 833 square feet above the existing guest wing, with access from an external winding staircase. (See building permits, Appendix III). Correspondence and drawings from the Albert Frey archive in Palm Springs' Architecture & Design Center explain that the request to build a second-story addition first went before the city's planning commission in October 1984. Frey's letter to Shea in late October 1984 indicates

that he had produced preliminary drawings in advance of a meeting. Frey files show original drawings: 9-18-84, revised 10-24-84.

Frey worked with local engineer Carlos Elias to ascertain the structural strength of the existing guest house structure to establish additional support needs. (See Appendix III). Title block on Frey's final drawings shows sequence of drawing revisions (See Appendix V) from December 1984, with revisions in 1985, late 1987, and January 1988. The final design for the guest house didn't alter between 1984 and 1988. The only variation was apparently to the external staircase, from a spiral to a winding staircase. (see photos Appendix III, drawings Appendix V).

The addition was a simple rectangular block, inset from the existing ground floor building to allow for a balcony, upper deck outside the exercise room, as well as landing area on the eastern elevation. A roof overhang shaded the balcony and entry. The second story was also inset on the western elevation, allowing for the existing roofline to be expressed as a design element to the main house. On the southern elevation, i.e. above the carport (now garage), the setback of the second story was more pronounced. (See drawings Appendix V).

The rectangle was sheathed in cement and plaster, the main structure was glulam beams, and the elevations on all sides were punctuated by floor to ceiling windows in bronze-tinted glass, again matching existing facades. The elevated rooms gave an enhanced hillside view to the east and expanded mountain views to the west. Skylights brought in extra light to bathrooms, closets. Ceilings were tongue-and-groove Douglas Fir. On the eastern elevation, sliding glass doors on both sides of the stairs accessed either the exercise room or the bedroom. (These were listed as 'pocket' doors on the drawings, but current owner states that sliding doors in place are original to the house). The northern elevation was blank i.e. no windows.

Structurally the new addition required replacement of certain glulam beams, per Carlos Elias' notes, reflected in the plans. There is no correspondence in the file that explains why there was a 3 ½ year delay between the initial drawings and the ultimate issue of the building permit for the project on February 1st, 1988. McIntosh Construction were the contractors, their itemized quote is in Appendix III.

Both architect and client appeared to take great care to make the addition look like the original structure. The exterior design and interior wood ceilings match the original house as does the stucco, paint, smoke-tinted glass, and the dimensions of the support beams.

Local Architectural Context:

Developer Harry Chaddick's prerequisite for his 1970s Andreas Hills subdivision was for custom homes on 400 half-acre lots that 'epitomized elegance, prestige and exclusivity.' Chaddick required lots to be built within two years of purchase, no lots were sold to speculators. This encouraged future homeowners to build their luxury homes promptly, making the community's elegant exclusivity a self-fulfilling prophecy. Individual homes designed by architects like James McNaughton, Stan Sackley, William F. Cody, Hugh Kaptur, and others by John Walling, dotted the landscape.



Desert Sun advertisement for Andreas Hills homes, January 9th, 1975

CRITERIA

A summary of the evaluation contained in this nomination is as follows:

Criterion 1: Events: *The resource is associated with events that have made a meaningful contribution to the nation, state or community.* The Shea Residence is not associated with any meaningful events. *Therefore, the Shea Residence does not qualify under Criterion 1.*

Criterion 2: People: This criterion recognizes properties associated with the lives of persons who made meaningful contributions to national state or local history. John Martin ('Jack') Shea was a Californian entrepreneur who in the late 50s and early 60s devised innovative ad campaigns for Fina Oil (see bio, Appendix VI). His company, Beacon Bay Enterprises, was founded in 1965. Its main business was a chain of southern California car washes. Shea was finely attuned to the built environment, employing leading architects for personal and business properties. He became a well-known figure in the California art world, as chairman and benefactor of the Newport Harbor Art Museum, now the Orange County Museum of Art. His extensive private art collection of works by modern American masters inspired his Palm Springs house. From 1977, the Sheas' spent half their time in Palm Springs, where philanthropy took center stage. Shea served as a trustee for the Palm Springs Art Museum from 1978-1981. When he died in 1997, the *Los Angeles Times* obituary called him "...one of Southern California's top collectors of modern art," adding that:

"...the bulk of Shea's post-World War II American art collection was displayed in his stone and glass home in Palm Springs, where he often hosted fund-raisers for his beloved museum." (Los Angeles Times, February 8, 1997).

The Sheas regularly fundraised for other nonprofits including the McCallum Theatre, the Living Desert and the local branch of Animal Samaritans. The Valley Missionary Program was their biggest cause, founded in 1974 to serve the spiritual needs of 50,000 Hispanic immigrants in the Coachella Valley. Although their contributions to the city were extensive, philanthropy in and of itself is not a sufficient reason to credit the Sheas with a 'meaningful contribution to state or

local history.' Therefore, the Shea Residence does not qualify for listing as a Class 1 Historic Site under Criterion 2.

Criterion 3: History. *The resource reflects or exemplifies a particular period of national, state or local history.* The City of Palm Springs Historic Inventory and Context Statement includes a description of 'Late Modern' Architecture on p. 371 (see endnote), this is also included in the 'Background / Context' portion of this document (p.4). The same description for 'Late Modern' architecture is reproduced in the National Register of Historic Places submission for Lautner Residential Projects. The latter document (see endnote viii), adds: "The 1970s were a time of great social change and progressive thinking... The advances in materials, structural systems and construction methods, allowed Lautner to manipulate increasingly dramatic forms into expansive spaces."

Late Modernism in the early 1970s was evolving in an era of economic and social turmoil and uncertainty, bridging the divide between 1960s Modernism and the ironic exuberance of Post-Modernism. In its editorial introduction for the 1975 'Record Houses' issue, the Architectural Record noted that:

"This year, the selection was made especially agreeable by the especially large number of quality submissions – this in spite of the current economic downturn and housing doldrums. The houses we selected embrace such a range of stylistic, budgetary and geographic variation that it is difficult to generalize about them. What can be said with confidence, is that as a group, they show a continuing respect for the traditional concerns of client/owners and adherence by their architects to well understood principles of siting and design.

In the book 'The 70s House'^{xiv}, author David Heathcote explains:

"The 70s was, in fact, an important watershed for interior domestic design. It marked an essential transition from the Modernist-dominated design culture of the 60s to an era in which style and the individualistic ethos of fashion design became the guiding principles."

In his introduction to 'The 70s House' (pub. 2005), Heathcote commented, 'Nor are there any books today that cover any aspect of 1970s architecture except in the most peremptory way as either a codicil to the 1960s or a lull before the 1980s.' Architecture critic Charles Jencks' *Modern Movements in Architecture (1973 edition)* focused primarily on public and corporate architecture, but also featured an 'Evolutionary Tree' in which Heathcote says Jencks' diagram suggests that 'the 1970s might be the most interesting decade for Modern architecture,' and therefore a far richer period for houses than may be supposed from the absence of books about them.' Heathcote added:

"The 1970s was a period when architects were travelling from their common starting place in the relatively cohesive consensual Modernism of the post-war years up to the

late 60s but that they didn't have a clear sense of where they were going. This lack of cohesion we take to be a good thing." "In the 1970s Modernist architecture reassessed itself as a tradition and in some ways looked back to its roots."

"The Modernist architecture of the 1970s was more self-conscious than that of the previous generation. This may be because the profession was in general beginning to reassess its position by re-examining its antecedents and considering areas of architectural design that had been neglected."

The Shea Residence exhibits many of the key elements of the style that was popular in the early to mid 1970s, as detailed in the city's *Context Statement* (p.371, *Architectural Styles*) and discussed in 'The 70s House.' In the Late Modern era in Palm Springs, architects experimented with a transitional form of desert modernism, combining indoor / outdoor living, walls of glass, and open-plan lifestyle with natural materials, increased massing of forms, increase in volumes, all of which are represented in this house. (Examples of comparable 70s desert homes by well-known architects are shown in Appendix VII.) The Shea Residence exhibits most, if not all, of the Late Modern characteristics. It is therefore eligible under the theme of Late Modern architecture. *Therefore, the Shea Residence qualifies for listing as a Class 1 Historic Site on the local registry under Criterion 3.*

Criterion 4: Construction. *The resource embodies the distinctive characteristics of a type, period, or method of construction.* The key design feature of the home, providing its essential character, are the 40+ exposed aggregate concrete panels of varying sizes that not only provide a structural element but give the home its unique character and appearance. The 'tilt-up' construction method used was highly unusual and relatively experimental for a residential property. At the Shea Residence, the multiple panels varied in size, unlike e.g. warehouse construction, and the space to create them was limited by the terrain. It was an intriguing concept that was initiated by Shea and perfectly executed by John Walling and his team. *Therefore, for its distinctive construction characteristics the Shea Residence qualifies as a Class 1 Historic Site under Criterion 4.*

Criterion 5: High Artistic Value. *The resource presents the work of a master builder, designer, artist, or architect whose individual genius influenced his age, or that possesses high artistic value.* The Shea Residence was designed by desert architect John Gilman Walling Jr., AIA. He moved to the desert in the early 1960s, worked briefly with E. Stewart Williams before joining Donald Wexler for three years, then launched Walling Associates in 1970. From 1972 he partnered with Kenneth 'Jack' McCallum, as Walling and McCallum Associates. In Palm Springs, Walling's best-known building is *Elmer's Pancake House* (1976) for which, according to a *Desert Sun* cover story^{xv}, he sought to design a structure that appeared residential in character, '*as much away from a commercial feeling as possible,*' to gain acceptance by residents of the adjacent Deepwell neighborhood. For most of his career, Walling designed custom homes from Palm Springs to La Quinta.

Walling's 1970s homes are much admired and sought after by a new generation of designers and architecture fans. His Late Modern residential designs have been featured in contemporary design magazines and toured during Modernism Week and California Preservation Foundation events as legitimate examples of highly aesthetic Late Modern architecture. The lack of extensive evaluation of John Walling's work makes it difficult to assign to him the title of 'Master Architect.' However, the 'high artistic value' of his work at the Shea Residence, in particular Walling's ability to take an ordinary material and use it in a decorative way, makes the Shea Residence eligible in this category. The detailing and design of the multiple tilt-up panels along with the controlled use of the enormous glulam beams result in the 'rhythmic precision' described in *Architectural Digest, November 1981*. That article further described: 'patterns of interlocking cubes reminiscent of Rietveld, Mondrian and DeStijl.' Therefore, for its distinctive characteristics, as 'possessing high artistic value', the Shea Residence qualifies as a Class 1 Historic Site under Criterion 5.

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

Criterion 7: *The resource has yielded or may be likely to yield information important to the national, state or local history or prehistory.* The Shea Residence is not likely to yield information important to the national, state or local history or prehistory. Hence, the residence does not qualify under Criterion 7.

SUMMARY: This evaluation finds the Shea Residence eligible for listing as a Palm Springs Historic Site under 8.05.070 (C) (1) paragraphs A3, A4 and A5 of the local ordinance's seven criteria. Additionally, the Shea Residence retains a "high degree" of integrity (see "Integrity Analysis").

Integrity Analysis (using U.S. Secretary of Interior Standards)

INTEGRITY

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

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 Shea Residence 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. ***The Shea Residence's essential characteristics of form, plan, space, structure, and style have survived intact. Similarly, the structural system; massing; arrangement of spaces; pattern of fenestration; and the type, amount, and style of detailing have survived largely intact. The main house of the Shea Residence has not been subjected to any exterior alterations. The 1988 Albert Frey addition, commissioned by the Sheas, and designed to mimic the existing style of the house and guesthouse, is discussed above.***

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 rear yard has recently been re-landscaped to a new, drought-tolerant design with rocks, stone, and cactus plants. The previous rear garden was laid to grass and shrubs. The setting of the Shea Residence continues to reflect the designer's original intent in its 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. *The Shea Residence's exterior surface materials: tinted walls of glass, exposed aggregate panels, glulam posts and beams, composite roof, have remained intact and continue to express the physical elements designed during the building's period of significance; the pattern and configuration that forms the residence survives intact.*

WORKMANSHIP

Workmanship is the physical evidence of the crafts of a particular culture or people during any given period in history or prehistory. It is the evidence of artisans' labor and skill in constructing or altering a building, structure, object, or site. Workmanship can apply to the property as a whole or to its individual components. It can be expressed in vernacular methods of construction and plain finishes or in highly sophisticated configurations and ornamental detailing. It can be based on common traditions or innovative period techniques. Workmanship is important because it can furnish evidence of the technology of a craft, illustrate the aesthetic principles of a historic or prehistoric period, and reveal individual, local, regional, or national applications of both technological practices and aesthetic principles. Examples of workmanship in historic buildings include tooling, carving, painting, graining, turning, and joinery. *The workmanship of the Shea Residence is evidenced by the arrangement of varying sizes of concrete tilt-up panels and their ability to blend with the environment. The construction method's use in a custom home was highly unusual. The concrete was a specific mix, carefully monitored by the architect and his team. The installation method required bolting to frame, then cleaning and sandblasting to reveal the surface. This expresses the workmanship involved, in planning stages and on site. In addition, the use of glass and glulam beams reflect the detailed level of workmanship. (See Appendix V for architect's specifications). The residence 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. ***The Shea Residence is sited to take advantage of panoramic mountain view but is also enveloped by the surrounding hills. The materials used allow the house to blend with its environment. The Shea Residence complements its natural desert surroundings in spite of its modern appearance. Accordingly, the residence retains its original integrity of feeling.***

ASSOCIATION

Association is the direct link between an important historic event or person and a historic property. A property retains association if it *is* the place where the event or activity occurred and is sufficiently intact to convey that relationship to an observer. Like feeling, association requires the presence of physical features that convey a property's historic character. For example, a Revolutionary War battlefield whose natural and man-made elements have remained intact since the 18th century will retain its quality of association with the battle. Because feeling and association depend on individual perceptions, their retention alone is never sufficient to support eligibility of a property for the National Register. ***The Shea Residence is an important example of a Late Modern residence designed for and used by its owner to display his significant art collection, and to stage fundraising activities for local and state-wide charities. Accordingly, it continues its association with a person who made a meaningful contribution to the community, and to the state of California.***

INTEGRITY SUMMARY: The Shea Residence appears to be in excellent condition partially due to the use of construction materials suitable for the harsh desert environment. It has recently been subjected to a restoration, but this work has been on the interiors only. Previous owners, subsequent to the Sheas, made only minor interior alterations.

This integrity analysis confirms that the building and site of the Shea Residence still possess all seven aspects of integrity. ***The Albert Frey addition in 1988 is addressed separately. Aside from one window change in the guest house at ground level, the original footprint of the Shea Residence remains intact. In summary, the residence still possesses a high degree of integrity sufficient to qualify for designation as a Class 1 Historic Site.***

SUMMARY: This evaluation finds the Shea Residence eligible for listing as a Palm Springs Historic Site under 8.05.070 (C) (1) paragraphs A2, A3, A4 and A5 of the local ordinance's seven criteria.

DEFINING CHARACTERISTICS:

- Raw concrete aggregate panels
- Bronze tinted glass
- Entry porch and adjacent full height glass
- Forms + Surfaces bronze doors and door handles
- Rocky Mountain quartzite paving
- Glulam posts and beams
- Full height windows and sliding doors
- Flat roof, fascia, eaves: entire house
- Outdoor modern can lighting
- External raw slate / quartzite walkways
- Quartzite paving, multi-level decking, and steps to pool
- Swimming pool
- Painted stucco walls, main house and guest wing including addition
- Guest house, ground floor, upper floor, external staircase
- Garage
- Bronze house numbers
- Exterior perimeter walls
- Entry gate
- Offset pavers to entry gate

NON-CONTRIBUTING FEATURES

- Front and rear yard landscaping
- Mechanical equipment

BIBLIOGRAPHY

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

- *The Modern Architecture of Hugh Michael Kaptur*. Steven Keylon (pub. Palm Springs Preservation Foundation 2019).
- *E. Stewart Williams: An Eloquent Modernist*. Sidney Williams (pub. Palm Springs Art Museum. 2014)
- *Houses Architects Live In*. Barbara Plumb (pub. The Viking Press. 1977)
- *City of Palm Springs: Citywide Historic Context Statement*. Historic Resources Group (December 2018)
- *California Preservation Foundation: 'Fairway to Heaven' Indian Wells tour brochure*. May 2019.
- *Albert Frey, Architect*. Joseph Rosa (pub. Rizzoli, 1990).
- *The 70s House*. David Heathcote (pub. Wiley Academy, 2005).
- *National Register of Historic Places: Residential Architecture of John Lautner* by Lauren Weiss Bricker and Luis Hoyos.

Magazines

- Architectural Digest. 1981
- Luxe Magazine. January/February 2019. Los Angeles edition
- Architect magazine, April 2007
- Construction Specifier: "The Rising Artistry of Tilt-Up", January 15th, 2014.
- Architectural Record 1970 – 1975 'Record Homes' issues

Newspapers

- Desert Sun (multiple issues from 1969 – 1979)
- New York Times
- Los Angeles Times (multiple issues)
- Dallas Morning News (multiple issues)

Online sources:

- Wikipedia
- Google maps
- Google Earth
- Archives.com
- Accessing The Past (Palm Springs Library online archives)
- CDNC (California Digital Newspaper Collection)
- Curbed
- USModernist.com

Personal interviews:

- John G. Walling

ⁱ Architectural Digest. November 1981

ⁱⁱ City of Palm Springs Historic Inventory & Context Statement (Historic Resources Group) p. 371.

ⁱⁱⁱ Desert Sun, September 26th, 1968

^{iv} “Andreas Hills Project to Begin in August,” Desert Sun July 4th, 1969

^v Desert Sun, January 9th, 1975

^{vi} Desert Sun, March 15th 1975 “Chaddick is Typical of Rags-to-Riches Story”

^{vii} Desert Sun, 20th February 1980, “Mounted Police to the Rescue”.

^{viii} Architect Magazine. October 17th, 2007. “Show Us Your 70s house,” by S. Claire Conroy.
https://www.architectmagazine.com/practice/professional-development/show-us-your-70s-house_o

^{ix} Los Angeles Times, January 12th, 1973. John Pastier: “Our Auto Culturists – and Some Architects – Find Happiness in the Car Wash.”

^x “Residential Architecture of John Lautner,” National Register of Historic Places submission, by Lauren Bricker
http://ohp.parks.ca.gov/pages/1054/files/ca_multiple_residential%20architecture%20of%20john%20lautner%20in%20southern%20california%201940-1994%20mpdf.pdf

^{xi} Architectural Digest, November 1981. “The Collectors: Contemporary Art. Mr. and Mrs. John Martin Shea in Palm Springs

^{xii} Concrete Contractor ‘Tilt-Up Construction: History and Uses’. <http://www.concretecontractor.com/tilt-up-concrete/construction-history/>

^{xiii} Construction Specifier. January 15th, 2014. “The Rising Artistry of Tilt-Up,” by Kristin Dispenza, CSI.
<https://www.constructionspecifier.com/the-rising-artistry-of-tilt-up/>

^{xiv} Architectural Record. 1973 ‘Record Houses’ issue. Editorial introduction

^{xv} The 70s House by David Heathcote, Sue Barr. Pub. Wiley Academy, 2005.

^{xvi} Desert Sun, March 11th, 1976. “Pancake House Approved.” Cover story.

Appendix I

Owner's Letter of Support

Daniel Krog & Adam Bonnett
1690 Ridgemore Dr.
Palm Springs, CA 92264

October 21th, 2019

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

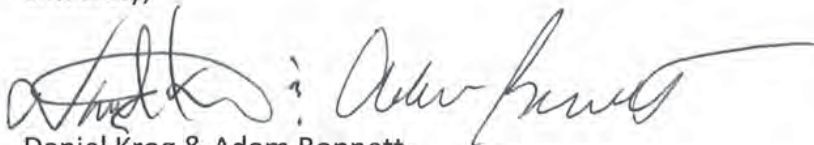
RE: Class 1 Historic Site Nomination

Honorable Historic Site Preservation Board Members

As the current owners of the Shea Residence located at 1690 Ridgemore Drive, Andreas Hills, Palm Springs, We enthusiastically support the Class 1 Historic Site Designation of our property by the City of Palm Springs. We have asked local historian, writer and researcher, Melissa Riche to assist us in the preparation of the required paperwork.

If you have any questions, please contact Daniel via email: danielkrog@yahoo.com

Sincerely,



Daniel Krog & Adam Bonnett

See Attached
10-21-19
gn

CALIFORNIA ACKNOWLEDGMENT

CIVIL CODE § 1189

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

State of California }
County of Los Angeles }
On 10-21-19 before me, Jason Mason, Notary Public
Date Here Insert Name and Title of the Officer
personally appeared Daniel Krog -and- Adam Bonnett
Name(s) of Signer(s)

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



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

WITNESS my hand and official seal.

Place Notary Seal and/or Stamp Above

Signature [Handwritten Signature]
Signature of Notary Public

OPTIONAL

Completing this information can deter alteration of the document or fraudulent reattachment of this form to an unintended document.

Description of Attached Document

Title or Type of Document: _____
Document Date: _____ Number of Pages: _____
Signer(s) Other Than Named Above: _____

Capacity(ies) Claimed by Signer(s)

Signer's Name: _____ Signer's Name: _____
 Corporate Officer – Title(s): _____ Corporate Officer – Title(s): _____
 Partner – Limited General Partner – Limited General
 Individual Attorney in Fact Individual Attorney in Fact
 Trustee Guardian or Conservator Trustee Guardian or Conservator
 Other: _____ Other: _____
Signer is Representing: _____ Signer is Representing: _____

Appendix II

Assessor's map, other maps
Photographs

1690 Ridgemore Dr

Legend
■ 1690 Ridgemore Dr
○ COACHELLA VALLEY NATIONAL WILDLIFE REFUGE
△ Future potential source of water

Andreas Hills Dr

Stonehedge Rd

1690 Ridgemore Dr



1690 Ridgemore Dr

Legend
1690 Ridgemore Dr
COACHELLA VALLEY NATIONAL WILDLIFE REFUGE
Ridgemore Avenue del Norte

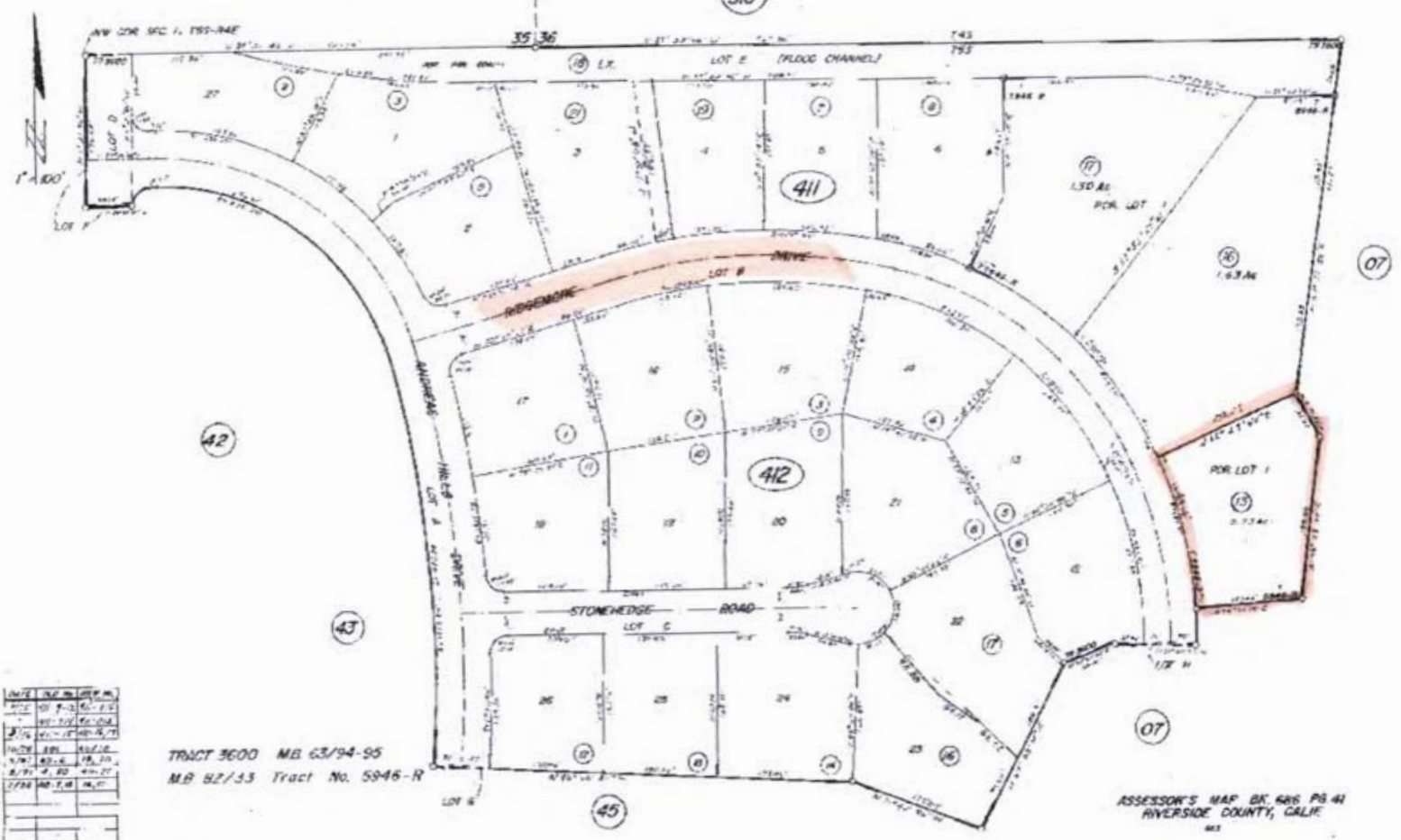
1690 Ridgemore Dr

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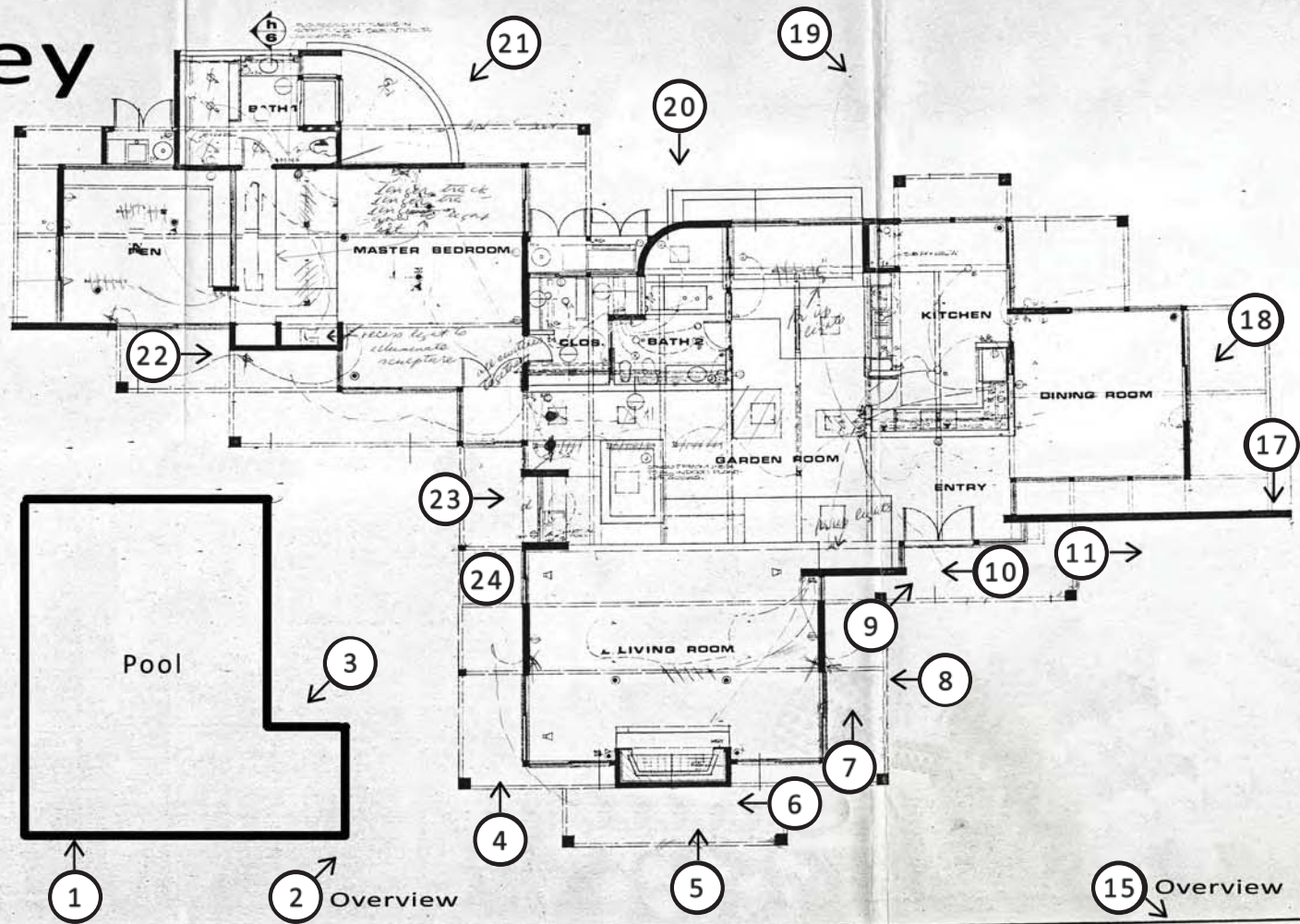
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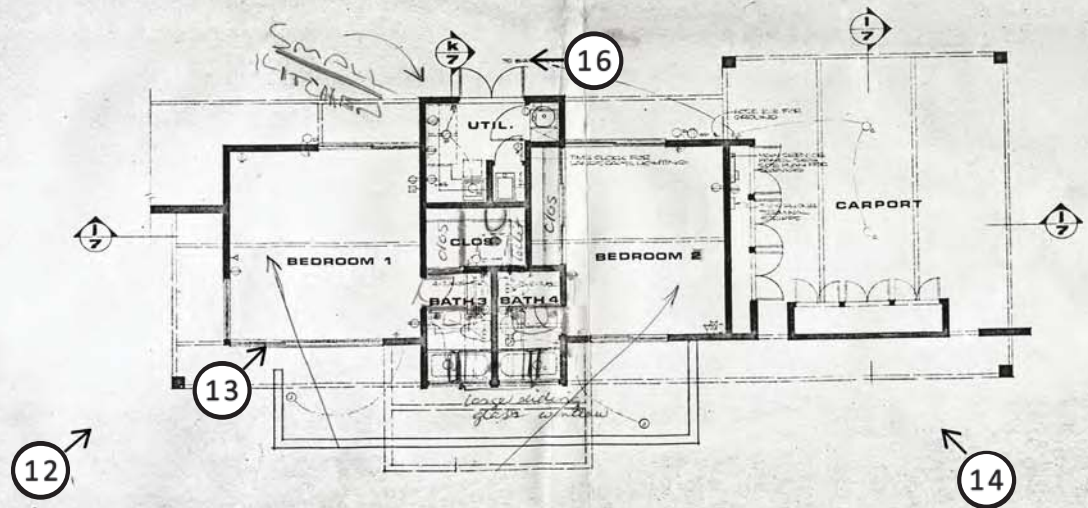
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ASSESSOR'S MAP BK. 486 PG 41
RIVERSIDE COUNTY, CALIF.
803

Photo Key



CARPORT & GUEST WING
SCALE 1/4" = 1'-0"



ELECTRICAL PLAN

SHEA RESIDENCE: Exterior Photos

(photos by Melissa Riche unless credited to Lance Gerber)



Image 1: Facing east, across pool to master bedroom wing, living room to right. Photo: Lance Gerber



Image 2: Facing south east, across pool to living room, fireplace wall, guest house and Frey addition. Photo: Lance Gerber



Image 3: Pool and deck showing paving, original planters



Image 4: Master bedroom wing at left, steps down to pool terrace, living room north wall at right.



Image 5: Living room fireplace wall, west elevation



Image 6: Fireplace wall of living room, skylight detail in overhang



Image 7: Living room east wall and overhangs at left, entry and steps at right



Image 8: Living room wall, east. Effect of sun through skylight on tilt-up panel



Image 9: Entry to main house, guest house at right.



Image 10: Entry, window details, Forms + Surfaces doors

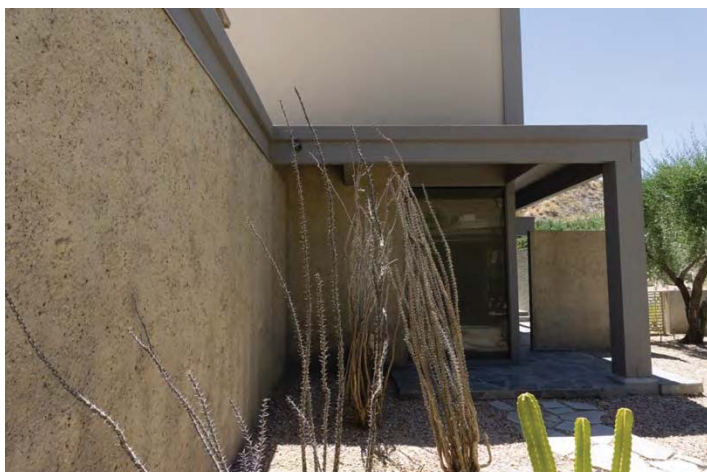


Image 11: West elevation. Looking towards guest house from front entry, tilt-up panel example at left.



Image 12: Guest house, west facing elevation, showing second story addition by Frey



Image 13: Guesthouse, ground floor details, west elevation, looking south.



Image 14: Shea Residence: street view. Main house at left, guest house at right, garage. Frey addition: second story. Photo: Lance Gerber



Image 15: Perimeter walls fronting property to street



Image 16: Guest house facing east, second story addition, spiral staircase, looking north to main house.
Photo: Lance Gerber



Images 17 and 18: Dining room wall and link from main house to guest house, east elevations.



Image 19: East elevation, showing guest house and second story to left, rear of kitchen in main house to right.
Photo: Lance Gerber



Image 20: East elevation, curved wall, kitchen sliders to left, utility to right.



Image 21: East elevation. Curved patio wall outside master bathroom, east elevation.



Image 22: West elevations: Window treatments hallways paving



Image 23: Living room wall behind bar, windows, paving



Image 24: West elevation. Overhang detail, living room wall, north.

Appendix III

Building permits and correspondence

December 16, 1973

Mr. Jack Shea
Beacon Bay Enterprises
150 Newport Center Drive
Newport Beach, California

Dear Jack:

The intent of this letter is to form an agreement between Leason F. Pomeroy Associates and Jack Shea for the design of a house in Palm Springs on Ridgemore Drive.

Leason F. Pomeroy Associates shall design the house and provide full preliminary drawings for the owner's approval. At acceptance of preliminary drawings, construction documents shall be prepared to include architectural, structural, mechanical, electrical and grading.

Fees for the architectural described above shall be as follows, plus reimbursable expenses and any additional services required.

Preliminaries -- \$17.50 per hour
Construction Documents -- Fixed Fee to be established at acceptance of preliminaries

Reimbursables shall include but not limited to the following:

1. Blueprinting
2. Out-of-pocket expenses in connection with the project.

I am very much looking forward to working with you, Jack, on your house. I would be pleased to answer any questions that you may have or to clarify any of the various points above. If this agreement meets with your approval please sign one copy for our files.

Sincerely,
LEASON F. POMEROY ASSOCIATES, INC.


Leason F. Pomeroy

LFP:n1

ACCEPTED:

BY _____

Date _____

July 9, 1974

Mr. John Martin Shea, Jr.
Beacon Bay Enterprises, Inc.
Box 1726
Newport Beach, California 92660

Dear Mr. Shea:

This letter is to confirm the agreement between Walling & McCallum and you, and to outline the provisions and subsequent compensation regarding the preparation of plans and specifications for your proposed residence on Lot 11 Andreas Hills, Palm Springs, California.

Our service will include design and preparation of schematic drawings; presentation of preliminary drawings; preparation of complete working drawings and specifications sufficient to obtain bids and the required permits, and to construct the building; and observation of the work during construction. Not included in this agreement are bidding, construction administration and supervision, renderings, surveys, site and offsite engineering, cost estimates or landscape design.

80%
800-1000
DESIGN
COST/42

Our compensation for these services shall be \$13,000.00. \$1,300.00 of this amount shall be due and payable upon execution of this agreement. An additional \$3,000.00 shall be due upon completion of the preliminary design stage. \$3,250.00 shall be due when the working drawings are 50% completed and another \$3,250.00 upon their completion. The remaining \$2,200.00 shall be paid progressively throughout the course of construction.

All printing costs are to be paid by you. The original drawings and any reproductions are and shall remain the property of Walling & McCallum, and cannot be used in connection with any other job without the written consent of Walling & McCallum.

If at any time during the course of work either party decides to terminate this agreement, (which you have the right to do by the giving of written notice), compensation for the work done to that point will be due based on the proportionate amount of the job that has been completed to that time.

All information relating to your requirements and/or restrictions for this project shall be supplied to Walling & McCallum before the working drawings are started. All drawings will be signed by you at the end of each phase as a record of your approval of the work completed for that phase. Any work authorized by you that requires changes from the approved work shall be compensated by an hourly rate of \$20.00.

✓ It shall be your responsibility to provide full and accurate information regarding existing conditions of the site and all items related to the project. These shall include, but shall not be restricted to, grade

July 24, 1974

Mr. John Martin Shea, Jr.
Beacon Bay Enterprises, Inc.
Box 1726
Newport Beach, California 92660

Dear Mr. Shea:

This letter is to confirm the agreement between Walling & McCallum and you, and to outline the provisions and subsequent compensation regarding the preparation of plans and specifications for your proposed residence, pool, walks, patios, walls, etc., on Lot 11 Andreas Hills, Palm Springs, California.

Our service will include design and preparation of schematic drawings; presentation of preliminary drawings; preparation of complete working drawings and specifications sufficient to obtain bids and the required permits, and to construct the building; assistance in obtaining proposals from contractors and in awarding construction contracts; and observation of the work during construction including interpretation of drawings and specifications, and, on-site inspection of the work as required to reasonably protect you against defects and deficiencies in the work of the contractors. This does not include, however, our guarantee of the contractor's performance under their contracts. Not included in this agreement are bidding, construction administration and supervision, renderings, surveys, site and offsite engineering, cost estimates or landscape design.

~~\$12,250.00.~~ ~~\$1,225.00~~

Our compensation for these services shall be ~~\$13,000.00.~~ ~~\$1,300.00~~ of this amount shall be due and payable upon execution of this agreement. An additional ~~\$2,017.00~~ shall be due upon completion of the preliminary design stage. ~~\$3,000.00~~ shall be due when the working drawings are 50% completed and another ~~\$2,300.00~~ upon their completion. The remaining ~~\$2,200.00~~ shall be paid progressively throughout the course of construction.
~~\$2,080.00~~

All printing costs are to be paid by you. The original drawings and any reproductions are and shall remain the property of Walling & McCallum, and cannot be used in connection with any other job without the written consent of Walling & McCallum.

If at any time during the course of work either party decides to terminate this agreement, (which you have the right to do by the giving of written notice), compensation for the work done to that point will be due based on the proportionate amount of the job that has been completed.

All information relating to your requirements and/or restrictions for this project shall be supplied to Walling & McCallum before the working drawings are started. All drawings will be signed by you at the end of each phase as a record of your approval of the work completed for that phase. Any work authorized by you that requires changes from the approved work shall be compensated by an hourly rate of \$20.00.

Mr. John Martin Shea, Jr.
July 24, 1974
Page 2

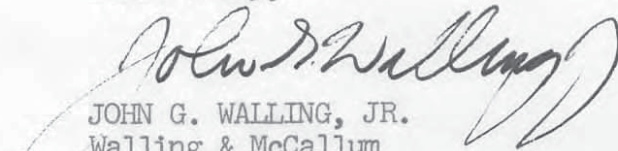
It shall be your responsibility to provide full and accurate information regarding existing conditions of the site and all items related to the project. These shall include, but shall not be restricted to, grade elevations along the property lines and along the edge of existing pavement. You shall be solely responsible for the accuracy of such information and Walling & McCallum shall be held harmless for any errors or omissions resulting from incorrect or misleading information provided by you. In addition, should Walling & McCallum do work on this project based upon erroneous information supplied by you, they shall be compensated for such work.

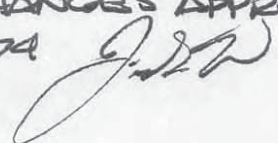
Any item or product specified by us for this project is, to the best of our knowledge, satisfactory for the function proposed. However, we do not guarantee the behavior, performance, reliability, safety or durability of these products. Such guarantee shall be the responsibility of the manufacturer and/or the installer.

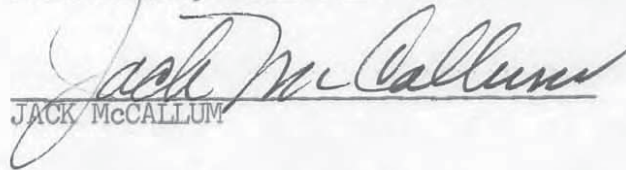
Any cost estimates made by us are to serve only as a general guide. Since we have no control over the cost of labor and materials and competitive bidding, we do not guarantee the accuracy of any statement of probable construction cost.

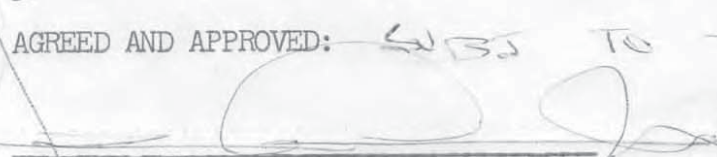
If the above conditions meet with your approval, please sign two (2) copies of this letter and return it to Walling & McCallum as a record of our agreement.

Yours truly,


JOHN G. WALLING, JR.
Walling & McCallum
Suite No. 4, 73-900 El Paseo
Palm Desert, California 92260

FEE CHANGES APPROVED
25 JUL 74 


JACK McCALLUM

AGREED AND APPROVED:  SUBS TO JMSHEA

7/25/74
LETTER

OWNER


DATE 7/25/74

July 25, 1974

Mr. John G. Walling, Jr.
73-900 El Paseo
Palm Desert, California 92260

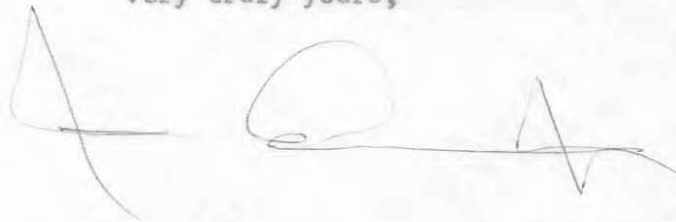
Dear Mr. Walling:

This has reference to your July 24, 1974 proposed architectural agreement. All the terms and provisions outlined therein are satisfactory, with this provision:

Inasmuch as the site is still not ready, I would like this agreement to become effective only when my escrow on the property closes. Herewith, I hand you my check to the amount of \$1,225.00, but it should be understood that this is refundable if for some unforeseen reason escrow does not eventually close on the property listed in your July 24 letter.

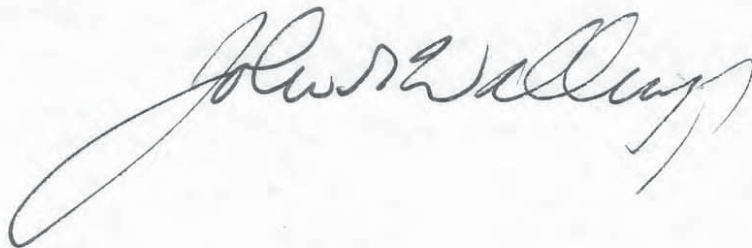
Kindly acknowledge your agreement to the above by signing a copy of this letter.

Very truly yours,



JMS:VA

Att.



1690 RIDGEMORE DR

DEPARTMENT OF BUSINESS & SAFETY COUNTY OF BERKELEY

| NO. | DESCRIPTION | NO. | DESCRIPTION | NO. | DESCRIPTION |
|-----|--------------|-----|--------------|-----|--------------|
| 1 | WATER | 1 | WATER | 1 | WATER |
| 2 | SEWER | 2 | SEWER | 2 | SEWER |
| 3 | PLUMBING | 3 | PLUMBING | 3 | PLUMBING |
| 4 | ELECTRICAL | 4 | ELECTRICAL | 4 | ELECTRICAL |
| 5 | MECHANICAL | 5 | MECHANICAL | 5 | MECHANICAL |
| 6 | CONSTRUCTION | 6 | CONSTRUCTION | 6 | CONSTRUCTION |
| 7 | PERMITS | 7 | PERMITS | 7 | PERMITS |
| 8 | INSURANCE | 8 | INSURANCE | 8 | INSURANCE |
| 9 | OTHER | 9 | OTHER | 9 | OTHER |
| 10 | TOTAL | 10 | TOTAL | 10 | TOTAL |

NOTE: Not to be used as property tax valuation.

| MECHANICAL | NO. | DESCRIPTION | NO. | DESCRIPTION |
|-------------------|-----|--------------|-----|--------------|
| VENT SYSTEM | 1 | WATER | 1 | WATER |
| APPLIANCE | 2 | SEWER | 2 | SEWER |
| FURNACE | 3 | PLUMBING | 3 | PLUMBING |
| AIR HANDLING UNIT | 4 | ELECTRICAL | 4 | ELECTRICAL |
| ABSORPTION SYSTEM | 5 | MECHANICAL | 5 | MECHANICAL |
| COMPRESSOR | 6 | CONSTRUCTION | 6 | CONSTRUCTION |
| HEATING SYSTEM | 7 | PERMITS | 7 | PERMITS |
| BOILER | 8 | INSURANCE | 8 | INSURANCE |
| OTHER | 9 | OTHER | 9 | OTHER |
| TOTAL | 10 | TOTAL | 10 | TOTAL |

| | | | | | | | |
|--------|-----|----|-----|----|---|----|-----|
| 260204 | 382 | 60 | 187 | 42 | 3 | 82 | 382 |
|--------|-----|----|-----|----|---|----|-----|

| NO. | DESCRIPTION | AMOUNT | DATE |
|-------|-------------------------------|--------|---------|
| 1 | MECHANICAL | 60.00 | 8-20-25 |
| 2 | FAN CHECK | 6.50 | |
| 3 | CONSTRUCTION | 187.00 | |
| 4 | ELECTRICAL | 42.80 | |
| 5 | STRONG MOTION INSTRUMENTATION | 3.48 | |
| 6 | PLUMBING | 82.50 | |
| TOTAL | | 382.28 | |

THIS PERMIT SHALL BECOME VOID IF WORK IS NOT COMMENCED WITHIN 120 DAYS OF ISSUANCE OF PERMIT. WORK SHALL BE COMPLETED WITHIN 180 DAYS OF ISSUANCE OF PERMIT. ALL WORK SHALL BE DONE IN ACCORDANCE WITH THE LAWS OF BERKELEY COUNTY AND THE STATE OF CALIFORNIA. I ALSO AGREE TO CARRY COMPENSATION INSURANCE UPON ME. MY FEES SHALL BE GUARANTEED. I HEREBY CERTIFY THAT THE UNDERSIGNED WHO PREPARED THE PLANS AND SPECIFICATIONS HAS DONE SO IN ACCORDANCE WITH SECTION 9341 OF THE BUSINESS AND PROFESSIONS CODE OF THE STATE OF CALIFORNIA.

FORM 262-324 (Rev. 10-72) (B)

DEPARTMENT OF BUILDING & SAFETY
COUNTY OF INYARD

| CONSTRUCTION CHANGE | NO. | ELECTRICAL FEE | SECTION NO. |
|---------------------|--------|-----------------|-------------|
| 1116 | 40,717 | LAITS | |
| 1191 | 1,972 | ACORN HOME INC. | |
| 1192 | 1,377 | POWER JACKET | |
| 1193 | | WIRE TRAY | |
| 1194 | | WIRE TRAY | |
| 1195 | | WIRE TRAY | |
| 1196 | | WIRE TRAY | |
| 1197 | | WIRE TRAY | |
| 1198 | | WIRE TRAY | |
| 1199 | | WIRE TRAY | |
| 1200 | | WIRE TRAY | |
| 1201 | | WIRE TRAY | |
| 1202 | | WIRE TRAY | |
| 1203 | | WIRE TRAY | |
| 1204 | | WIRE TRAY | |
| 1205 | | WIRE TRAY | |
| 1206 | | WIRE TRAY | |
| 1207 | | WIRE TRAY | |
| 1208 | | WIRE TRAY | |
| 1209 | | WIRE TRAY | |
| 1210 | | WIRE TRAY | |
| 1211 | | WIRE TRAY | |
| 1212 | | WIRE TRAY | |
| 1213 | | WIRE TRAY | |
| 1214 | | WIRE TRAY | |
| 1215 | | WIRE TRAY | |
| 1216 | | WIRE TRAY | |
| 1217 | | WIRE TRAY | |
| 1218 | | WIRE TRAY | |
| 1219 | | WIRE TRAY | |
| 1220 | | WIRE TRAY | |
| 1221 | | WIRE TRAY | |
| 1222 | | WIRE TRAY | |
| 1223 | | WIRE TRAY | |
| 1224 | | WIRE TRAY | |
| 1225 | | WIRE TRAY | |
| 1226 | | WIRE TRAY | |
| 1227 | | WIRE TRAY | |
| 1228 | | WIRE TRAY | |
| 1229 | | WIRE TRAY | |
| 1230 | | WIRE TRAY | |
| 1231 | | WIRE TRAY | |
| 1232 | | WIRE TRAY | |
| 1233 | | WIRE TRAY | |
| 1234 | | WIRE TRAY | |
| 1235 | | WIRE TRAY | |
| 1236 | | WIRE TRAY | |
| 1237 | | WIRE TRAY | |
| 1238 | | WIRE TRAY | |
| 1239 | | WIRE TRAY | |
| 1240 | | WIRE TRAY | |
| 1241 | | WIRE TRAY | |
| 1242 | | WIRE TRAY | |
| 1243 | | WIRE TRAY | |
| 1244 | | WIRE TRAY | |
| 1245 | | WIRE TRAY | |
| 1246 | | WIRE TRAY | |
| 1247 | | WIRE TRAY | |
| 1248 | | WIRE TRAY | |
| 1249 | | WIRE TRAY | |
| 1250 | | WIRE TRAY | |

| MECHANICAL FEES | | NO. | SECTION NO. |
|-------------------|--|-----|-------------|
| WIRE SYSTEM | | | |
| APPLIANCE | | | |
| FURNACE | | | |
| AIR HANDLING UNIT | | | |
| ABSORPTION SYSTEM | | | |
| COMPRESSOR | | | |
| HEATING SYSTEM | | | |
| CONDENSER | | | |
| EVAPORATOR | | | |
| REFRIGERANT | | | |
| DUCTWORK | | | |
| TRUNK LINE | | | |
| BRANCH LINE | | | |
| TERMINAL | | | |
| PERMIT FEE | | | |

| | | |
|--------|-------|-------|
| 258688 | 86.00 | 86.00 |
|--------|-------|-------|

| | | |
|--------|-------|-------|
| 258688 | 86.00 | 86.00 |
|--------|-------|-------|

| | | |
|--------|-------|-------|
| 258688 | 86.00 | 86.00 |
|--------|-------|-------|

THIS PERMIT SHALL BECOME VOID IF WORK IS NOT COMMENCED WITH IN 30 DAYS FROM DATE OF WORK FOR 120 HOURS SHALL ALSO CAUSE PERMIT TO BECOME VOID.

I HEREBY AGREE THAT ALL WORK IN CONNECTION WITH THIS PERMIT WILL BE DONE IN ACCORDANCE WITH THE LAWS OF INYARD COUNTY AND THE SEASIDE CITY ORDINANCES AND I WILL AGREE TO CARRY COMPENSATION INSURANCE UPON MYSELF OR MY COMPANY UNDER THE LAWS OF THE STATE OF CALIFORNIA COVERING CONTRACTORS BODILY DAMAGE.

I HEREBY CERTIFY THAT THE INDIVIDUAL WHO PREPARED THE PLANS AND SPECIFICATIONS HAS DONE SO IN ACCORDANCE WITH SECTION 15341 OF THE BUILDING AND MECHANICAL CODES OF THE STATE OF CALIFORNIA.

Robert Williams
Seaside City Building Dept.

HEMPST CIRCLE DR.
HEMPST BEACH

TOTAL FEE: 86.00

CASH CHECK MO NC

RECEIVED BY: *Handy* THIS WORKER: *Handy*

SEWER SYSTEM: I II

INFORMATION: *Handy*

Mr. John Martin Shea

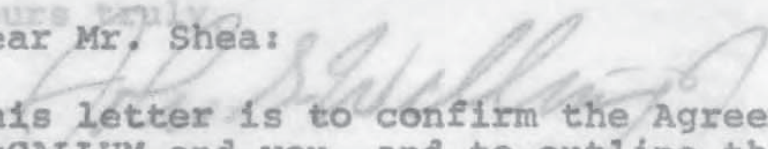
September 1, 1975

Page 2

September 1, 1975

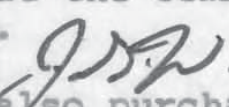
If the above conditions meet with your approval, please
Mr. John Martin Shea
260 Newport Center Drive
Newport Beach, CA 92660

Yours truly,
Dear Mr. Shea:


This letter is to confirm the Agreement between WALLING & McCALLUM and you, and to outline the responsibilities and compensation for the construction of your residence at 65-184 Ridgemore Drive, Andreas Hills, Palm Springs, California, CA 92260.

We hereby agree to direct and supervise the construction of all buildings, on site improvements and landscaping in the most expedient and economical manner pursuant to the plans and specification prepared by us. In addition, we shall provide all administrative work necessary for the proper execution of the construction including processing and paying all contractors, suppliers and workmen; keeping accurate records of work progress; securing labor and lien releases; and coordinating the work of all trades. Our compensation for these services shall be \$40,000 payable progressively as the job proceeds.

It shall be your responsibility to provide sufficient funds in a prompt manner to compensate all claims of contractors, suppliers, and workmen for work performed and/or materials supplied. All required money shall be deposited by you and your lender in a joint bank account requiring either your signature or ours for withdrawals. This account shall be initiated at the commencement of work by a deposit of

~~_____~~
\$20,000.00 

You shall also purchase liability insurance, fire insurance, and workman's compensation insurance covering the entire duration of the job.

Any work ordered by you that is extra or that constitutes a change from the original plans and specifications shall be confirmed by means of a change order containing a description of the work and its cost, and shall be signed by you and the contractor or contractors involved. We shall supervise and administer such work for a fee of 10% of the cost.

WALLING & MC CALLUM

Bank Reconciliation
Im Springs Construction Coct.
9-3-76

DATE 9-17 19 76

TO John M. Shea, Jr.

| | |
|------------------------------|-------|
| TOTAL WAGES | |
| SOCIAL SECURITY TAX | |
| WITHHOLDING U. S. INCOME TAX | |
| S. D. I. | |
| STATE INCOME TAX | |
| To close Acct. | |
| TOTAL DEDUCTIONS | |
| AMOUNT THIS CHECK | 53458 |

statement

\$ 53458

Balance per RPK's records 7-3-76 \$ < 42818 >

Deposit 7-8-76 50000

7182

Voided Chk #435 46368

53550

Service Charge 8-3-76

< 927

\$ 53458

Close Acct

Throw Chk #436

Closed Acct.

Chk #400

to J.M. Shea

9-17-76

Have any checks been written after #436?

RPK
9-16-76

Mr. John M. Shea
260 Newport Center Drive
Newport Beach, Calif. 92660

September 10, 1984

Dear Mr. Shea:

I have completed the revisions of the drawing for the proposed Additions to your Palm Springs House and I am enclosing 2 prints. Also catalogs of circular stairs and TEX-0-TEX walking decks. I have actual color samples of the material.

Checking with Palm Springs Mirror and Glass Co. I am told that the spandrel below the windows is available in matching opaque glass and bronze frame which would be backed by the regular wood studs with drywall in the rooms.

The prints show the full carport as originally proposed. I believe it is still worth trying for. When I discussed this items at the City Planning Department a minor member of the staff gave me the categorical no, as the director Marvin Roos was on vacation. With the adjacent flood area to the south, not suitable for subdivision and buildings I am hopeful that you may obtain the variance.

For the submittal I have one print with the colors of the building added as required.

Enclosed is a panel with your photographs assembled and the remaining prints and films. Together with the application I propose to submit the documents to Marvin Roos personally.

Also enclosed is my statement for time spent to date on the project.

Sincerely,

Albert Frey

RI-C
SECTION 1
TOWNSHIP 5 SOUTH
RANGE 4 EAST
TRACT 3601

327-7050



mcintosh construction

New Construction • Demolition • Remodel • Finish Carpentry

LICENSE #443787

December 7, 1987

Mr. and Mrs. John Shea
1690 Ridgemore Drive
Palm Springs, Ca. 92262

JOB CONTRACT

To remodel residence of Mr. and Mrs. Shea, 1690 Ridgemore Drive, Palm Springs, Ca., as per plans and specs drawn by Albert Frey, architect, dated 12-19-84, revised 10-27-87.

Cost breakdown:

| | |
|------------------------------------------------------------------|-------------|
| Building permit, City of Palm Springs | \$ 1,500.00 |
| School tax, P.S.U.S.D. | 1,287.00 |
| Plaster, Fred Hathaway | 5,600.00 |
| Drywall and taping, Fred Hathaway | 4,500.00 |
| A/C, heating, Breeze A/C | 3,900.00* |
| Electrical, McClellan Electric | 8,125.00 |
| Stairwell and railings, Village Blacksmith | 12,500.00 |
| Painting, Jim Greenwell | 6,666.00 |
| Concrete, McIntosh Construction | 850.00 |
| Roofing, Dew | 2,996.00 |
| Building materials, Builder's Supply, P.D. Door, Lanco, Hub | 14,230.00 |
| Skylight and ceiling panel | 750.00 |
| Carpentry and labor, McIntosh Construction | 38,400.00 |
| Casework, McIntosh Construction | 7,400.00 |
| Marble, Ron Vieth | 11,700.00 |
| Plumbing, M.C. Goodman Plumbing | 5,682.00 |
| Urethane, U.R.S. | 3,665.00 |
| Glazing, mirror, & shower panels, Creative Mirror | 8,375.00 |
| Dex-o-tex and prep work, H.B.D. Flooring & McIntosh Construction | 4,604.00 |
| Trash dumpsters | 350.00 |

*\$800.00 additional for 2-speed

SHEA CITY PLAN CORRECTIONS 12-19-87

SUBMIT 2 SETS, WET SIGNED

OWNERS & ARCHITECTS PHONE NO. ON PLAN

OCCUPANCY

1. SETBACKS SEE SHEET 1

7. a-f. STAIRWAY $7\frac{1}{2}$ " RISE, 9" TREAD AT 8"
FROM INNER HANDRAIL
HANDRAIL 2 SIDES, 30"-34" 7' HEADROOM
ABOVE NOSING, NO WALL, 20 LB. LATERAL, WELDED
STAIR FRAMING, FOOTINGS, CONNECTIONS, SHOWN

8. CIRCULAR STAIRWAY. ADD 2ND STAIR EXIT ?

11. BALCONY GUARDRAILS, DETAILS SHEET 1
36" HI. 6" SPACING, 20 LB LATERAL

19. WALL COVERING 70" ABOVE DRAIN. $\frac{3}{4}$ " MARBLE
TO CEILING

25. a. GARAGE, 12 YEAR OLD STRUCTURE
1-HOUR PLASTER & HEAVY TIMBER

28. SKYLIGHT ICBU #4138 SHEET 4

STRUCTURAL GRADE NO. ON PLAN

1. STRUCT. STEEL REINF. ST.

2. ROOF & WALL FRAMING.

6. GLU-LAM CERTIF. SHOP DRAWINGS
STRUCT. CALC'S. ARCA, GR, D.F. S4S FB2200

8. PLYWOOD, ROOF-FLOORS, TYPE, NAILING
STRUCT. CALC'S & ON PLANS.

16. FOUNDATIONS, EXIST, O.K.

31. OPENING HEADERS $3\frac{1}{8} \times 12$ GLULAMS SHEET 3
CONT.

33. STRUCT. CALC'S & SHOP DRAWINGS. CIRC. STAIR.
TO BE SUBM.

4. BATH, VENT. 5 AIR CH. P. HOWL $10' \times 9' \times 9' = 810$ C.F.
 $\times 5 = 4050$ C.F. 160 MIN. = 675 C.F. (110 C.F.H.)

10. BATH. G.F.C.P. CONV. OUTL. SEE SHEET 4.

13. ENERGY-SAV. BALLASTS, FLUORS, LIGHTS.
SEE SHEET 4.



CITY OF PALM SPRINGS BUILDING PERMIT

Page 1 of 2

| | | |
|---------------------------|--------------------------------------|--------------------------|
| Owner John Shea | Address 1690 Ridgemoore Dr | Phone 323-2040 |
|---------------------------|--------------------------------------|--------------------------|

| | | | |
|-----------------------------|---------|-------|----------|
| Contractor To Bid | Address | Phone | Lic. No. |
|-----------------------------|---------|-------|----------|

| | | |
|---------------------------------|------------------------------------------------------|-----------------------------------------|
| Architect Albert Frey | Address 686 Palisades Dr PS 325-2854 C-494 | Total Value of Work 75,000.00 |
|---------------------------------|------------------------------------------------------|-----------------------------------------|

| | | | |
|---------------------------------|------------------------------------------------------------------|----------------------------|---------------|
| Engineer Carlos Elias | Address 37720 Melrose Dr Cathedral Cty 328-7271 #16839 | Building Permit 11-3211 | 532.74 |
|---------------------------------|------------------------------------------------------------------|----------------------------|---------------|

| | | | | | |
|---------------------|---------|------------------------|--------------------------------------------|-----------------------|--------------|
| Lot No. 1 | Blk No. | Traet 5946-R | Building Address 1690 Ridgemoore | Plan Check 11-3607 | 53.28 |
|---------------------|---------|------------------------|--------------------------------------------|-----------------------|--------------|

| | | | | | | |
|------------------------|--------------------|---------------------------|-------------------------|--------------------------|---------------------------|-------------------------|
| Lot Size IRR | Zone RIC | Height Per Plan | Occupancy R-3 | A.A. No. 3.751 | Total Area 5931 | SMIP Tax 5.25 |
|------------------------|--------------------|---------------------------|-------------------------|--------------------------|---------------------------|-------------------------|

| | | | | | | | | |
|-------------------------|-------|------|------|------|--------|---------------------------------------|----------------------|-------------|
| Setbacks As Constructed | Front | Side | Side | Rear | R.O.W. | Parcel Number 686-411-013-4 | Microfilm 11-3431 | 9.10 |
|-------------------------|-------|------|------|------|--------|---------------------------------------|----------------------|-------------|

| | | |
|------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|----------------------------|--------------|
| Description of Work Construct second floor addition to single family dwelling, XXX consisting of bedroom, exercise room, bathroom and closet. Construct stairway balcony and walking deck. | Permit Issuance 11-3216 | 60.00 |
|------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|----------------------------|--------------|

3389 sq ft exist. dwelling 1881 sq ft prch/patio/exist.
 833 sq ft new dwelling 520 sq ft carport/existing

Special Conditions:

DO NOT CONCEAL OR COVER ANY CONSTRUCTION UNTIL THE WORK IS INSPECTED

IMPORTANT

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.

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 Division.

The owner and/or contractor is responsible for establishing all property lines. All utilities must be underground.

This permit will expire if work is not started in 120 days or if more than 120 days elapses between inspections.

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 certificate 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.

| | | |
|---------------------------|---------------|------------------|
| | 2-1-88 | Gary Ford |
| OWNER/ CONTRACTOR / AGENT | DATE | ISSUED BY |

This is a Building Permit when properly filled out, signed and validated, and is not transferable.

| | |
|---------------------------------|--------------------|
| Const. Tax 11-3130 | |
| Obi. Fee/Rnwl/Misc. 11-3299 | |
| Reroof 11-3291 | |
| Const. Permit 11-3215 | |
| Sewer Inspection 11-3214 | |
| Sewer Main 61-3642 | |
| Sewer Agreement No. T&A | |
| Sewer Conn. Fee 61-3641 F.U. | |
| Drainage Fee | |
| School Fee | SEE RECEIPT |
| 11-3606 | 387.50 |
| TOTAL FEE | 1047.87 |

City Treasurer Validation

PERMIT NUMBER **B 12394**



JOB CARD

Building & Safety

CITY OF PALM SPRINGS

Owner John Shea

Date 2-2-88

Location 1690 Ridgemoor

Permit 12394

GENERAL BUILDING INSPECTION

| | |
|--------------------------------------------------|-----------------------------------|
| Temp Pole | Gas Pres 8-9-88 TT |
| Ground Plumbing 2-19-88 AK | Fireplace Ftgs |
| Setbacks | Fireplace RB |
| Pad Certification | Masonry Wall Ftgs |
| Footings 2-11-88 AK | Masonry Wall RB |
| Roof Nail Ceily. 4-29-88 OK -ms- 5-17-88 OK/R | Weatherstripping OK 9/27 JW |
| Outside Wrap | A.C./Rtg Ducts OK 9/27 JW |
| Framing 2-24-88 AK | Security yes 9/27 JW |
| Top-out Plumbing | R.O.V. |
| Rough Electric | Planning Release OK per M.W. 9/28 |
| Insulation | Fire Release |
| Lath 6-2-88 COMPLETED | Eng. Release |
| Drywall 5-6-88 OK 6-2-88 COMPLETED | Final Gas |
| Sewer (Sketch on Reverse Side) | Final Elect Job completed 9/27 JW |

RE-ROOFING INSPECTIONS

Clean, Patch, Flash Roof Final

SWIMMING POOLS

Steel, Bonding, Setbacks

Underground Piping/Elect

Final, Gas Pres, Housing, Energy

Appendix IV

Grant Deeds / Chain of Title

113910

RECORDING REQUESTED BY

AND WHEN RECORDED MAIL TO

Name: John M. Shea
Street: 260 Newport Beach, Center Dr.
Address: Newport Beach, California 92260
City & State:

PAID
Doc. Transfer Tax
W. D. BALOGH
RIV. CO. RECORDER

RECEIVED FOR RECORD

SEP 4 1974

AT 9:00 O'CLOCK A.M.
At Request of
TITLE INS. & TRUST CO.

Book 1974, Page 113910

Recorded in Official Records
of Riverside County, California

W.D. Balogh
RECORDER

SPACE ABOVE THIS LINE FOR RECORDER'S USE

MAIL TAX STATEMENTS TO

Name: Same
Street:
Address:
City & State:

DOCUMENTARY TRANSFER TAX \$ 49.50
COMPUTED ON FULL VALUE OF PROPERTY CONVEYED,
OR COMPUTED ON FULL VALUE LESS LIENS AND
ENCUMBRANCES REMAINING AT TIME OF SALE.
W.D. Balogh
Signature of Declarant or Agent determining tax, Firm Name:

Corporation Grant Deed

TO 406.2 CA (6-71)

THIS FORM FURNISHED BY TITLE INSURANCE AND TRUST COMPANY

330513-6A

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

ANDREAS HILLS, INC

a corporation organized under the laws of the state of California hereby GRANTS to

JOHN M. SHEA, a married man

the following described real property in the **UNINCORPORATED AREA**
County of Riverside, State of California:

Lot 11 of Tract 3600, in the County of Riverside, State of California, as per map recorded in Book 63 Pages 94 and 95 of Maps, in the office of the county recorder of said county.

This Deed is made and accepted upon the Covenants, Conditions, Restrictions, and other matters set forth in that certain Declaration of Restrictions recorded December 10, 1969 as Instrument No. 126334, Official Records of Riverside County, all of which are incorporated by reference thereto with the same effect and force as though fully set forth herein.

In Witness Whereof, said corporation has caused its corporate name and seal to be affixed hereto and this instrument to be executed by its _____ President and _____ Secretary thereunto duly authorized.

Dated: March 1, 1974

Andreas Hills, Inc.

By Harry F. Chaddick President

By David C. Phillips Secretary

STATE OF ~~ILLINOIS~~ ILLINOIS } SS.

COUNTY OF COOK

On March 15, 1974 before me, the undersigned, a Notary Public in and for said State, personally appeared

Harry F. Chaddick known to me to be the _____ President, and

David C. Phillips known to me to be

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

WITNESS my hand and official seal.

Signature Maureen A. Smith

MAUREEN A. SMITH

My Commission Expires 3, 1977

(This area for official notarial seal)

Title Order No. _____

Escrow or Loan No. _____

MAIL TAX STATEMENTS AS DIRECTED ABOVE

END RECORDED DOCUMENT

W. D. BALOGH, COUNTY RECORDER

RECORDING REQUESTED BY
CHICAGO TITLE COMPANY
AND WHEN RECORDED MAIL TO

JAY MORTON and MICHAEL PHILLIPS

2209 PACIFIC AVE.
SAN FRANCISCO, CA 94115

SURVEY OF
MORTGAGE

476278

RECEIVED FOR RECORD
AT 2:00 O'CLOCK

DEC 30 1997

PAID
Doc. Transfer Tax
Riv. Co. Recorder

Recorded in Official Records
of Riverside County, California

Recorder

Fees \$

ESCROW No. 7706671 - P79
Order No. 7706671 - E57

SPACE ABOVE THIS LINE FOR RECORDER'S USE

GRANT DEED

686-411-013-4 APR
TRA 011-015

THE UNDERSIGNED GRANTOR(S) DECLARE(S)
DOCUMENTARY TRANSFER TAX IS \$ 726.00
 unincorporated area City of PALM SPRINGS
 computed on the full value of the interest or property conveyed, or is
 computed on the full value less the value of liens or encumbrances remaining at time of sale, and

7706671-ES7

FOR A VALUABLE CONSIDERATION, receipt of which is hereby acknowledged,
~~ESTATE OF MARION A. SHEA~~ SELENE WITTE ALSO KNOWN AS SELENE MARION WITTE AND SUZANNE
GILBERT ALSO KNOWN AS SUZANNE JEAN GILBERT, AS EXECUTORS OF THE ESTATE OF MARION A.
SHEA, DECEASED

hereby GRANT(S) to MICHAEL J. PHILLIPS, a single man and JAY A. MORTON, a single man
as joint tenants

the following described real property in the City of PALM SPRINGS
County of RIVERSIDE, State of California:

LEGAL DESCRIPTION ATTACHED HERETO AND MADE A PART HEREOF BY REFERENCE

5/16
DEC 22 1997
Dated ~~December 5, 1997~~

ESTATE OF MARION A. SHEA

STATE OF HAWAII
COUNTY OF HONOLULU) SS.
On DEC 22 1997 before me,
Helen Vistart-Wong
a Notary Public in and for said County and State, personally appeared
SELENE WITTE
AND SUZANNE GILBERT

Selene Witte
SELENE WITTE executor
Suzanne Gilbert
SUZANNE GILBERT executor

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

WITNESS my hand and official seal.

[Signature]
Signature of Notary

11/21/2000
Date My Commission Expires

FOR NOTARY SEAL OR STAMP

MAIL TAX STATEMENTS TO PARTY SHOWN ON FOLLOWING LINE: IF NO PARTY SO SHOWN, MAIL AS DIRECTED ABOVE

Name Street Address City, State & Zip

Page 1

Escrow No. 7706671 -F79

LEGAL DESCRIPTION EXHIBIT

THAT PORTION OF LOT 1, TRACT 5946-R, AS PER MAP RECORDED IN BOOK 82, PAGE 33 OF MAPS, IN THE OFFICE OF THE COUNTY RECORDER OF RIVERSIDE COUNTY, DESCRIBED AS FOLLOWS:

BEGINNING AT A POINT IN THE EASTERLY LINE OF SAID TRACT 5946-R, SAID POINT BEARING SOUTH 7 37' 58" WEST 346.26 FEET FROM THE NORTHEAST CORNER OF SAID TRACT;

THENCE SOUTH 28 12' 13" EAST ALONG THE EASTERLY LINE OF SAID LOT 1, 57.87 FEET;
THENCE SOUTH 6 28' 20" WEST 189.68 FEET TO THE SOUTHEAST CORNER OF SAID LOT 1;

THENCE SOUTH 86 57" 21" WEST 121.44 FEET TO THE SOUTHWEST CORNER OF SAID LOT 1;

THENCE NORTHERLY ALONG THE EASTERLY BOUNDARY OF SAID LOT, SAID EASTERLY BOUNDARY BEING A CURVE CONCAVE TO THE SOUTHWEST, TO THE POIN OF INTERSECTION OF A LINE WHICH BEARS SOYTH 65 29' 44" WEST 173.57 FEET FROM THE TRUE POINT OF THE BEGINNING;

THENCE NORTH 65 29" 44" EAST 173.57 FEET ALONG SAID LINE TO THE POINT OF BEGINNING.

RECORDING REQUESTED BY:
Orange Coast Title Co.

DOC # 2011-0258892
06/10/2011 03:40P Fee:51.00
Page 1 of 3 Doc T Tax Paid
Recorded in Official Records
County of Riverside
Larry W. Ward
Assessor, County Clerk & Recorder

AND WHEN RECORDED MAIL TO:

Mr. John H. Boccardo
1868 N. Vista Drive
Palm Springs, CA 92262



TRA 011

Title Order No.: 210-1239150-10

GRANT
DEED

| S | R | U | PAGE | SIZE | DA | MISC | LONG | RFD | COPY |
|---|---|---|------|------|------|------|------|------|------|
| 1 | | | 3 | | | | | | |
| M | A | L | 465 | 426 | PCOR | NCOR | SMF | NCHG | EXAM |
| | | | | | | T: | CTY | UNI | 029 |

THE UNDERSIGNED GRANTOR(S) DECLARE(S)

DOCUMENTARY TRANSFER TAX is *

- computed on full value of property conveyed, or
- computed on full value less value of liens or encumbrances remaining at time of sale.
- Unincorporated area City of Palm Springs AND



FOR A VALUABLE CONSIDERATION, receipt of which is hereby acknowledged,
Michael J. Phillips, as Trustee of

The Michael J. Phillips Revocable Trust dated February 24, 2006, as to an undivided 50.0000% interest
and Jay A. Morton, Trustee of The Jay A. Morton Revocable Trust dated February 24, 2006 as to an
undivided 50.0000% interest

hereby GRANT(s) to:

John Boccardo, Trustee of The John Boccardo Living Trust dated 2-14-1995

the real property in the City of Palm Springs, County of Riverside, State of California, described as:
LEGAL DESCRIPTION ATTACHED HERETO AS EXHIBIT "A" AND MADE A PART HEREOF
Also Known as: 1690 Ridgemore Drive, Palm Springs, CA 92264
AP#: 686-411-013-4

* Property Transfer Tax is set out separately on a statement pursuant to Section 11932 of the revenue and taxation code

DATED May 3, 2011

STATE OF California
COUNTY OF Santa Barbara

On 5.23.2011
before me, Jane L. Hilty

A Notary Public in and for said State personally appeared

Michael J. Phillips AND Jay A. Morton

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

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

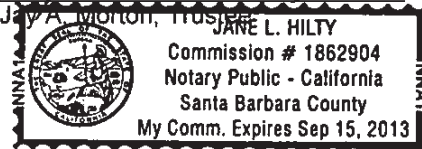
WITNESS my hand and official seal.

The Michael J. Phillips Revocable Trust dated February 24, 2006

BY: Michael J. Phillips, Trustee
Michael J. Phillips, Trustee

The Jay A. Morton Revocable Trust dated February 24, 2006

BY: Jay A. Morton, Trustee



Signature [Signature]

(Seal)

MAIL TAX STATEMENTS TO PARTY SHOWN BELOW; IF NO PARTY SHOWN, MAIL AS DIRECTED ABOVE:

PLEASE COMPLETE THIS INFORMATION
RECORDING REQUESTED BY:

AND WHEN RECORDED MAIL TO:

City of Palm Springs
Attn: City Clerk
Box 2743
Palm Springs, CA 92263

| | | | | | | | | | |
|------|------|------|------|------|----------|----------|---------|------|----|
| | | | | | R | A | Exam: | | |
| Page | DA | PCOR | Misc | Long | RFD | 1st Pg | Adtl Pg | Cert | CC |
| | | | | | | | | | |
| SIZE | NCOR | SMF | NCHG | T: | | | | | |

(FOR RECORDERS USE ONLY)

LLA 18-05
APN: 686-411-013 & 686-411-016

NO DOCUMENTARY STAMPS NEEDED
DTT= \$39.50

**LOT LINE ADJUSTMENT
GRANT DEED**

For a valuable consideration, receipt of which is hereby acknowledged,

Andrea H. Dumas and Ron D. Dumas, Trustees of the Ron D. Dumas Living Trust, Dated April 21, 2006, Grantors

hereby grants to:

Adam Yale Bonnett and Daniel James Krog, Trustees of the Bonnett-Krog Family Trust, Dated September 20, 2011, Grantees


That certain property in the City of Palm Springs, County of Riverside, State of California being a portion of Grantor's property (APN 686-411-016) included in the approved legal description identified as "Parcel 1" of Lot Line Adjustment LLA 18-05 (LLA 18-05), as more particularly described in Exhibit "A", comprising 1 page, and shown on Exhibits "B-1" and "B-2", attached hereto and made a part hereof.

That certain property in the City of Palm Springs, County of Riverside, State of California being the remainder portion of Grantor's property (APN 686-411-013), also being the approved legal description identified as "Parcel 2" of Lot Line Adjustment 18-05 (LLA 18-05), as more particularly described in Exhibit "A", comprising 1 page, and shown on Exhibits "B-1" and "B-2", attached hereto and made a part hereof.

Note: This Grant Deed implements the revised lot configurations pursuant to Lot Line Adjustment 18-05 (LLA 18-05) as approved by the City of Palm Springs. The primary function of this Grant Deed is to provide constructive notice of the revised lot configurations pursuant to Government Code Section 66412 (d), and to perfect the intent of LLA 18-05 as approved.

Dated: 12.28.18

Andrea H. Dumas and Ron D. Dumas, Trustees of the Ron D. Dumas Living Trust, Dated April 21, 2006



Andrea H. Dumas



TRUSTEE
Ron D. Dumas

EXHIBIT "A"
LOT LINE ADJUSTMENT
APPROVED LEGAL DESCRIPTION
LLA 18-05

PARCEL 1

BEING THAT CERTAIN PORTION OF LOT 1, TRACT 5946-R, AS RECORDED IN BOOK 82, PAGE 33 OF MAPS IN THE OFFICE OF THE COUNTY RECORDER OF RIVERSIDE COUNTY, CITY OF PALM SPRINGS, STATE OF CALIFORNIA, MORE PARTICULARLY DESCRIBED AS FOLLOWS:

COMMENCING AT THE NORTHEAST CORNER OF SAID LOT 1, THENCE SOUTH 07°37'58" WEST, ALONG THE EASTERLY LINE THEREOF, A DISTANCE OF 335.63 FEET TO THE TRUE POINT OF BEGINNING;

THENCE, CONTINUING ALONG SAID EASTERLY LINE THROUGH THE FOLLOWING COURSES:

SOUTH 07°37'58" WEST A DISTANCE OF 10.63 FEET;

THENCE SOUTH 28°12'13" EAST A DISTANCE OF 57.87 FEET;

THENCE SOUTH 06°28'20" WEST A DISTANCE OF 189.68 FEET TO THE MOST SOUTHEASTERLY CORNER OF SAID LOT 1;

THENCE SOUTH 86°57'21" WEST, ALONG THE SOUTHERLY LINE OF SAID LOT 1, A DISTANCE OF 121.44 FEET TO THE SOUTHWEST CORNER THEREOF, SAID POINT BEING THE BEGINNING OF A NON-TANGENT CURVE, CONCAVE WESTERLY AND HAVING A RADIUS OF 480.91 FEET, A RADIAL BEARING PASSING THROUGH SAID POINT BEARS NORTH 86°57'21" EAST;

THENCE NORTHERLY ALONG THE WESTERLY LINE OF SAID LOT 1 AND THE ARC OF SAID CURVE THROUGH A CENTRAL ANGLE OF 22°24'55" AN DISTANCE OF 188.15 FEET;

THENCE, CONTINUING ALONG SAID WESTERLY LINE, NORTH 25°27'34" WEST A DISTANCE OF 0.98 FEET;

THENCE NORTH 65°29'44" EAST A DISTANCE OF 179.31 FEET TO THE TRUE POINT OF BEGINNING,

COMPRISING 0.77 ACRES, MORE OR LESS.

This description was prepared by me or under my direction.



Steven J. Van, P.L.S. 6500
My license expires 6/30/19



EXHIBIT "A"
LOT LINE ADJUSTMENT
APPROVED LEGAL DESCRIPTION
LLA 18-05

PARCEL 2

BEING THAT CERTAIN PORTION OF LOT 1, TRACT 5946-R, AS RECORDED IN BOOK 82, PAGE 33 OF MAPS IN THE OFFICE OF THE COUNTY RECORDER OF RIVERSIDE COUNTY, CITY OF PALM SPRINGS, STATE OF CALIFORNIA, MORE PARTICULARLY DESCRIBED AS FOLLOWS:

BEGINNING AT THE NORTHEAST CORNER OF SAID LOT 1, THENCE SOUTH 07°37'58" WEST, ALONG THE EASTERLY LINE THEREOF, A DISTANCE OF 335.63 FEET;

THENCE SOUTH 65°29'44" WEST A DISTANCE OF 179.31 FEET TO A POINT LYING ON THE WESTERLY LINE OF SAID LOT 1;

THENCE NORTH 25°27'34" WEST, ALONG SAID WESTERLY LINE, A DISTANCE OF 11.20 FEET TO THE BEGINNING OF A TANGENT CURVE, CONCAVE SOUTHWESTERLY AND HAVING A RADIUS OF 430.00 FEET;

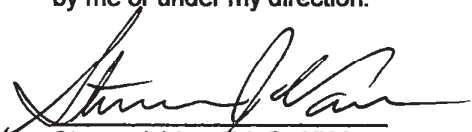
THENCE CONTINUING NORTHWESTERLY ALONG SAID WESTERLY LINE AND THE ARC OF SAID CURVE THROUGH A CENTRAL ANGLE OF 20°30'35" A DISTANCE OF 153.92 FEET;

THENCE NORTH 37°56'52" EAST A DISTANCE OF 345.94 FEET TO A POINT LYING ON THE NORTHERLY LINE OF SAID LOT 1;

THENCE SOUTH 89°52'46" EAST, ALONG SAID NORTHERLY LINE, A DISTANCE OF 89.19 FEET TO THE **TRUE POINT OF BEGINNING**.

COMPRISING 1.60 ACRES, MORE OR LESS.

This description was prepared by me or under my direction.



Steven J. Van, P.L.S. 6500
My license expires 6/30/19

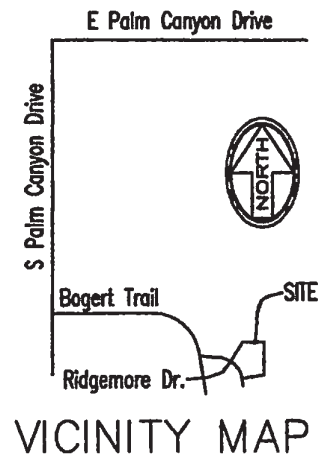
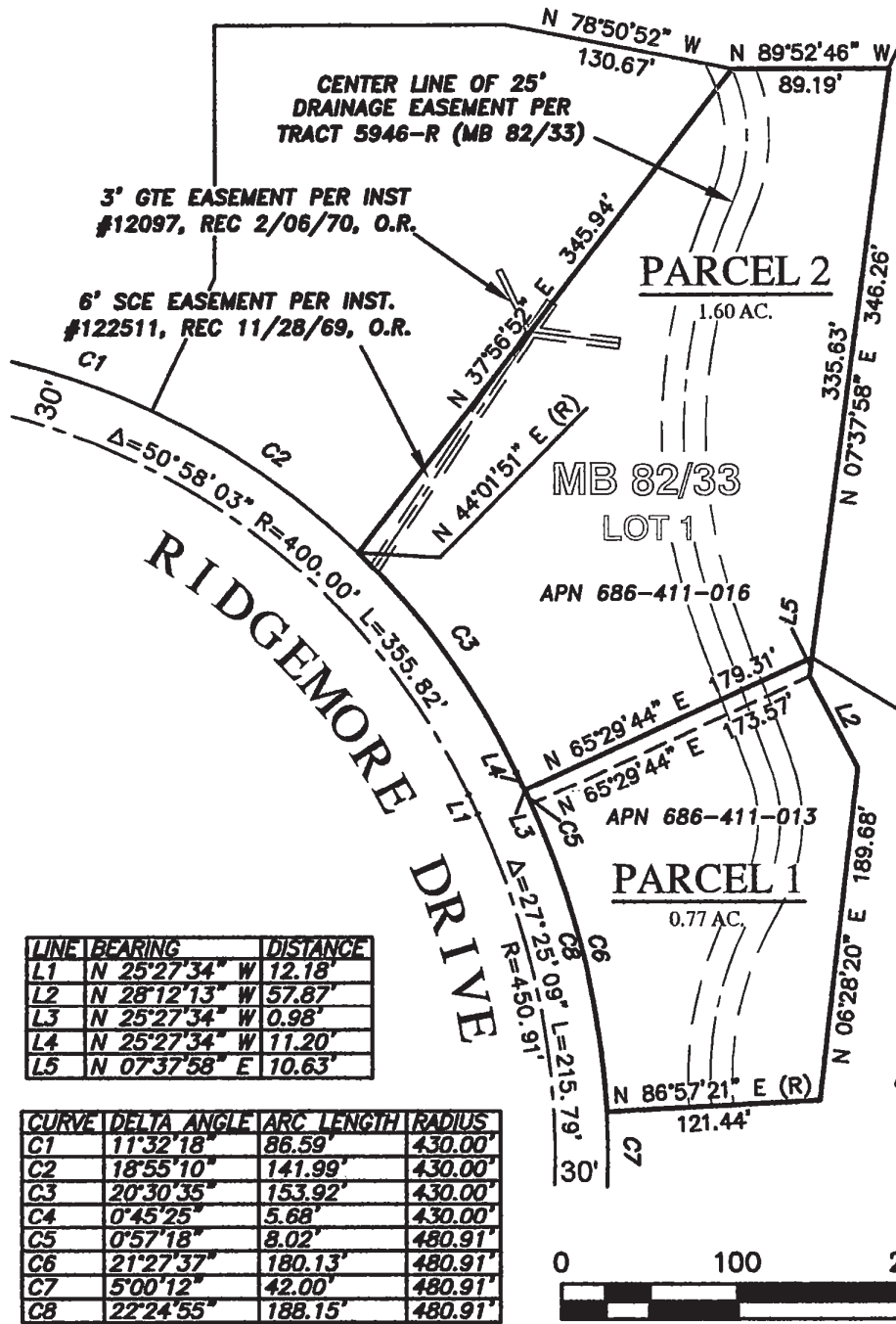


EXHIBIT "B-1"

LLA 18-05
SEC. 1, T5S, R4S, SBM

P.O.C. PARCEL 1
P.O.B. PARCEL 2

NE COR
LOT 1



Steven J. Van

CITY OF PALM SPRINGS ENGINEERING SERVICES

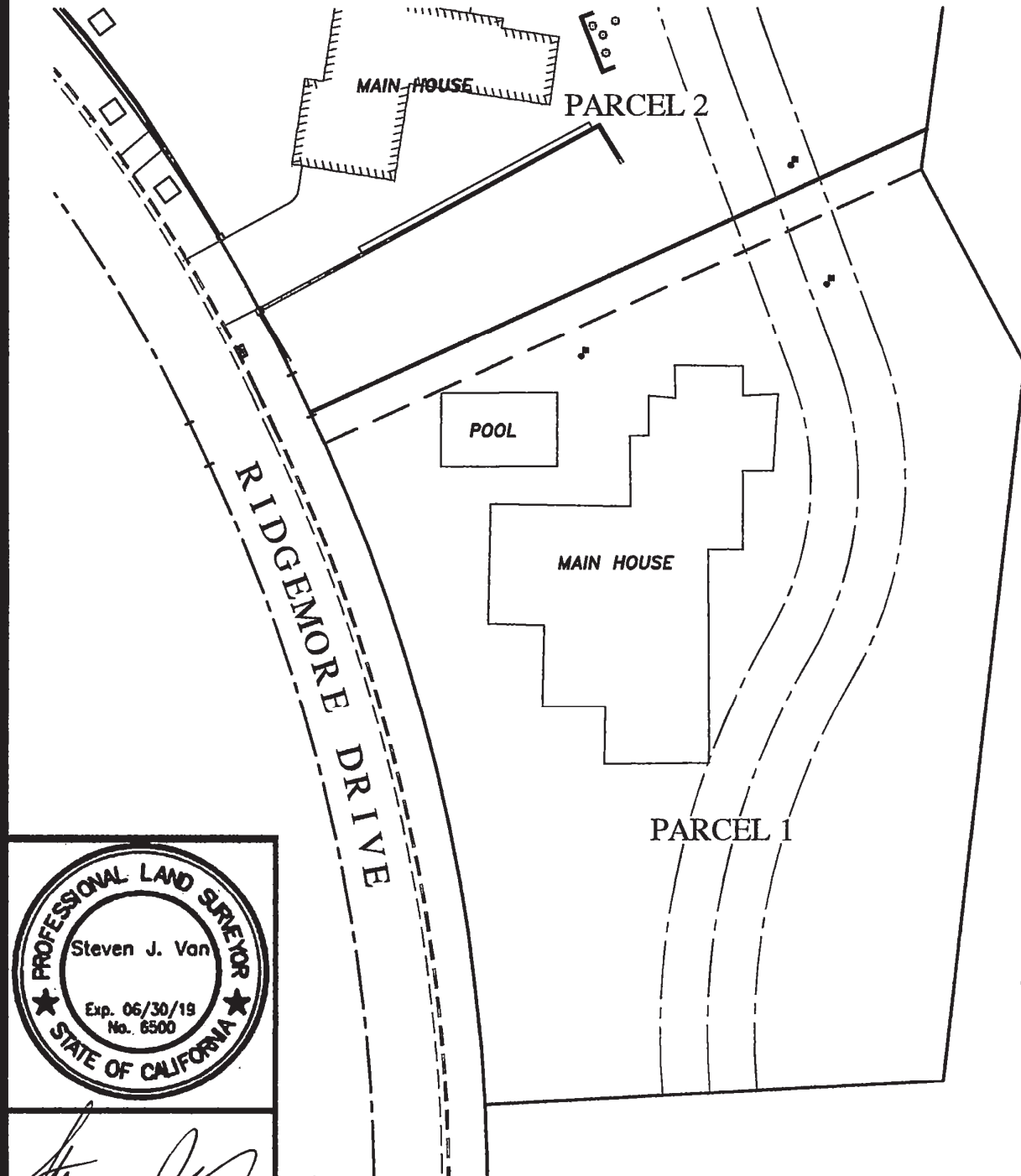
APPROVED: *[Signature]* 11/8/18
DATE: 7648
P.L.S.

LEGAL DESCRIPTION:
PORTIONS OF LOT 1, TRACT 5946-R

DRAWN BY: SJV SCALE: 1"=100' CPS FILE NO: LLA 18-05
CHECKED BY: SJV DATE: 10/23/18 SHEET NO: 1 OF 1

EXHIBIT "B-2"

LLA 18-05
SEC. 1, T5S, R4S, SBM



Steven J. Van

CITY OF PALM SPRINGS ENGINEERING SERVICES

APPROVED: *Erik T. Howard* 11/8/18
DATE: 7648
Erik T. Howard, Engineering Resources Inc. P.L.S.

LEGAL DESCRIPTION:

PORTIONS OF LOT 1, TRACT 5946-R

| | | |
|-----------------|----------------|------------------------|
| DRAWN BY: SJV | SCALE: 1"=40' | GPS FILE NO: LLA 18-05 |
| CHECKED BY: SJV | DATE: 10/23/18 | SHEET NO: 1 OF 1 |

1. Property Information

Historic name: Shea Residence
Other names: none
Address: 1690 Ridgemore Drive
Assessor Parcel Number: 686-411-013 (See Appendix II)
Owner name: Daniel Krog and Adam Bonnett
Owner's address: 1690 Ridgemore Drive
City: Palm Springs, CA 92262
Telephone: 323 708 6753
Email: danielkrog@yahoo.com

2. Classifications

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 Buildings |
|--------------|----------------------------|
| 2 | 0 |

(Contributing: original house and guest house; a 1988 second story addition by Albert Frey).

Sites
Structures - 2
Objects

| | |
|----------------|----------------|
| 2 Total | 2 Total |
|----------------|----------------|

3. Use or Function

Historic Use or Function: Private residence
Current Use or Function: Private residence

4. Description

Architect / Builder: John G. Walling, AIA

Construction Date and Source: 1976

Architectural Classification: Late Modern residence

Construction Materials: Glulam posts and beams; glass walls; tilt-up construction aggregate panels

Foundation: Concrete slab

Roof: composition

Walls: glass, raw aggregate, stucco

Building Description: *A description of the Building/Site, including all character defining features, is attached.*

5. Criteria

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

6. Statement of Significance

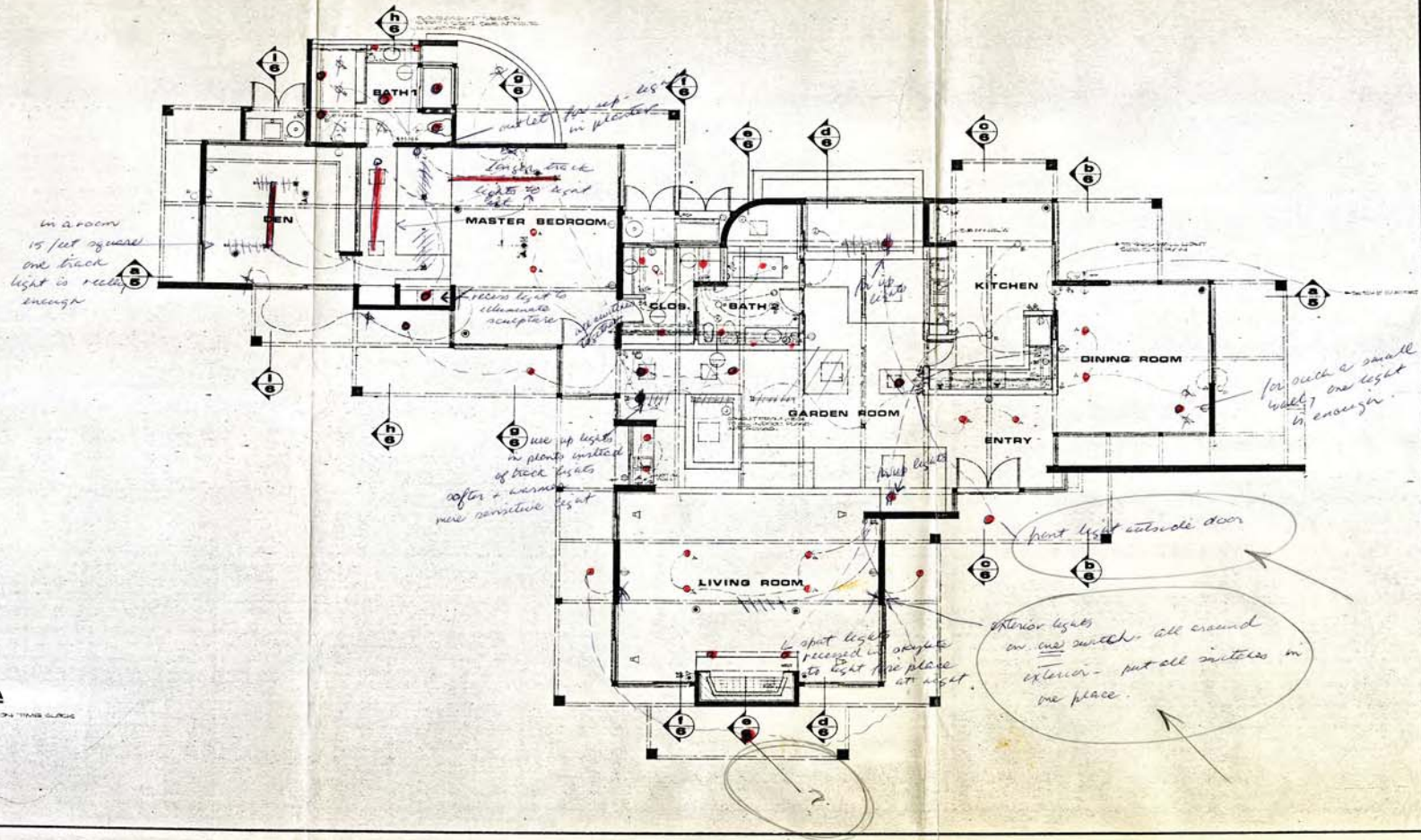
Summary

The Shea Residence, located at 1690 Ridgemoor Drive, was constructed on a north-south axis on lot 11, Tract 3600, county of Riverside (as described on the original grant deed). The legal description is “.73 acres M/L IN POR LOT 1 MB.

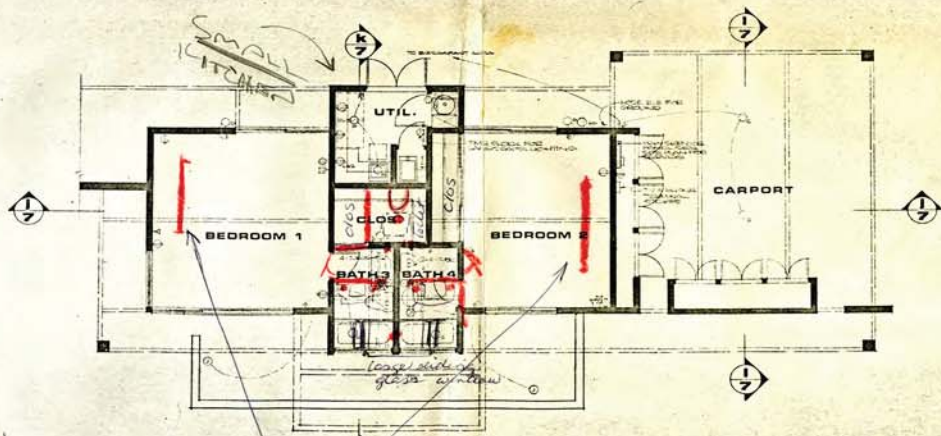
See property details in attached document, ‘Maps’ in Appendix II.

Appendix V

Architectural drawings

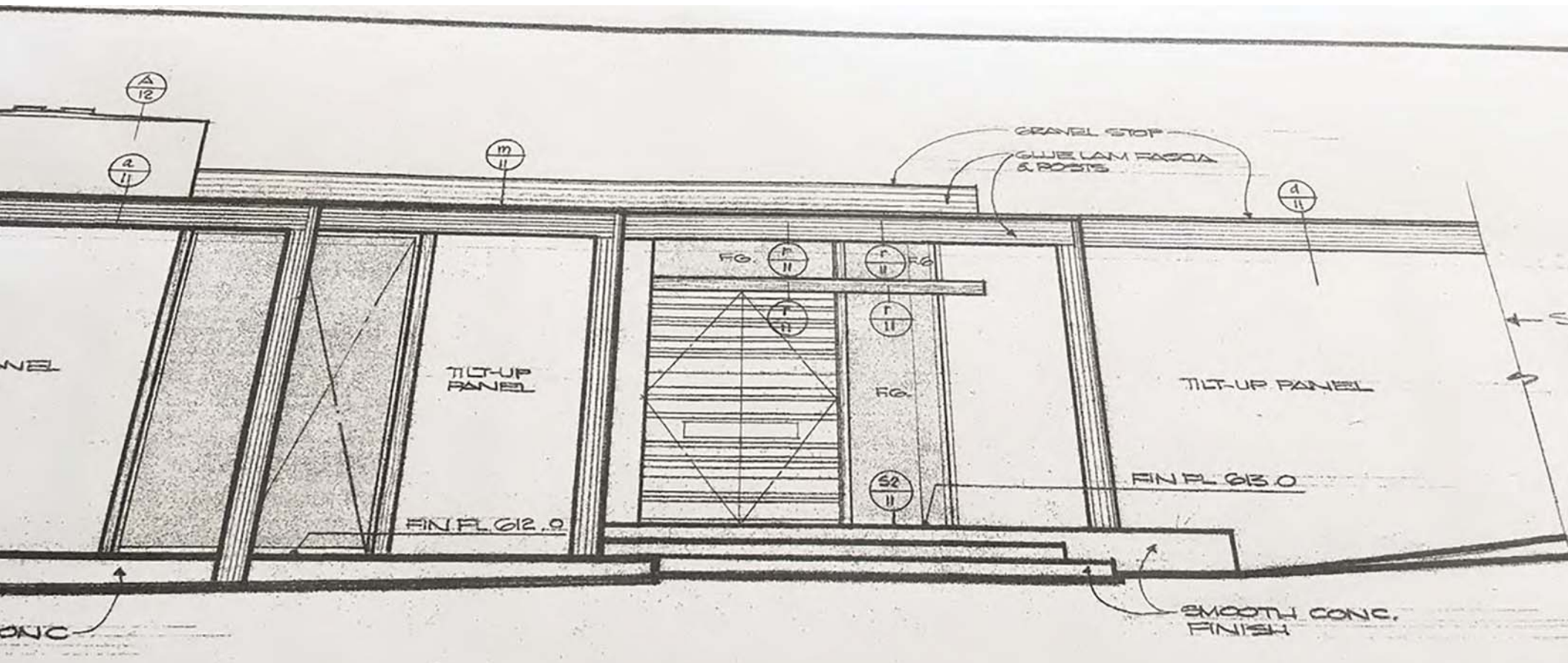


MAIN LIVING AREA
SCALE 1/4" = 1'-0"
NOTES: SEE 12708 PLAN FOR J-BRANDS ON TRIM SURGE



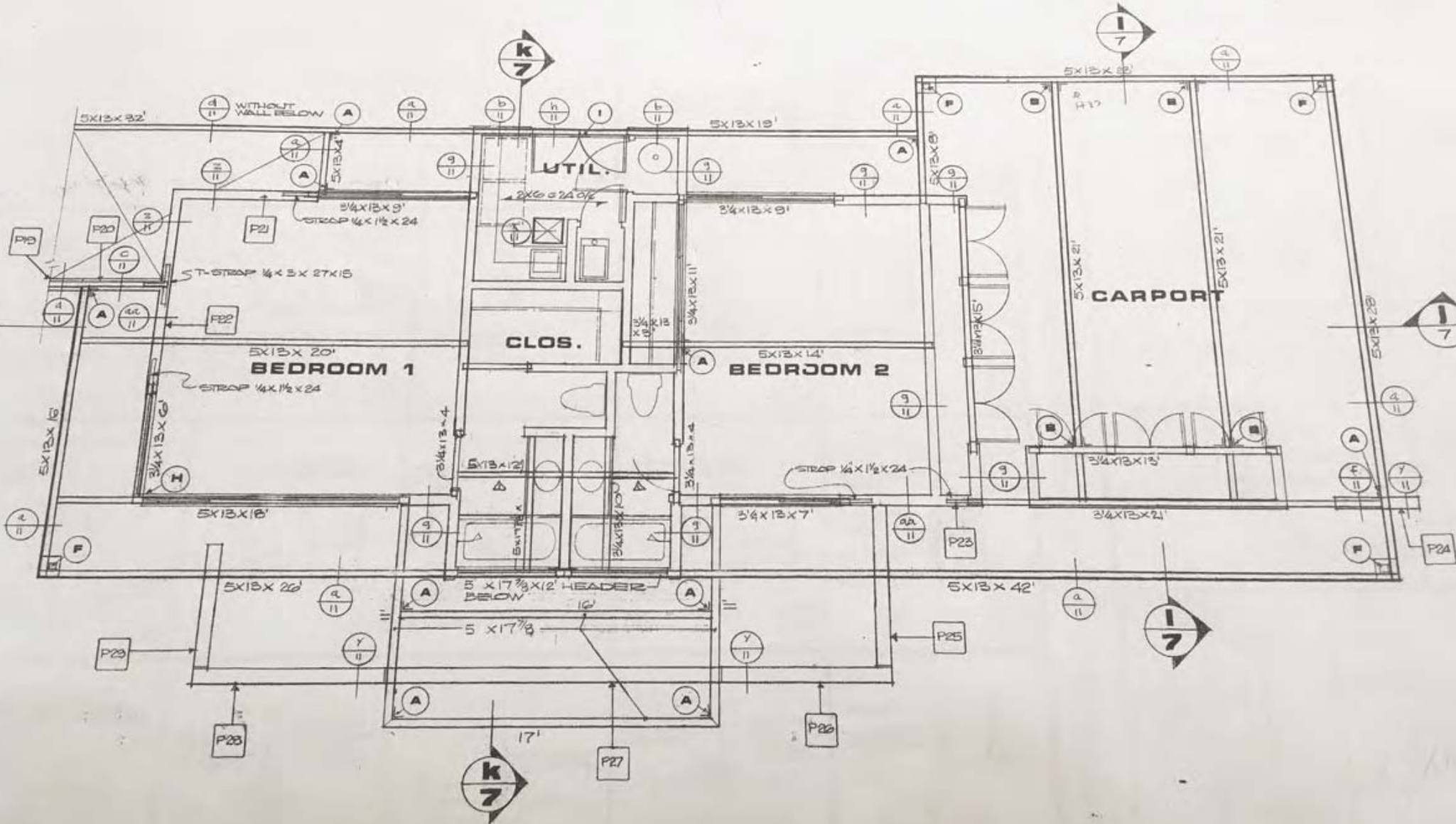
CARPORT & GUEST WING
SCALE 1/4" = 1'-0"

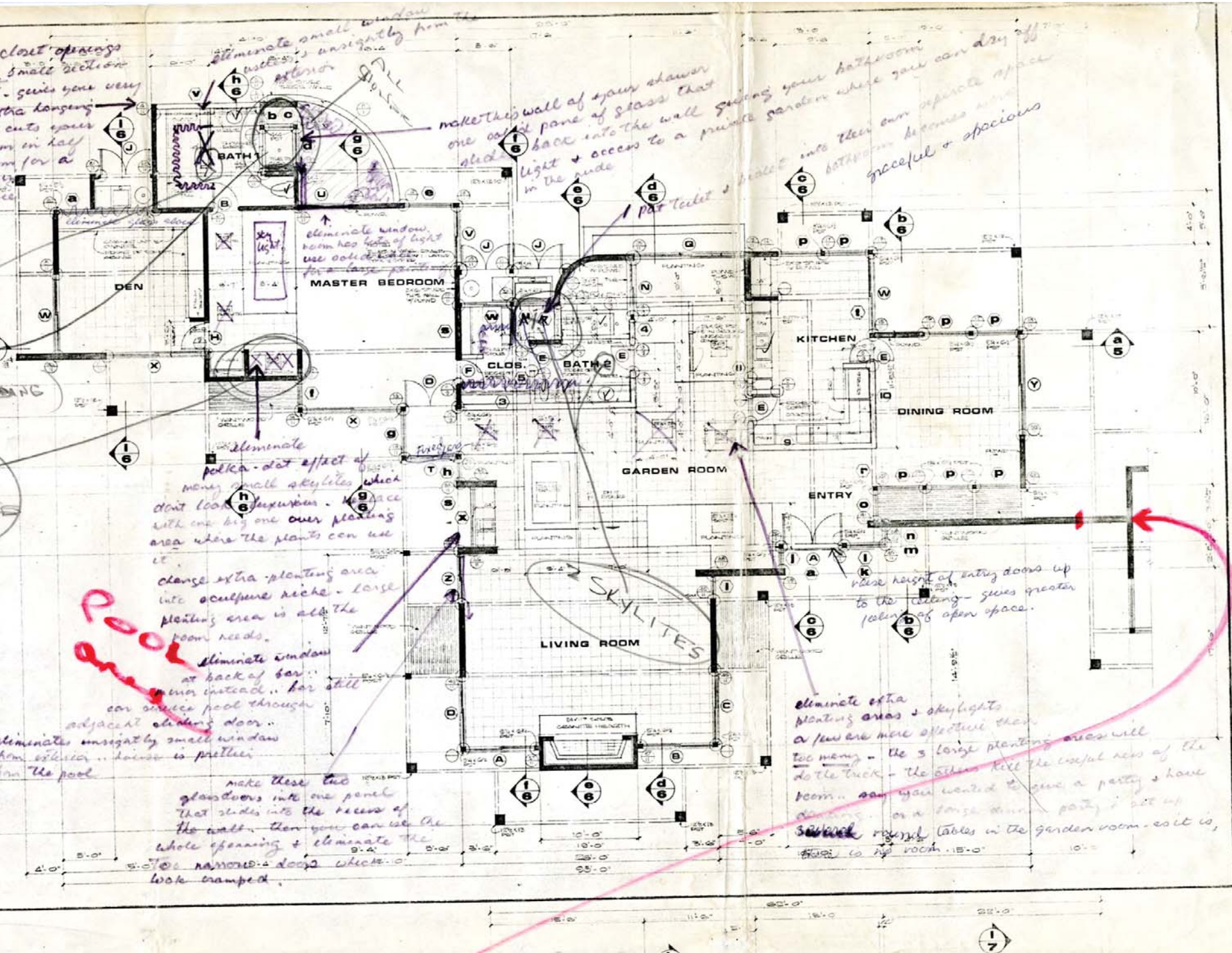
ELECTRICAL PLAN

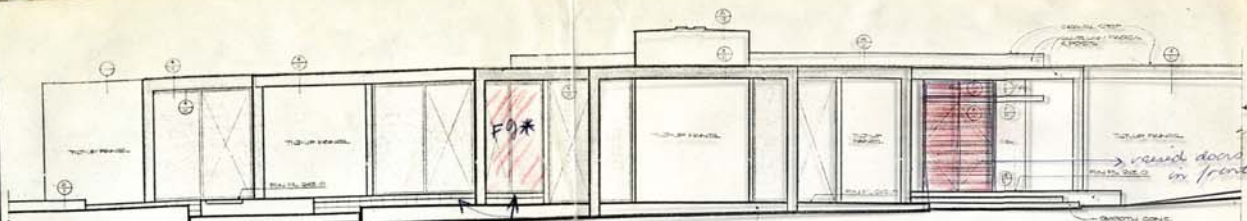


GENERAL NOTES

1. ALL BOWS AND CEILING'S SHALL BE PROVIDED WITH 2" SOLID BLOCKING, ONE NOMINAL SIZE SMALLER THAN THE TYPICAL FRAMING MEMBER. MAXIMUM SPACING BETWEEN BLOCKING ROWS SHALL BE 8'-0". BLOCKING WITHIN THE ROWS SHALL BE OFFSET BY 1'-0".
2. 2" SOLID FIRESTOPS SHALL BE PROVIDED BETWEEN ALL STUDS SO THAT THE RESULTING CONCEALED SPACE IS NOT MORE THAN 8'-0" IN HEIGHT. THEY SHALL BE OF THE SAME WIDTH AS THE STUDS AND SO PLACED THAT THE INSIDE EDGE IS FLUSH WITH THE INSIDE EDGE OF THE STUD.
3. PROVIDE ADEQUATE BACKING FOR ALL SURFACE MOUNTED OR RECESSED ITEMS SUCH AS TOWEL BARS, PAPER HOLDERS, SOAP DISHES, CLOSET SHELVES AND POLES, SHELF STANDARDS, CABINETS, ETC.
4. PROVIDE ADEQUATE BACKING IN CEILING'S AT ALL GLASS AREAS FOR CURTAIN TRACKS.
5. THIS CONTRACTOR SHALL BE RESPONSIBLE FOR CUTTING AND FRAMING OF ALL MEMBERS TO ACCOMMODATE THE WORK OF OTHER TRADES.
6. NO LOAD CARRYING MEMBER SHALL BE CUT OR DRILLED UNLESS DETAILED OR APPROVED.
7. WHERE PIPES OR CONDUIT ARE PLACED IN A WALL OR PARTITION NECESSITATING THE CUTTING OF PLATES AND/OR SILLS, A 1/2" X 1/8" METAL TIE SHALL BE FASTENED ACROSS THE OPENING WITH 4-16d EACH SIDE.
8. BOLTS CONNECTING WOOD MEMBERS SHALL BE IN BORED HOLES 1/32" LARGER THAN THE BOLT DIAMETER, AND SHALL HAVE STANDARD CUT WASHERS UNDER THEIR HEADS AND NUTS.
9. LAP BOLTS IN A TWO MEMBER CONNECTION SHALL PENETRATE THE FAR MEMBER A MINIMUM OF 2/3 ITS THICKNESS.
10. UNLESS OTHERWISE NOTED LAP ALL PLATES A MINIMUM 4'-0".
11. ALL PLYWOOD SHALL BE LAID WITH FACE GRAIN PERPENDICULAR TO FRAMING MEMBERS.
12. ALL CANTILEVER FRAMING MEMBERS SHALL BE NO LESS THAN TWO TIMES THE LENGTH OF THE CANTILEVER.
13. USE JOIST HANGERS AT ALL FLUSH FRAMING CONDITIONS.
14. ALL WINDOW SILLS AND WOOD DOOR AND WINDOW JAMBS WHERE FASTENED TO MASONRY SHALL BE SET IN A GENEROUS BED OF "HENRY" 204 PLASTIC ROOF CEMENT. IMMEDIATELY FOLLOWING INSTALLATION SILLS AND/OR JAMBS SHALL BE CLEANED OF ALL EXCESS ROOF CEMENT WITH AN APPROVED SOLVENT. PROTECT ALL SILLS AND/OR JAMBS IN PLACE WITH PLYWOOD.
15. ALL WINDOW AND DOOR FRAMES SHALL BE DATOED.
16. ALL BOLTS SHALL BE RETIGHTENED PRIOR TO APPLICATION OF PLYWOOD, PLASTER, DRYWALL, ETC.
17. AN AVERAGE LENGTH OF WALL SHALL NOT BE OUT OF PLUMB BY MORE 1/8" IN 8'-0" OF WALL HEIGHT.
18. USE "SIGAL KRAFT" PAPER AT PERIPHERIES OF ALL EXTERIOR WALL OPENINGS.







FRONT ELEVATION

(West)

* changed to fixed glass, use (lower door) for access from bedroom to pool. these doors are superfluous



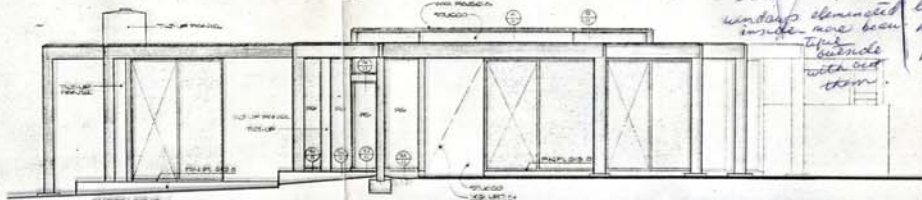
REAR ELEVATION

(East)

eliminate planter box take windows to the ground giving outside & inside planting areas.

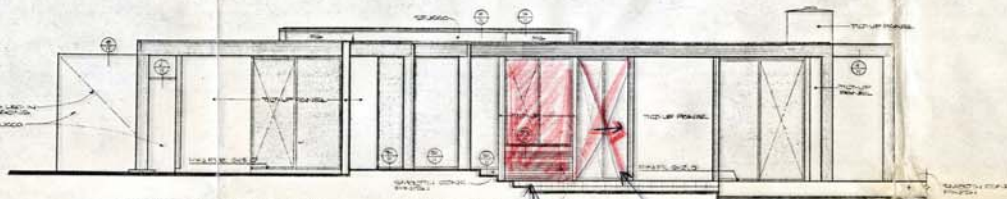
these two windows eliminated inside have been taken outside with old trim

raise utility door to ceiling level in the back of the house is as beautiful as the front. it may be sticky area but it need not look like it



SOUTH ELEVATION

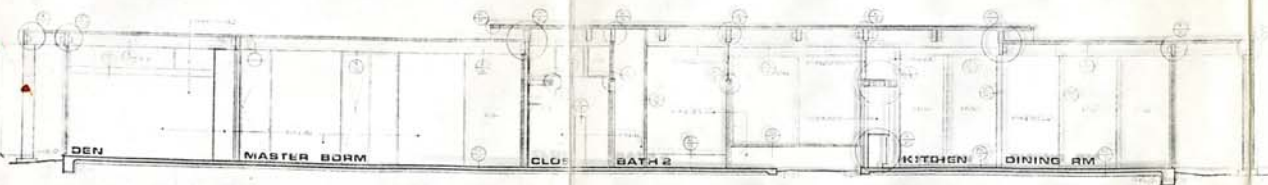
this elevation is fine



NORTH ELEVATION

EXTERIOR ELEVATIONS SCALE 1/4" = 1'-0"

from the exterior visually, its these two areas that I feel would be greatly improved by the suggestions eliminating the elements that detract from the overall beauty of the house



SCALE 1/4" = 1'-0"

draper closet openings
 cut out small section
 of closet - gives you very
 little extra hanging
 space & cuts open
 bath room in half
 now there is room for a
 chaise lounge
 in the bath & a nice
 open air feeling

SKYLITES

SLIDING GLASS
 - BOTH SIDES
 (INSIDE BOTH SLIDING)

EXTEND TILE
 NO SKYLITES

no.

Pool

eliminate
 polka-dot effect of
 many small skylites which
 don't look expensive. replace
 with one big one over planting
 area where the plants can use
 it

change extra-planting area
 into sculpture niche - large
 planting area is all the
 room needs.

eliminate window
 at back of bar
 mirror instead.. bar still
 can see pool through
 adjacent sliding door..
 eliminates unsight by small windows
 from exterior... house is prettier
 from the pool.

make these two
 glass doors into one panel
 that slides into the recess of
 the wall.. then you can use the
 whole opening & eliminate the
 narrow doors which
 look cramped.

eliminate small window
 in master's unsightly from
 outside

make this wall of your shower
 one solid pane of glass that
 slides back into the wall giving
 light & access to a private garden
 in the nude

part toilet & shower into their own
 bathroom
 graceful

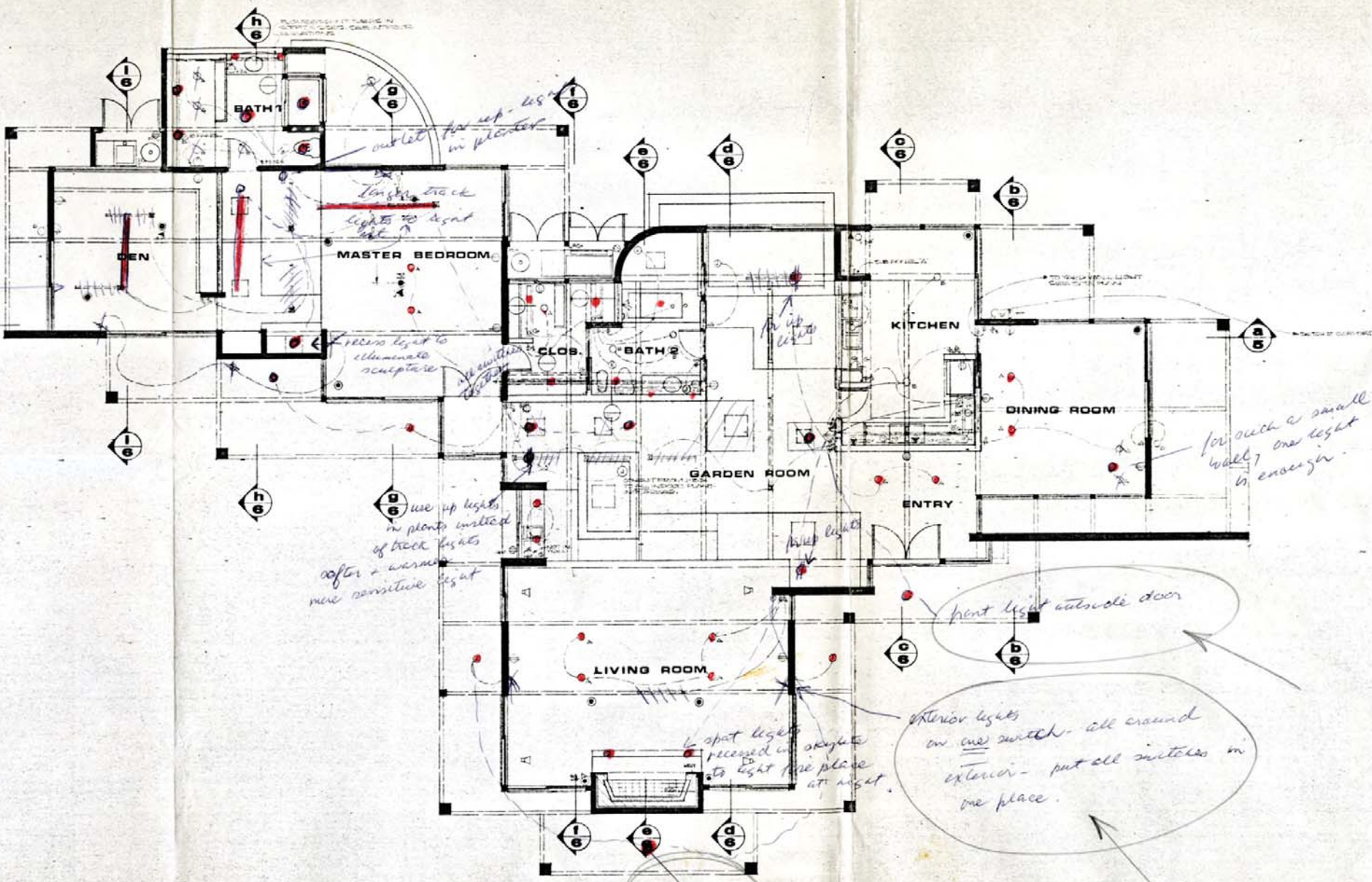
eliminate window
 room has lots of light
 use solid tile for a large part

SKYLITES

eliminate extra
 planting areas
 a few are more
 too many - the 3
 do the trick - the
 room - say you
 want a
 search room
 house is no room

MAIN LIVING AREA
 SCALE 1/4" = 1'-0"

LONG



outlet for up-light in planter

Longer track lights to accent art

press light to illuminate sculpture

use up lights in plants instead of track lights after a warm more sensitive light

spot lights recessed in skylight to light fire place at night

port light outside door

Exterior lights on one switch - all around exterior - put all switches in one place.

for such a small wall, one light is enough

WALLING & MOCALLUM ASSOCIATES
 JOHN W. WALLING ARCHITECT
 1000 N. GARDEN ST. PALM SPRINGS, CALIF. 92260
 PHONE 765-7900 FAX 765-7900
 PALM SPRING CALIF. 92260 948-0210

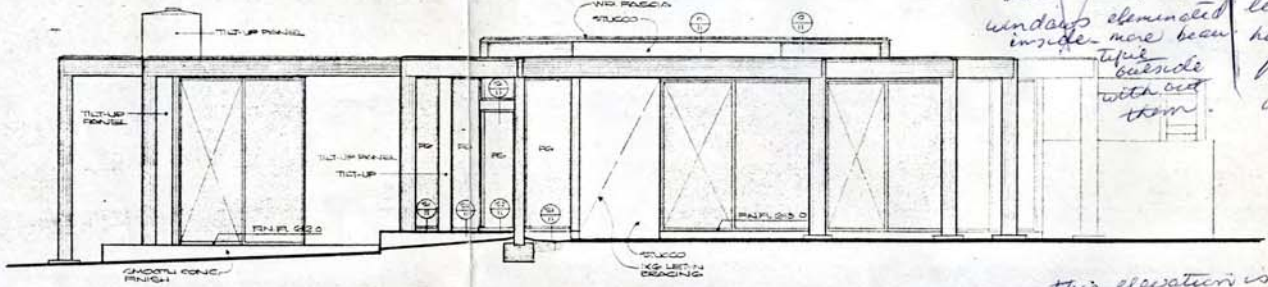
FOR ANDREAS HILLS • PALM SPRINGS • CALIFORNIA

(EAST)

take windows to the ground
giving outside & inside planting
areas.

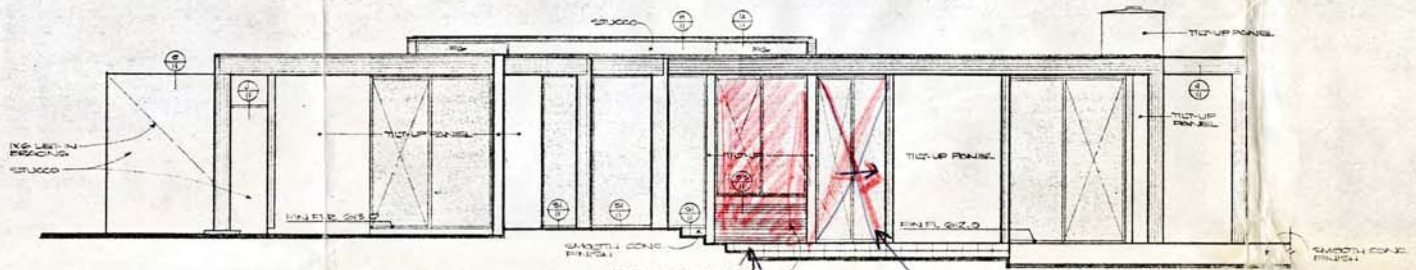
these two
windows eliminated
inside - more beam
type
outside
with bit
from.

raise utility doors to ceiling
level as the back of the
house is as beautiful as the
front. it may be utility area
it need not look like it



SOUTH ELEVATION

this elevation is fine

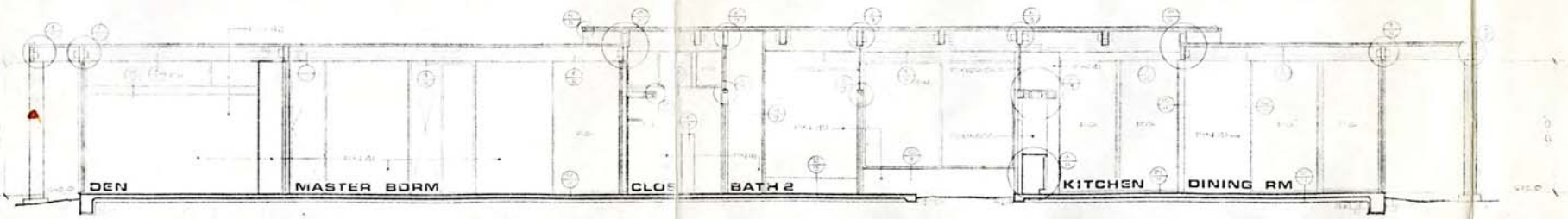


NORTH ELEVATION

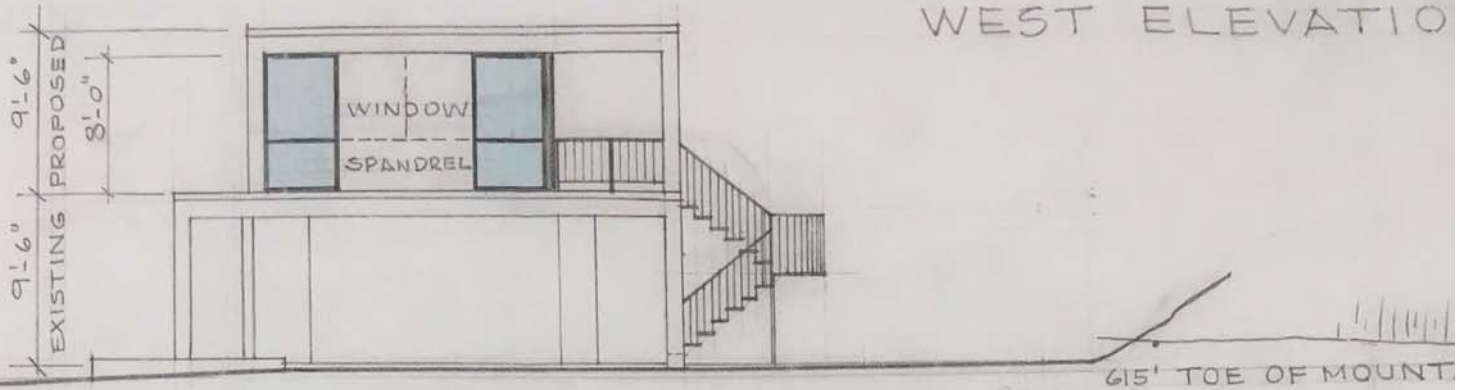
EXTERIOR ELEVATIONS SCALE 1/4" = 1'-0"

replace with
tilt-up panel

single sliding
door into recess
better proportion with others
in living room

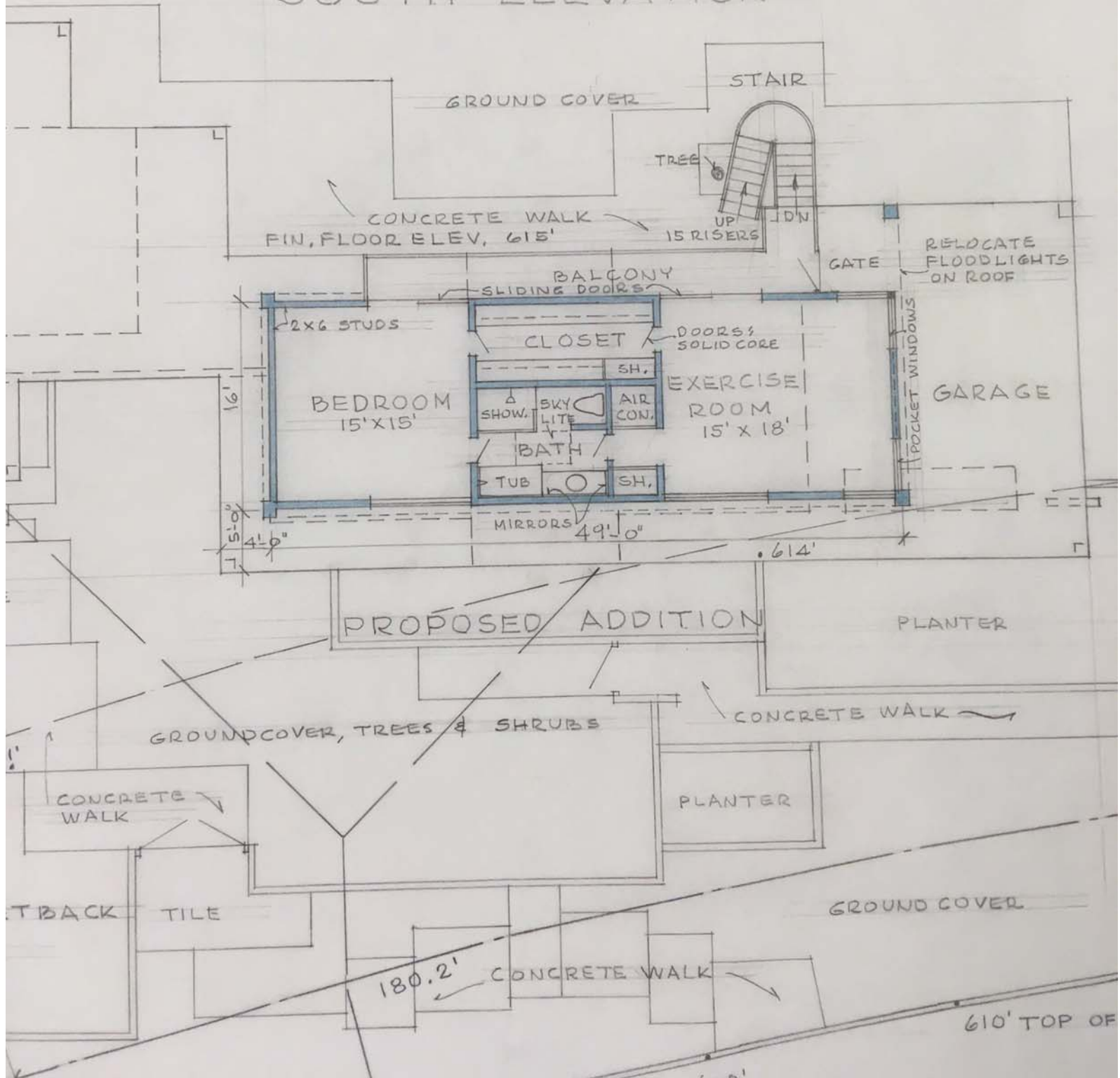


a
b
1/4" = 1'-0"



GARAGE CARPORT

SOUTH ELEVATION



ROOF DECKING

USE $2\frac{3}{16} \times 5\frac{3}{8}$ T. & G. DECKING
 SPAN = 8' $W = 12.4 + 20 = 32.4$ #/L.F.
 $M = w \cdot l^2 / 8 = 32.4 (10)^2 / 8 = 405$

ROOFING _____ 4.0 #/s.f.
 DECKING _____ 6.9
 INSUL. _____ 0.5
 1/2" PLYWD. _____ 1.5
 ROOF D.L. — 12.9 #/s.f.

$S_{REQ'D} = \frac{405(12)}{2200} = 2.21$

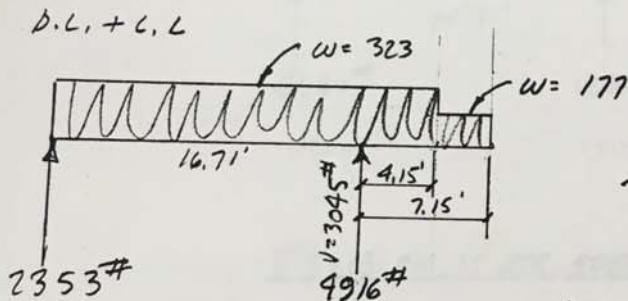
$2\frac{3}{16} \times S = 5.375 (2.188)^2 / 6 = 7.43$ OK, $7.43 > 2.21$

$V = 32.4 (5) = 162$ A REQ'D = $162 (1.5) / 165 = 1.47$ in²

$2\frac{3}{16} \times A = 26.3$ OK $26.3 > 1.47$

$2\frac{3}{16} \times 5\frac{3}{8}$ DECKING IS STRUCTURALLY ADEQUATE. NAIL TO EACH BEAM SUPPORT W/ 2-20 d NAILS; EACH COURSE SLANT NAILED W/ Bd @ 30" O.C., STAGGERED 15".

ROOF BEAM (RAFTERS)



$W_1 = \left(\frac{9+10}{2}\right) (12.4+20) + 15 = 323$ #/L.F.

$W_2 = \frac{10}{2} (12.4+20) + 15 = 177$

$V_{o.H.} = 1871$ # $M_{o.H.} = 5781$
 $max\ M = 8568$ @ $x = 7.3'$
 $S_{REQ'D} = \frac{8568(12)}{2200} = 46.73$

$3\frac{1}{8} \times 10\frac{1}{2}$ S = 57.4

A REQ'D = $3045 (1.5) / 165 = 27.68$

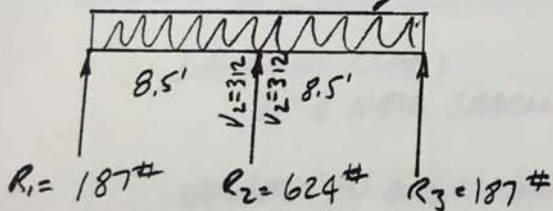
$3\frac{1}{8} \times 9$ A = 28.1

USE $3\frac{1}{8} \times 12$ D.F. GLU-LAM 2200 F₆ ROOF BEAMS

FLOOR JOISTS

$2 \times 6 @ 16" O.C.$ CONTINUOUS

$W = 1.33 (4.0 + 4.0) = 58.66$ #/L.F. $\left\{ \begin{array}{l} 3/4" \text{ PLYWD} \text{ ————— } 2.3 \text{ #/s.f.} \\ 2 \times 6 @ 16" O.C. \text{ ————— } 1.7 \\ \text{FLOOR D.L. ————— } 4.0 \text{ #/s.f.} \end{array} \right.$



$V_2 = \frac{5}{8} (58.7) 8.5 = 311.8$ #
 $R_2 = 2 V_2 = 2 (311.8) = 624$ #

$M = \frac{9}{128} (58.7) (8.5)^2 = 298.2$

$S_{REQ'D} = \frac{298(12)}{1450} = 2.47$ $2 \times 6 S = 7.56$

A REQ'D = $312 (1.5) / 95 = 4.93$ in²

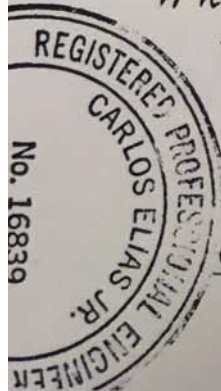
$2 \times 6 A = 8.25$ in²

ALLOW. $\sigma = \frac{8.5(12)}{240} = 0.425$ #

$2 \times 6 \sigma = \frac{58.7 (8.5)^2}{1.709 \times 10^6 (20,797)} = 0.009$ #

OK $0.009 < 0.425$

USE 2×6 D.F. NO. 2 FLOOR JOISTS @ 16" O.C., SUPPORTED @ CENTER & ENDS.



11/10/84

EXIST. ROOF BEAMS SUPPORTING NEW FLOOR

A. OVER EXIST. BEDROOM NO. 1:

CL. SPAN = 15.21'

$W = 624 + 16.71(625)10.1 + 10 = 739 \#/L.F.$

$SPAN = 15.21 + \frac{15.5(739)}{12(5)385} = 15.71'$

$M = 739(15.71)^2/8 = 22,798$

$S REQ'D = \frac{22,798(12)}{2400(.99)} = 115.14$

$V = 15.71(.5)739 = 5805 \#$

$5 \times 13 \quad S = 140.83$
 $5 \times 13 \quad A = 65.00$
 $5 \times 13 \quad D = \frac{22.5(739)(15.71)^4}{1800,000(915.42)} = 0.615''$

| | |
|------------------|------------|
| EXIST. ROOFING | 2.4 |
| INSUL. | 0.5 |
| 2x6 DECKING | 6.4 |
| 1/4" PLGWD | 0.8 |
| EXIST. ROOF D.L. | 10.1 #/SF. |

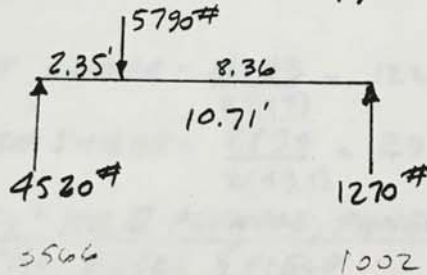
$A REQ'D = 5805(1.5)/165 = 52.77 \text{ in}^2$
 $5 \times 13 \quad A = 65.00$

ALLOW. D = $\frac{15.71(12)}{240} = 0.786$

5x13 BM. IS STR. ADEQUATE

B. EXIST. 3/4x13 G.C. BEAM IN EXIST. BEDROOM # 2:

$LOAD = \frac{13}{2}(739) + \frac{15.75(739)2.88}{17} = 4804 + 986 = 5790 \#$



$A REQ'D = 4520(1.5)/165 = 41.09$

3/4x13 A = 42.25

MAX M = 10,621 @ x = 2.35'

$S REQ'D = \frac{10,621(12)}{2400(.99)} = 53.64$

3/4x13 S = 91.54

3/4x13 BM. IS STR. ADEQUATE

EXIST. CONNECTION (A):

EXIST. SIMPSON HL35 HEAVY ANGLE WILL HAVE TO BE REPLACED W/ HL55

LOAD = 4800#

CAPACITY OF HL35 = 2640#

CAPACITY OF HL55 = 5280#

NAILING OF ROOF DECKING TO TOP PLATES

LATERAL LOAD:

20d NAIL SPACING = $\frac{118(1.33)(12)}{122} = 15.5'' \text{ O.C.}$

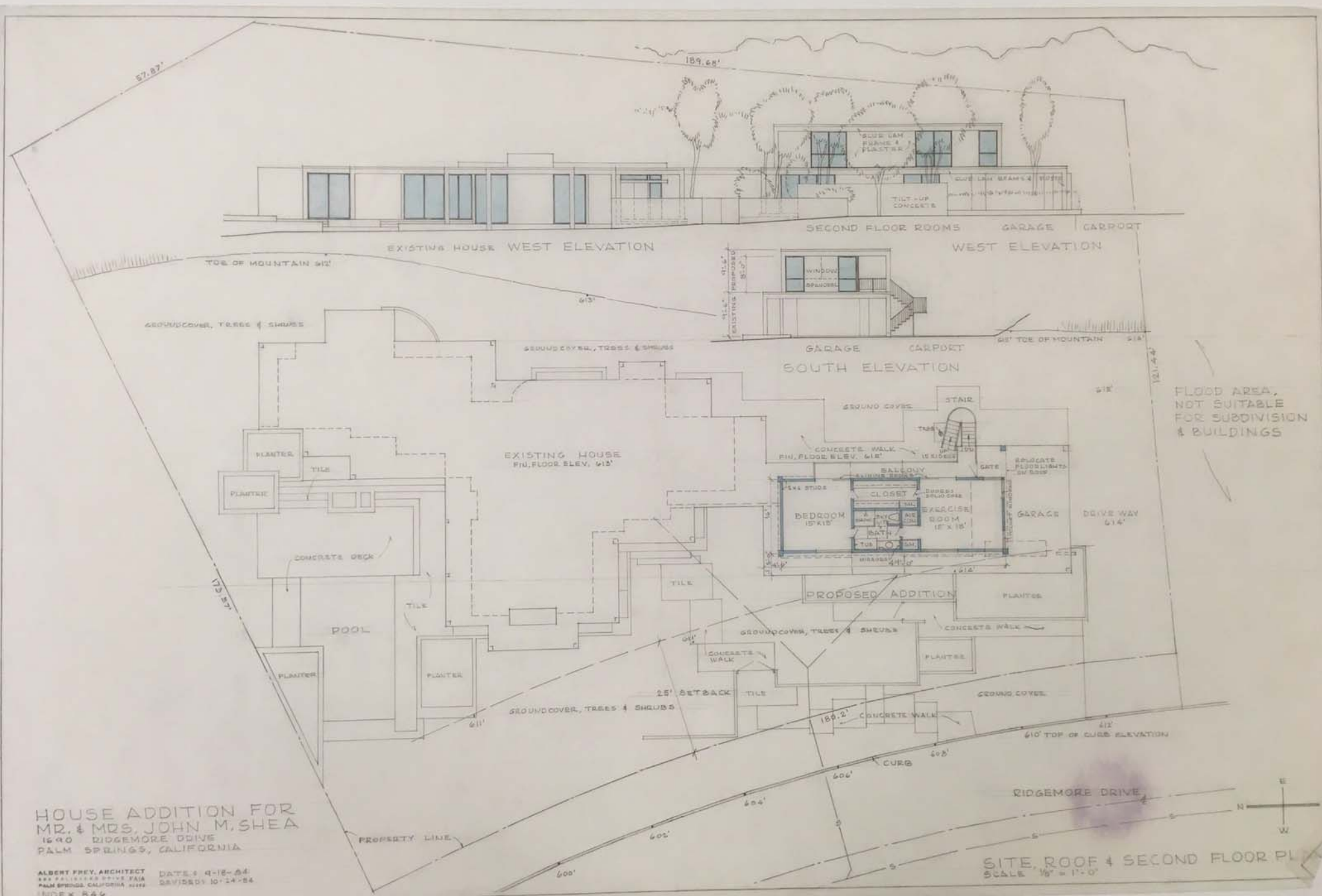
UPLIFT ON OVERHANG:

UPLIFT = 1.25(15)7 = 131 #/L.F.

$\frac{88.6(1.33)(12)}{131} = 10.8'' \text{ O.C.}$

USE 20d FACE NAILS @ 8" O.C.

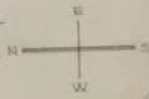


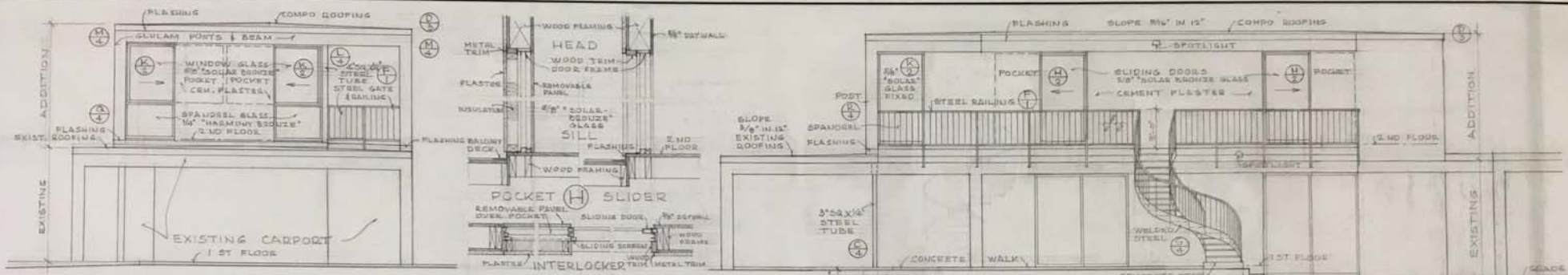


HOUSE ADDITION FOR
 MR. & MRS. JOHN M. SHEA
 1640 RIDGEMORE DRIVE
 PALM SPRINGS, CALIFORNIA

ALBERT FREY, ARCHITECT
 422 PALM SPRINGS DRIVE, PALM SPRINGS, CALIFORNIA, 92262
 DATE: 4-18-64
 REVISED: 10-24-64
 INDEX 846

SITE, ROOF & SECOND FLOOR PLAN
 SCALE 1/8" = 1'-0"

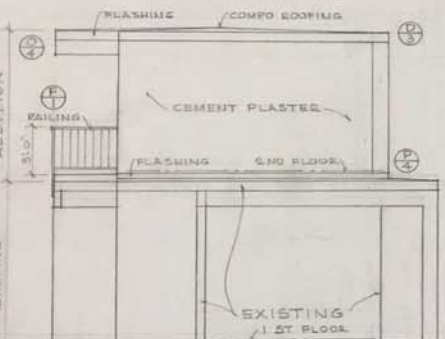
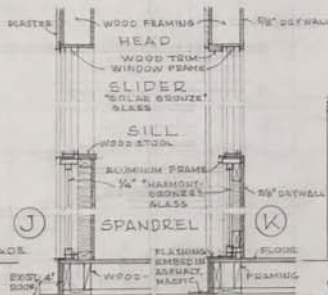




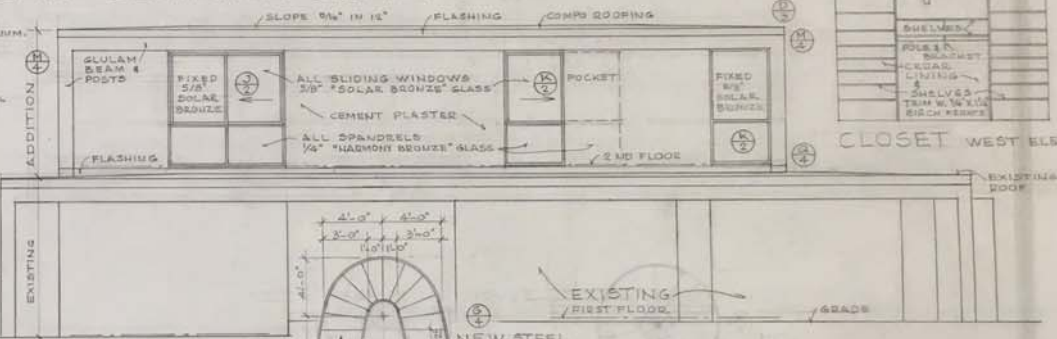
SOUTH ELEVATION

EAST ELEVATION

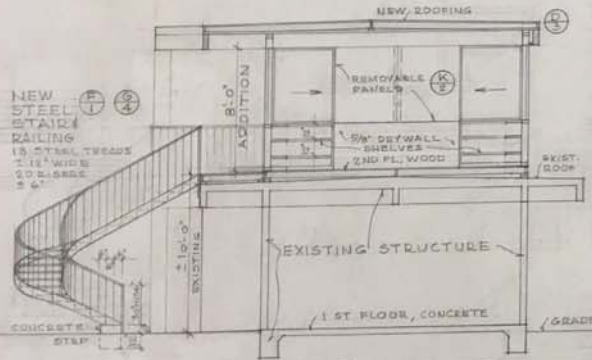
PLAN & SECTIONS OF SLIDING DOOR DETAILS
 SCALE 1/4" = 1'-0"
 "FLEETWOOD" SERIES 1000 HEAVY DUTY, FLUSH THRESHOLD, BRONZE ANODIZED ALUMINUM, CYLINDER LOCK & SECURITY BOLTS AT SILL, 5/8" INCLUTATING GLASS, SUBMIT SAMPLES, ALUMINUM FRAMED DEETSITS TO MATCH.



NORTH ELEVATION

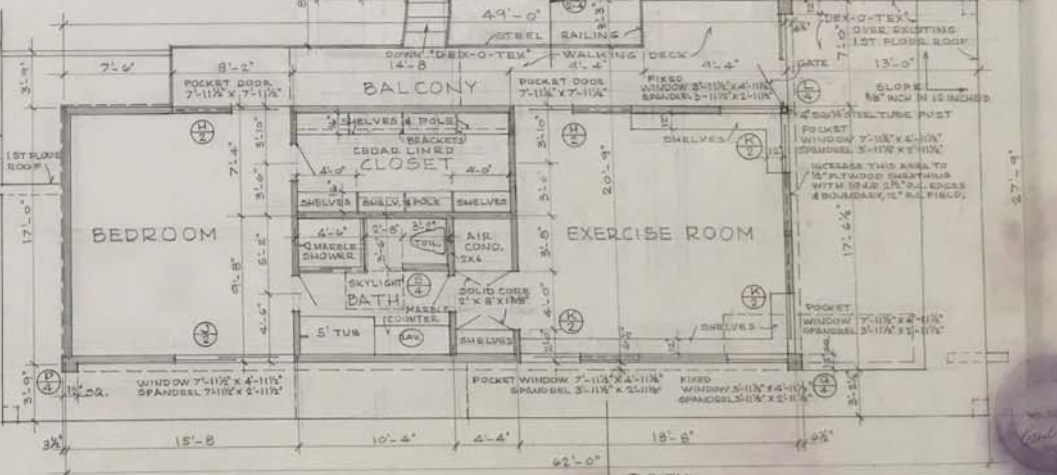


WEST ELEVATION

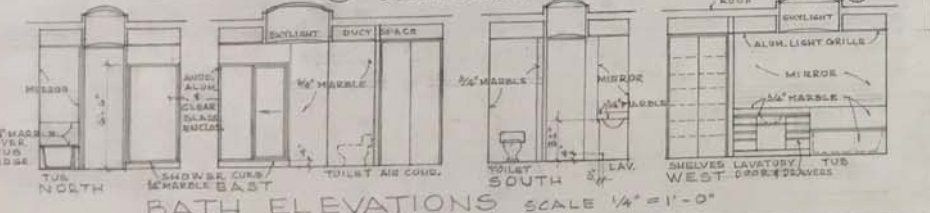


SECTION E EAST-WEST LOOKING SOUTH

BEDROOM EXERCISE R'M
 REMOVABLE PANEL, SLIDING WINDOW, GLASS 5/8" AS NOTED FIXED, PLASTER, WOOD TRIM, 444 STEEL TUBE POST.
POCKET - EXERCISE R'M
 PLAN & SECTIONS OF WINDOW DETAILS
 SCALE 1/4" = 1'-0"
 "FLEETWOOD" VIKING GRADE 880 SLIDERS WITH "SOLAR BRONZE" GLASS 5/8" FIXED PANELS AS NOTED, ALUMINUM FRAMED SCREENS, SPANDRELS WITH "HARMONY BRONZE" FRAMES BRONZE ANODIZED, SUBMIT SAMPLES FOR APPROVAL.
DOOR HARDWARE
 "SCHLAGE" K-SERIES TRIM MOUNTING/LEVER, 30-540 DATING CHROME LATCH SETS WITH PRIVACY LOCK, BUTTS, 1/2" RAISE, DATING CHROME.



SECOND FLOOR PLAN SCALE 1/4" = 1'-0"
SPECIFICATION NOTES: ALL INTERIOR DOORS 2 1/2" x 6'-0" (1 3/4" SOLID CORE, PAINTGRADE BIRCH VENEER, EXTERIOR STUDS 2X4 16" O.C. D.P. CONSTRUCTION GRADE, 2-R INSULATION, INTERIOR STUDS 2X4 16" O.C. EXCEPT AS NOTED.
 *AROMATIC CEDAR LINING FOR CLOSET.
 2X2 PLYWOOD FOR SHELVES & WALLS WITH FLUSH JOINTS. SUBMIT SAMPLE FOR APPROVAL.



BATH ELEVATIONS SCALE 1/4" = 1'-0"

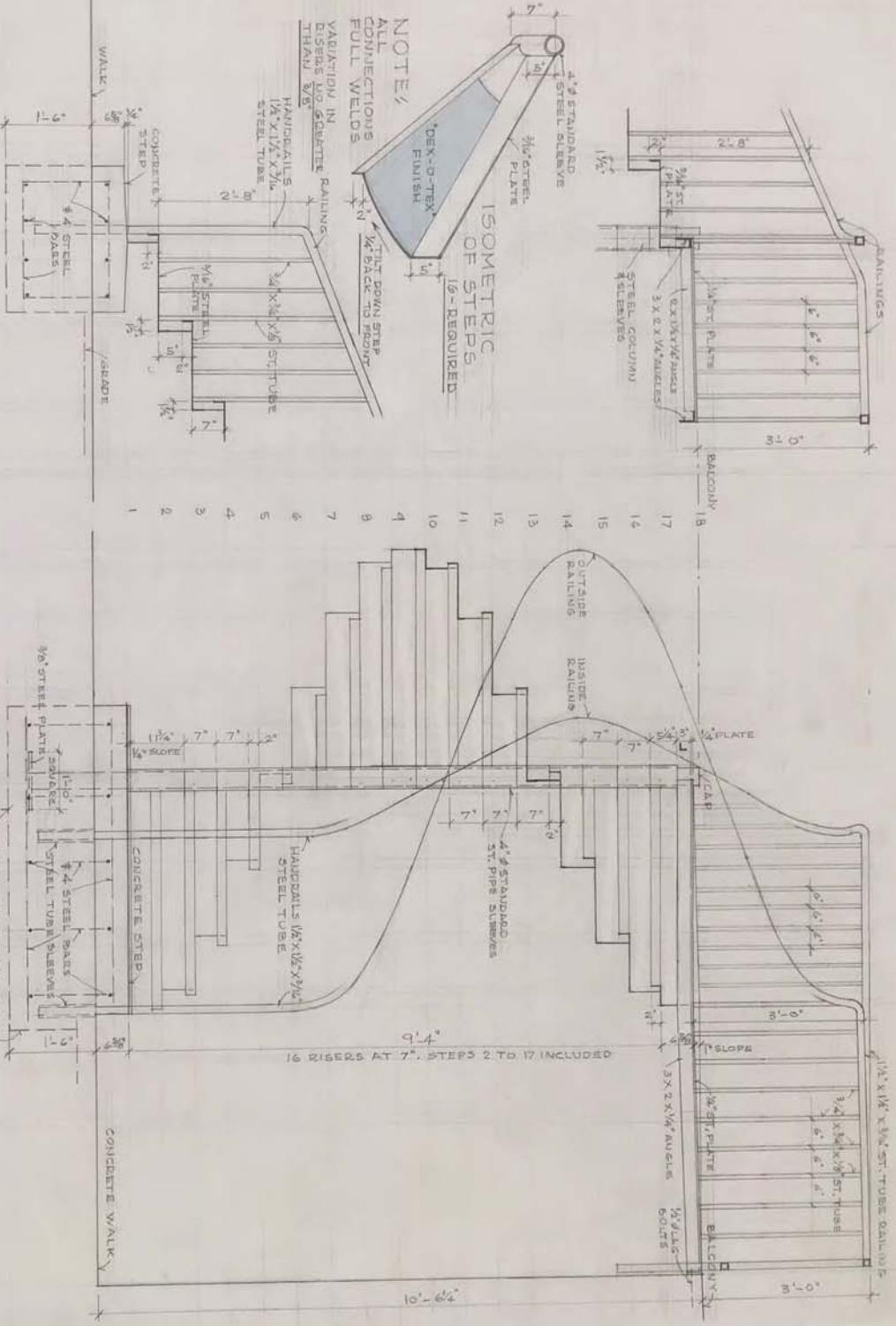
HOUSE ADDITION FOR MR. & MRS. JOHN M. SHEA 1640 RIDGEMORE DRIVE PALM SPRINGS, CALIF.

ALBERT FREY, ARCHITECT 414 FALLBROS DRIVE FAIA PALM SPRINGS, CALIFORNIA

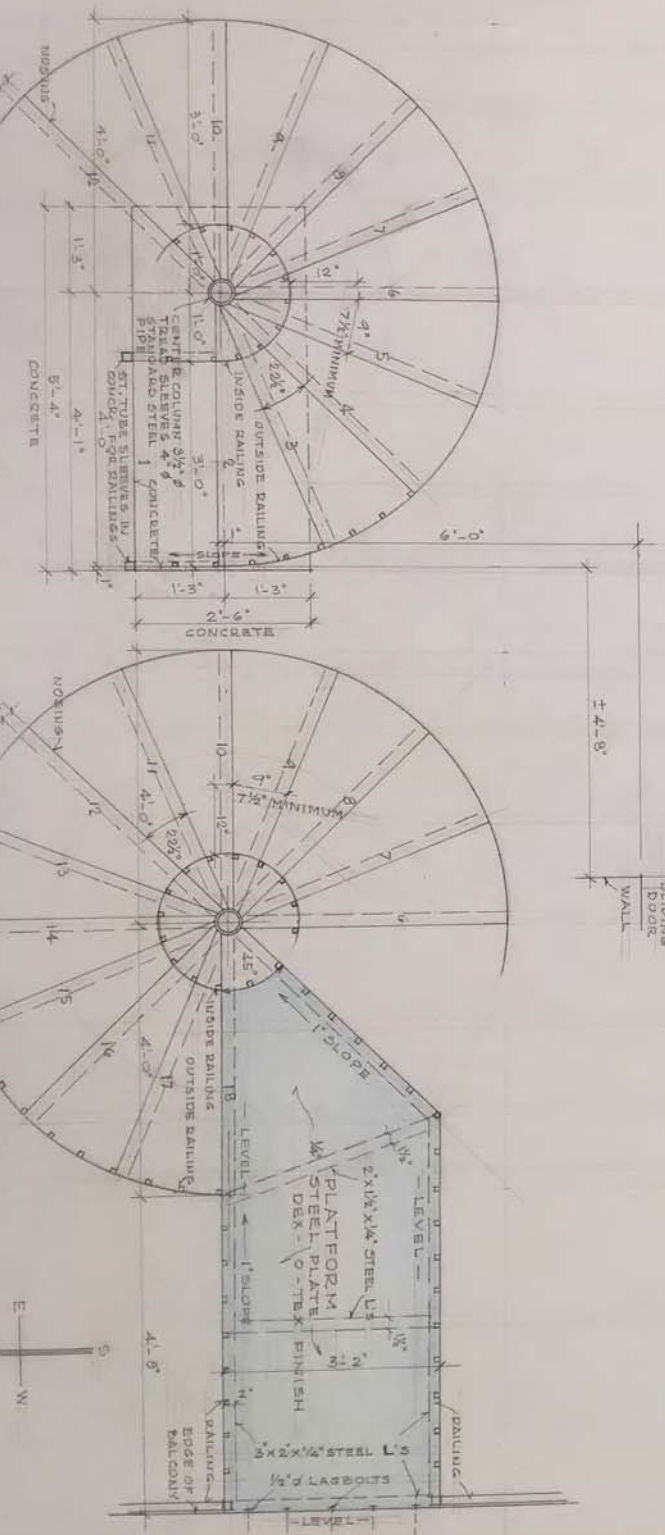
DATE: 11-15-54
 REVISED: 12-15-54
 10-27-57
 11-11-58

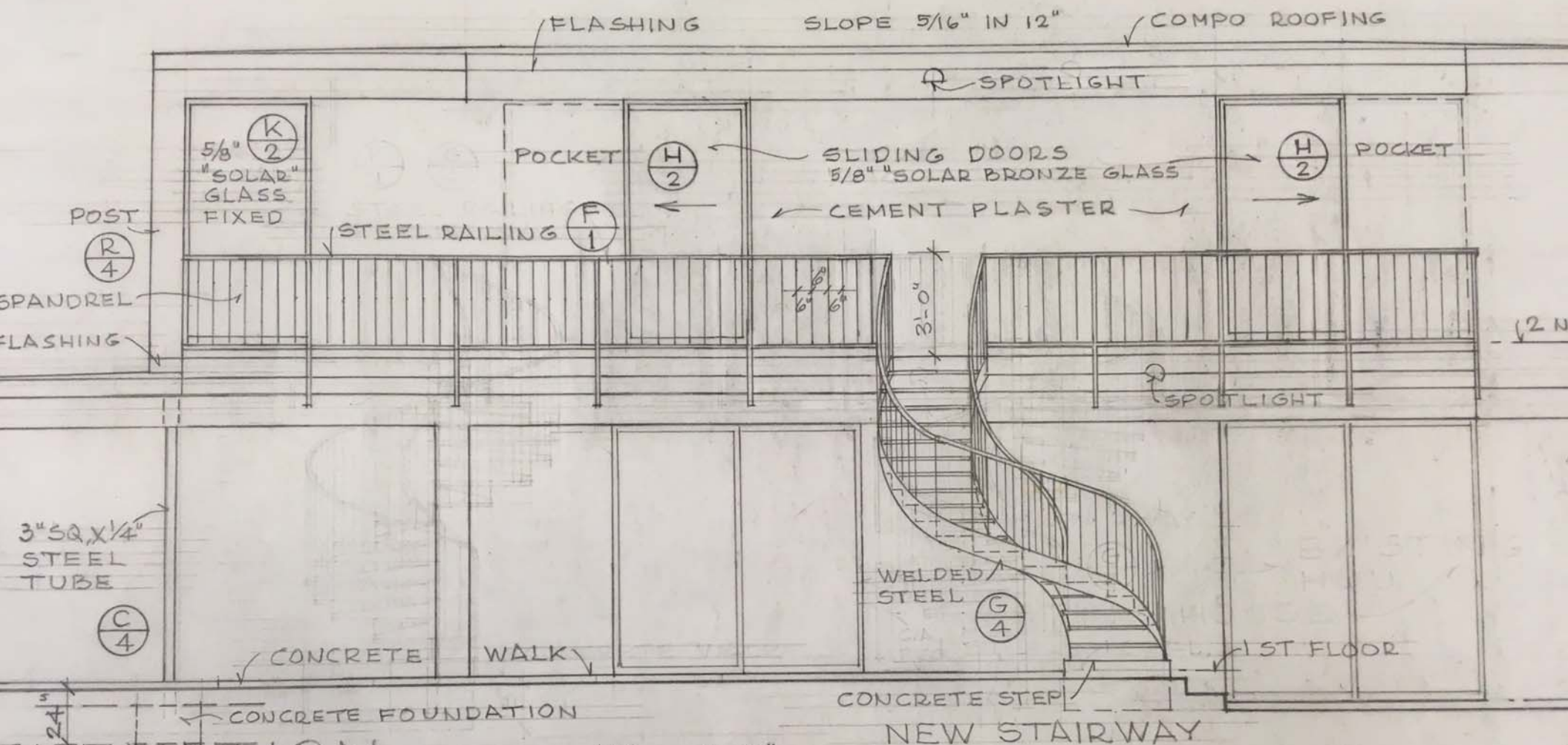
LICENSE C-474

2

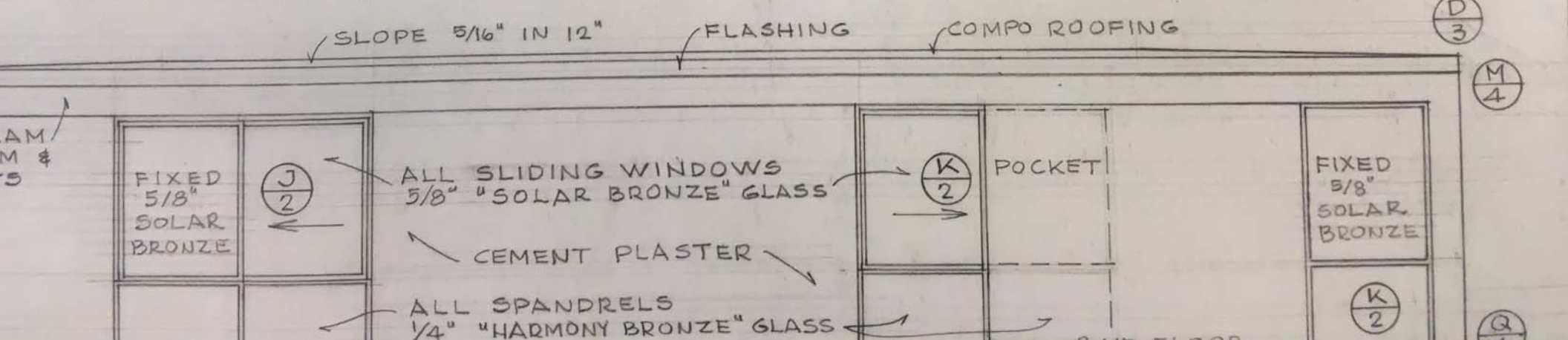


WEST ELEVATIONS SCALE 1" = 1'-0" NORTH





ELEVATION SCALE 1/4" = 1'-0"



SITE & 1ST FLOOR
ROOF PLAN

SCALE $\frac{1}{8}'' = 1'-0''$

OWNERS' TEL, 323-2040

HOUSE ADDITION
FOR MR. & MRS.
JOHN M. SHEA
1690 RIDGEMORE DRIVE
PALM SPRINGS, CALIF,

INDEX 846

DATE 12-19-84

REVISED 1-15-85

10-27-87

1-11-88

ALBERT FREY, ARCHITECT

686 PALISADES DRIVE FAIA
PALM SPRINGS, CALIFORNIA 92262

1

494
2851

Appendix VI

Biographies:

John Martin Shea - owner
John Gilman Walling, AIA - architect
Harry F. Chaddick – developer



LADY LUCK? — When Harry F. Chaddick opened his Andreas Hills development, he came equipped with a ceremonial shovel and his favorite black cat. However, Lady Luck wasn't responsible for Chaddick's financial fortune. It was

hard work, self-motivation and determination. These characteristics will soon earn him the B'nai B'rith Foundation's Great American Award. Chaddick also holds the 1970 National Horatio Alger Award.

Desert Sun, March 15th, 1975

Harry F. Chaddick was a legendary figure in his own right. Through the 1930s and 40s, he grew an innovative national trucking business, negotiated with unions (including Jimmy Hoffa), and during World War II was responsible for overseeing shipment of men and materials to North Africa. Returning to Chicago in 1948 he eventually became the city's Director of Zoning under Mayors Kennelly and Daley, producing the city's first zoning ordinance in 1957. He went on to develop numerous shopping malls in Chicago before he turned his attention to Palm Springs, where he and his wife Elaine had a home for 25 years. By now a multi-millionaire, he bought the Tennis Club hotel from Pearl McManus in 1961.

In 1968 he bought the Andreas Canyon land to the south of Palm Springs that he developed into the Andreas Hills subdivision, starting in the early 1970s. Chaddick appointed desert architect William F. Cody to masterplan the subdivision. Cody also designed condominiums for Andreas Hills and won an AIA award in 1974 for his 'design excellence' for the subdivision work.

Harry Chaddick became a popular figure in Palm Springs, pumping millions of dollars into the economy during the 70s when the country was going through a recession. It was estimated that he owned more than 1,000 acres of land in and around Palm Springs. In March 1975 the Desert Sun ran a feature on his life and achievements, headlined, "*City's Biggest Investor: Chaddick is Typical of 'Rags to Riches' Story.*"



Elaine and Harry F. Chaddick in the late 1970s, soon after she escaped her kidnapers. Photo: Desert Sun Archive.

Chaddick's fortunes were so well-known that in 1979 his wife Elaine was kidnapped from their Palm Springs home and held for ransom. Elaine Chaddick managed to escape from her captors and was found wandering in the road in the TwentyNine Palms area. Her captors were arrested.

John Martin Shea, Jr. (1922 – 1997)

Born in Santa Barbara, CA in 1922, John Martin ('Jack') Shea was a Californian entrepreneur. His father owned Shea Oil of Pasadena. After graduating from the University of Washington in 1944, Shea served as a lieutenant in the US Navy. He spent the early years of his career immediately post-World War II (1946-52) as vice president for Yaras & Co., an import-export business, in Manila, Hong Kong, and Tokyo, before returning to the family oil business in 1953. He stayed in oil for another 10 years. In 1957 he joined American Petrofina (Fina) of Dallas as general marketing manager, soon after the company was established in Dallas. He became Fina's senior vice president and director of marketing, then one of the nation's largest oil companies.

In March 1964, *Look Magazine*, the national lifestyle and news magazine, ran an article by Jack Shea that criticized Dallas civic leader for not opposing extremist organizations – essentially holding them responsible for Kennedy's assassination. "When the hate throwers came along they simply stood back and let the stones fly," Mr Shea wrote (according to an April 17th, 1964 article in the *New York Times*). American Petrofina received hundreds of phone calls, mostly positive, but also negative letters, mutilated gas station cards, and threats to the company. Shea was forced to resign a month after the article ran, refusing to sign a loyalty oath to Fina. A Dallas News article reported that Shea was donating his fee for the article as well as matching funds to the John F. Kennedy Memorial then being planned for the city.

Shea jumped ship and became chairman of the board for San Francisco advertising agency Freeman, Gossage & Shea – the agency that had represented American Petrofina. Howard Gossage was a maverick advertising man (who discovered Marshall McLuhan); he and Shea had a unique relationship. An account of their first meeting tells that Gossage didn't know anything about the oil business to which Shea responded, "That's fine, because I do." Shea proceeded to explain:

- Nobody likes to go to gas stations
- People don't really expect all the service oil companies promise
- No motorist in his right mind believes there is any difference between one reputable brand and another
- The fact is that people will stop at a gas station when they have to and if they're aware of our name and think kindly of us, they'll stop at one of ours... if it's convenient.

From that last point came an entire ad that read:

If you're driving down the road and you see a Fina station and it's on your side so you don't have to make a U-turn through traffic and there aren't six cars waiting and you need gas or something, please stop in.

Under Shea's direction, in 1961 Gossage also came up with the spoof concept of putting 'pink air' into people's tires at filling stations, a response to the fact that consumers were jaded with

the idea of any advantages implied by the additives in gasoline. The campaign was hugely successful and resulted in massive media coverage as well as consumer loyalty and interface.

[FINA STAKES OUT ITS CLAIM TO THE ADDITIVE OF THE FUTURE.]



Around the same time Shea returned to California in late 1964, he turned his attention to car washes, clearly disenchanted with gas stations by this time. He started a chain of southern California car washes that opened in 1965. His company was named Beacon Bay Enterprises after the area where he was based and went on to develop other buildings around Orange County, regularly using well known architects, such as George Bissell, FAIA, who designed the 1973 AIA Award-winning Newport Center Car Wash.

Shea had been collecting art for some years – with a keen eye for American modern artists who went on to become American Masters in their later careers, such as Diebenkorn, Stella, Frankenthaler, Twombly, and more. His passion for art and his success as an entrepreneur led him to become chairman of the board of trustees and the CEO of the Newport Harbor Art Museum (now the Orange County Art Museum). He was also its major benefactor, underwriting many of the museum’s exhibitions and activities. Both roles, as it turned out, were major influences on the design of the Sheas’ desert home.

Jack Shea was 52 years old in 1973 when he commissioned architect John Walling, AIA, to design a substantial desert modern home in the then unincorporated area of Palm Springs known as Andreas Hills. Shea had remarried the previous year to Marion Witte, who was 48. The pair shared a love of contemporary art and entertaining and planned to make their Palm Springs home a vibrant destination as well as a relaxing retreat, where they could entertain influential friends, fundraise, as well as escape from their busy working lives in Newport Beach.

The house quickly became an important social hub for the couple’s desert activities, including their work on behalf of the Palm Springs Art Museum, McCallum Theatre and nonprofit groups. These included the Living Desert, the San Diego Zoo and the Valley Missionary Program:

founded in 1974 with Shea's support to serve the spiritual needs of the tens of thousands of Hispanic immigrants in the Coachella Valley, and still in existence.

Jack and Marion Shea regularly hosted parties at the house for famous friends like Jolie Gabor and Mousie (Mrs William) Powell. Fundraising activities took the form of cocktail parties and dinners for both the Newport Harbor Art Museum and the Palm Springs Desert Museum (as it was then known). Such were the social activities of the handsome and influential couple that the Desert Sun queried Marion Shea on her 'party policy':

"We prefer small parties where good conversation is possible, but occasionally we like to get dressed up and attend the galas," Marion Shea was quoted. (She assured the Desert Sun that she never canceled once accepted).

"As for their own entertaining, the Sheas, who divide their time between their Newport Beach and Andreas Hills home here, give intimate dinner parties limited to about eight." (*Desert Sun, October 16, 1981*).

Their Palm Springs house was regularly used for larger receptions as well as those intimate dinner parties.

When Jack Shea died in 1997, the Los Angeles Times called him

"...one of Southern California's top collectors of modern art."

His Los Angeles Times obituary added,

"...the bulk of Shea's post-World War II American art collection was displayed in his stone and glass home in Palm Springs, where he often hosted fund-raisers for his beloved museum." (*Los Angeles Times, February 8, 1997*). <https://www.latimes.com/archives/la-xpm-1997-02-08-mn-26691-story.html>

Grove Memphis TN 38117 Office: 1060 Madison Av Memphis TN

SHEA, JOHN MARTIN, Jr., bus. exec.; b. Santa Barbara, Cal., Nov. 24, 1922; s. John Martin and Karmel Kathryn (Knox) S.; B.A., U. Wash., 1944; m. Mary Maxine Marsh, June 29, 1946; children—Michael Knox, Patrick Campbell, Katherine Martin. Vice pres., gen. mgr. Yaras & Co., Far East, Manila, P.I., Hong Kong, Tokyo, Japan, 1946-52; pres. Shea Oil Co., Pasadena, Cal., 1953- 57; v.p., dir. Am. Petrofina, Inc.; sr. v.p. marketing, refining, transp., crude oil, dir. Am. Petrofina Co. of Tex., 1957-64; pres. Colonial Oil Products Co., Des Moines, Osmond Oil Co., Waco, Tex., 1958-64; chmn. bd. Freeman, Gossage & Shea, advt. and cons., San Francisco, 1964-65; pres., dir. Beacon Bay Enterprises Inc., Los Angeles, 1964—, John Martin Shea, S.A., Buenos Aires, Argentina, 1968—; dir. Guaranty Nat. Bank Oklahoma City. Served to lt. (j.g.) USNR, World War II. Office: P O Box 1726 Newport Beach CA 92663

John Martin Shea Jr. Entry in 'Who's Who in America' 1972-73.

JOHN WALLING (JOHN GILMAN WALLING JR.), AIA

After earning his degree in architecture from the University of Colorado, John Walling's first job was in San Francisco, working with Lloyd Flood Architects (Flood had previously been chief designer for architect Edward Durrell Stone). John Walling arrived in the desert in the early 1960s, living in Rancho Mirage. Early design work included the commercial Moon Building (for his cousin) on El Paseo in Palm Desert that won a Southern California Edison award (the Spanish-style courtyard building he designed is largely unchanged today). Walling then worked with two of the great desert architects: firstly, a brief stint with E. Stewart Williams ("Williams would take a contemporary idea and make it organic," says Walling), then with Donald Wexler with whom he worked for three years, most notably on a remodel of the Palm Springs Airport.

John Walling launched his own firm, Walling Associates, in 1970, before becoming a general partner in 1972 with Kenneth 'Jack' McCallum, forming Walling and McCallum Associates, first based in Palm Desert and then in Indian Wells. The architect partners played a significant role in the building boom in both cities in the 1970s. The Desert Sun (26th October 1972) reported on three adjoining buildings designed by the pair where they also set up their first offices at 73900 El Paseo, the first of many buildings they designed along El Paseo. They were also working on a 38-home development in Palm Desert, Alta Vista homes, reported by the Desert Sun in February 1973.



Walling & McCallum, Desert Sun photo, March 1979

McCallum was a well-respected building designer (not AIA accredited) who had been designing homes, hotels, and commercial properties throughout the valley since 1955, including the Mel Eaton 'Swan House' and the Merritt Joslyn house both in Thunderbird Heights, as well as the classically midcentury apartment hotel, The Casbah. He was also responsible for the design of the late 1950s homes in Magnesia Falls Cove, for developers Desser & Garfield. Before partnering with John Walling, McCallum had partnered with local architect Bob Pitchford, then Pasadena architect Harold Bissner (who worked in the desert for a couple of years), but his longest and most successful partnership proved to be with John Walling.

In 1974 when John Walling was commissioned to design the house for the Sheas, Walling was a busy desert architect, working on residential and commercial designs. Walling's work can be seen across the Coachella Valley, from the early commercial buildings and residences in Palm Desert to the 1970s custom homes in Andreas Hills, the landmark 'Elmer's Pancake House' in Palm Springs (1976), and multiple award-winning luxury custom home developments. Walling's design for Elmer's remains one of the most instantly recognizable landmarks in south Palm Springs but was hotly contested by local residents at the time, who felt that a commercial building was unwelcome, so close to the residential area of Deepwell. According to a *Desert Sun* cover story from March 1976, Walling sought to design a structure that appeared residential in character, 'as much away from a commercial feeling as possible,' in order to gain planning permission for the restaurant.

A *Desert Sun* article (February 16th, 1979) explains:

“Architects Walling & McCallum Associates, Palm Desert, have designed hundreds of custom homes at Eldorado, Thunderbird, Indian Wells and La Quinta Country Clubs in the 24 years they been based in the Coachella Valley.”

The architectural practice became extremely successful. In 1986, the *LA Times* reported that the firm had \$81 million in projects under way in the desert, including hotels, religious buildings, and custom home developments. By the early 1990s, Walling was also chairman of the influential 'Art in Public Places' program in La Quinta where he lives today.

A 1993 *Los Angeles Times* article described John Walling's career:

“Walling's 27-year career in architecture has focused largely on the design of custom homes. *Builder Magazine* recently recognized Walling for the design of Los Estados at Santa Rosa, in Lake La Quinta. “Strong form, light colors and controlled volumes are the primary architectural tools we've used.” Walling said.”

Appendix VII

Articles

FRIDAY, APRIL 17, 1964

Advertising: Storm Over Article on Dallas

By PETER BART

A magazine article criticizing the ideological climate of Dallas has set off a chain reaction of events that resulted yesterday in two surprise resignations.

The first resignation was submitted by J. M. Shea Jr., who was senior vice president and a director of the American Petrofina Company, a major Dallas oil company.

The second resignation was submitted by Freeman & Gosage, Inc., a small San Francisco advertising agency that had been handling the American Petrofina account. Until yesterday's resignation, American Petrofina was by far the biggest account at Freeman & Gosage.

According to reliable sources, both resignations stemmed from reaction to an article called "Memo From a Dallas Citizen" that appeared in the March 24 issue of Look magazine.

The article had been written by Mr. Shea, who was described as an oil executive. No mention was made of American Petrofina. The article criticized Dallas civic leaders for not opposing extremist organizations. "When the hate throwers came along, they simply stood back and let the stones fly," Mr. Shea wrote.

Look magazine said yesterday that one Dallas newspaper had refused to accept ads promoting its article.

Two Agencies Appoint Officers



Otis L. Hubbard Jr.



John Malone Jr.

Two advertising agencies have appointed new vice-presidents. Needham, Louis & Brerly, Inc., has named Otis L. Hubbard Jr., vice president of development and the Rudner Agency, Inc., has appointed

at Newham, Louis between 1958 and 1963, was most recently a senior vice president in the Chicago office of McCann-Erickson, Inc.

Mr. Malone, who will be responsible for the National

Brevitt American Corporation a subsidiary of Brevitt Shoe Ltd., England, to J. S. Mathes, Inc.

People

Arnando Sacramento, president of McCann-Erickson, Inc. named "Man-of-the-Year" by the International Advertising Association, Inc.

Daniel J. Valerio appointed advertising services manager of the Schering Corporation Bloomfield, N. J.

Walter M. Halmann elected president of the Eisen, Kover & Workman Advertising Corporation.

Donald R. Darnberger named advertising manager of U automotive battery division at Gould-National Battery Inc.

Charles C. O'Brien appointed market development manager of radio products for U Zenith Sales Corporation, subsidiary of the Zenith Radio Corporation.

Walter M. Erickson named director of the radio-TV department at Gray & Roger Inc., Philadelphia.

Edward L. Bond Jr., president of Young & Rubicam, Inc. elected chairman of the National Outdoor Advertising Bureau, Inc.

Our Auto Culturists--and Some Architects--Find Happiness in the Car Wash

PASTIER, JOHN

Los Angeles Times (1923-1995); Jan 12, 1973; ProQuest Historical Newspapers: Los Angeles Times

pg. B7

Our Auto Culturists--and Some Architects--Find Happiness in the Car Wash

BY JOHN PASTIER
Times Architecture Critic

At the very point in history when environmental awareness has led us to question the wisdom of our dependence on the automobile, our fascination with that spectacular invention is becoming intellectually respectable.

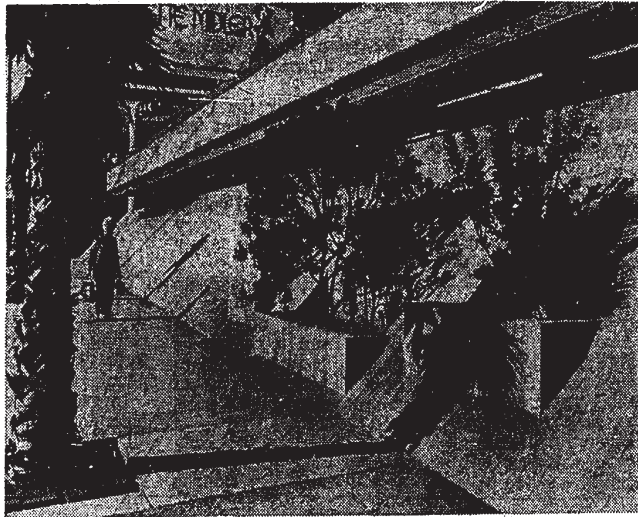
In New York, the Museum of Modern Art has just added an automobile to its permanent collection. Although an esoteric model was chosen—Pininfarina's Cisitalia GT of 1946—its acquisition is the first ever by an art museum and thus represents a significant cultural coming of age.

Southern California, of course, is the undisputed world capital of automotive culture, but it is not surprising that our local museums have been scooped by New York. Here car culture is too important to be entrusted to museums; instead, it is given saturation exposure on every major street and highway.

Pop artists and critics have taught us to appreciate its rough-and-ready vitality, but now automotive culture is showing signs of entering a more sophisticated phase. Perhaps the best evidence of this can be found in the car wash.

Here is a major artifact of automotive culture: a Rube Goldberg blend of driveway, building, machinery and plumbing where our mechanical love objects undergo periodic cleansing rites free with a fill-up (10-gallon minimum). Typically, the architectural treatments of this fascinating mechanism have been self-consciously modernistic (Buck Rogers tailfins angling skyward) or ludicrous attempts at antiquity (fake Spanish arches or used-brick piers crowned by wrought-iron lanterns).

But even though most car washes look like the work of an engineer with a crooked T-square or of an interior decorator let outdoors, there



is a significant and growing minority designed by capable architects who have given serious thought to the job. Of these, several concrete examples prove that the species need not be a source of noise and visual chaos. In fact, one Newport Beach car wash has even been given a pair of architectural awards.

The most monumental example of this new attitude toward car washes is in West Hollywood. The Sunset Car Wash (left photo, above), a block west of Fairfax Ave. at 7955 Sunset Blvd., is nearly as luxurious and carefully detailed as, say, a savings and loan branch office. Its appearance, in fact, is superior to most savings and loans. (Ironically, its weakest point is an oversized sign, which is also a common Achilles heel of even the better-designed savings branches).

Sunset Blvd. drivers and pedestrians are spared the messy sights of suds, brushes and blowers, as well as much of the noise of the opera-

tion. Sight and sound are screened by a massive sloping concrete wall sporting built-in planting boxes and capped by a bold overhanging roof. Farther back from the boulevard, a higher roof covers the gasoline-pump area, and a wall at the rear lot line screens the premises from adjoining apartments.

Behind the dramatic front wall is the washing equipment, and parallel to that is an enclosed customer waiting area without precedent. Air-conditioned and carpeted, it has a long, slanted window giving a full-length view of the washing process. Music fills the air, free coffee is provided, and a selection of gifts, books and car accessories displayed for browsers and buyers. On the way out, customers pass a cedar-paneled wall and a complimentary shoe-buffing machine, then reach an outdoor patio dotted with angular concrete planters and redwood benches.

In its own way, the Sunset Car Wash is one of the most impressive



local commercial fantasies since the downtown Clifton's cafeterias of the 1930s. For a Volkswagen it's a preview of Valhalla, and for a human being, it's a deliciously concentrated dose of the Los Angeles automotive mystique.

The Sunset Car Wash is a successful exercise in providing a stylish package for a usually tacky commercial operation. Architect Robert L. Barnett and owners Bill Bush and Bert Myerson took great pains and spent extra money to create a project that transcends its competitors. They have dressed it up to the point where it is almost not a car wash at all but, rather, a functioning monument.

In Orange County, developer John Martin Shea and architects George Bissell and Frank August sought a more direct and economical approach. The result is a building that may not be as sensuously appealing as its Sunset Blvd. counterpart but

that is nevertheless highly satisfying on its own terms.

The Newport Center Car Wash (right photo, above) is actually a sophisticated construction system. Exterior walls and columns are made of concrete, cast directly on the ground and then lifted into place and joined to form a structural frame. This process also gives the walls a strong texture resembling rough plaster but requiring no finish. To this basic framework have been added concrete screen walls, brick in-fill, various plantings and a rugged timber sunbreak system over the gas pumps.

This car wash has a glassed-in viewing and waiting area, handsomely Spartan when compared to the Epicurean splendor of the one on Sunset Blvd. Here, too, is an outdoor patio; even larger and more pleasant than the Sunset Car Wash's, it contains not only planters and benches but a gas-fueled fire-pit.

The architects' ingenuity and the owner's open-mindedness produced a low-budget building that is a masterpiece of understatement. It has won two professional awards for design, and has been so successful financially that the same team has built similar ones in Fountain Valley, Orange and El Toro—and more are on the drawing board.

These two contrasting methods of building a better car wash suggest that the 95% of car washes that are ugly and noisy really have no excuse for being such blighting influences on their surroundings.

Now that this improbable breakthrough has been accomplished, the next challenge is for someone to produce a civilized gas station prototype. Even if the Museum of Modern Art can't make room for a full-size mock-up in its sculpture court, perhaps some more modest accolade—like a Nobel Prize—might be arranged for such a humanitarian act.

Andreas Hills Project To Begin in August

Plans for development of the \$20 million Andreas Hills luxury homes project have been completed by Chicago developer, Harry F. Chaddick.

Chaddick announced that construction of the first phase of the 700-acre development will begin in August.

More than \$1 million has been spent in the last few months for installation of streets, water, sewers and other utilities.

The development plan calls for 500 single family homes on half-acre lots, and 144 condominium apartments and town houses. Lots are priced in the \$20,000 to \$50,000 range.

Andreas Hills nestles in sheltered Andreas Canyon, four miles from the downtown area of Palm Springs, overlooking scenic Palm Canyon and the spacious grounds of the Canyon Country Club.

It is completely shielded by mountains from the desert wind belt on a gentle slope that starts at 500 feet elevation and rises gradually to 3,000 feet into the slope of the adjacent mountains.

It is also adjacent to Andreas Falls and Murray Falls, as well as the Indian-owned territory of Palm Canyon.

A major feature of Andreas Hills will be a plush riding stable for 100 horses with a training ring and complete facilities for riding.

A special condominium complex for horse owners will be located nearby.

The complex also will include a recreation building, tennis courts, a putting green, shuffleboard and other facilities.

A shuttle bus will be operated daily to carry residents into Palm Springs.

Chaddick, owner of the Palm Springs Tennis Club and recent purchaser of the San Jacinto Golf Club, said some plan will be worked out so that Andreas Hills residents might become special members of both clubs.

Another major feature of the development will be a luxury resort hotel with a gourmet restaurant and other facilities.

All utilities, such as electricity and telephones, are being installed underground to leave unblemished the magnificent view residents will have of Mt. San Jacinto, and the Santa Rosa and San Geronimo mountains.

Chaddick estimated there will be 500 swimming pools in the development.

Lot owners in Andreas Hills will be required to build on their property within two years, or the developers may exercise a two-year option to buy the property back. No lots will be sold to speculators.

First Families Moving Into Andreas Hills

The first families are moving into the \$200 million Andreas Hills luxury housing development in Palm Springs, developer Harry F. Chaddick announced.

Chaddick, president of First American Realty Company, developer of Andreas Hills in secluded Andreas Canyon, made the announcement in Chicago, where he is developing the world's largest motor freight terminal and a \$200 million shopping center.

He said the first phase development at Andreas Hills has been so successful he will shortly announce a second phase for the project. When completed, Andreas Hills will include 200 condominium apartments, 400 luxury homes and some townhouses.

Chaddick announced that one of the first homes constructed in the development, located on a rising alluvial slope overlooking Palm Springs, was sold recently for \$250,000 to a New Yorker.

Five families are in the process of moving into the condominium apartments. Twenty were built in the first phase and more than half have been sold. Chaddick said he has orders to build three additional

luxury single family homes in the \$250,000 class.

The condominiums, designed in tile and adobe with California Mediterranean-style architecture, range in size from two to three bedrooms, with 1,800 to 2,600 square feet of floor space and have a price range from \$53,500 to \$62,500. Half acre sites for homes start at \$25,000.

Purchase of a home or condominium at Andreas Hills brings with it the option of free membership in either the exclusive Palm Springs Tennis Club or the Whitewater Country Club golf course in Palm Springs. Both are owned and operated by Chaddick.

Features of Andreas Hills include a park-like center mall, private patios for each living

unit, with private stables for horses and facilities for tennis and other sports.

The development area covers 700 acres, located five minutes from downtown Palm Springs in a smog-free, windless canyon at the base of a mountain range.

Round-the-clock, year-round security service makes Andreas Hills a secure, protected environment for family living in a resort setting, Chaddick said.

Chaddick's investment group spent \$1,500,000 on site improvement at Andreas Hills — for water, sewers, streets, electricity and drainage — before ground was broken for a single living unit.

The development plan calls for completion of Andreas Hills within five years.



The Distinctive

City's Biggest Investor—

Chaddick Is Typical Of 'Rags-To-Riches' Story

By DAVID S. SMITH
Staff Writer

If ever a man personified Horatio Alger's "rags-to-riches" theme, that man is Harry F. Chaddick.

The largest single investor in the history of Palm Springs, Chaddick estimates that he has single handedly pumped between \$15 and \$20 million into the desert resort's economy.

To see him surrounded by the posh Palm Springs Tennis Club is to see one of the major financial movers in the nation.

Yet, it was not always so. The multimillionaire once was part of a poor family of nine struggling to survive in Chicago's West Side jungle.

At 14, he was running drug-store errands — for \$8 a week. When he was old enough to

drive, he bought a secondhand truck and opened his own freight hauling business. Characteristically, his first earnings were earmarked for a bigger and better rig.

Today, that shoe string business has grown into one of the largest truck freight centers in the country. It serves as the hub of truck traffic on the North American continent.

And as the sole stockholder of the First American Realty Company, Chaddick has seen his financial fortunes increase more. He must be ranked as one of the nation's wealthiest men.

Locally, his company owns the Palm Springs Tennis Club, the Whitewater Country Club and the Andreas Hills development. In all, he controls over

1,000 acres of valuable desert land.

Yet, these holdings are but the tip of the Chaddick empire. Counted among his other enterprises are Chicago's \$200 million Ford City Shopping Center, the Ford City Industrial Park, the Ford City Village Apartments, the Eastgate Shopping Center and the 142-acre Highway Freight Center.

Curiously, Chaddick is not all that impressed with his great wealth.

"Frankly," he says, "you get to the point where money doesn't mean too much. I've taken care of my family and I know I'll never starve. So what else is there? I give it away to charity."

And Chaddick has never forgotten his rude beginnings.

The day he first tried to drum up customers for his early trucking enterprise still lives vividly in his memory.

"I'll never forget walking into that very first business and handing the proprietor my business card," he recalls.

"The man wouldn't even accept it. He kept handing it back. All I wanted was for him to keep the card in case something happened to his regular trucker. But he wouldn't keep it."

"Finally, the man tore the card in half. I went home and cried. I thought I was a failure."

"But the next day, I went out and approached 10 businessmen and got three to sign a contract. That was a turning point in my life. I learned then

and there that a fellow can be knocked down, but he can't be knocked out," he says.

If Chaddick has any one secret for his success, this is it.

This guiding principle has led him from that one-truck business, to a Chicago stage where he received the National Horatio Alger Award in 1970.

That award has meant much to the entrepreneur.

"Standing in front of that audience — filled with self-made men like J.C. Penney and others I began to feel pretty humble. Were it not for the free enterprise system, we never would have made it," he says.

Perhaps it is his history of self-motivation and determination that disturbs Chaddick when he discusses welfare and what he sees as its threat to

the free enterprise system.

"Palm Springs is particularly hard hit by the growing welfare state," he maintains.

"There are just too many who come here and hide under their welfare benefits. I read in the newspaper where 13 per cent of the work force here is unemployed. But because of people who refuse to work that figure is not a true barometer of the area's economy.

"Heck, right here at the club, we're short of help. We need both skilled and unskilled workers," he points out. "But we can't find them. Then there are those who come to work here only to qualify for benefits. After three months they quit."

"I've had people tell me that it just doesn't pay to go to work.

They can earn almost as much by going on unemployment," he says.

"To me, this is just ridiculous. With the kind of unemployment incentives in this state, this is going to continue," he says.

Still, Chaddick is greatly pleased with his life in Palm Springs.

Asked once why he bought the Tennis Club, he said simply, "I felt as though I wanted to spend more time in Palm Springs. An investment would encourage me."

And it has. Chaddick and his wife, Elaine, have spent 25 years in the resort city.

"Some people think I'm still angry with the city fathers," he said referring to a zoning

struggle that forced him to limit the height of The Tennis Club Hotel.

"But I'm not. Really, I was fighting for a principle that I still believe is right, but I lost. So you just have to go on with what you have," he says.

"What it does to guys like me is to stimulate us. The city's height limitation challenged me."

Gazing around at his monument — The Tennis Club Hotel — Chaddick says, "This building was a compromise to the city's conditions. But what a compromise. I think it blends perfectly with the mountains. It is a beautiful structure."

"Some people think my defeat wounded me. It didn't. It stimulated me."

Clearly this statement illustrates Chaddick's refusal to be knocked out. Little wonder that he went from rags to riches.

Spirit Of Optimism Overflowing



AWARD WINNER — Palm Springs Architect William F. Gody examines certificate of excellence award to the spectacular Andreas Hills development from the Inland chapter, American Institute of Architects, displayed by pretty Jeri LoCoco, sales director for the 800-acre Tennis Club enterprise, in south Palm Canyon. Cody and Associates are also designers for White-water Country Club



Confusion Clouds Negotiations For Teacher Pay

By DAVID S. SMITH
Staff Writer

With all the strategy of an intricate chess match, the Palm Springs Board of Education has begun to jockey with the district's 330 teachers for a better position in this year's negotiation for higher teacher salaries and better working conditions.

During Wednesday night's board of education meeting, teacher leader Joe Aguerrebre made the first official move of the game when he presented the board with a 100-page document outlining the

teachers' demands.

Included in that package is a 13.9 per cent increase in teacher salaries and fringe benefits.

But the upcoming negotiations for a 1976-77 teacher contract promises to be anything but simple. Complicating the issue is a new state law — Senate Bill 160. This law allows teachers and other school employees to band together for the first time and bargain collectively for their contracts.

But because it is new, the law has created clouds of confusion. Board Pres-

ident William Olson, for example, complained, "Just when I think I understand the law, something comes up that confuses me again."

Because of this confusion, the board recently hired the legal firm of Best, Best and Krieger to interpret the new law.

But one fact is clear, the new law gives school employees power they never had before.

According to teacher Aguerrebre, SB 160 calls for a binding contract.

"In the past," he explained, "school boards could break their agreements with

school employees and the employees could do little about it. Under SB 160, if the board breaks the binding contract, we can take it to a state arbitration board, which will rule on whether the school has broken the law. The new law gives us legal recourse."

Larry Phelps, who serves with Aguerrebre as co-chairman of the seven-member group which drew up the teachers' proposal, pointed to other effects of the new law.

"It has unified the teachers," he said. "Under the old law, the school board met

with representatives of several teacher associations. In the past, the board could use the strategy of divide and conquer by pitting one association against the other. Under SB 160, the board will meet with only one bargaining group. Therefore, we can present a united front."

But one question remains. Senate Bill 160 doesn't go into effect until July 1. Should both sides negotiate under the old law?

Apparently, the teachers don't think so. They point out that the board has been conferring with its outside negotiator who

was hired for the sole purpose of bargaining with school employees under the new law.

Also, the teachers drew up their proposals in contract language — a move some observers say indicates the teachers believe the new law will be used this year rather than next.

Both sides agree that they now find themselves in the "grey area" of the law. Aguerrebre asked the board to sit down with the teachers and decide which law will be used.

Win Seen By Carter In Illinois

By United Press International
Jimmy Carter says next Tuesday's Illinois primary will be another showdown between him and George Wallace and will show that "Florida wasn't an accident."

Two surveys of Florida voters showed today many Wallace supporters said they deserted the Alabama governor because of his health problems and that Carter drew large support from almost all categories of voters.

President Ford, also fresh off a primary win in Florida flew to Illinois for a two-day campaign and a visit Saturday.

Reagan, while Ronald Reagan, playing down the importance of the Illinois voting, campaigned in Wisconsin.

Also in Wisconsin, whose primary is April 6, was Democrat Fred Harris, who was announcing a major campaign strategy shift. A Harris spokesman said the campaign would narrow its focus and concentrate on electing delegates, instead of trying to win popular votes, and that Harris will campaign heavily in Illinois, Wisconsin and Pennsylvania, virtually ignoring North Carolina and New York.

Both Carter and Wallace were in Illinois today, and Carter said upon arrival Wednesday Wallace is his main opponent, though Harris and Sargent Shriver are also on the ballot.

"Illinois is my most important state in the nation," Carter said. "It will show that Florida wasn't an accident."

A Miami Herald analysis of an NBC survey of Florida primary voters showed Wallace lost Florida because only half the people who said they agreed with him actually voted for him. The biggest factor in deserting Wallace voters, according to both the Herald and a similar Washington Post survey, was his paralysis.

The Post survey showed Carter's appeal was "exceptionally broad based" and cut across almost all interest lines and ideologies.

Reagan, campaigning in Illinois Wednesday night, didn't attach much importance to beating Ford in the state. His main objective, he insisted, was "to establish the fact that we can make a good showing."

"Getting 49 per cent of the vote in New Hampshire and 47 per cent in Florida," Reagan said, "does not mean that you fold your tent and silently steal away."

Ford said he assumes Reagan "will be in the ball game" until the GOP convention in August, although a Chicago Sun-Times poll showed the President ahead in Illinois by a margin of 53 per cent to 32 per cent.

Wallace agrees there are similarities between the Florida and Illinois contests.

"The Democratic party asked the liberals to stay out of Florida so they could defeat me there," Wallace told reporters at Champaign, Ill. "So I think I did very good in Florida. I think they mostly are doing the same in Illinois but I am going to do well here."

Carter said he would consider another Arab oil embargo "a declaration of economic war" to be met with a ban on U.S. sales of food and arms to Arab nations.

Hathaway Will Run For Board

Marlin P. Hathaway today announced his intention to run for the opening on the Desert Hospital Board of Directors.

Hathaway, a refrigeration and electrical contractor, said he has requested nomination papers from the county elections department for the June 8 election.

The election is to fill the seat left by the resignation of George Beebe Jr. Hathaway was one of the leaders in a recall movement which eventually led to Beebe's decision to step down.

"I did a lot for the community in getting some of Desert Hospital's problems straightened out," Hathaway said, "and I think there are more problems to be taken up."

He identified those problems as overstaffing in the administration, construction plans and others. Hathaway noted his 30 years of construction experience would be an asset on the board.

Hathaway has lived in Palm Springs for four years. He is married, with nine children.

Weather

Forecast: Winds decreasing tonight. Fair and sunny Friday, with highs of 65 to 70. Lows tonight in the 40s.

Temperature noon today 65. Wednesday's local, area, national temperatures on Page A-2.

(For update, call 345-3711).

LATEST STOCKS

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The Desert Sun



Pancake House Approved



WERE YOU THERE? — This lobby scene under an elegant mirrored chandelier was at the premiere of "Betty Garrett and Other Songs" Wednesday at the new Palm Springs Center Theatre of the Performing

Arts. The black-tie gala, featuring the founding patrons and a back-stage party, was the kickoff for the new theater. Performances of the musical continue until March 21. (Desert Sun Photo)

Planners Act Over Neighbors' Protests

By MIKE KATAOKA
Staff Writer

A contingent of affluent protesters Wednesday afternoon failed to convince the planning commission that a pancake house in an inappropriate land use near the entry gate to the exclusive Deep Well Ranch.

The commission unanimously approved a conditional use permit application by J.D. Wyalter Jr. to build "Elmer's Colonial Pancake House" on the corner of East Palm Canyon Drive and Deep Well Road in an R-3 (hotel and apartment) zone.

Residents from the Deep Well Ranch, many of whom own homes valued at more than \$125,000, attended the commission meeting to voice concerns over potential traffic hazards and possible home depreciation they claimed the restaurant would bring.

Alexander Jablow, Deep Well Ranch homeowners association director, said he represented 111 property owners who oppose the project. "It's not in keeping with the surrounding area," Jablow told the commission.

"There is certainly no dearth of pancake houses in the immediate area," he said, noting the existing Sambo's and Denny's restaurants nearby.

Robert Hill also spoke against the restaurant, saying that the proposed traffic circulation patterns would create congestion on both Deep Well Road and East Palm Canyon Drive.

In response, City Planner John Mangione pointed out that a traffic engineer studied the project and recommended that a break in the median on Deep Well Road be completed to ease the traffic flow to and from the restaurant.

The traffic engineering recommendation is one of the conditions listed for project approval.

Defending the project, restaurant architect John Walling said he has designed the structure to appear residential in character.

"We've tried to keep it as much away from a commercial feeling as possible,"

Schedule Set For Flights To Burbank

Sun Air Lines officials today announced flight times of the new commuter service to Hollywood-Burbank Airport, along with details on the inaugural flight next Monday at the Los Angeles area.

Flight service from Palm Springs Airport will be twice daily, seven days a week. George Kurts III, line president, said. Departure times from Palm Springs will be 8:30 a.m. and 3 p.m. Flights from Burbank will depart at 10:30 a.m. and 4 p.m.

The inaugural flight from Palm Springs on Monday will be met in Burbank by Don Hanauer, manager of the Los Angeles Chamber of Commerce, a television personality and Bill Brodek, manager of the airport.

Stan Laycock, manager of the Palm Springs Chamber of Commerce, along with Kurts and other local business people, are scheduled abroad for the inaugural round-trip flight.

Mayor Bill Foster, who has described the upcoming commuter service by Sun Air as its new million-dollar pressurized Metroliner as "a boon to desert tourism," has planned to be at the Palm Springs airport for the inaugural sendoff.

Sun Air has established a toll-free telephone number for Los Angeles area passengers to make reservations at the Palm Springs office, Kurts said.

County Asks For Rejection Of Mortuary

In a decision which comes as a surprise to the city of Palm Springs, the county planning commission Wednesday recommended denial of an application by Desert Dawn Memorial Park to build a mortuary on the south side of Ramon Road, near Crossley road.

During the last city council meeting the matter was continued pending input from the county planning commission. That input turned out to be opposition on the basis that the development, proposed within the boundaries of Palm Springs, would adversely affect business north of Ramon Road in county territory.

City Manager Don Blough said the county planning commission's decision was one "we did not expect." He declined further comment until he finds out more details in particular, how the county planning staff had advised the commission.

The proposal, approved by the Palm Springs Planning Commission in January through the granting of a conditional use permit to build the facility an industrially-zoned land, sparked the ire of local businessmen and property owners. An appeal to the council ensued.

County Planning Commissioner Kay H. Olesen of Palm Desert said he had contacted the businessman in the area and concluded that a mortuary-cemetery complex is not compatible with the area.

North of Ramon Road, the county general plan, however indicates a general commercial designation and the county zoning is restricted commercial. These designations are considered compatible with the proposed memorial park.

Patty Has Infection; Trial Is Recessed

SAN FRANCISCO (UPI) — Patricia Hearst's bank robbery trial today was recessed until Monday because the 25-year-old newspaper heiress has either influenza or pneumonia.

U.S. District Judge Oliver J. Carter excused the jury from court for the weekend but ordered attorneys to return Friday to discuss his proposed instructions to jurors on legal points and possible verdicts.

Carter said a U.S. Public Health Service officer informed him Miss Hearst had a respiratory infection or upset and that she needs further examination, preferably at a hospital, to determine how seriously ill she is.

"Patty spent a fitful night," said defense attorney John Kleines. "Then at 9 a.m. today she was examined here by a Public Health Service doctor who determined she had some kind of pulmonary infection or glandular problem."

"And they are trying to decide whether it's pneumonia or the flu."

Carter said the defendant's personal doctor would be allowed to visit her in jail and treat her through the weekend, "and hopefully by that time, the defendant will be restored to health."

Chief defense counsel F. Lee Bailey told reporters Miss Hearst was running a temperature of 101.

The defendant has a right to be present at all formal proceedings in her federal criminal trial. The defense refused to waive her right to be in court during the testimony of the second prosecution psychiatrist.

Dr. Harry L. Kozel of Boston, who was accused of upsetting Miss Hearst during pretrial questioning, took the stand late Wednesday and had barely started his testimony when court recessed for the day.

Kozel followed Dr. Joel Fort, the most damaging witness against Miss Hearst, into the witness box.

Woman Buried; Two Men Held

INDIO — Police arrested two East Coast men Wednesday in connection with the fatal stabbing of an unidentified woman whose partially nude body was found stuffed in a sleeping bag and buried in a shallow grave in a grapefruit grove near Avenue 49.

The murder victim, described as a white female in her early 20s, was stabbed four times with a knife in the upper chest, according to a police spokesman.

She had been buried for about three days, police said.

Booked into county jail on murder charges were Paul M. Rula, 25, of Pennsylvania and Robert G. Athorne, 22, of Connecticut. Both men reportedly are transient grapefruit pickers, police said.

The woman's body was discovered by police about 8:30 p.m. Wednesday in a grave, approximately two feet wide and six feet long, north of Avenue 49, about one quarter mile west of Monroe Street police said.

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Home & Garden

REAL ESTATE



SANDPIPER ARCHITECTS — Jack McCallum left and John G. Walling Jr. designed new homes at Sand-

Sandpiper Cove bears Walling, McCallum imprint

INDIAN WELLS — The architectural excellence of the desert's most prestigious communities is reflected at the new Sandpiper Cove and Indian Wells Racquet Club Homes by William Messenger/Sandpiper Development Company.

Architects Walling & McCallum Associates, Palm Desert, have designed hundreds of custom homes at Eldorado, Thunderbird, Indian Wells and La Quinta Country Clubs in the 24 years they have been based in the Coachella Valley.

They have also designed commercial buildings on Palm Desert's famed El Paseo and a restaurant nearing completion in the high desert near Victorville.

John G. Walling Jr., AIA, and Jack McCallum have been affiliated for eight years with William Messenger, developer of Sandpiper Cove and Indian Wells Racquet Club.

The new Sandpiper Cove developments are architecturally similar to the original Sandpiper homes built in the cove some years ago.

Cathedral ceilings, red tile and shake roofs and courtyards are hallmarks of Sandpiper Cove homes, which offer floor plans from 2,000 to 2,650 square feet. Walling & McCallum describe the open, airy style of the units as "Contemporary Spanish."

The new Sandpiper homes at Indian Wells Racquet Club feature all-new designs highlighted by extensive use of glass. Fairways, valley or mountain views are displayed prominently from each unit.

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Efficiency keys ASID business theme

Commercial design month proclaimed

PALM SPRINGS — Members of the Palm Springs chapter of the American Society of Interior Designers — known as pacesetters in the field of residential design — will turn their hand to commercial and office design during the month of February.

"Commercial Design Month" has been set aside by the chapter to promote the importance of interior design for business headquarters, restaurants, shops and commercial and industrial centers, according to Vee Nisley, president of the chapter.

The president points out that businessmen and industrialists frequently fail to realize the importance of carefully planned commercial environments.

"Interior design means much more than the beautification of any cubic space through color, texture and furnishings," Mrs. Nisley stresses.

"Good design means maximum use of space, cost efficient lighting and maximum performance by personnel."

Individual chapter members have won national awards for office, professional suite, hospital, theater, boutique, hotel and restaurant design created towards not only aesthetics, but increased business profits for the client.

Many are considered specialists in "island" design, which Mrs. Nisley says is a means of defining work responsibility and effort with space usage. Island design frequently cuts down on re-

quired square footage in that it makes maximum use of space through built-ins and minimizes traffic in any given area.

Local chapter members, who met this week in the Gene Astry Hotel, say commercial design must consider the importance of lighting and color.

Marian Gardiner Sudin, FASID, points out that proper lighting increases the quality and quantity of peak-performance work by executives and staff members.

Charles Berry, vice-president of the chapter, notes that proper color selections result in increased profits. "There are definitely commercial colors" — tone envi-

ronments where people are more eager to buy, more ready to sign a contract," Berry says.

Mrs. Nisley says chapter members will work through-out February to promote the cause of outstanding commercial design.

Information on commercial interior design and a referral service for designers specializing in commercial design is available by contacting the Palm Springs office of the ASID.

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The Rising Artistry of Tilt-up

January 15, 2014



All photos courtesy Tilt-up Concrete Association

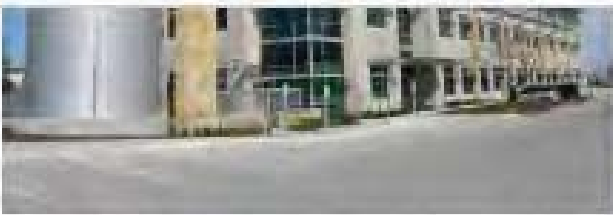
by Kristin Dispenza, CSI

Materials with origins in engineering or industrial applications often become embraced for their artistic or architectural potential. For example, weathering steel was developed in the 1930s for railway coal wagons, but eventually began appearing as cladding on high-profile buildings in the 1960s—its signature brand name, Cor-ten, is now universally recognized among designers.

Such break-out success is not uncommon in architecture. After all, experimenting with the aesthetic properties of an otherwise basic or practical building material has always been a hallmark of the discipline; this tendency only gained momentum in the 20th century when the concept of functionalism was introduced. In the modern and post-modern eras, the line between form and function has been frequently crossed.



Surprisingly, tilt-up construction, a method regularly selected for industrial and other plain applications following its surge into mainstream building during the 1960s and 70s, did not begin as such a general construction solution. California architect Irving Gill pioneered the technique in the 1920s, reportedly inspired by factory assembly lines. In the true modernist tradition, he refined a planar, undecorated aesthetic based on engineering efficiency.



In Austin, Texas, Dalchau Service Center Building D (STG Design) melds tilt-up concrete with various metal and glass components to achieve visual balance. Construction work was performed by American Constructors Inc.

In short, tilt-up construction was identified as an efficient and effective method for raising a complex concrete façade without the tedious vertical forming process. Gill's contemporaries capitalized on his method of erecting modern concrete façades with even greater efficiencies. Wartime economies, however, tipped the scale in favor of tilt-up construction's ease of use, speed of erection, and low cost. By mid-century, it had come to be used almost exclusively for low-cost housing and big-box buildings—its reputation as a 'warehouse' material became entrenched.

Application evolution

There are good reasons for tilt-up construction's dominance in the building of rigid-wall, flexible-diaphragm large-box structures. It is easy to use the vast floor slabs of these structures for casting wall panels, and simple for cranes to then hoist them into position on buildings that have relatively plain perimeters and uncomplicated wall envelopes.

Nevertheless, tilt-up construction also has the capacity to deliver multi-story, irregularly shaped, complex projects—a fact increasingly embraced by architects over the past two decades. The ability to easily and creatively deliver form is contributing to the resurgence of craft—essentially, because one of the greatest benefits of tilt-up is speed, there is more time to focus on quality.¹

Tilt-up is now regularly considered for almost every project type, depending on the region, says Jeffrey Brown, AIA, of Powers Brown Architecture.

"From warehouses and functional origins, tilt wall has begun to transverse building types at an amazing rate," he explains.

The Tilt-up Concrete Association (TCA) recently conducted its 23rd annual achievement awards, honoring projects representing an increasing diversity of building types constructed with site-cast tilt-up concrete. A select few, profiled in this article, provide an understanding of both the visual and functional possibilities attainable with this delivery method.



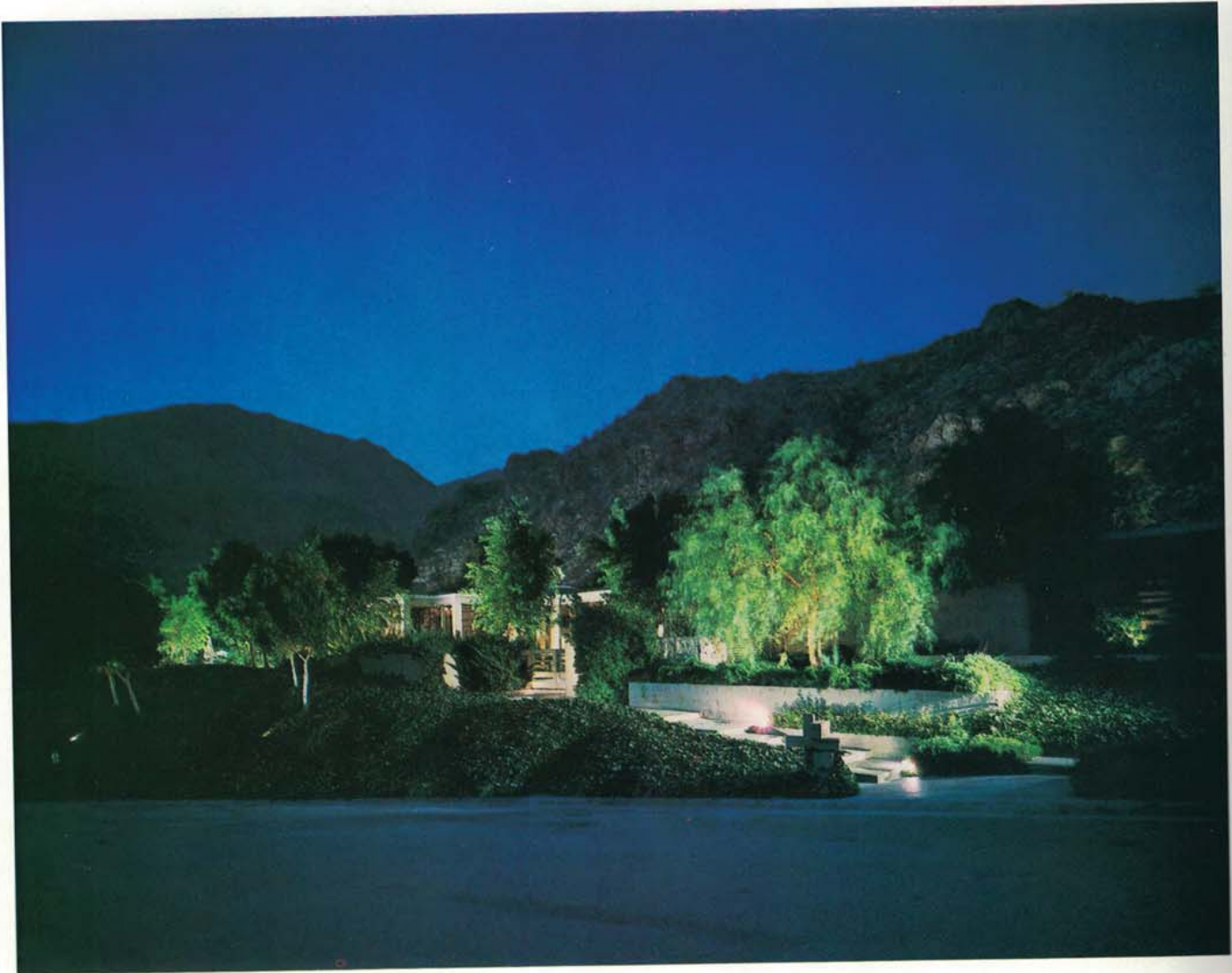
RMW Architecture and Interiors designed large wing wall panel extensions to create shadow and relief along the facade of the Metropolitan Van &

"Inherent to the material and construction method, tilt-up establishes an incomparable blend of structure and aesthetics," says Jim Baty, TCA's technical director. "Where tilt-up has been, and where it is currently headed, is a dynamic blend of architects desiring form and function that are unified, engineers capitalizing on the plasticity and componentry of the raw materials, and contractors visualizing the modification of both surface and space to produce buildings no longer constrained by the challenges of securely assembling material components at unsafe heights or in awkward positions."

IN THE LATE AFTERNOON LIGHT the imposing Helen Frankenthaler painting and the Andy Warhol electric chair, *Pink Disaster*, become responsive expanses of canvas engaged in always changing displays of desert chromat-ics. And though the collection of Mr. and Mrs. John Martin Shea is well known, the fact that it is in a dramatic new setting in Palm Springs brings to

mind the old adage that, on occasion, the whole can indeed exceed the sum of its parts. Here the combination itself has become a work of art. "It is essentially a selfish collection," says Mr. Shea. "I'm not planning for what it will be; I am living with it."

The idea for design of the four-year-old house—of roughly textured tilt-up concrete panels capped with



The Collectors: Contemporary Art

Mr. and Mrs. John Martin Shea in Palm Springs

INTERIOR DESIGN BY VINCENT JACQUART
PHOTOGRAPHY BY SHELDON LETTICH

massive glulam beams—was derived by Mr. Shea from a series of commercial/industrial buildings constructed in the course of his business. Beyond its sympathetic melding with an arid landscape, the structure conveys a sense of rhythmic precision, the concrete panels and interior wall sections, each of different dimensions, alternating to create patterns

of interlocking cubes reminiscent of Rietveld, Mondrian and De Stijl.

Born in France, interior designer Vincent Jacquart, who still maintains an office in Paris, but is headquartered in Newport Beach, California, worked with Marion and John Martin Shea to achieve a background for their paintings so delicately modulated that the colors of the desert



Timeless, yet ever changing in its aspects, the desert setting of California's Palm Springs makes an appropriate background for Mr. and Mrs. John Martin Shea's collection of contemporary American art. OPPOSITE: The idea for the house, overlooking the San Jacinto Mountains, was conceived by Mr. Shea himself, in an interlocking cubic pattern, a design that fits harmoniously into the desert landscape. ABOVE: The interiors of the house, which were arranged by designer Vincent Jacquart of Newport Beach, naturally focus on the contemporary art collection. Nevertheless, they also provide functional comfort and the cool feeling of oasis-like peace. In the Living Room, from left to right, are Donald Judd's ten-piece stack; *Aspen* 1948, a mobile by Alexander Calder; and a large Helen Frankenthaler painting from 1976.





vista—grays, taupe, lavender, mauve, shell pink, khaki and sand—are refracted in each element of the interior. This variety of color suggests the same stillness and tranquillity that pervades the landscape.

Mr. Shea began collecting seriously in the mid-1960s. Then living in Texas, he was spurred on by repeated trips to visit his brother, who

was a partner in the pioneering Locksley-Shea Gallery in Minneapolis. "Being exposed to their constantly changing walls and spending all of my free time in New York in galleries and museums produced my interest in contemporary American art." With his move to southern California more than a decade ago, and his marriage, the whole



PRECEDING PAGES: Over the fireplace in the Living Room is an Andy Warhol electric chair, *Pink Disaster* (1965), and at the left is *Beth Shin*, a Morris Louis veil (1958). The Thai silk pillows are by Jack Lenor Larsen, and the modular seating, designed by Mr. Jacquart, is from the Vermillion Collection. ABOVE: The dramatic contours of Frank Stella's *Harran III* stand opposite the fireplace at the other end of the Living Room. In the background are a 1951 Franz Kline and Brice Marden's *Study*, 1969. TOP: Over the desk in Mrs. Shea's Study is a Robert Motherwell painting, representative of works from his noted "Africa" series.

collection began—quite literally—to assume new dimensions. Mr. Shea candidly says he “enjoys large paintings” and that “buying a picture is the best fun of all.” Soon, it seemed the Sheas’ Newport Beach penthouse might burst at the seams with newly acquired works by Larry Rivers, Franz Kline, Robert Motherwell, Robert Rauschenberg, Jim Dine, Don

Judd, Alexander Calder, Brice Marden, Sam Francis and others.

Today the collection fills two residences. The California works remain in Newport Beach, where Mr. Shea is the retiring president of the board of trustees of the Newport Harbor Art Museum. He and Mrs. Shea are deeply involved with the museum, and he suggests that this association



ABOVE: The design emphasis of the Dining Room is on the interior coolness and crispness necessary for desert living. This sense of coolness and crispness is emphasized by the greenery seen outside, the quartzite floor and the simple unadorned table. The paintings, from left to right, are Philip Guston’s *Branch II*, 1960, a Robert Rauschenberg hand-poured paper print from the “Pages and Fuses” series and Larry Rivers’s *Jack of Spades* (1951). TOP: In Mr. Shea’s Study a César sculpture stands beneath a Cy Twombly painting in a hospitable atmosphere where fine art, skillfully preserved, is an integral part of everyday living.

76-171 Fairway Drive
1978
John Walling, AIA, architect



Mark Cieslikowski

As John Walling reflected during Indian Wells' 2019 tour, "People tend to identify with the spaces they inhabit for any length of time. It is the goal of any architect to design these spaces to give optimum support to a creative, inspiring, and satisfying lifestyle. The advent of the midcentury modern movement was a time when devices to do this were being discovered by designers in an attempt to liberate the spirit from the confines of the architectural box and to create identity with the exterior of a building as well as its interior. This was done primarily by utilizing an open plan, by placing glass on as many walls in a room as possible, and by continuing inside elements and materials through the glass to blend the landscape and hardscape.

This 4,350 square-foot home attempts to accomplish these goals by placing glass areas on both sides of the public living and dining areas and by opening room corners using glass in the bedrooms as much as possible."

In 1985, the original owners Bert and Barney Tyndale sold the home to their good friends, the parents of the current owner. The sloping A-frame roof line with Polynesian and Hawaiian overtones frames the massive quartz rock entrance and towering cathedral doors. Marble terrazzo flooring and the sunken living room give way to the 22 foot floor-to-ceiling glass-windowed wall and show-stopping views on The Barranca.

1970s Andreas Hills homes by John Walling

1650 Stonehedge – 1974



3410 Andreas Hills – 1975



1635 Ridgemoor – 1977



1640 Stonehedge – 1977



RUBINSTEIN RESIDENCE, Tamarisk Country Club – Architect: WILLIAM F. CODY, 1972



RIBACK RESIDENCE, Tamarisk Country Club – Architects: CODY / SHEEHY, 1976



MEADE RESIDENCE, Tamarisk Country Club – Architects: BUFF & HENSMAN, 1972



View today



Historic images

ICHPA MAYAPAN, Thunderbird Heights – Architect: Howard Lapham, 1972

