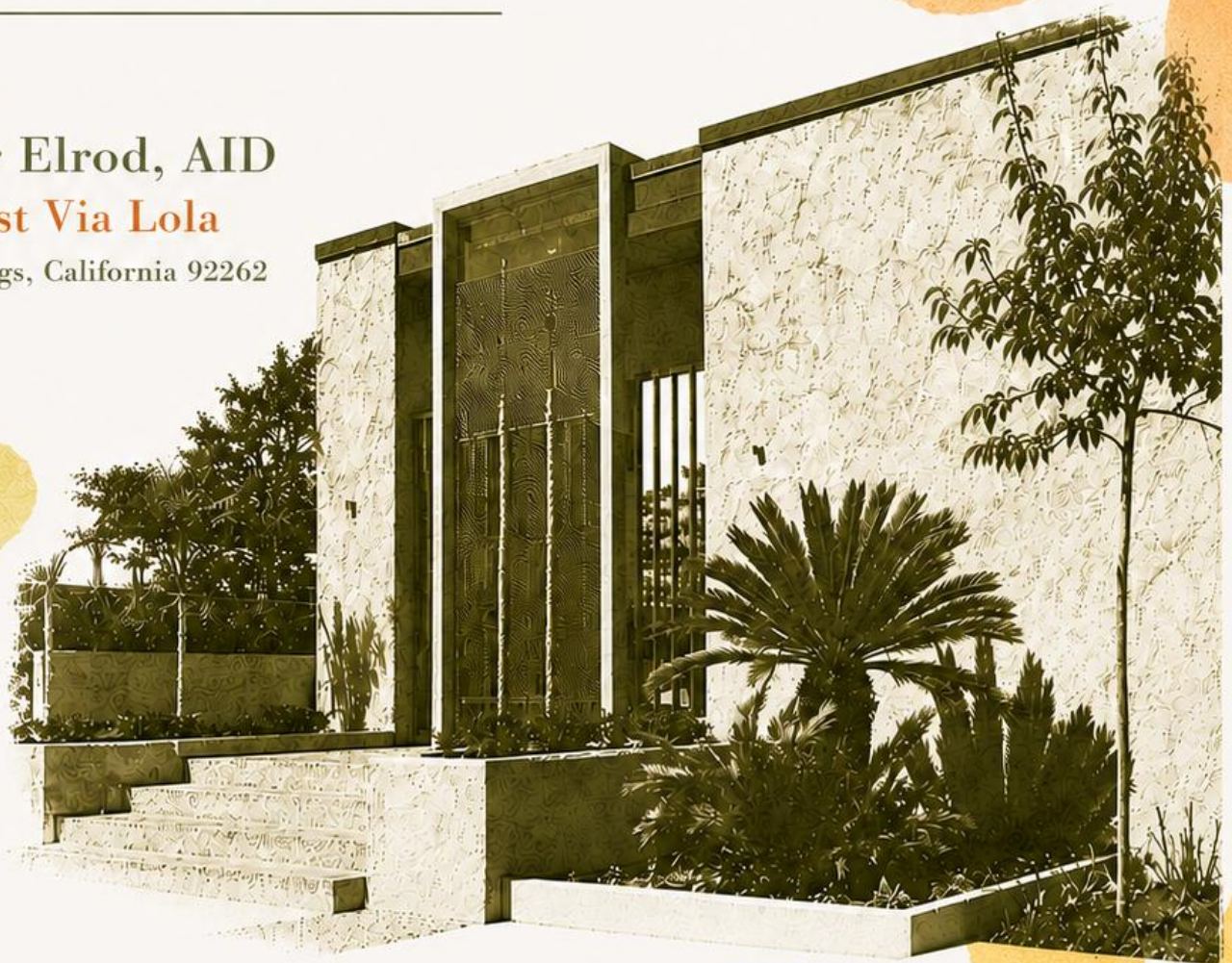


# *The* **Arthur Elrod** *Residence*

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**1961**

Arthur Elrod, AID  
**350 West Via Lola**  
Palm Springs, California 92262



APPLICATION FOR CLASS 1  
HISTORIC RESOURCE DESIGNATION

---

*Prepared by Steven Keylon  
for the Palm Springs Preservation Foundation*







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## **FINAL – AUGUST 1, 2026**

### **ACKNOWLEDGEMENTS**

Special thanks to Adele Cygelman, Frank Lopez, and Barbara Marshall.

### **INTRODUCTION**

The house at 350 West Via Lola occupies an unusual place in the history of Palm Springs design: it is two houses in one. A modest stucco ranch house, built in 1946 for the film producer Bryan Foy, survives within the residence that the interior designer Arthur Elrod made his own in 1961. Elrod did not tear the Foy house down. He kept its walls, its splayed plan, and many of its steel casement windows, raised the roof over a new living room, gave the house a new façade, and rebuilt it into a residence of his own design. The nomination documents both layers and argues the residence’s significance as a work of Arthur Elrod.

### **EXECUTIVE SUMMARY**

The Arthur Elrod Residence at 350 West Via Lola is a significant work of the interior designer Arthur Elrod, A.I.D., one of the figures most responsible for the look of modern Palm Springs. The original house on the parcel — a low stucco ranch house built in 1946 for the Warner Bros. producer Bryan Foy and his wife, Vivian — was acquired by Elrod in 1961 and substantially redesigned as his own residence, completed by 1962. Elrod acted as his own designer, with Win Miner as contractor. The remodeled house was published three times within roughly a year, twice nationally: in *Palm Springs Life* (August 1962), in *Interior Design* (August 1963), and on the cover of *The Architectural Digest* (Winter 1963). Designed by Elrod at the height of his career and preserved through the Hamling family’s long ownership after 1964, the house survives on its exterior very nearly as he left it. The property is eligible for designation as a Class 1 Historic Resource under PSMC 8.05.070(C), most clearly under Criterion (v), as the work of a master, and Criterion (iii), as a resource that reflects a particular period of local history. It is eligible as well under Criterion (ii), for its association with Arthur Elrod, whose own residence it was.

# CITY OF PALM SPRINGS — HISTORIC RESOURCE DESIGNATION (HRD) APPLICATION



(to be completed by Planning staff:)

|          |
|----------|
| Date:    |
| Case No. |
| HSPB No. |
| Planner: |

## CITY OF PALM SPRINGS Department of Planning Services

### HISTORIC RESOURCE DESIGNATION (HRD)

#### TO THE APPLICANT:

Complete all parts of this application. Denote "NA" for lines that are not applicable.  
Submit the completed application with attachments to the Department of Planning Services at  
3200 E. Tahquitz Canyon Way, Palm Springs, CA 92262 Phone: 760-323-8245 Fax: 760-322-8380

This application is for a proposed: (Check one) ☒ Historic Site / Resource ☐ Historic District:

Applicant's Name: Marshall McReal and John Friedman

Please Print

☒ Owner ☐ Lessee ☐ Authorized Agent ☐ City ☐ Other

Applicant's Address: 350 West Via Lola

Number and Street Name or P.O. Box

Palm Springs

CA

92262

City

State

ZIP

Telephone Nos: 206-579-7958

Residence

Cell

Work

E-Mail address: elrodscapthouse@gmail.com

Note: For Historic District applications: On a separate page, provide a list all sites / parcels within the proposed historic district boundaries with the following information provided for each parcel / APN.

Site Address: 350 West Via Lola, Palm Springs, CA 92262

APN 505-233-002 Zone: R-1-A Section: \_\_\_\_\_ Gen'l Plan Land Use Desig. \_\_\_\_\_

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

Construction Date: 1961; orig. 1946 ☐ Estimated ☒ Actual (denote source, i.e. bldg. permits)

Architect: Arthur Elrod, A.I.D. (1961; own designer) Builder: Win Miner (1961 contractor)

Present Owner: Marshall McReal and John Friedman

Present Owner Address: 350 West Via Lola, Palm Springs, CA 92262



Original Owner: Bryan and Vivian Foy (1946)

Other notable past owners: Arthur Elrod (1961–1964); William L. and Frances Hamling (1964– )

Other Historic Associations: Arthur Elrod, A.I.D. — designer's own residence

Common Name of Property: "The Escape" / Arthur Elrod Residence

Historic Name of Property: Arthur Elrod Residence (orig. Bryan and Vivian Foy Residence)

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: Midcentury Modern (Desert Modern)

(Refer to the Architectural Styles chapter of the Citywide Historic Context Statement, under Historic Resources on the Planning Home page ([www.palmspringsca.gov](http://www.palmspringsca.gov)).

Period of Significance: 1961

(See the Citywide Historic Context Statement Document.)

Please list any informational reference sources used to complete this application:

Deeds; city directories; building permits (B-3913, 10/23/1961); Palm Springs Life (Aug. 1962); Interior Design (Aug. 1963); Architectural Digest (Winter 1963).

**PSMC 8.05.070 (C,1): Criteria for the Designation of Class 1 Historic Resources.**

A site, structure, building or object may be designated as a Class 1 historic resource or a Contributing Resource in a proposed historic district by the Palm Springs City Council, provided both of the following findings are met.

Provide a written description of how the site qualifies as historic resource under one or more of the following criterion:

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

- i. The resource is associated with events that have made a meaningful contribution to the nation, state or community.<sup>1</sup>
- ii. The resource is associated with the lives of persons who made a meaningful contribution to national, state or local history.
- iii. The resource reflects or exemplifies a particular period of national, state or local history.
- iv. The resource embodies the distinctive characteristics of a type of construction, a period of construction or a method of construction.<sup>2</sup>
- v. 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.
- vi. The resource represents a significant and distinguishable entity whose components may lack individual distinction, as used in evaluating applications for designation of historic districts, for parcels on which more than one entity exists.
- vii. The resource has yielded or may be likely to yield information important to national, state or local history or prehistory.

<sup>1</sup> NOTE: Unlike the National Register criteria, The City's criterion does not consider "patterns of events". For consideration of "patterns of events", use Criterion "iii", reflecting a particular period.

<sup>2</sup> Unlike the National Register criteria "type, period of method of construction relates to construction only" For design theme or characteristics use Criterion "iii" (period) or Criterion v (high artistic value).

**FINDING 2:** The site, structure, building or object retains most if not all of the following aspects of Integrity, as established in the Secretary of the Interior's Standards<sup>3</sup>: Design, Materials, Workmanship, Location, Setting, Feeling, Association.

**PSMC 8.05.070 (C.2) Criteria for the Designation of Class 2 Historic Resources.**

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

**PSMC 8.05.090 (C) Criteria and Findings for Designation of Historic Districts.**

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

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

Please attach any additional information related to the application as necessary.

Questions: Contact the Palm Springs Planning Department at 760 323 8245.

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<sup>3</sup> Refer to the U.S. Department of the Interior Bulletin for How to Evaluate the Integrity of a Property.





*The Bryan and Vivian Foy Residence, 1946. Photograph circa 1961. Val Samuelson, photographer.  
Courtesy Palm Springs Art Museum, Architecture and Design Center Archives.*

## **ORIGIN AND TRANSFORMATION**

The Elrod house holds two histories, and the nomination advances only one of those histories for designation. It was built in 1946 as a conventional stucco ranch for Bryan and Vivian Foy — a Hollywood producer and director whose story is set out in the appendices — and in 1961 Arthur Elrod bought it and remade it as his own residence. What stands today is Elrod's house, built over and around the Foy house rather than in place of it. The period of significance is 1961 alone, the year the house was designed and created. The surviving 1946 fabric — the splayed western wings, the pool, and some of the steel casement windows — is recorded here as the resource's origin, the fabric from which Elrod worked, not as a basis for designation. The description begins with the Foy house for that reason: to show what he kept before showing what he made.



*The Foy Residence in a 1947 aerial. Courtesy UC Santa Barbara FrameFinder.*

## THE FOY HOUSE AT 350 WEST VIA LOLA (1946)

In June 1946, Bryan and Vivian Foy took title to Lot 13, Block H, of Las Palmas Estates — the parcel at 350 West Via Lola — buying from O. L. and Meryle Bolton. The couple built a house on the lot that year. No original building permit has been located, but the deed conveyed a vacant parcel. Contemporary reporting in *The Desert Sun* described the house under construction in the summer of 1946, and Foy's record of commissioning desert houses through the previous decade points the same way; the evidence indicates Foy commissioned the house.<sup>1</sup>

By the 1947–48 season the city directory listed the Foy's in residence at the address, with the telephone number Palm Springs 7833.<sup>2</sup>

The house Foy built sat well back on the deep lot, leaving a broad front garden crossed by a stepping-stone path, with the house itself low against the rear of the parcel. It was a single-story stucco house under low hipped roofs with deep eaves, its walls lined with multi-light steel casement windows; an attached carport stood at the east end, and a glazed porch or garden room projected near the center of the south elevation. In plan it was not a simple rectangle: the eastern portion formed a regular orthogonal volume, while the western portion split into two splayed wings, giving the whole an irregular, roughly Y-shaped footprint. The north wing was an attached garage, its garage door still in place; the south wing a bedroom, its corner wrapped in multi-light steel casements. It was an attractive, well-built desert house of a type common to Palm Springs in the years just before and after the war — handsome but conventional, of its moment rather than ahead of it.<sup>3</sup>



*In this 1953 aerial photograph, the existing Paddock Pool can be seen in the front garden of the Foy Residence. Courtesy UC Santa Barbara FrameFinder.*

In September 1950, Foy added a Paddock swimming pool in the front garden, set away from the house toward the southeast; it appears in aerial views of the property from that year.<sup>4</sup>

A single photograph of the residence survives from before Elrod's work, taken by the Palm Springs photographer Val Samuelson around 1960 and kept in Arthur Elrod's own papers. It shows the low hipped roof, the band of steel casements, the carport, and the pool — the ordinary, well-made desert house that Elrod would transform.<sup>5</sup>

Foy held the Via Lola house until October 1951, when he sold it. (Vivian Foy had died in December 1949, at the family's Encino home; the Via Lola house was the desert retreat, never the principal residence.)<sup>6</sup>





*George R. Szanik photograph of the front elevation. From the Arthur Elrod, Ltd. Archives at the Palm Springs Art Museum, Architecture and Design Center.*

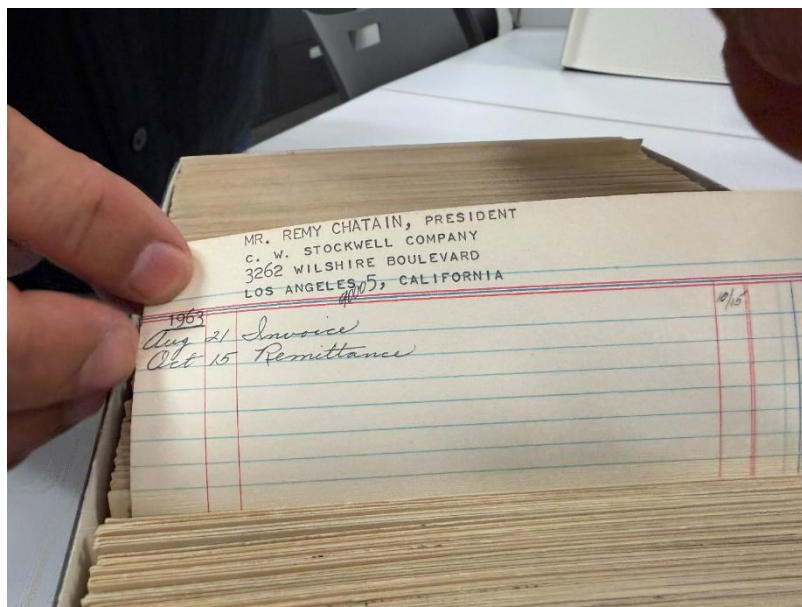
## THE ELROD TRANSFORMATION (1961)

Buying and remaking a Palm Springs house was not new to him. For some fifteen years, by Dan MacMasters's account, Elrod had bought existing houses, remodeled them, and sold them on at a profit; the habit ran deep enough that when he at last wanted a house wholly his own, in a new direction, he turned to John Lautner and built new on Southridge. Via Lola fell between — a house he bought and made his own rather than sell on, and kept as his home for three years before it passed to the Hamlings.<sup>7</sup>

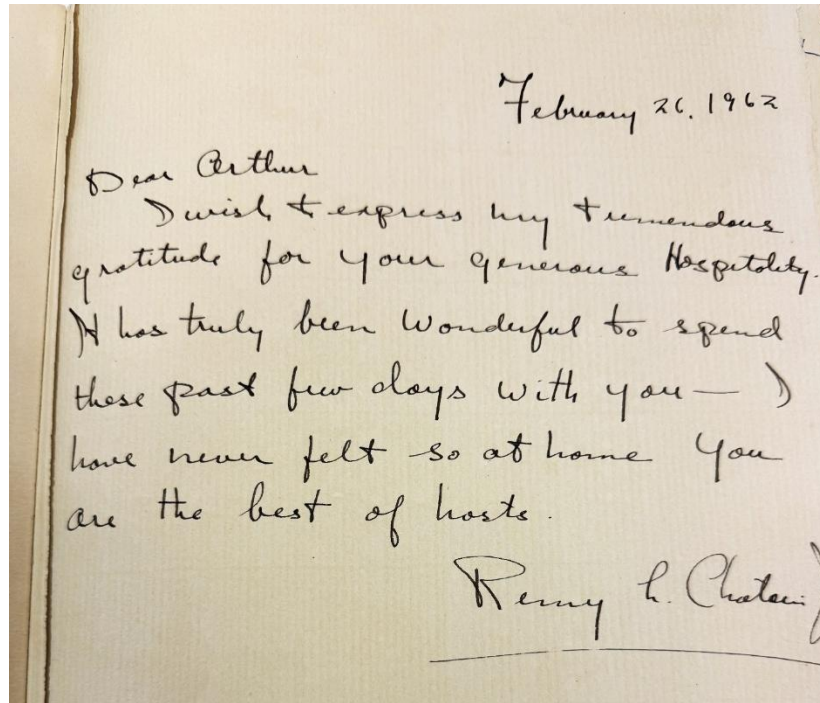
Arthur Elrod bought the house in July 1961 and made it his own home. He did not start over.<sup>8</sup> The existing house was a simple contemporary one — stucco walls, steel casement windows, and a composition roof — and Elrod kept it, rebuilding around and above it. He added a new living room and entry and turned the old living room into a dining room; the new living room rose to a fourteen-foot ceiling with floor-to-ceiling windows onto the pool terrace. The three existing bedrooms he remodeled in place, replacing windows with sliding glass doors in most cases; he added a dressing-room bath to the master suite, gave the house a new street façade, and redesigned the landscape, keeping the 1950 pool in its place in the front garden.

Elrod designed the remodeled house himself, acting as his own designer; the contractor was Win Miner. No separate architect is credited in any of the published accounts, an arrangement consistent with Elrod's standing and with the way the trade press treated the house as his throughout.<sup>9</sup>

The municipal building record confirms the campaign, and confirms that it was a remodel of the existing house rather than new construction: a foundation-only permit (No. B-3860) issued October 10, 1961, followed on October 23 by the principal remodel permit (No. B-3913), valued at about twenty thousand dollars, which added the new living room, bar, and entry hall — the same entry and bar the magazines would soon photograph — along with companion plumbing and electrical permits that fall and earlier 1961 permits for a remodeled bath, kitchen, and closet. In all, the 1961 permits added close to two thousand square feet to the house.<sup>10</sup>







*Remy Chatain's job card and inscription in Arthur Elrod's guest book for the Via Lola house. From the Arthur Elrod, Ltd. Archives at the Palm Springs Art Museum, Architecture and Design Center.*

## The House Opens to Colleagues

Elrod left almost no personal record. He was reticent about himself, and apart from a single handwritten letter and the guest books he kept, little survives of his private life. That scarcity gives the Via Lola guest book — opened the winter the house was finished — a documentary weight beyond its charm.<sup>11</sup> The first two guests were important people in Elrod's world.

The first name in it is Rémy Chatain, president of C. W. Stockwell, the Los Angeles firm whose textiles and wallpapers Elrod used. He was the first to sign, on February 26, having stayed a few days:

February 26, 1962

Dear Arthur,

I wish to express my tremendous gratitude for your generous hospitality. It has truly been wonderful to spend these past few days with you — I have never felt so at home. You are the best of hosts.

Remy L. Chatain<sup>12</sup>

A week later, on March 3, came Mabel Schamberg — a founder of the American Institute of Decorators, decorator of the House of Tomorrow at Chicago's 1933 Century of Progress, and, at seventy-six, still building showcase rooms in New York.<sup>13</sup> She and Elrod were friends of many years; he would bring her out to Palm Springs and look after her at the end of her life. She wrote as his "first house guest," filling a page in a looping hand:

Arthur dear — The joy and comfort of being your first house guest, and living midst such exquisite surroundings, shall never be forgotten! Your genuine



hospitality has been unbounded — words of gratitude at such a time are most difficult to find. As one like “The Man Who Came to Dinner,” I, as well, never want to leave —

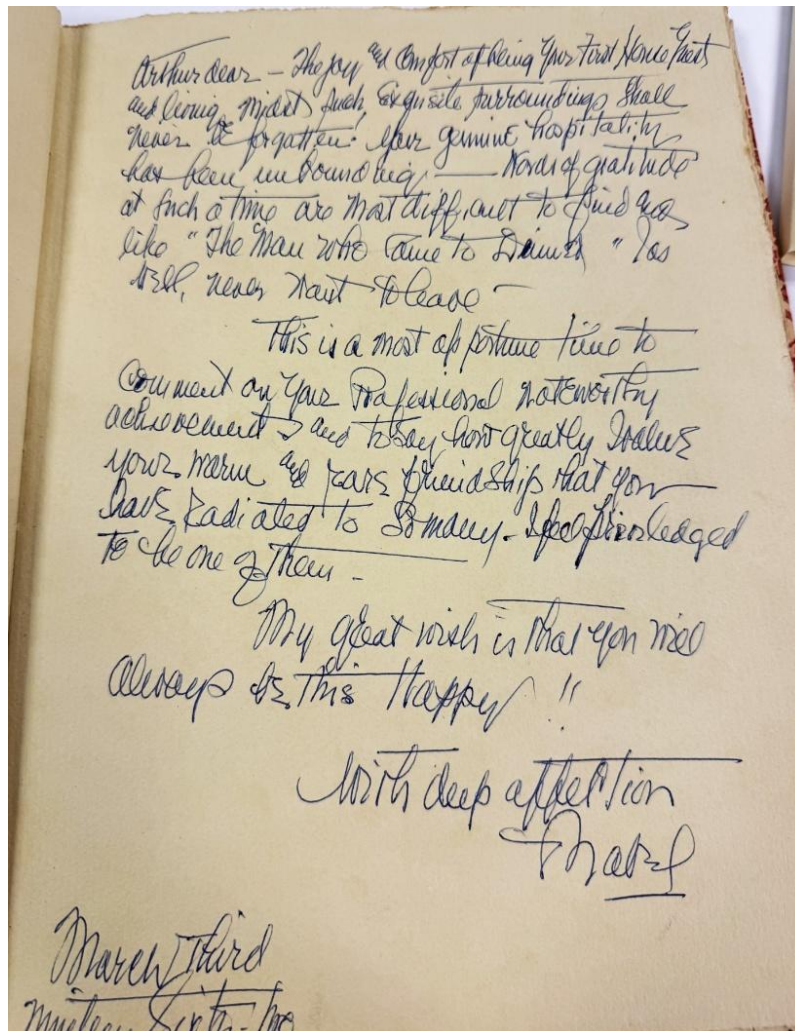
This is a most opportune time to comment on your professional, noteworthy achievements, and to say how greatly I value your warm and rare friendship that you have radiated to so many. I feel privileged to be one of them —

My great wish is that you will always be this happy!!

With deep affection,

Mabel

March Third, Nineteen Sixty-two<sup>14</sup>



Mabel Schamberg's inscription in Arthur Elrod's guest book for the Via Lola house. From the Arthur Elrod, Ltd. Archives at the Palm Springs Art Museum, Architecture and Design Center.

Two figures from the top of the design world had seen the house and written down what it was — days before the public tour, months before the magazines.

The house was shown to the public before it was ever published. On Sunday, March 4, 1962, it was one of six Palm Springs houses on the annual Home Tour of the American Association of University Women, a benefit for the association's scholarship and fellowship fund.<sup>15</sup>

The remodeled house drew unusual attention. Within roughly a year it was published three times — in *Palm Springs Life* in August 1962, in *Interior Design* in August 1963, and on the cover of *The Architectural Digest* for Winter 1963 — each feature photographed by George R. Szanik. Three features in a year, two of them national, mark the house as a recognized achievement of Elrod's early Palm Springs practice and not a passing notice.<sup>16</sup>

He was quick to put the house to work. In September 1962, as the first features appeared, Arthur Elrod, Ltd. took a full page in the *Desert Sun* to welcome the new College of the Desert to the valley — and illustrated it not with a client's room but with his own living room on Via Lola. The house was the firm's showpiece as much as it was his home.<sup>17</sup>



*George R. Szanik photograph of the pool patio. From the Arthur Elrod, Ltd. Archives at the Palm Springs Art Museum, Architecture and Design Center.*



*We sincerely welcome the cultural addition to the Valley of the*  
**COLLEGE OF THE DESERT**

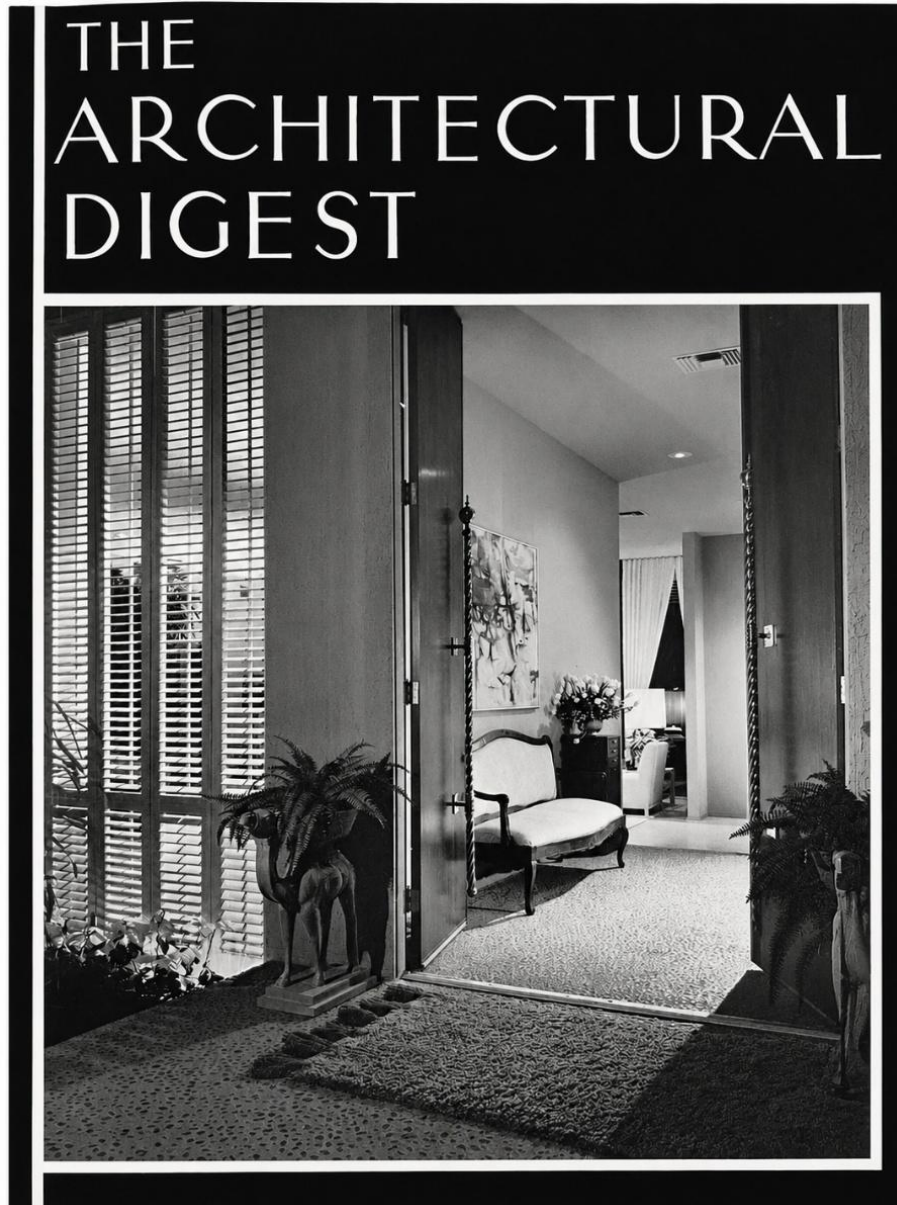
**Arthur Elrod, Ltd.**

Interior Design  
 886 North Palm Canyon Drive  
 Palm Springs,  
 California

*Arthur Elrod, Ltd. welcomes the new College of the Desert in a full-page advertisement built around Elrod's own Via Lola living room — the chaise, the illuminated floating shelves, the reeded cabinet, and the flowered carpet. The Desert Sun, September 20, 1962.*



He did it again the next year. In September 1963 — the season the house appeared in *Interior Design* and on the cover of *The Architectural Digest* — Arthur Elrod, Ltd. took a second full page in the *Desert Sun*, another view of the same living room, under the plain line “Interiors executed by Arthur Elrod, Ltd.” Two seasons running, the face the firm showed the desert was the designer’s own house.<sup>18</sup>





*A year later, a second full page given over to the same room from a different angle — the sheer-draped wall of glass onto the pool terrace, the round table and its sculptural armchairs, the flowered carpet.  
 “Interiors executed by Arthur Elrod, Ltd.” The Desert Sun, September 29, 1963.*



The three published features documented the interior room by room. That description, together with the account of the interior's survival and its present rehabilitation, is collected in Appendix X; the significance argued here rests on the exterior.



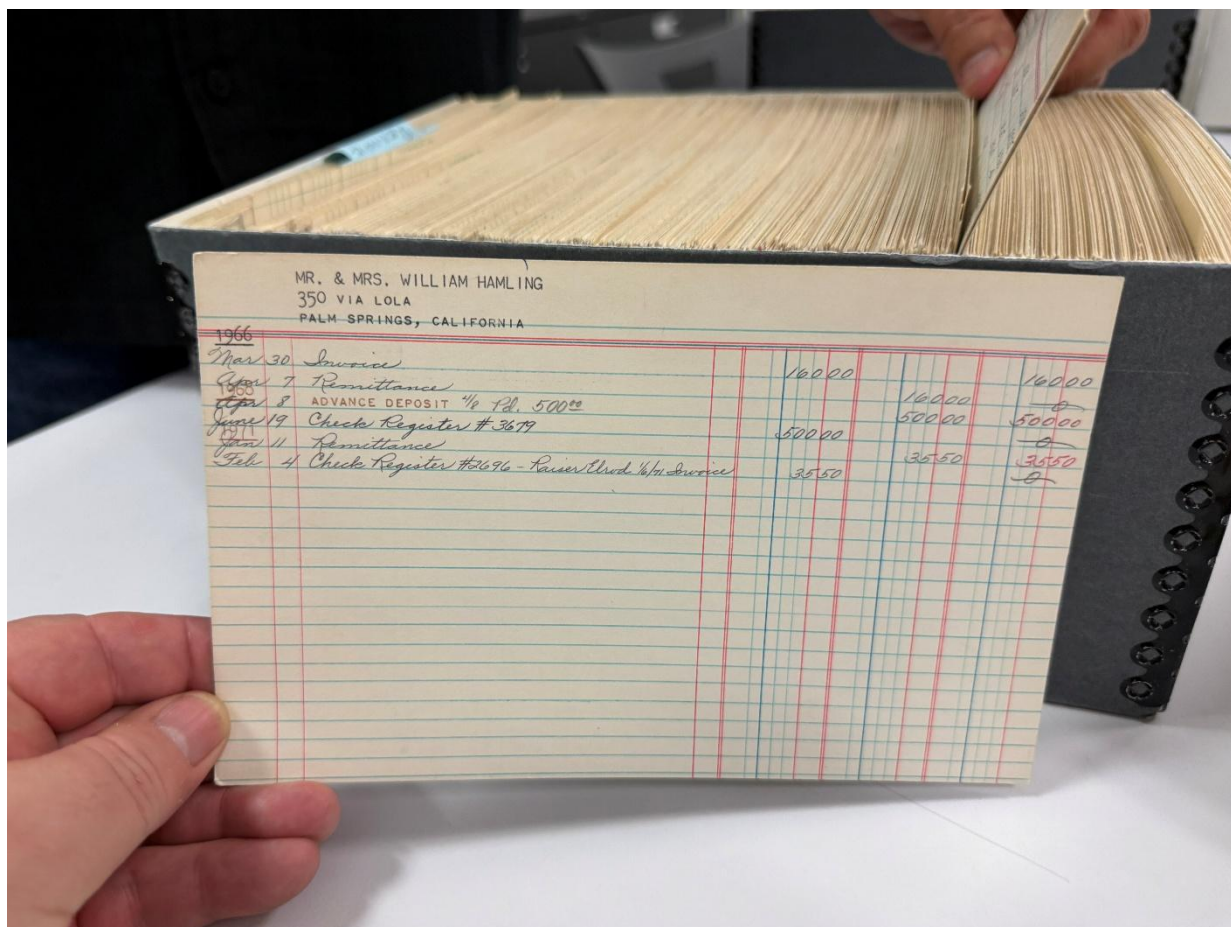
*George R. Szanik photograph of the pool area. From the Arthur Elrod, Ltd. Archives at the Palm Springs Art Museum, Architecture and Design Center.*



## Surviving Fabric — Two Layers in One House

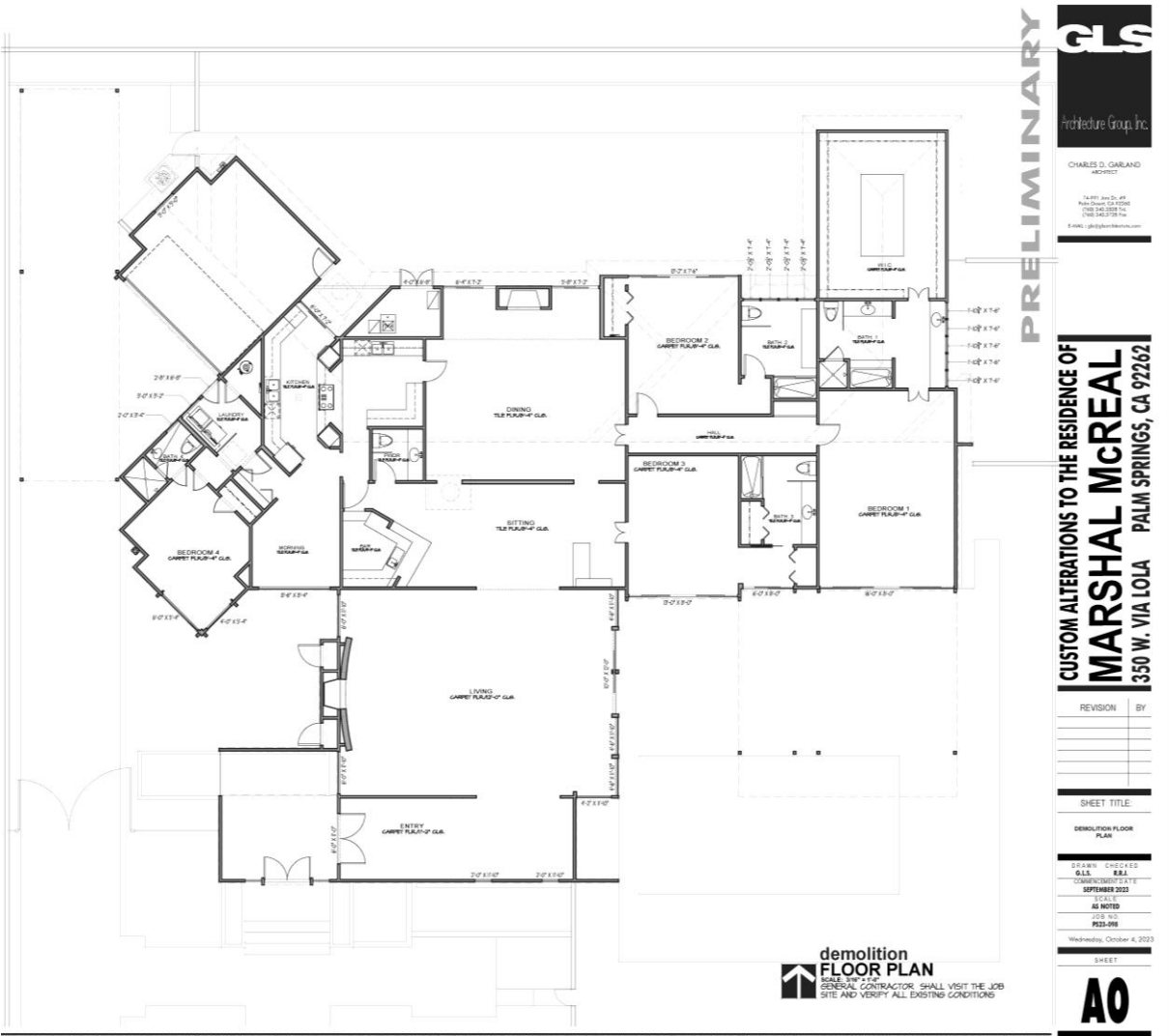
The Foy house is not merely buried beneath Elrod's; meaningful 1946 fabric survives and remains legible. The two splayed western wings stand much as Foy built them — the south wing a bedroom, the north wing a garage — and Elrod kept both. The bedroom holds its 1940s multi-light steel casements, including those that wrap the corner, the same windows visible in the 1947 aerial and in the Samuelson photograph. Elrod did not replace them. He kept the steel sash and made it his own, painting the frames the deep turquoise he used on the master-bedroom walls and fitting woven-wood shades.<sup>19</sup>

In June 1964 Elrod sold the house to the publisher William L. Hamling and his wife, Frances, on the condition — long honored — that they leave his interiors untouched. For the next six decades the house stood as the most complete of his residential interiors.<sup>20</sup>



*The Hamlings job card in the Arthur Elrod, Ltd. Archives at the Palm Springs Art Museum, Architecture and Design Center.*

ARCHITECTURAL DESCRIPTION — PRESENT  
CONDITIONS



Existing floor plan (demolition sheet A0), GLS Architecture Group, 2023.





The residence presents itself to Via Lola with a formality unusual among its Modern neighbors. Where the postwar Palm Springs house lies down — low roof, broad eave, horizontal glass, an emphasis hugging the ground — Elrod's house stands up. He gave his own front a monumental, vertical face: a tall, blank volume of heavily textured stucco, narrow windows cut as slots up its height, a pair of twelve-foot doors, and once a grid of clipped trees rising in formal rhythm along the street. The composition is imposing, and meant to be — its verticality the plainest sign of an older, formal instinct asserting itself against the horizontal grammar of the period. Yet the same hand that reached for the scale and uprightness of that older formality set it against the sleekest contemporary means — walls of glass with mullions filed nearly to nothing, clean parapets, planes of steel — so that ornament and austerity meet in a single building. The dichotomy is the design: the detail and gravity of the past carried with the lightness of the present, the eclecticism of the period's finest interiors brought outdoors and built in stucco, glass, and iron. What follows describes the exterior as it survives, distinguishing the 1946 house of Bryan and Vivian Foy, Elrod's 1961 reconstruction around and above it, and the few later changes.



*Figure 27. Primary façade (south elevation), April 2014. Google Street View image showing the original pleached allée of evergreen pears framing the entrance. By the time this photograph was taken, a single pear tree to the left of the front walkway had died or been removed.*



Figure 28. Primary façade (south elevation), June 2026. Current conditions showing the formal entry composition, sculptural troweled stucco finish, and replacement California fan palm landscape. Photograph by author.

### Primary Façade — Via Lola (South)

The front faces south to Via Lola behind a screen of planting. What stands along the street today is a row of California fan palms (*Washingtonia filifera*), spaced singly and underplanted with natal plum, with a pair of much taller, older palms rising from the garden behind. This is not Elrod's planting. He had ordered the street edge formally: a grid of evergreen pears — likely *Pyrus kawakamii* — set in pairs along the sidewalk, carried down the driveway, and ranged across the face of the house. Pollarded hard each year and trained one tree into the next, they were pleached in the European manner into a single level canopy — a continuous plane of clipped green carried above the wall, echoing the long parapet behind it. What stood along the street was less a file of trees than an architectural element: a pleached allée, a living roof over the approach. The grid is gone, and of the original scheme only the sago palm beside the front door, which appears in the early photographs, survives.

Behind the planting the house presents a tall band of heavily textured stucco, the driveway entering at the left. At its center the wall rises into a severe, upright volume — the entry hall and living room — its height pierced by tall, narrow windows that read as vertical slots cut up the wall. This is the face the house turns to the street, and it is deliberately monumental: a flat, imposing

plane, more wall than window, standing upright where its neighbors lie low, that holds the house and garden private behind it.

Exterior walls are clad in a sculptural troweled cement-plaster finish. Rather than employing a conventional lace or skip-trowel texture, the finish is composed of bold, overlapping steel-trowel strokes applied in varying directions to create an abstract relief of intersecting diagonal and radial patterns. The deeply modeled surface produces a dynamic interplay of light and shadow that changes throughout the day, lending the building a distinctly handcrafted and expressive character. The sculptural finish functions as an integral component of the architectural design rather than merely a protective wall coating.

The entry sits off-center in this volume: a pair of doors twelve feet tall, painted black, their handles long rods of polished, turned brass — “antique Moroccan,” as the press described them at the time.<sup>21</sup> A pair of antique black iron lanterns flanks the doorway, and the sago palm that appears in the historic photographs still grows beside it. The narrow windows to either side carry iron grilles worked in a pattern of circular accents. The wrought-iron gates at the driveway repeat the motif, though they are a recent addition, designed in the house’s own vocabulary. The ground before the doors is concrete set with exposed aggregate — polished black river stones — a device Elrod was using at other custom houses of these years. Beyond the doors lies not the house but the entry hall, paved in the same black pebble, leading to a second pair of doors, their twins, at the house itself. Both pairs of doors stand twelve feet, the full height of the room. A pool lies within the hall and runs out through the window wall to the exterior; over it the ceiling is slatted wood, laying bands of light across the water.





*Front garden, original 1950 Paddock swimming pool, living pavilion, and steel shade structure viewed toward the residence from the southeast. Photograph by author, 2026.*

## **The Front Garden, Pool, and Living Pavilion**

Behind the street wall the ground opens into a broad front garden, and here the house turns from its public severity to its private ease. The pool is the original, a 1950 Paddock,<sup>22</sup> holding the place, shape, and size it shows in the 1953 aerial; the maker's name is still cast in a deck plate at its edge. The terrace around it is paved as the rest of the house is, concrete set with panels of black-pebble aggregate. A large steel-framed structure shades it; its ceiling, once woven sand-colored canvas, has been rebuilt as a wood lattice painted the same color, and through it the sun falls in a fine, woven pattern across the deck. Grass borders the paving, set with palms and closed by clipped hedges for privacy.

Onto this terrace the principal rooms open. The living room rises to fourteen feet behind a wall of heavy, hand-troweled stucco — the dressed face the house keeps for its garden — and where that mass turns to the pool, Elrod set a floor-to-ceiling box of glass, its mullions filed so slender the wall all but disappears; the horizontal lines read through the glass are interior blinds, drawn for light. A long run of sliding glass doors, Elrod's of 1961, opens the rooms onto the terrace.<sup>23</sup> Beneath its flat roof and dark fascia the room becomes a pavilion — a transparent contemporary volume set against the monumental stucco of the street front, the clearest single statement of the dichotomy the whole house plays upon.



*West elevation (driveway) showing the continuous parapet, canvas-covered carport, reflecting pool wall, and surviving 1946 garage wing. Photograph by author, 2026.*

## **The West Elevation (Driveway)**

Through the gates, the driveway runs back along the west side of the house. The entry-and-living volume stands first, fourteen feet to its parapet, its west wall a tall window screened in horizontal louvers. At its foot a long, narrow reflecting pool, carried out from the entry hall within, surfaces in the open along the drive — a still, separate thing from the swimming pool at the front. Beyond it the blank stucco wall of the living room holds the same fourteen-foot line.

That line is Elrod's. Where the new volume meets the 1946 house, whose roofs had broken at their several heights, he carried the walls up into a false front — a continuous parapet, fourteen feet — so that from the drive the house reads at one even height.

The old house kept two wings on this side, a bedroom and a garage. The bedroom wing meets the drive in a splayed corner, worked as a shallow sawtooth. The form is the Foy house's own, not Elrod's — the splay stands already in the 1947 aerial, and the sawtooth dates with it to 1946<sup>24</sup> — and set into it, unchanged, is a steel casement corner window. Farther along are the garage door and, past it, the door and window of a utility room. A tall steel frame roofed in woven, sand-colored canvas spans the drive as a carport, echoing the one at the pool; it stands in photographs from the Hamling years, though its date is not established.





*North elevation (rear court) showing the surviving 1946 hipped-roof massing, 1961 sliding glass doors, and exposed black river-pebble aggregate paving. Photograph by author, 2026.*

### **The North Elevation (Rear Court)**

The driveway ends past the garage at a gated slumpstone wall; along the way the utility rooms keep their steel windows and doors of 1946. The gate opens to a narrow court along the north side of the house.

Here the building is, for the most part, the 1946 house. The walls carry a plain, sand-finished stucco, not the heavy troweled texture of the street front, and the roof is hipped, well below the fourteen-foot line Elrod set on the street and drive. Where Elrod added a bedroom at the east end, he roofed it the same way, hipped rather than raised, deferring to the old house — the restraint of a designer working with what stood rather than over it.

Sliding glass doors open to the court from the rooms along it, with one bay of fixed plate glass, floor to ceiling, and a pair of louvered doors to a utility closet. The doors are Elrod's, added under permit in 1961.<sup>25</sup> The paving repeats the device of the front: concrete framing a central panel of exposed aggregate, the same smooth black pebbles.





*East elevation showing the 1961 bedroom addition, floor-to-ceiling fixed windows, and enclosed view court. Photograph by author, 2026.*

## **The East Elevation**

On the east, around the 1961 bedroom addition, a steel gate in a block wall opens to a small court. Five fixed windows, floor to ceiling, look onto it from the bedroom; a second block wall closes it in. It is a court made to be looked at through the glass, not used — a garden kept for the eye, its walls the plain sand finish of the private side, withdrawn from the public rooms at the front.

## **Roof and Massing**

Seen whole, the house is a composition of two periods and two heights, held together by one roofline and one material. Elrod's new volumes — entry hall and living room — are flat-roofed and rise to fourteen feet; the 1946 house keeps its lower, hipped roofs. Across the public fronts, on the street and along the drive, the fourteen-foot parapet runs unbroken, a level line that gathers the volumes into one mass and hides the older roofs behind it. The roofs throughout are now surfaced in foam, flat and hipped alike. A masonry chimney rises above the garden, the one vertical in a composition otherwise governed by the horizontal.





*Detail of the sculptural hand-troweled cement-plaster finish on the public façade, with original iron lantern. Photograph by author, 2026.*

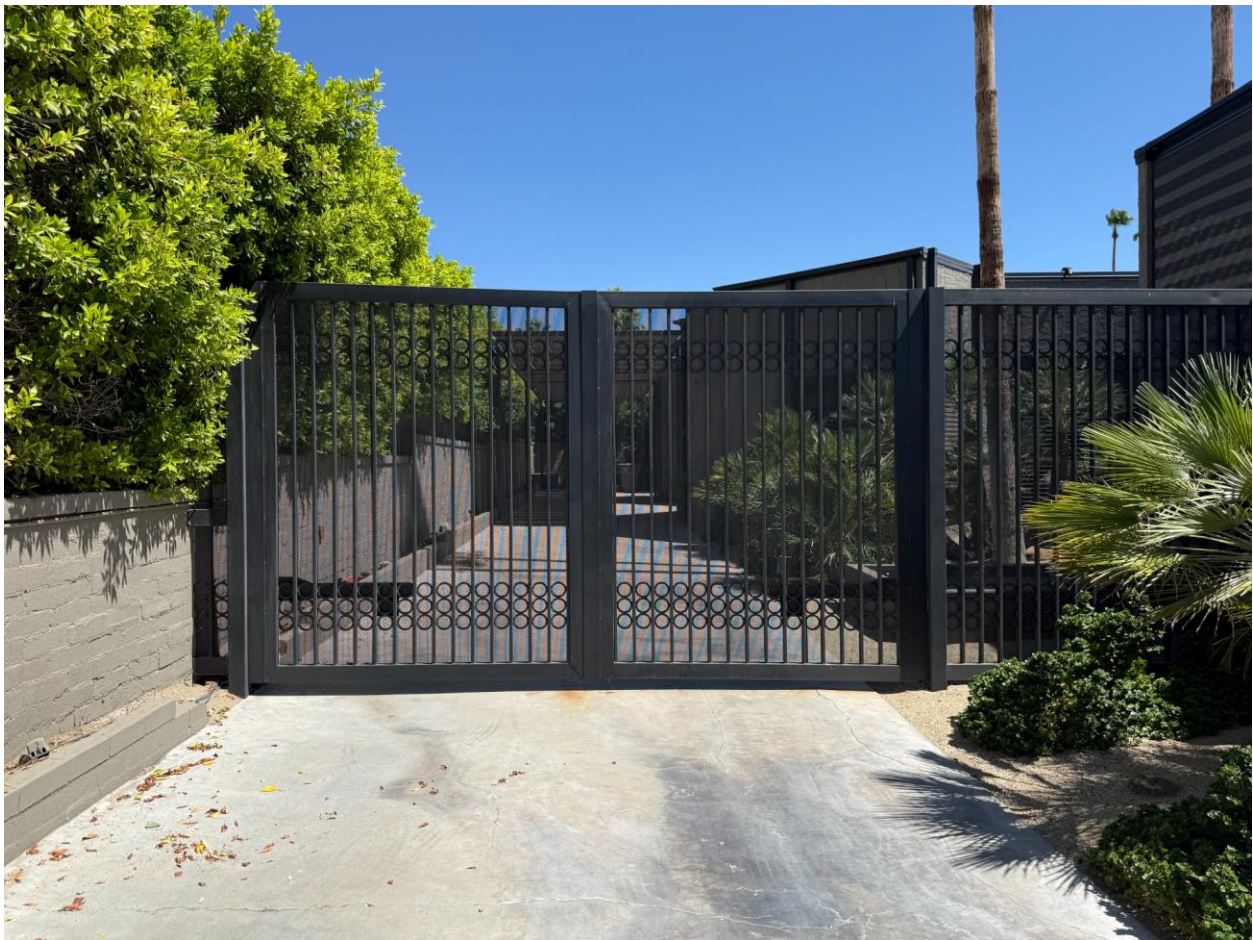
## **Materials and Texture**

Two stucco finishes divide the house, and the division is not by period or by elevation but by what each wall is meant to be seen from. The public faces — the street front, the entry-and-living volume along the drive, and the walls that face the pool terrace — wear a heavy, hand-troweled stucco



whose worked texture catches the desert light. The private faces — the north service court, the east view court, the bedroom wings, and the backs of the parapets where they turn away from the public rooms — keep the plain, sand-finished stucco of the 1946 house. A single volume may carry both, troweled on the corner that faces the garden and smooth on the corner that faces a private court; where the two would meet on an open wall, Elrod set a block wall to take the seam, so that the change is never seen at once. The texture, like the parapet, is an instrument of presentation: the dressed face shown, the plain face kept from view.

Beneath all of it runs one continuous ground — concrete laid in broad panels and set with exposed aggregate of polished black river pebble, carried from the entry hall through the drive, the rear court, and the pool terrace alike. It is the connective material of the whole exterior, and the surest surviving signature of Elrod’s hand on the ground plane.



*Driveway gates and enclosure wall showing the circular iron motif that echoes the original entry grilles.  
Photograph by author, 2026.*

## **Landscape and Setting**

Little of the planting can be assigned to Elrod with confidence, and the nomination claims no surviving designed landscape. But the grounds were part of his composition from the first. He set the approach as a measured sequence — street wall, forecourt, drive, garden — and held it to the discipline of the house, composing in walls, black-pebble paving, clipped hedges, and pleached



trees. The most deliberate of these was the allée at the street — not a decoration of the architecture but a piece of it, clipped and trained with the same discipline Elrod brought to the walls and the paving. It was the garden's clearest authored gesture, and it is gone, replaced by the present fan palms and natal plum; the sago palm at the front door is the lone survivor, with perhaps some of the mature palms. What remains around the pool — lawn, hedges, citrus, and pots — is the green setting in which the house sits rather than a designed work in its own right. The disposition of the grounds is Elrod's — forecourt, drive, and front garden in their relation to the house — but the planting within them is, for the most part, later and not attributable. It is the hardscape, not the planting, that carries the designed landscape here: the black-pebble paving, the walls and gates, and the 1950 pool in its original place.

## CHANGES OVER TIME

The physical history of the property falls into three building campaigns and a long stretch of preservation. The full permit record is transcribed in the Appendices; what follows traces the changes that bear on the resource as it stands.

The house began in 1946 as a conventional stucco ranch built for Bryan and Vivian Foy. No building permit for it has been found; a *Desert Sun* notice of that year records the new house on Via Lola nearing completion. Its footprint and low, hipped-roofed wings — the splayed western pair among them, with their steel casement windows — are the fabric on which everything later was built, and they stand already in the 1947 aerial.

In September 1950 Foy added the swimming pool, a Paddock pool, under a city permit of that month. It was set in the front garden, where it keeps the place, shape, and size it shows in the 1953 aerial; the maker's plate is still cast in the deck.

Elrod's reconstruction of 1961 is the principal event in the building's history, and the best documented. Between July and October he took out a rapid sequence of city permits — every one naming him as owner and Win Miner as contractor — that together establish the work as a remodel of the existing house rather than new construction. The earlier permits cover a closet addition and the first removal of windows for sliding doors, the conversion of a room to a bathroom, the kitchen, and the foundations for the new front; the campaign's capstone, Building Permit No. B-3913 of October 23, added the raised living room, the bar, and the entry hall — a 1,660-square-foot addition valued at about twenty thousand dollars — and it is this permit that records the redesign as a remodel. With it came a full modernization of the systems: new plumbing and electrical throughout, though the house stayed on its 1950 cesspool. In this one campaign Elrod built the new street façade and the fourteen-foot parapet, raised the living room and opened it to the garden as a glass pavilion, and laid the black-pebble paving — keeping, as the permits and the aerials together show, the splayed wings and their steel casements rather than replacing them.

In 1964 Elrod installed central air conditioning under a building permit, and in June of that year sold the house to William L. and Frances Hamling. Under the Hamlings, and after 2014 their daughter, the house was kept very nearly as Elrod had finished it; the family changed almost nothing. The documented changes of these years are few and additive: a connection to the municipal sewer in 1968, which pumped out and retired the 1950 cesspool; a re-roofing in 1981; the rebuilding of a collapsed block wall in 1998, sixty-three feet of it, to its old four-and-a-half-

foot height; and a furnace and condenser replacement in 2010. The pool pavilion’s original sand-colored canvas ceiling was at some point rebuilt as a wood lattice in the same color, and a canvas-roofed carport was added across the drive; neither is tied to a permit, and the photographic record places both within the Hamling years. The roofs were resurfaced in foam. Through all of it the footprint and the exterior architecture of Elrod’s 1961 house were left unchanged.

After the house left the family it saw its first changes to the street: in 2021 a new owner set a low wall along the front line at Via Lola — fifty feet of four-and-a-half-foot block with lit columns and a wrought-iron pair of gates designed using the house’s own vocabulary — and in 2023 the present owner added a rooftop solar array and an upgraded electrical service. The house itself was not touched.

The property passed to its present owners in 2021.<sup>26</sup> The permits since then are routine mechanical work in 2023 and 2024. Non-permitted changes include the replacement of a small grid of evergreen flowering pears in front of the house with California fan palms, and a new exposed aggregate black river pebble concrete pad where the path from the front doors meets the street.

Taken together, the record shows one major design campaign, in 1961, and in the six decades since, a house added to only at its edges — never remade. That is the physical basis for the integrity argued above.

That the house survives to be seen is a separate matter, and an uncommon one. An interior is the most perishable thing a designer makes — undone, as a rule, by the next owner’s taste — and a designed exterior is not much harder. Via Lola came down nearly whole because it passed, in turn, to owners who understood what they held and left it alone, a line of care that begins with Elrod and reaches the present owners, who have asked the City to make the preservation of the home’s exterior permanent.

The house entered public life at once. Within a single season of its completion it was opened on the 1962 A.A.U.W. tour and published three times inside a year, twice in national magazines, and Elrod, who made it the face of his firm, twice gave a full page of the *Desert Sun* to his own living room. Houses admired that quickly are, as a rule, just as quickly remade. This one was admired and then kept.

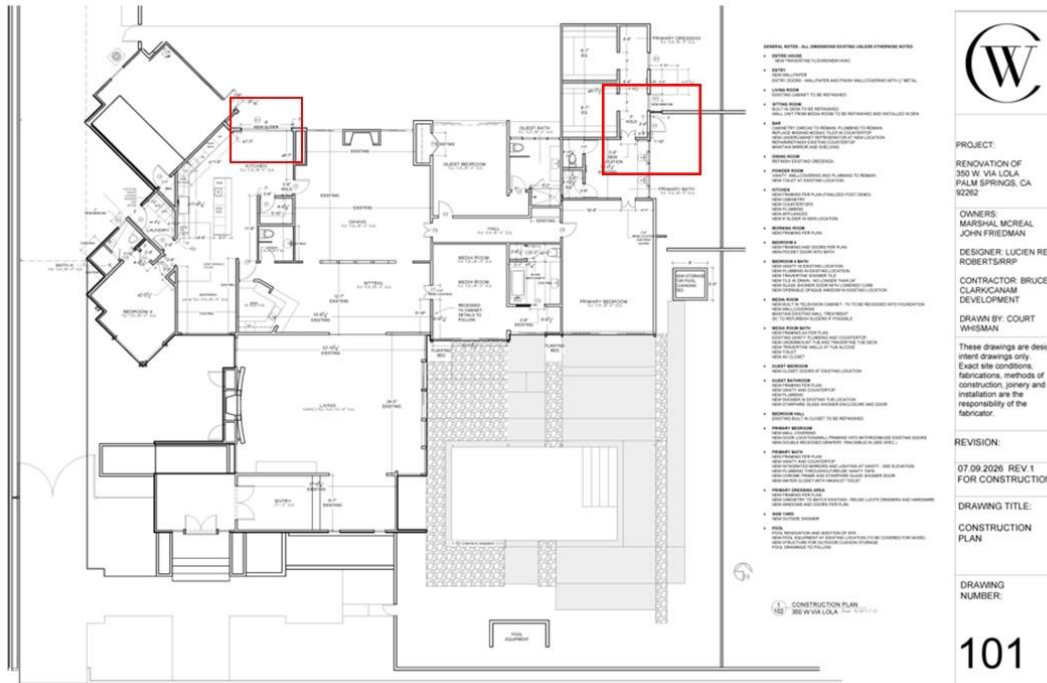
It was kept by agreement. Elrod’s sale to the Hamlings — friends as much as clients — carried a single condition, that they leave his work untouched, and they honored it for the rest of their lives; the house stayed in the family for fifty-seven years. What few changes were made were his own: Elrod’s office went on working for the family, so that the few later alterations were made by the hand that had made the house.

## PROPOSED ALTERATIONS

The present owners have treated the exterior as the Hamlings did — as something to keep rather than to remake. Beginning in 2026, the house is being rehabilitated, with only minimal changes to the exterior:

- Addition of a new sliding glass door at the kitchen/pantry area.

- Addition of a new exterior door at the primary dressing room leading to a small courtyard, which will also have an outdoor shower.
- Existing sliding glass doors to be refurbished where feasible.
- Otherwise, the original exterior envelope, fenestration, roof forms, and massing are substantially retained.



*Proposed construction plan (sheet 101, Rev. 1, 2026), showing the alterations under review, indicated by red boxes.*

The interior is being rehabilitated under Lucien Rees Roberts, of Rees Roberts + Partners in New York. That work lies outside this nomination, which rests on the exterior; it is described in Appendix X.

## PERIOD OF SIGNIFICANCE

The period of significance is 1961, the year Arthur Elrod acquired the house and redesigned it as his own residence; the work was completed and published by 1962. This date falls within the City of Palm Springs' adopted historic context for Post-World War II Residential Development (1945–1969), the era in which the city achieved national recognition for architect- and designer-led Modern residences. The original house on the parcel was built in 1946 for Bryan and Vivian Foy, and meaningful 1946 fabric — the splayed western wings (a garage and a bedroom), swimming pool, and some of their steel casement windows — survives within Elrod's house; that earlier



construction is documented here as the resource's origin, but the property's significance rests on Elrod's 1961 transformation.

# STATEMENT OF SIGNIFICANCE & HISTORIC CONTEXT

## Arthur Elrod and the Via Lola Residence

The residence at 350 West Via Lola is significant as the house Arthur Elrod designed for himself at the height of his career, and because its exterior survives nearly intact. By the early 1960s, Elrod had done more than almost anyone to shape the look of modern Palm Springs: his rooms ran in the national design magazines, his clients reached from Pebble Beach to Chicago to New York, and Joan Winchell could call him, without much argument, the foremost decorator in the West.<sup>27</sup> In 1961 he bought a modest 1946 house in Las Palmas and remade it as his own home — a commission where he answered to no client — and lived and worked there until he sold it in 1964.

He kept the existing house — stucco walls, steel casements, a low composition roof, Paddock swimming pool — and rebuilt around and above it: raising the roof over a new living room, adding a new entry and a new street front, and reworking the bedrooms in place, while adding a large new bedroom wing. What he made of the outside is a designed environment in its own right. He turned to Via Lola a tall, blank face of heavily textured stucco, more wall than window, its few openings cut as narrow slots up its height, and set it behind a forecourt and a clipped screen of green, so that the house holds back from the street and is reached by a measured approach rather than taken in at once. Behind that front the roof runs in long, level parapets; the ground is a single plane of concrete and exposed aggregate of black river pebble, carried from the entry through the drive to the pool terrace; walls, gates, and planting order the site into a sequence of outdoor rooms. The composition is formal and monumental, severe and warm at once — the work of a designer in full command of his means, composing in stucco, glass, water, paving, and light as surely as he composed a room.

The property is significant, above all, for its association with Elrod and for how little of his exterior has changed. He sold the house in 1964 to William and Frances Hamling, who kept it for the better part of six decades; through their stewardship and since, the outside has come down very nearly as Elrod left it — the massing, the street front, the parapets, the pebble ground, the walls and glazing intact.

## Historic Context — Post-World War II Residential Development in Palm Springs (1945–1969)

The house belongs to the period the City’s adopted historic context calls Post-World War II Palm Springs (1945–1969). In the decades after the war the city grew from a seasonal resort into a year-round residential and leisure community, and it developed one of the nation’s most significant concentrations of midcentury Modern architecture. Postwar design in Palm Springs emphasized indoor–outdoor living, expansive glazing, planar forms, and the integration of architecture and landscape, with the resort’s relaxed social atmosphere encouraging clients to commission forward-looking work. Elrod’s Via Lola house is a product of this moment — not a new building but a designer’s reinvention of an existing one, which is itself characteristic of how the established neighborhoods near the village center were transformed in these years.

## The Neighborhood — Las Palmas Estates

When J. Smeaton Chase published *Our Araby* in 1923, Palm Springs was a village of a few dozen unpretentious cottages along half a dozen palm- and pepper-shaded streets — a place, he wrote, that did not run to lawns or formal gardens. Its winter population might reach three hundred; in the hot months it fell to a dozen or two, with a year-round Cahuilla community of forty or fifty. The roads were dirt, lined with old shade trees, and a rustic wooden building stood over the hot springs.<sup>28</sup>

That village was about to be parceled out. In January 1923 Prescott T. Stevens recorded Vista Acres — twenty-seven lots west of Palm Canyon Drive along Chino Drive, above the ground that would soon become the O'Donnell golf course — among the first residential tracts in Palm Springs. It was the first of three subdivisions Stevens laid out over the next four years, the three known together today as Old Las Palmas: Vista Acres in 1923, Merito Vista in 1925, and Las Palmas Estates in 1926.

Stevens (1846–1932) was the largest residential developer in Palm Springs before the Second World War. A Colorado cattleman, he had come to California in 1912 for his wife's health, first to Hollywood and then out to the desert for the air. By 1920 he had bought a great deal of land north of the village, and several thousand acres from the Southern Pacific Railroad to secure its water; he held shares in the Palm Valley Water Company and formed two more of his own, the Whitewater Mutual Water Company and the Palm Springs Water Company. With the carpenter and contractor Alvah Hicks he subdivided Merito Vista, Las Palmas Estates, and Palm Springs Estates, and in 1927 Stevens, Hicks, and others built the El Mirador Hotel — having understood that the surest way to sell a man a house was to bring him out first as a guest. Hicks built some twenty of the early houses across the three tracts himself. Sales ran ahead of building, though: Merito Vista reportedly sold out in its first season, yet only a dozen of its parcels carried houses by 1929, and buyers who took several lots at once kept the neighborhood open and palm-shaded for years.<sup>29</sup>

Las Palmas Estates came last and largest. In 1926 Stevens paid Hicks \$150,000 for a hundred acres just north of Merito Vista, the land taken in the name of the Evans-Lee Corporation of Los Angeles — by one account the highest price yet paid for unimproved desert land, which the *Los Angeles Times* reported under the headline “Desert Acres Jump to \$1500.” He laid it out as a hundred and sixty-five parcels of a quarter to a third of an acre, bounded by Palm Canyon Drive on the east, Stevens Road on the north, Via Monte Vista on the west, and Via Lola on the south, the whole set against the foot of the San Jacinto range. The streets followed not a grid but the gently curving lines of Frederick Law Olmsted's idea of a residential neighborhood, and groups of native palms were left standing among the lots, and gave the place its name. Its large lots and standing palms made it a sentimental favorite of another local developer, Raymond Cree.<sup>30</sup>

The selling was aimed at Los Angeles: warm winters, underground utilities, and “an abundance of meterless irrigation water,” over the line “A Home in Palm Springs is Well within Your Means.” Hollywood people, Los Angeles businessmen, and snowbirds from the East and Midwest built among the palms — and before long the society columnist Joan Winchell was calling Las Palmas “the Bel-Air section of Palm Springs.”<sup>31</sup>



The house at 350 West Via Lola stands on the southern edge of that tract, on the street that formed its lower boundary — Lot 13, Block H. By the mid-1940s Las Palmas had become the film colony's settled winter enclave, though its parcels were still filling in well into the next decade, and Bryan Foy built his house here in 1946. By the early 1960s, when Arthur Elrod went looking for a house of his own, Las Palmas was exactly the established address a designer of his standing would choose.

## CHARACTER-DEFINING FEATURES

The character-defining features of the resource are the following, all on its exterior:

- The monumental street façade — the tall, blank, upright volume of hand-troweled stucco holding the entry hall and living room, standing vertical where its neighbors lie low, its height pierced by narrow window slots.
- The continuous fourteen-foot parapet, Elrod's false front, carried across the street and the drive to bring the house's two periods and several roof heights to a single level line and conceal the older roofs behind it.
- The entry: a pair of twelve-foot doors, painted black, set off-center in the street wall; their long turned-brass pulls; the wrought-iron grilles of circular accent on the flanking windows; the antique black iron lanterns; and the sago palm beside the door, the one plant surviving from the early photographs.
- The black-pebble-paved entry hall between its two pairs of twelve-foot doors, with its slatted-wood ceiling and the pool that lies within it and runs out through the window wall.
- The living room's glass pavilion — the floor-to-ceiling wall of glass turned to the garden, its mullions filed nearly to nothing, and the long run of sliding glass doors opening the rooms to the pool terrace.
- The exposed black river-pebble aggregate paving, alternating with plain concrete panels and carried unbroken through the entry hall, the drive, the rear court, and the pool terrace — the connective ground of the whole exterior and the surest surviving signature of Elrod's hand.
- The two stucco finishes and their division by exposure — heavy hand-troweled on the public faces, plain sand-finish on the private ones — with the seam between them taken up behind a block wall so the change is never seen at once.
- The long, narrow reflecting pool carried out from the entry hall to surface in the open along the west drive.
- The surviving 1946 steel casement windows of the Foy house, including the multi-light window that wraps the splayed bedroom corner.
- The two splayed western wings of the 1946 house — the south a bedroom, the north a garage — the bedroom wing meeting the drive in its shallow sawtooth corner.
- The 1950 Paddock swimming pool, holding its original place, shape, and size, the maker's plate still cast in the deck.
- The composition of roof and massing: Elrod's flat-roofed fourteen-foot volumes set against the lower hipped roofs of the 1946 house and gathered behind the one parapet, with the masonry chimney rising above the garden.
- The 1961 bedroom addition at the east end, roofed hipped in deference to the older house, with its walled view court seen through five floor-to-ceiling windows.
- The ordering of the grounds — street wall, forecourt, drive, and front garden in their measured relation to the house — Elrod's designed spatial sequence, distinct from the later planting set within it.

## EVALUATION UNDER PSMC 8.05.070(C)

The residence is evaluated within the City's adopted historic context for Post-World War II Residential Development (1945–1969).

### **Criterion (iii) — Reflects or Exemplifies a Particular Period of History — Eligible**

As a well-documented designer's reinvention of an existing house, its exterior substantially intact, completed and nationally published in 1962–63, the residence reflects the postwar period in which Palm Springs became a recognized center of Modern design and in which its established neighborhoods were transformed by such work.

### **Criterion (v) — Work of a Master — Eligible**

The residence is a significant work of Arthur Elrod, a master of midcentury interior design whose work shaped the identity of modern Palm Springs. As Elrod's own home, a prime example of his mature manner — its 1961 exterior standing very nearly as he left it — it strongly meets this criterion.

That standing was the estimate of his peers, not only of later writers. *Time* had named him among the ten leading American decorators; Adele Faulkner, who led the American Institute of Decorators through its years of fastest growth, said Elrod "contributed greatly to its professionalism," and that "many of our people grew in his reflection." What they admired was the quality the Via Lola interior showed — what Dan MacMasters called "a subtle kind of opulence that avoided the ostentatious" — joined to a sureness with color and a gift for combining old and new that few of his contemporaries could match.<sup>32</sup>

### **Criterion (ii) — Association with Significant Persons — Eligible**

The house is significant for its association with Arthur Elrod, among the figures most responsible for the look of modern Palm Springs. Of all the interiors and houses he shaped, this was the one of the very few he made for himself — bought in 1961, remade as his own residence, and kept until he sold it in 1964; the single property tied not to a client's commission but to his own life. Criterion (v) weighs the quality of that work; Criterion (ii) records the association itself: this is the place in Palm Springs most completely Elrod's own.

The house was also built, in 1946, for Bryan Foy — a film producer of national standing, who in 1928 directed *Lights of New York*, the first feature told entirely in synchronized dialogue. It carries little of him now. Elrod's 1961 work so completely absorbed the house Foy built that Foy himself, standing before it today, would not recognize it; the resource is Elrod's, the period of significance is 1961, and Foy's part in the coming of sound is recorded in this nomination without being a ground for designation.

### **Criterion (i) — Association with Significant Events — Not Applicable**

This criterion reaches resources associated with a significant event, or a pattern of events. No such event is associated with the house. Its importance is the importance of its design and its designer;



nothing of consequence to national, state, or community history took place here. The criterion does not apply.

### **Criterion (iv) — Distinctive Characteristics of a Type, Period, or Method of Construction — Not Separately Asserted**

This criterion reaches resources that embody the distinctive characteristics of a type, period, or method of construction. The Via Lola house is an accomplished example of Desert Modern design — the long parapeted roof, the blank street wall, the horizontal planes of concrete and black river pebble, the dissolved line between house and garden — and on the strength of its design a claim could be framed here. But the City has read this criterion narrowly, toward novel or distinctive methods of construction rather than architectural character as such, and by that measure the house does not qualify: it is the reworking of a 1946 building in conventional materials, not an advance in how a building is made. The architectural significance the criterion might otherwise reach is carried in full, and more precisely, under Criterion (v), as the work of a master, and is not separately asserted here.

### **Criterion (vi) — Significant and Distinguishable Entity — Not Applicable**

This criterion is the instrument for evaluating historic districts, and parcels on which more than one distinct entity stands. Neither circumstance is present. The two building campaigns this house records — Foy's of 1946, Elrod's of 1961 — are layers of a single structure, not separate entities sharing a parcel; the nomination concerns one resource, on one parcel, evaluated on its own merits. The criterion does not apply.

### **Criterion (vii) — Information Potential — Not Applicable**

This criterion concerns resources — most often archaeological — likely to yield information important to history or prehistory. It does not bear on a standing, fully documented residence whose significance is architectural. The history of this house has been established from deeds, building permits, period publications, aerial photographs, and the designer's own office records; it holds no buried or undocumented information of the kind the criterion contemplates. The criterion does not apply.

## **INTEGRITY ANALYSIS**

Integrity is measured against 1961, the year of Elrod's reconstruction and the period of significance. The exterior survives to an exceptional degree, carried by two things at once: Elrod's 1961 design and finishes largely stand as he left them, and the 1946 fabric he chose to keep remains within them. Both are documented without a break from the period to the present — by the 1947 aerial, the Samuelson photograph, the 1962–63 publications, and current photographs. Of the seven aspects, location, design, setting, materials, workmanship, feeling, and association are retained to a high degree; setting alone is somewhat diminished, and then only through the loss of planting rather than of the designed framework or the architecture itself.

### **Location**

The house stands where it was built. Elrod did not move the Foy house but rebuilt around and above it on the same parcel, and the resource has not been moved since; the 1950 pool keeps the

place, shape, and size it shows in the 1953 aerial, its Paddock maker's plate still set in the coping. Location is intact.

## **Design**

Elrod's 1961 composition survives whole. The monumental street front — the tall, blank volume of dark troweled stucco, the slot windows, the twelve-foot black doors with their turned-brass pulls and iron grilles — stands as built, and behind it the entry sequence runs as designed, through the slatted-ceilinged hall and its reflecting pool to the garden. The fourteen-foot parapet still gathers the two periods and two roof heights into a single level mass along the street and drive; the living room still opens to the garden as a glass pavilion set against the stucco, the central dichotomy of the design intact. The few later changes are minor and were made in the house's own vocabulary — the wrought-iron driveway gates, recent but drawn from the original entry grilles; the pool shade's ceiling, rebuilt as wood lattice for the failed canvas and painted the same color. The one substantive loss is the pleached allée at the street, Elrod's clearest authored landscape gesture, now replaced by fan palms. The loss is real, but it is a loss of planting; the built design — walls, paving, parapet, pavilion, and the spatial sequence of the approach — is undiminished.

## **Setting**

Setting is the one aspect somewhat affected. Elrod composed the approach as a measured sequence — street wall, forecourt, drive, front garden — and held it to the discipline of the house; that spatial framework survives, with the hardscape that gave it form: the black-pebble paving, the walls and gates, and the pool in its original place. What is gone is the planting, above all the pleached allée that once carried a clipped green canopy above the street wall, now replaced by California fan palms and natal plum. The nomination claims no surviving designed landscape and does not rest the resource's significance on one. The neighborhood setting — Las Palmas Estates, among comparable postwar houses — is unchanged. Setting is diminished somewhat in its planting but keeps its designed spatial order and all of its hardscape.

## **Materials**

The exterior materials that define the house survive. Both of Elrod's stucco finishes remain — the heavy hand-troweled face on the public elevations, the plain sand finish of the 1946 house on the private ones — and the black river-pebble paving, the surest signature of his hand on the ground, runs unbroken from the entry hall through the drive, the rear court, and the pool terrace. The 1946 steel casements survive, including the window that wraps the splayed bedroom corner, kept by Elrod; the twelve-foot doors, the brass pulls, and the iron grilles remain; the 1950 pool is original. The chief material change is the roof surface, now foam over the flat and hipped roofs alike — a covering not seen from the ground. Materials are substantially intact.

## **Workmanship**

The evidence of craft is everywhere legible. The troweled stucco is still worked to catch the desert light; the garden pavilion still carries mullions filed nearly to nothing; the ironwork, the brass, and the exposed-aggregate paving survive as made. Elrod's most exacting piece of workmanship

— the carrying of two stucco finishes on one building, the seam between them hidden behind a block wall so the change is never seen at once — remains exactly as he contrived it. Workmanship is intact.

## **Feeling**

The house still conveys what it was built to convey: a formal, private, upright presence held behind a blank wall, opening within to the ease of a glass pavilion above a garden. That this character survives so completely owes to the rarity of its keeping — for fifty-seven years the Hamlings and their daughter kept the house substantially as Elrod left it, sparing the exterior the remodeling that altered nearly every other work of his hand. The loss of the formal allée has changed the approach somewhat, and with it something of the original ceremony of arrival; otherwise what the architecture expresses is undiminished. Feeling is strongly retained.

## **Association**

The association with Arthur Elrod is direct and well documented: this was the house he designed for himself, built around the Foy house in 1961, and the surviving exterior is his work throughout. It is strengthened by an unusual continuity of authorship and stewardship. The Hamlings, who bought the house in 1964, kept Elrod himself on — the office records document his continued work for them — so that such changes as were made in his lifetime were made by his own hand; their long ownership, and their daughter's after them, then held the house clear of the remodeling cycles that erased his other interiors. The documentary record — the 1947 aerial photograph, the Samuelson photograph, the 1962–63 publications, and current photographs — ties the surviving fabric to the period of significance without interruption. Association is intact.

In sum, the resource conveys its significance with exceptional clarity. The exterior Elrod designed in 1961 stands very nearly as he left it; the 1946 fabric he chose to keep survives within it; and the whole has come down through the long stewardship of the Hamling family essentially unaltered. Six of the seven aspects are retained to a high degree, and the seventh, setting, is diminished only in its planting, the architecture and its spatial frame intact. The house possesses the integrity required for designation as a Class 1 Historic Resource.

## **CONCLUSION**

This nomination advances the house Arthur Elrod made. In 1961 he bought a 1946 stucco ranch on Via Lola, built for Bryan and Vivian Foy, and remade it as his own residence — setting a new street façade behind a fourteen-foot parapet and raising the living room into a glass pavilion above the garden. The Foy house is the origin; the 1961 house is the work, and the work is what stands.

It is significant as that work. Elrod designed it himself, for himself, and made it the face of his firm; his own profession admired it before the magazines did, and within a year of completion it was published three times, twice nationally. Under the City's criteria the residence is eligible as the work of a master, Criterion (v); as a resource that exemplifies the postwar years in which Palm Springs won national recognition for its modern houses, Criterion (iii); and for its association with Arthur Elrod, whose residence it was, Criterion (ii).



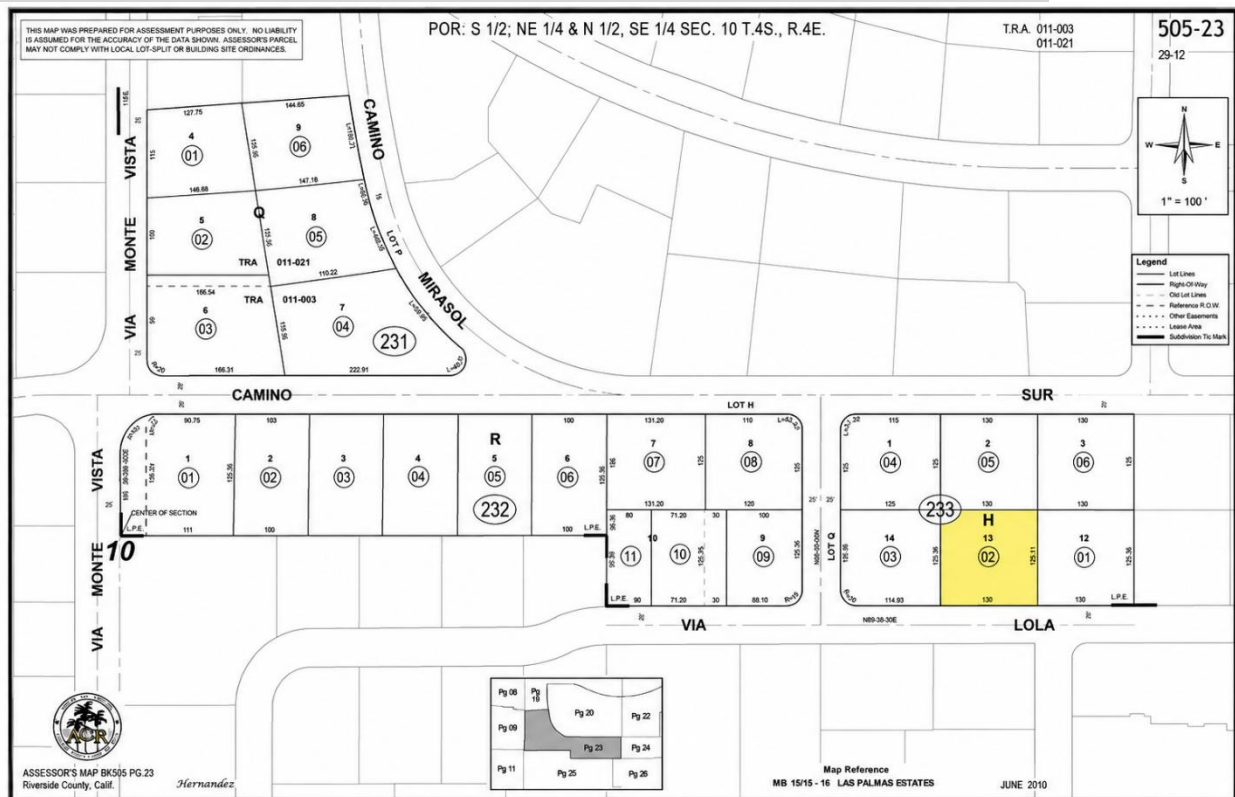
Its integrity is rare for a reason. The house passed to owners who kept it rather than remade it — William and Frances Hamling held it for fifty-seven years and returned Elrod himself to it — so that the exterior he designed stands very nearly as he left it, integrity retained to a high degree.

The residence meets the City’s criteria for a Class 1 Historic Resource, and its present owners, the next in that line of care, have asked that its preservation be made permanent.

# APPENDICES

## APPENDIX I. Assessor's Map and Aerial

|                                                                                                                                                              |                                        |
|--------------------------------------------------------------------------------------------------------------------------------------------------------------|----------------------------------------|
| <b>Property Address</b>                                                                                                                                      | 350 VIA LOLA<br>PALM SPRINGS, CA 92262 |
| <b>Assessment No. (PIN)</b>                                                                                                                                  | 505233002                              |
| <b>APN (GeoCode)</b>                                                                                                                                         | 505233002                              |
| <b>Property Type</b>                                                                                                                                         | Single Family Dwelling                 |
| <b>TAG</b>                                                                                                                                                   | 011-003 PALM SPRINGS                   |
| <b>Acreage</b>                                                                                                                                               | 0.38                                   |
| <b>Doing Business As</b>                                                                                                                                     |                                        |
| <b>Business Use</b>                                                                                                                                          |                                        |
| <b>Legal Description</b>                                                                                                                                     |                                        |
| LOT 13 BLK H MB 015/015 LAS PALMAS ESTATES Lot 13 Block H<br>SubdivisionName LAS PALMAS ESTATES LotType Lot RecMapType<br>Map Book MapPlatB 015 MapPlatP 015 |                                        |

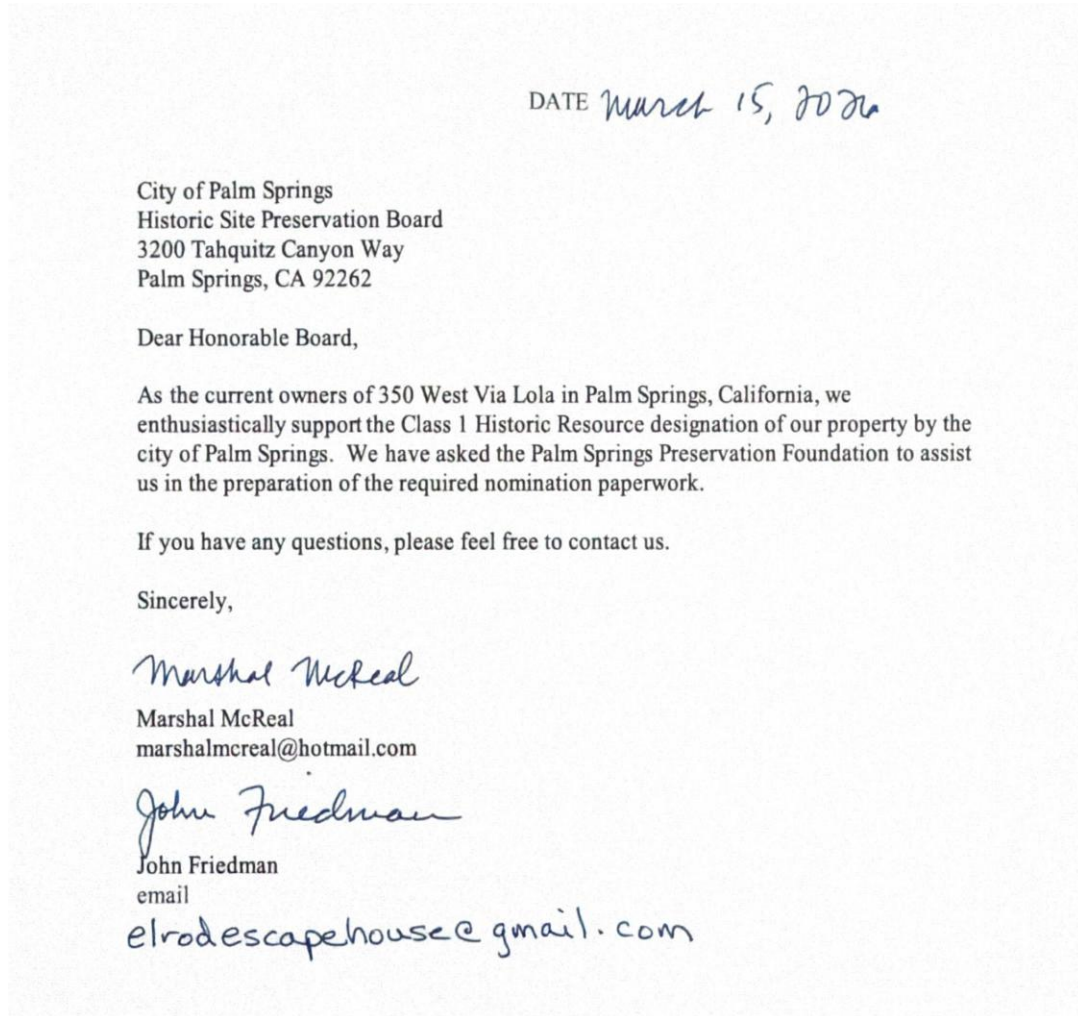






## APPENDIX II. Owner's Letter

The current owners, Marshal McReal and John Friedman, support the Class 1 designation and requested the Palm Springs Preservation Foundation's assistance with the nomination. Their signed letter to the Historic Site Preservation Board, dated March 15, 2026, follows.



*Owners' letter of support, Marshal McReal and John Friedman, March 15, 2026.*

## APPENDIX III. Chain of Title

Property: 350 West Via Lola, Palm Springs, California

Legal description: Lot 13, Block H, Las Palmas Estates (recorded 1926).

APN: 505-233-002.

### *Historic Ownership Narrative*

Las Palmas Estates was recorded in 1926 as an enclave of large estate parcels at the western edge of Palm Springs, and the subdivision map established the configuration of Lot 13, Block H, that defines the property today. As the tract moved from speculation to development, the parcel passed through financial hands: in March 1931 Las Palmas Estates, Limited conveyed Lot 13 to the Bank of America N.T. & S.A., which in May 1931 transferred it to Thomas F. Parker.

In June 1946 O. L. Bolton Jr. and Meryle K. Bolton conveyed the parcel to the film producer Bryan Foy, who built a house on the lot that year. Foy sold in October 1951 to a couple whose names are illegible on the county microfilm—apparently John M. and Isabel Gunderson; over the next decade the house passed through the Smiths (1952), the Henrys (1953), the Bambergers (1954), and the Germain Machinery Company (1956) before the interior designer Arthur Elrod acquired it in July 1961. Elrod’s redesign during his ownership is the property’s most significant phase. In June 1964 Elrod sold the house to the publisher William L. Hamling and his wife, Frances.

The Hamling family held the property for the better part of six decades, with several intra-family and trust conveyances between 1970 and 2006 reflecting estate planning rather than any change in use. In February 2021 the William L. Hamling Trust conveyed the house to Manuel DeJesus Frausto, trustee of the Frausto Living Trust, and in August 2021 it transferred to Marshal K. McReal. The property is today owned by Marshal McReal and John Friedman, who as current owners initiated this nomination.

### *Chronological Chain of Title*

| Date              | Grantor                               | Grantee                                        | Instrument |
|-------------------|---------------------------------------|------------------------------------------------|------------|
| March 1931        | Las Palmas Estates, Limited           | Bank of America N.T. & S.A.                    | Grant Deed |
| May 1931          | Bank of America N.T. & S.A.           | Thomas F. Parker                               | Grant Deed |
| June 25, 1946     | O. L. Bolton Jr. & Meryle K. Bolton   | Bryan Foy                                      | Grant Deed |
| October 6, 1951   | Bryan Foy                             | [grantee illegible]                            | Grant Deed |
| April 28, 1952    | John M. & Isabel Gunderson            | Walter S. & Reva H. Smith                      | Grant Deed |
| May 1, 1953       | Walter S. & Reva H. Smith             | Alexander Henry & Isabel Hayner Henry          | Grant Deed |
| April 12, 1954    | Alexander Henry & Isabel Hayner Henry | Julian M. & Edith H. Bamberger (joint tenants) | Grant Deed |
| December 10, 1956 | Julian M. & Edith H. Bamberger        | Germain Machinery Company                      | Grant Deed |

|                   |                                                  |                                                        |                     |
|-------------------|--------------------------------------------------|--------------------------------------------------------|---------------------|
| July 6, 1961      | Germain Machinery Company                        | Arthur Elrod (single man, dba Arthur Elrod, Ltd.)      | Grant Deed          |
| June 3, 1964      | Arthur Elrod                                     | William L. & Frances Hamling                           | Grant Deed          |
| January 15, 1970  | William L. & Frances Hamling                     | William L. & Frances Hamling (joint tenants)           | Grant Deed          |
| November 25, 1998 | Frances Hamling                                  | Frances Hamling (tenant in common)                     | Deed — JT severance |
| December 18, 2003 | Frances Hamling                                  | William L. Hamling                                     | Grant Deed          |
| February 7, 2006  | William L. Hamling                               | William L. Hamling, Trustee                            | Trust transfer      |
| October 9, 2006   | William L. Hamling, Trustee                      | William L. Hamling                                     | Trust transfer      |
| October 25, 2006  | William L. Hamling                               | William L. Hamling, Trustee                            | Trust transfer      |
| February 8, 2021  | Deborah J. Hamling Ball, Trustee (Hamling Trust) | Manuel DeJesus Frausto, Trustee (Frausto Living Trust) | Grant Deed          |
| August 18, 2021   | Manuel DeJesus Frausto, Trustee                  | Marshal K. McReal (current owner)                      | Grant Deed          |

## APPENDIX IV. Permit History

Property: 350 West Via Lola, Palm Springs, CA. APN 505-233-002. Las Palmas Estates. Single-family residence.

The building record falls into three phases. The house began in 1946 as a conventional stucco ranch house for Bryan and Vivian Foy, built without a permit now on file. In 1961 Arthur Elrod remade it as his own residence through a rapid sequence of city permits — every one naming Elrod as owner and Win Miner as contractor — that together document the work as a remodel of the existing house rather than new construction. The 1961 entries below are the heart of the record; the permit numbers through 1981 are transcribed from the City's 350 Via Lola Building Department microfilm, the later ones from the City's online permit record.

### *Pre-Permit Construction*

**1946 — Original Residence.** Built for the motion-picture producer Bryan Foy, as documented in a contemporary *Desert Sun* notice of his new Via Lola house nearing completion. No building permit for it has been located.

### *1950 — Pool and Utilities (Foy)*

**September 6, 1950 — Pool, Building Permit No. 4470.** Installation of a Paddock swimming pool in the south garden; valuation \$4,000. The permit number is faint on the film.

**September 6, 1950 — Plumbing Permit No. 5704.** Cesspool, water heater, and water piping — the property's first utility infrastructure.

### *1961 — Remodel and Modernization (Arthur Elrod)*

**July 27, 1961 — Building Permit No. B-3597.** Closet addition and remodel of the existing dwelling; windows removed and replaced with sliding doors; electrical and plumbing rearranged; composition roof, framing, and stucco; a 300-square-foot addition. Valuation \$5,000.

**September 12, 1961 — Building Permit No. B-3727.** Conversion of an existing room to a bathroom; no added floor area. Valuation \$1,500.

**October 2, 1961 — Building Permit No. B-3781.** Remodel of the kitchen area; no added floor area. Valuation \$2,000.

**October 10, 1961 — Building Permit No. B-3860.** Foundation only for the new living room and entry; valuation \$1,000. Completed under B-3913 below.

**October 23, 1961 — Building Permit No. B-3913.** The principal permit of the campaign: remodel of the existing residence adding the new living room, bar, and entry hall — a 1,660-square-foot addition across Lots 12 and 13, valuation approximately \$20,000. This is the document that records the redesign as a remodel of the existing house rather than new construction.

**August–October 1961 — Plumbing Permits B 2298, B 2345, B 2358, B 2424.** Fixture and supply work accompanying the remodel; B 2298 (August 15) with the closet remodel, B 2424 (October 11) with the new living-room foundation.

**August–November 1961 — Electrical Permits A 3618, A 3708, A 3781.** Electrical modernization; A 3618 (August 29) with the closet remodel, A 3781 (November 14) with the new front.



**1961 — Job Record Cards.** The contractor’s cards for B-3597, B-3727, B-3860, and B-3913 tie each building permit to its companion plumbing and electrical numbers and record the inspections, confirming a single coordinated campaign.

***1964 — Air Conditioning (Arthur Elrod)***

**June 26, 1964 — Building Permit No. B 7046.** Installation of an air-conditioning unit — Elrod’s last permit at the house, taken out the same month he sold it to the Hamlings.

***After Elrod (Hamling and Later Owners)***

**June 10, 1968 — Sewer Permit No. A 47 (Frances Hamling; Hendrickson Construction).** Connection to the municipal sewer under Sewer Agreement No. 165, the 1950 cesspool pumped and retired.

**February 25, 1981 — Re-roof, Building Permit No. B-4829 (Hamling; Gary Sanders, contractor).** Re-roofing “per agreement,” valuation \$7,200; roofing material removed and replaced with no change to roof form or pitch. The inspection card also records swimming-pool work (bonding and setbacks).

**September 10, 1998 — Building Permit No. B 35474 (William Hamling; Mike McBride, contractor).** Reconstruction of sixty-three linear feet of four-and-a-half-foot block wall “that fell down,” rebuilt to city standard; valuation \$1,500.

**May 20, 2010 — Building Permit No. C 26622 (William Hamling; Hyde’s Air Conditioning, contractor).** Replacement of the furnace, coil, and condenser in the same size and location; valuation \$5,600.

**June 1, 2021 — Building Permit No. 2021-2481 (David Weiss and Manuel Frausto, owner-builders).** A new wall along the front property line at Via Lola — fifty linear feet of four-and-a-half-foot block with six-foot lit columns, a sliding driveway gate, and a pedestrian gate; valuation \$3,000. The first work to alter the street frontage; it does not touch the house.

**May 11, 2023 — Building Permits No. 2023-1872 and 2023-1877 (Marshal McReal; Sunlogix Energy, contractor).** An electrical service upgrade to 225/200 amperes (2023-1872; valuation \$2,500) and a rooftop photovoltaic array of fifty-seven panels, 21.22 kilowatts (2023-1877; valuation \$94,720).

**May 31, 2024 — Permit Revision No. REV-2024-0288 (Marshal McReal).** A revision to the 2023 array’s panel layout; no change to the building.

## APPENDIX V. Contractor Biography: Win Miner



*Winfred “Win” Miner, contractor for Elrod’s 1961 remodel, with his wife, Eleanor, named “Tourists of the Week” on a drive east to their son’s graduation. The Desert Sun, June 13, 1961.*

Winfred Ray Miner was born on November 27, 1911, in Cullison, Kansas, the eldest of the six children of Everest Charles Miner and Worthia Moore Eubank.<sup>33</sup> The family farmed in Banner Township, Pratt County, and by 1930 had moved a few miles to McPherson Township, where Winfred — nineteen and still single — was counted in his father’s household.<sup>34</sup>

He came up through the agriculture program at Pratt High School, and that is where he first reaches print. In the fall of 1928 he made the school’s livestock-judging team, and that October he and two classmates, Laverne Eckles and Earl Jones, carried home a silver loving cup for placing second at the Kingman County Fair; among individual judges, Miner placed second.<sup>35</sup> He owned a car, no small thing for a farm boy in 1928 — the advanced agriculture class drove to the state fair at Hutchinson in Winfred Miner’s car.<sup>36</sup> He finished with the Pratt High senior class of 1930.<sup>37</sup>

On December 21, 1933, he married Eleanor Agnes Shipman in Oklahoma County, Oklahoma.<sup>38</sup> The couple settled in Oklahoma City, where their first son, L. Brooks Miner, was born about 1935.<sup>39</sup> Within a few years they joined the migration west, to the San Fernando Valley. By December 1939 they were at 7745 Jellico Avenue in Reseda, hosting Eleanor’s people — Harry, Camilla, and Ronald Shipman — for dinner, small Brooks among the guests.<sup>40</sup> The 1940 census found Winfred there as a laborer in a film studio; his draft registration that October names the employer, Universal Studio.<sup>41</sup> A second son, Noel, was born in California about 1943.<sup>42</sup> In 1949 Miner served as chaplain of Reseda Masonic Lodge No. 666, and by 1950 the census had moved

his trade from laborer to carpenter in construction, the household now holding Brooks at fifteen and Noel at seven.<sup>43</sup> Eleanor's widowed mother, Hallie Dupree Shipman, lived nearby on Texhoma Avenue.<sup>44</sup>

The Miners came to Palm Springs about 1953.<sup>45</sup> The carpenter became a builder. By the mid-1950s he was taking out permits along Camino Descanso — a \$16,000 dwelling in 1955, an addition the following spring — and the family settled at 165 Camino Descanso, the address that would follow them through twenty years of the *Desert Sun*. He worked as a general contractor for the rest of his career in the desert.

His best-documented job is also his most consequential. In 1961 the interior designer Arthur Elrod hired Miner to remake his own house at 350 West Via Lola, in the Las Palmas Estates tract. The work came in a quick sequence of permits across that single year, each naming Elrod as owner and Win Miner as contractor: in July, a closet addition with sliding glass doors set in where windows had been; in September, a room converted to a bath; in early October, a kitchen remodel; and, across two permits later that month, the centerpiece — a new foundation, then a 1,660-square-foot addition holding a living room, bar, and entry hall, valued at \$20,000. The permits all describe work to an “existing dwelling”: the house Elrod had bought already stood, and what Miner rebuilt that year. The 1961 permits came to nearly \$30,000 in additions and remodeling.<sup>46</sup>

The job sites entered the record in another way as well, and showed the possible Elrod-Miner connection, as both were Christian Scientists. One morning in 1959, on top of a large building, Miner missed his footing and fell hard onto the ceiling joists, striking his chest. He thought ribs were broken and the pain was severe, but none of the other workmen had seen him fall, and he chose to treat it, in his words, as “an opportunity — to demonstrate Christian Science.” He worked his regular hours through it and told no one on the job; by the third day he was mending.<sup>47</sup> The faith ran through the household. Noel was sent east to The Principia, the Christian Science school in St. Louis; in 1964 Eleanor served as an interpreter at the Christian Science Pavilion at the New York World's Fair, and a refresher trip to Mexico beforehand produced a healing of her own, a swelling so severe she “was unable to see,” carried off, she wrote, by singing a hymn she knew by heart.<sup>48</sup> When Winfred died, his obituary noted plainly that he had been active in the Christian Science Church.<sup>49</sup>

It was Eleanor, more than Winfred, who made the house on Camino Descanso known in town. She was among the first foster mothers in Palm Springs to take in a foreign exchange student, and in 1959 the first of them arrived: Wolf-Dieter Boenecke of Oldenburg, Germany — the first exchange student in the city, who attended Palm Springs High School and came to call the Miners “Mom” and “Dad” as readily as he did his own parents.<sup>50</sup> She raised money for the American Field Service, a Kiwanis check here and a county picnic there, and over the following decade the household took in young people from Norway, the Netherlands, Turkey, Pakistan, and Guatemala. Their own sons were grown and gone — Brooks to Los Angeles City College and a business career, Noel through The Principia and the Sorbonne toward a doctorate in Chinese history.

The Miners traveled the way few of their neighbors did. In June 1961, driving to St. Louis for their younger son's graduation, they were pulled over one Friday night in Liberal, Kansas — not for any offense, but to be named the town's “Tourists of the Week” by the local highway association, and given free lodging, meals, and car service. They went around the world in 1962; in 1969 they set

out on a two-month tour expressly to visit their AFS “children,” as far as Saigon; and a 1970 round-the-world trip ended with four months in London while Noel worked in the British archives.

By 1970 the couple had taken a place at Pinyon Crest, in the mountains above the desert.<sup>51</sup> Winfred retired in 1976 and they moved to San Diego, where he died on January 11, 1983, at seventy-one, married forty-nine years.<sup>52</sup> He was survived by Eleanor and by their two sons — Brooks, in business in Tulsa, and Noel, who took his doctorate at Stanford and became a professor of Chinese history at the University of Colorado, named the university’s outstanding professor in 1973. Eleanor lived until 2002.<sup>53</sup>





## **APPENDIX VI — THE DESIGNER: ARTHUR ELROD**

From 1954 until his death twenty years later, Arthur Elrod was the most sought-after interior designer in Palm Springs, and one of the figures most responsible for the way the modern desert looked. His firm furnished vacation houses, main houses, model homes, and clubhouses across the desert and around the country, and he worked beside the leading modern architects of his day. Apart from the Lautner house that carries his name, little of that work survives as he left it — part of what makes the Via Lola residence, his own home, so rare.<sup>54</sup>

### **From Anderson to the Desert**

Arthur Dea Elrod Jr. was born on August 8, 1924, the only child of Arthur Dea Elrod and Jessie Herron Elrod, on a farm on Flat Rock Road outside Anderson, South Carolina. He was close to his mother, a schoolteacher who painted; with the farm he had nothing in common and meant to leave it. By the time he was established he gave Atlanta as his birthplace, and his grave marker reads only 1923–74.<sup>55</sup>

He spent the 1942–43 year at Clemson studying textile engineering, then left for Atlanta and the home-furnishings floor of Davisons, the city's leading store. Around 1945 he went to Los Angeles for the interior-decoration course at the Chouinard Art Institute, near MacArthur Park, where his teachers included Millard Sheets, the furniture designer Milo Baughman, and the architect Thornton Abell.<sup>56</sup>

## **Bullock's and a First Look at Palm Springs**

By 1947 Elrod had left Los Angeles for Palm Springs, taking elocution lessons along the way to soften his southern accent. He rented an apartment on Avenida Olancho and found work as a junior decorator in the home-furnishings department of the new Bullock's — the Streamline Moderne store by Wurdeman & Becket that opened on Palm Canyon Drive that October, the first full department store in the village and the place much of the town came to furnish a house. His name reached print in 1948, when the *Desert Sun* noticed a model home he had decorated for the R. H. Grant tract on East Ramon — a Provincial interior, carried out under the supervision of Marcus J. Saxer.<sup>57</sup> The modern turn came within the year: by the spring of 1949 he was given “free reign” over the model home at the Palm Springs Vista tract, its colors, the *Limelight News* wrote, drawn from the mountains around the town.<sup>58</sup>

## **San Francisco and the Celestial Room (1952–1954)**

In 1952 he left for San Francisco and W. & J. Sloane, the first home-furnishings house in the country; within two years he was its chief interior decorator. There he had his first national notice. In April 1954 the Illuminating Engineering Society brought its western regional conference to the San Francisco Museum of Art, and the museum's director, Grace McCann Morley, gave over an adjoining gallery to an exhibition of light and color. At the end of it stood the Celestial Room — a simulated penthouse apartment, set as though atop one of the city's hills, with a living room, a raised dining alcove, and a terrace garden — furnished by Sloane's under Elrod's direction, its lighting designed by E. W. Commery of General Electric's Lamp Division and run from a dimmer board. There was not a table lamp in it. Twelve recessed and louvered units were set into the ceiling in an oval — four pink lamps, four blue-white, four yellow, each color on its own dimmer



## World's most glamorously lighted room holds many sales ideas!

THE lighting concepts in this "Celestial Room", created by General Electric lighting specialists, are far advanced over anything in even today's costliest homes. In daring and imagination, it looks like a room in 2055 instead of 1955. But it's full of down-to-earth, practical ideas you can use (even in the most modest homes) to add the show-off selling points that alert builders use to close sales.

Here are some of the secrets of the "Celestial Room's" beauty and usefulness; It's lighted by ceiling-recessed G-E color reflector lamps—twelve in all, with four pink, four blue-white and four yellow lamps.

Three dimmers, each controlling ceiling lamps of a single color, can produce an almost unlimited number of changes in color and intensity, ranging from a gentle glow to a blaze of sunlight. The changes in brightness and color values seem to create a new kind of world indoors.

Valance and cornice lighting in the room uses General Electric 20-watt fluorescent lamps, also on dimmers.

Any or all of these General Electric Light Conditioning ideas can add sales appeal to your living, dining and recreation rooms. For more information on these and scores of other light conditioning ideas, write General Electric, Dept. 482-HH-8, Nela Park, Cleveland 12, Ohio.



No, the lamp in the background can't light the chair as well as shown here. Most of the light on the chair comes from a distance—from a G-E 75-watt reflector spotlight recessed in the ceiling, and from a valance on the wall behind the chair.



The desk is lighted by a ceiling-recessed spotlight. In addition, General Electric 40-watt fluorescent lamps are mounted in the wall valance over the desk, to add diffused light to the whole area.

GENERAL  ELECTRIC

HOUSE & H

— and the rest of the light fell from units placed over the couch, the chairs, the desk, and the planter boxes, angled to come over the sitter’s shoulder, with concealed lumiline lamps behind the planting to silhouette the leaves and a continuous valance running the perimeter of the room. It was the first demonstration of fluorescent dimming in the West, and the room outlived the exhibition: *Interior Design* gave it a full page that June, and General Electric was still selling it to builders in *House & Home* in the summer of 1955, a room, the advertisement said, that looked like 2055.<sup>59</sup>

The lesson of the room was in its ceiling, which was laid out to the furniture beneath it — a light for each piece, the oval answering the sectional sofa below. Lighting, furniture, and art were solved together, as one room; the problem stayed with him for the rest of his career, and seven years later he built the same thing, on his own account, into the living room on Via Lola.

It was at Sloane’s that he met Harold C. Broderick, an Oakland man with a business degree and design schooling in San Francisco. The two became partners — in the firm until Elrod’s death, and in life until the mid-1960s. Elrod led the design and Broderick ran the business. Barbara Wills, from Sloane’s modern-furniture floor, came with them.<sup>60</sup>





### **Arthur Elrod Ltd. (1954)**

In September 1954 Elrod opened his own shop at 886 North Palm Canyon Drive. He was thirty, and he already knew the village's old families; the firm was busy at once. His first advertisement in the *Desert Sun*, on September 23, 1954, announced a "Complete Home Furnishing Service for the Palm Springs Area" and invited the town to stop in and say hello, anytime after the third.<sup>61</sup> A week later he advertised the Widdicomb furniture of T. H. Robsjohn-Gibbings, "exclusive with" the new shop.<sup>62</sup> Its first commission — arranging that designer's furniture in Lucille Ball and Desi Arnaz's house at Thunderbird Country Club — led the next year to the couple's house in Beverly Hills. In February 1956 he was elected to the Southern California chapter of the American Institute of Decorators, the only decorator in Palm Springs then so honored. Among the friends who had helped him into business was Mabel Schamberg of Chicago.<sup>63</sup>

Arthur Elrod

Begins a

**Complete Home Furnishing Service**

for the

Palm Springs Area

We would enjoy having

You

Stop in to say

Hello, anytime after

September third

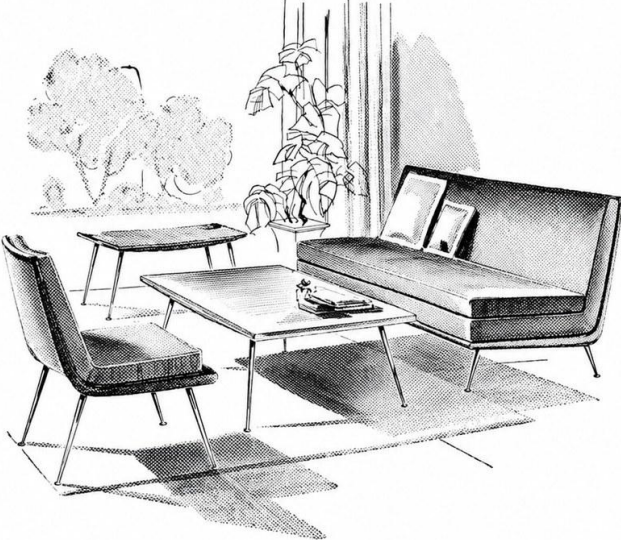
**Arthur Elrod, Ltd.**

**886 North Palm Canyon Drive**

**Phone 2824**

*Elrod's first advertisement in the Desert Sun, announcing the opening of Arthur Elrod, Ltd., at 886 North Palm Canyon Drive: "We would enjoy having you stop in to say hello, anytime after September third." The Desert Sun, September 23, 1954.*

WIDDICOMB



Furniture designed by t. h. robsjohn-gibbings

EXCLUSIVE WITH —

**Arthur Elrod Ltd.**

886 North Palm Canyon Drive Phone 2824

*A week later, the new shop advertised the Widdicomb furniture of T. H. Robsjohn-Gibbings as “exclusive with” Arthur Elrod, Ltd. — the same designer’s work Elrod would soon arrange for Lucille Ball and Desi Arnaz. The Desert Sun, September 30, 1954.*

The growth was fast, and Elrod was plain about its source. By the start of 1956, a little over a year after he opened, his sales in furniture and services had passed \$300,000; he ran the work with a staff of eight and seven more in the custom-drapery department. He credited his standing *Desert Sun* advertisement and, more than that, the word of one client to the next: “Once a task was accomplished for a client, friends of his or hers have asked me to see what I could do about their homes.” The shop then carried three lines of furniture — Baker, which leaned to the Oriental; Widdicomb, in simple flowing modern lines; and Dunbar, severe.<sup>64</sup>

The young firm worked in two registers at once. It furnished desert houses and model homes, but it also took elaborate traditional commissions far afield: in the summer of 1955 Elrod decorated the Idaho ranch of H. C. Berkowitz, president of Old Mr. Boston Distillers — a French interior for the Normandy-style house at Sand Springs, near Wendell, with five weeks of buying in New York, draperies made up in the Palm Springs workroom, and a caravan of station wagons driven north for an August installation. That December he furnished model units at Desert Braemar, the village’s first co-operative apartment development, in a desert scheme of blue, green, and yellow. And he made the shop a place to be looked at as much as bought from: in November 1955 he put

a group of Marguerite Wildenhain's Pond Farm pottery on permanent view — the work of a Bauhaus-trained master potter, shown for its own sake.<sup>65</sup>

The desert houses were also reaching a national audience. In 1956 the *Los Angeles Times Home Magazine* carried four of Elrod's interiors in a single year, each a different register of the same hand. For Frank and Melba Bennett he made "El Sueno," a house furnished from the couple's travels — heirloom pine set against white walls, a porcelain clock from France, a Worcester cup and Lowestoft plates from a London antique fair, and a "culture corner" of opera and symphony recordings gathered in Madrid, Milan, and Mexico. On William Boggess's own house, designed with the architects Wexler and Harrison, Elrod was among the decorators, the rooms turned to an Oriental key: an antique Chinese scroll on a grasscloth wall, brass lamps from India, a sunken tub in "Obi orange" set with tile insets of the Emperor's horses, and at the garden a stone panel whose characters read "The Road to Treasure and Happiness." The concrete-block house that Ernest Off designed and built he gave a cooler, plainer manner — hemp carpeting, panels of laminated plastic between the living room and the entry, handwoven draperies in soft green and sand. And above Riverside he modernized the rambling Covey ranch, keeping its old frame and adding cherry paneling, wide new view windows, and country-modern furnishings. George Szanik, who would photograph Via Lola six years later, made the pictures for all four.<sup>66</sup>

The range ran past private houses. In January 1956 Elrod decorated the new Reading Room of the First Church of Christ, Scientist on South Palm Canyon Drive — hemp grass cloth on the walls, dark walnut desks and chairs, a harmony of brown, aqua, and beige meant for quiet and study.<sup>67</sup> He kept a foot in the Los Angeles trade as well: that October the *Times* gave him a room of its own at the seventh annual Decorators and Antique Show in the Pan-Pacific Auditorium, a monochromatic scheme lit from a control panel that mixed three colors across twelve recessed ceiling fixtures — the same command of concealed, adjustable light he had first shown in San Francisco's Celestial Room in 1954, and would build, years later, into Via Lola.<sup>68</sup> And the houses were made to be walked through: that November the residence of the builder J. S. Pawling, which Elrod had furnished, was chosen by the WAIFS as the "Open House of the Year" and opened to the public on inspection nights.<sup>69</sup>

The office filled out around him. Robert Blanks, who had kept his own decorating studio in Seattle for nine years, joined in 1955; in the fall of 1956 the staff grew again, with Robert W. Alexander — Pratt-trained, lately of Doree Kerr Interiors and W. & J. Sloane in San Francisco — and the decorator Helen Allyn Munkacsy.<sup>70</sup> By the start of 1957 the firm advertised a staff of five, with Elrod and Blanks both by then in the American Institute of Decorators. The notice promised the client "artist's imagination and craftsman's skill," and made no charge for a first consultation.<sup>71</sup>

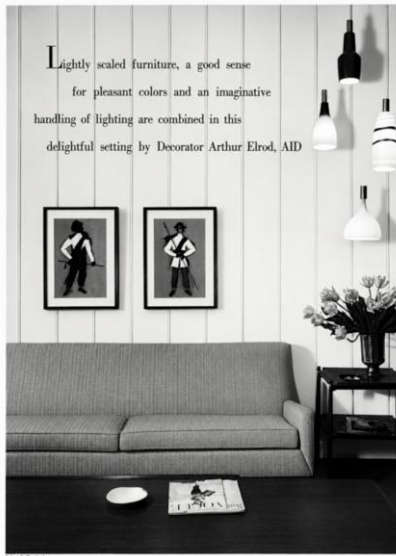




*By 1957 Arthur Elrod, Ltd. advertised a staff of five. From top: Arthur Elrod and Robert Blanks, both A.I.D., with Harold Broderick, Robert Alexander, and Emerson Whipple. The Desert Sun, February 23, 1957; photographs by “Vic” Culina.*

## 1957: A National Year

By 1957 the national notices had become a stream. The *Los Angeles Times Home Magazine*, which had carried four of his rooms the year before, ran his work five more times in the first half of 1957. In January it gave four pages to the dramatic desert house Joseph Pawling had built — the one the WAIF group had shown that fall as its “House of Tomorrow” — decorated by Elrod in blues, golds, and blacks, its bedrooms and living area framing the pool in an L. In February a small blue-and-white living room of his, twin sofas set at right angles to a marble-and-brass table, illustrated a feature on making modest rooms feel large. In March the magazine gave a full page to a setting it praised for “lightly scaled furniture” and an “imaginative handling of lighting,” and at the end of the month showed a bedroom where folding fabric panels screened the windows. And in June the Myron Glass co-operative apartment — a built-in television set dividing the entrance, a music wall, a blue-and-white checkerboard patio for outdoor dining — ran on the magazine’s cover — and a week later the cover went to another of his Palm Springs houses, the Sydney Charney house by Wexler and Harrison, its terrazzo entrance hall opening straight onto the golf links. George Szanik took many of the photographs.<sup>72</sup>



*“Lightly scaled furniture, a good sense for pleasant colors and an imaginative handling of lighting are combined in this delightful setting by Decorator Arthur Elrod, AID.” The cluster of pendant fixtures prefigures the concealed and controllable light Elrod would build into Via Lola. Los Angeles Times Home Magazine, March 17, 1957; photograph by Robert C. Cleveland.*

The firm reached into the desert’s new developments. When the Royal Air Country Club Apartments opened in March 1957 — seventy-one units on the old Desert Inn Mashie golf course, three blocks west of the library, designed by Wexler and Harrison and previewed as a Community Chest benefit — the model apartment was furnished by Robert Blanks of the Elrod office. For its centerpiece Elrod commissioned a ceramic mural from Christine Ranes, a Paris-born, Pratt-trained ceramist and the wife of the city’s planning director, whose work he had admired in her own home; he had the same eye for the handmade object set against a modern room that had led him to Marguerite Wildenhain’s pottery two years before.<sup>73</sup> That spring he also bid low, at \$6,152.51, to furnish the tables, chairs, curtains, and carpets of the new Palm Springs City Hall.<sup>74</sup>

His houses were on show that season. In March the Palm Springs branch of the American Association of University Women opened six houses for its annual benefit tour, two of them his work: William Boggess’s bachelor house on Calle de Maria, the Japanese-modern rooms in black, white, and “Obi orange” that the *Times* had published the year before, on which Elrod had assisted; and Ed Robbin’s house on Alejo Road, done in desert greens and sand, with matchstick-bamboo draperies shot through with metallic thread, a gold semicircular sofa, and an Oriental panel of a temple procession hung above the bed. The same association would open Elrod’s own house on Via Lola to the public five years later.<sup>75</sup>

The shop kept a national line before the desert. Early in 1957 Elrod Ltd. introduced Paul McCobb’s furniture to the valley — first the “Long Low Look” in sofas and sections, then McCobb’s Linear Group, thirty-six pieces in structural aluminum and walnut — advertising the New York designer’s work as a draw of its own.<sup>76</sup> The office grew to match. Reg Acker, a modern painter whose canvases had been bought by several museums and who had managed a San Francisco showroom, joined as Elrod’s personal assistant; and Emerson Whipple — Berkeley-trained, with seven years as a senior decorator at W. & J. Sloane in San Francisco — came on as well, Elrod, “who this last year has had national publicity,” saying he was “most fortunate” to have him.<sup>77</sup>

The work was not all for private clients. Elrod furnished builders' model homes as well — the rooms through which the desert's tract buyers formed their idea of how a modern house should look — and by the late 1950s his name had become a selling point in its own right. When the Palm Springs builder Jack Meiselman opened a model called "The Imperial" in his Palm Lane Estates tract in the fall of 1958, the newspaper advertisement set Elrod's name — ARTHUR ELROD A.I.D. — in the largest, boldest type on the card, larger than the name of the house and well above the line crediting the architect, John P. Moyer, who appeared in modest type beneath. The announcement drew the same distinction in words: the houses were "individually styled by resort architects," plural and unnamed, while the decor was "by Arthur Elrod, A.I.D.," named and singular, and credited with the new features he had shown at a recent decorators' exhibition in Los Angeles. A builder putting up fourteen houses priced from \$21,657 had decided that the one name worth setting large was his decorator's.<sup>78</sup> The tie held into the winter: when Meiselman set up a Christmas-decoration contest among his Palm Lane buyers that December, Elrod was the first judge he named.<sup>79</sup>



*The builder Jack Meiselman sets "Arthur Elrod A.I.D." in the largest type on the card, above the architect's name in modest bold, in advertising his "Imperial" model home at Palm Lane Estates. The Desert Sun, November 5, 1958.*

## **The Cover of *House Beautiful***

By the autumn of 1957 the *Los Angeles Times* had made him its own. For its annual *Home Magazine* House — the demonstration house the paper designed, built, and furnished each year to show what good building could do on an ordinary budget — it chose the architect Edward Fickett, the landscape architect Warren Lauesen, and, for the interiors, Arthur Elrod. The house rose in the hills above Encino, frankly contemporary on a concrete slab, and the magazine set down what Elrod brought to it: "a rare feeling for the creation of exciting accents against quiet backgrounds, the placing of fine old things with the best that is new."<sup>80</sup>

The recognition crested that winter. The previous October he had taken a bedroom to the eighth annual Decorators and Antique Show at the Pan-Pacific Auditorium — a French room reworked in yellow and white, a canopied four-poster at its center — and it was named the outstanding

display of the show. *House Beautiful* put the room on the cover of its March 1958 issue, on the newsstands that February; in the same issue was the master bedroom of Walt Disney's Palm Springs house, also his.<sup>81</sup> The *Times Home Magazine* kept coming back to his rooms through 1958 — to an apartment done in cerulean blue, and to a guest bedroom built around acacia yellow, the rich desert gold the magazine called uniquely right for the West.<sup>82</sup>

The national pages did not pull him from the desert. In the spring of 1958 the George Alexander Company opened a model home at its Mountain View Estates in Las Palmas — designed by Palmer and Krisel, the architects of so much of modern Palm Springs — and the furnishings were Elrod's, advertised over the line "Palm Springs' Foremost Interior Decorator."<sup>83</sup> That February the American Association of University Women, for the second of its annual house tours, opened six houses belonging to the desert's architects and designers — William Cody, Albert Frey, Stewart Williams, the decorator Herbert Burns — and among them the older Las Palmas house of the Frank Bennetts, which Elrod had redecorated around their heirloom pine, their travels, and a dining-room wall of thirty-seven Alken sporting prints.<sup>84</sup>



*Arthur Elrod, right, helps Mrs. Frank Bennett line up a complete set of thirty-seven Alken sporting prints in the dining room of her Las Palmas house, which Elrod had redecorated and which was shown on the second annual A.A.U.W. house tour. The Desert Sun, February 14, 1958.*

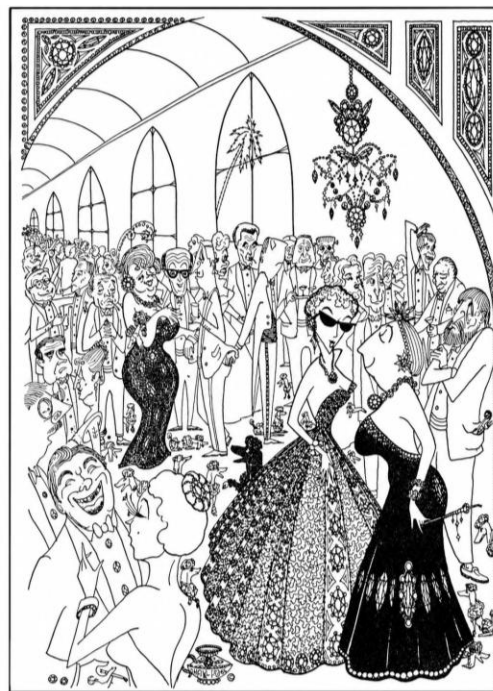
## The Home Pages, 1958–1959

The notices kept their pace into 1959. At the close of 1958 the *Los Angeles Times Home Magazine* gave a full page to a house Elrod had restyled for Mr. and Mrs. Walt Bratney — fine wood paneling left as it was and the furnishings co-ordinated to it, a seldom-used dining room turned into a game room, old sofas and chairs refinished and recovered rather than thrown out. "Restyling an interior should be keyed to the way of living of the occupants of the home," he told the magazine. The principle was the one he would follow on Via Lola three years later: keep what is good, and rebuild the rest.<sup>85</sup>



Through the spring the *Times* returned to his rooms almost weekly. In March it gave four pages to “Rhapsody in Green,” a house in the hills of Redlands that he had restyled for Mrs. Anne Peppers in bold emerald green and white; a floor-to-ceiling wood grille with a planter base, designed by Shelby Willis, made an entry where the living room had none, and a seldom-used porch became a lanai under a striped canvas ceiling by Frank Breiding. The restyled lanai ran on the cover.<sup>86</sup> His work filled the paper’s “This Week’s Best Design” column twice that spring — a high-backed chair in a gold, tangerine, and green plaid set against split doors hand-painted by Shelby Willis, and a cane-backed dining group in a house by the architect Edward Fickett, its woven-wood draperies designed by Robert Webb.<sup>87</sup> In between came a three-bedroom Palmer and Krisel house he had decorated for thirty-five hundred dollars — “style, good taste have no price tag,” the caption ran — and a Beverly Hills remodel for which he chose the colors, styling, and furnishings, the article recording the small comedies of the trade, among them Elrod’s carpet layer driving out from Palm Springs to find the floors still uncleaned.<sup>88</sup>

The reach was no longer the desert’s alone, nor even Los Angeles’s. The same Barbara Lenox features ran in the *San Francisco Chronicle*’s Sunday magazine; a conversation grouping of Edward Wormley chairs around a “sheaf-of-wheat” table, arranged by Elrod, appeared there on the same April Sunday it ran in the south.<sup>89</sup> By then the name carried on its own. When the *Desert Sun*’s society cartoonist drew a glittering, overcrowded party for the “Our Dames” column, the caption needed nothing more than the name to land: “Oh, how absolutely divine! . . . It must be that new Arthur Elrod decor . . . wall to wall guests.”<sup>90</sup>



Oh, how absolutely divine! . . . It must be that new  
Arthur Elrod decor . . . wall to wall guests . . .

*By 1959 Arthur Elrod’s name had become a byword for fashionable interiors — enough to carry a society cartoon on its own. “Our Dames . . .,” by Shaw-Poinc, The Desert Sun, 1959.*

## The Elrod Manner

Elrod was not a designer of one manner. He could carry a room in a strict period idiom or in an uncompromising modern one, and he moved between them as the work asked — the French rooms he made for the Berkowitz ranch in Idaho and the heirloom-filled “El Sueno” he did for the Bennetts could hardly stand farther from the all-contemporary settings he built for U.S. Rubber. That command of every idiom was the root of his eclecticism. Knowing each one from the inside — the period rooms as surely as the modern — he could draw freely on all of them at once, and his particular gift was for the unlikely pairing: things set side by side that had no obvious reason to work, and did. What follows is not his only manner but the one he made most his own: the contemporary room, built on a white ground and a sure play of color, with old and new set together for contrast.<sup>91</sup>

Through the later 1950s this manner took its final form. He had stated its first principle plainly in 1956: “My basic color is white because it has no color. I then use color in contrast to reflect the personality and individual desires of the home owner.” The room should set its occupant off; he kept the woman of the house “constantly in mind,” meaning her to “stand out as a figure under a stage spotlight.” He built from a foundation of white and set color against it — blues, greens, yellows — tied together with textured papers and woven fabrics; walnut was his preferred wood, and he had walls and floors bleached, pickled, sandblasted, or stained. Pierced wood and concrete grilles took the place of solid walls between rooms. His kitchens held every new appliance and his houses every new machine for sound and light, all of it concealed. He was an editor and an advertiser besides — he ran the Desert Living column in *Palm Springs Life*, wrote for the *Los Angeles Times Home* magazine, and kept his name before the desert in the *Desert Sun* and on local radio.<sup>92</sup>

What most marked his contemporary rooms, though, was a contrast that became his signature: old set against new. Elrod furnished his contemporary interiors with European antiques chosen for line and texture — Louis XVI chairs in a pale pickled finish, iron Savonarola folding chairs, lamps made up from ornate architectural fragments, and French, Italian, and Spanish pieces in a Mediterranean, neoclassical, or Baroque key — and set them against the materials of the moment. Walls might be burlap or grasscloth, pickled board-and-batten, or pecky cypress; slumpstone painted to a semi-gloss; floors of parquet or terrazzo. Hand-loomed rugs and fabrics ran through the rooms, with formal draperies in a European manner and woven-wood shades shot with chenille and Lurex. The seating was crisp and contemporary, upholstered in those fine weaves; a coffee or end table beside it might stand on antique legs — carved and gilded, sometimes salvaged from an older piece and set beneath a new glass top. Contemporary paintings and unlikely color combinations played against pale or white grounds, or against a classic patterned paper.

For all the care in the assembly, the rooms were made to be lived in. You did not have to keep the draperies closed, a friend remembered, or worry about wear or fading; he encouraged you not to. His use of color struck his colleagues as the boldest thing about him: in a decade still, as the Home editor Carolyn Murray put it, “locked into white-and-gold interiors,” Arthur “dared to do rooms that were all green or all sunny yellow, using whites to set them off.” He had a knack, too, for making much of little — taking some inexpensive piece, a rocker for one, and giving it five coats of lacquer until it carried a whole room — and he spent himself freely on the young, doing a good

deal, his friends thought, to find and encourage the craftsmen and designers coming up behind him.<sup>93</sup>

He ran the business as carefully as the rooms. “I’m a decorator, not a banker,” he would tell a client, and ask for an advance; and he would show nothing until everything was ready, warehousing pieces for weeks against the day the whole room could be revealed at once. Barbara Lenox watched a client come upon a custom rug still half-finished in his motor court, hate it, and refuse it; Arthur rolled it up and said nothing, and a month later, with the same rug in the completed room, she was delighted. He was publicity-minded but only for good publicity, and easy about money without being ruled by it — he would lay out three hundred dollars on flowers to dress the studio for a single tour, and liked to say there was no price tag on good taste.<sup>94</sup>

He worked with the leading modern architects of the desert — E. Stewart Williams, William F. Cody, Paul R. Williams, A. Quincy Jones, Wexler & Harrison, Palmer & Krisel, Howard Lapham, Richard Dorman, Edward Fickett, and John Lautner — and they respected him. His closest work was with Cody, with whom he finished the Eldorado Country Club clubhouse in 1959, the height of their collaboration.<sup>95</sup> He also ran his practice against the usual order: where most designers were given the main house and then the vacation home, Elrod’s clients hired him first for the desert and then asked him to do their houses elsewhere. “Arthur worked in reverse,” the *Architectural Digest* editor Paige Rense recalled.<sup>96</sup>

## 1960

The work did not slacken as the decade turned. The *Los Angeles Times Home Magazine* carried his rooms through the year. In March it gave a dining room of his — a modern table in custom antique finish set against a fine antique Spanish cabinet, the rug in varying shades of red — and, in the same issue, an orange-toned living room with chairs by Martin-Bratrud and a wall cabinet billed as a “new old” piece. In November it ran two more, a sofa and chairs in a boldly patterned fabric and a bedroom worked all in one blue-and-violet print — bedspread, upholstered box springs, and wall alike.<sup>97</sup>

The desert houses kept their place beside the national pages. For the *Times*’s “View House,” the long, narrow steel-framed house that the designer Hugh Kaptur and owner-builder Robert Leaver hung from a forty-five-degree slope of Mount San Jacinto, Elrod did the interiors in low-maintenance plastic and leather, suited to carefree desert living.<sup>98</sup> And in August the *Times* gave four pages to the “subtly Japanese” Palm Springs house of Mr. and Mrs. Ernest Alschuler — its architecture adapted to the desert by Lapham and Iwata, its landscape by Zareh Kiragh — where the terrazzo floors were left largely bare and the rooms, in Barbara Lenox’s account, held “the subtlety and restraint of fine Japanese homes,” the scrolls and lamps the owners had carried back from Japan co-ordinated by Elrod. The Alschulers were among the clients Winchell would name that same spring.<sup>99</sup>

He was by now the Alexander Company’s decorator. When George Alexander’s firm — builder of so much of modern Palm Springs — opened its model homes, it furnished them through Elrod and said so. In March the *Times* published a Palmer and Krisel house of 1,240 square feet, “high style on a budget” under twenty thousand dollars, its living room set off in burnt orange against neutral walls; that same month the company advertised a Charles E. DuBois “architectural gem”

in Vista Las Palmas, “completely furnished by one of America’s leading interior decorators, Arthur Elrod, A.I.D.” The tie reached the firm’s executive buyers as well: when Joe Eckhouse, lately of Gimbel’s and then a vice-president of Lerner Shops, took an Alexander house in Golden Vista Estates, Elrod furnished it, and a press photograph showed Hal Broderick of the office pointing out its fireplace to the new owner.<sup>100</sup>

Beyond private houses, the year took in public work of every kind. He refurnished the Silver Sands Hotel for its new owners, designed the sets for “Here Today” at the Deep Well playhouse — a summer comedy with Vivian Vance — and staged the Riviera’s first musical, a benefit for the local music-camp fund; his profession named him advisory counsel for the American Institute of Decorators’ first Southland design show, at the Hollywood Palladium that May.<sup>101</sup> And by 1960 Elrod had a house of his own in the village, at 419 Valmonte Del Sur, where that August he added a swimming pool.<sup>102</sup>

In the spring of 1960 the *Los Angeles Times* sent its Sunday columnist Joan Winchell to the desert to profile him, and the result — “Wonder Boy in Wonderland,” run across most of a page — caught Elrod at the height of his early success. Many already considered him the foremost interior decorator in the West, Winchell wrote, and he had lately taken the interiors of the new Eldorado Country Club over a field of older names. She found him at the club, showing Johnny and Velma Dawson the antique Spanish lamps he had used there; the door handles he had made for Eldorado out of Spanish table legs and inlaid mosaics had drawn a feature of their own in the *New York Times*. The rooms ran to earth tones — “golds, clays and mustards” — where the Chicago industrialist Victor Nemeroff’s house had taken French blue and emerald green in one room, flamingo and white in the next. His practice by then reached well past the desert, with houses under his hand in Pebble Beach, Chicago, New York, Seattle, Phoenix, and Dallas, and clients such as Benjamin Fairless, lately the head of U.S. Steel. Winchell set him in a clear line of descent, calling him a disciple of the New York decorator William Pahlman and his work an extension of Pahlman’s mixing of old and new; Elrod put the idea more plainly. “So what’s wrong with putting a Persian lamp on a Danish modern table?” he asked. He worked to any budget — a three-bedroom house for as little as \$3,000, a single living room, on order, for \$25,000.

The portrait of the man was as useful as the account of the work. The paper’s Sunday editor had warned Winchell that Elrod would be a hard subject — “He’s too normal” — and she came away agreeing that, far from being a character, he had character: calm, soft-spoken, businesslike, with none of the eccentricity expected of an artist. Some put his composure down to a deeply religious nature; whatever its source, Winchell wrote, he had found “serenity and simplicity, both in himself and in his work.” The boyish grin and the scrubbed collegiate look — always, she noted, with a subtle Madras sport coat — were trademarks of their own. He was at his desk by seven, drove a white Thunderbird, and was punctual to a fault — so many tickets, he said, that the local police had suggested he hire a chauffeur. What people remarked on most was that he neither drank nor smoked nor went to parties; he must, they decided, be dedicated. He was, and he meant to stay. He had turned down offers to set up a studio in Los Angeles, she wrote, with a line that reads now as a preface to everything that followed: “No, thanks. I like to wake up in the morning and look at these mountains.” A year later he bought the house on Via Lola, at the foot of those mountains.<sup>103</sup>



## 1961

The year he bought it was also the busiest of his life. The Alexander houses kept running in the *Los Angeles Times*. In March the paper gave three pages to a Palmer and Krisel house in Palm Springs — three bedrooms, a sixteen-by-thirty-two-foot pool, blue-greens combined with mustard gold — and at the end of December it put another on its cover, a 1,225-square-foot tract house that sold for \$21,500, which Elrod and Harold Broderick had made over with a pool, a sheltered lanai, and a dining room carved from the space between carport and house. The sales office on Avenida Caballeros showed two of his model rooms, and said so in the paper.<sup>104</sup>

In January the Times had run a job of a different kind: the remodeling of a dark 1920s Spanish house in Palm Springs, the sort most people would have left alone. Elrod opened it to the garden with walls of glass, raised the living-room ceiling from eight feet to eleven, squared off the tile roof, and carried brilliant yellow canvas from the entry out to a pool-patio lanai. The color plan was yellow and Venetian red; the old adobe came out modern and full of light.<sup>105</sup> It was, in small, much of what he would soon do for himself.

His name had climbed past private clients. Eldorado Country Club built a cottage for Dwight Eisenhower, lately out of the White House, and gave the decorating to Elrod, who did it in a mix of Mediterranean and contemporary with overtones of Spain and Tunis.<sup>106</sup> Joan Winchell, the columnist who had made him the “Wonder Boy in Wonderland” the year before, now had him decorate her own house at Bermuda Dunes — soft greens and warm rusts, with king-sized pillows set out by the fourth fairway to watch the golfers pass.<sup>107</sup>

Closer to home, he took part in the first Palm Springs Decorators and Antique Show that January, a four-day benefit at the Playhouse on the theme of resort living. His room was a lanai of Van Keppel-Green furniture in citron yellow and persimmon pink, a hammock of a new washable fiber slung across it; he also showed a set of Italian stoneware cherubs, the four seasons, brought back from abroad.<sup>108</sup> The Desert Museum, planning its opening, made him decor adviser for the restoration of the Cornelia White house — the little cottage built in 1895 of railroad ties next door — and he set about combing the country for authentic lace curtains.<sup>109</sup> He kept to himself as before, at almost no parties and, by his own rule, unreachable by telephone after business hours.<sup>110</sup> Between the Alexanders’ tract houses and a cottage for a former President, his reach now ran the whole width of the desert’s taste.

## Arthur Elrod Associates, and the End

The house did not slow him; it advertised him. The year after he built it, the *Los Angeles Times* made him the decorator of its Home of the Year — the *Home Magazine* House of 1962, a modern hacienda that Richard Dorman raised at Yorba Linda and Burke and Wyatt built, a total-electric Gold Medallion showcase the paper opened to the public for months. Elrod had worked with Dorman from the blueprint stage, and in the magazine he set down his own rule for the job: decoration should not compete with a house but enrich and clarify it, and its mark, like that of fine architecture, was understatement. He laid California color — the blues and yellows, the warm earths from sand to tangerine — against wood and quarry tile, old set among new, and called the result timeless.<sup>111</sup>

The work also reached out of the desert and into the city. In 1963 the developer David Wilstein signed Arthur Elrod, Ltd., to decorate, on an exclusive basis, the run of luxury apartment towers his Wilsen firm was raising in Beverly Hills — Spalding Towers first, then Reeves, and the rest, each opening with one of his model apartments.<sup>112</sup> He built a patio cover for the World Flower Show, decorated a six-thousand-square-foot house in Trousdale Estates for Eugene Klein, and sent his rooms as far as a tower apartment above Honolulu.<sup>113</sup> The desert decorator was becoming a Southern California firm.

At the same time his name was carrying the industry's own showcases. In the fall of 1965 Elrod took the U.S. Rubber Company's pavilion at the American Institute of Decorators' Interior Design and Furniture Fashions Exposition in the Los Angeles Sports Arena — the largest such show in the country — with a living room worked in a vivid scheme of primary colors against a three-dimensional pierced-vinyl wall, and a companion bedroom, the "Soleil," in yellow and white, its Naugahyde walls hand-painted with low desert trees.<sup>114</sup> The work for builders and developers went on beside the private commissions — model homes for the new Seven Lakes Country Club, the Rimcrest hillside condominiums above the village, a development house near Encino — and his name kept its old use as a draw, set on the showroom advertisements of the wallpaper and furniture houses whose goods his rooms displayed.<sup>115</sup>

The firm incorporated as Arthur Elrod Associates in March 1966. Two years earlier William C. Raiser, who had spent three decades with Raymond Loewy in New York, had joined the office and turned it toward larger and smoother work; he became a director in 1968 and ran the firm's commercial side. By 1968 the office traded under all three principals' names, and its commercial work took in a restaurant and nightclub for the Palm Springs Municipal Airport, designed with the architect Donald Wexler.<sup>116</sup> In these years Elrod decorated Richard Neutra's Kaufmann House for Joseph and Nelda Linsk,<sup>117</sup> and commissioned John Lautner to build him the domed concrete house at Southridge that the world came to know as the Elrod House<sup>118</sup> — finished in 1968<sup>119</sup> and, three years later, a set in the James Bond film *Diamonds Are Forever*.<sup>120</sup> By the early 1970s the office had grown to half a dozen designers, and its work ran from resort houses to civic rooms — the interiors of the Martin Anthony Sinatra Medical Education Center at Desert Hospital, designed with the architect Donald Wexler, and the galleries of the new Palm Springs Desert Museum.<sup>121</sup>

In January 1967 the *Los Angeles Times Home Magazine* chose Elrod and Broderick to open a new series of rooms by the leading Southern California designers, a multipurpose room in vibrant blue, bitter green, and white shown at the International Design Center on Beverly Boulevard; Elrod's photograph ran on the cover.<sup>122</sup> Through 1967 and 1968 the national notices kept their pace, the rooms ranging from the strictly contemporary to the frankly traditional.<sup>123</sup>

The Southridge house made him, in MacMasters's phrase, a celebrity in his own right, better known than most of his clients; it was published in most of the major magazines, and Elizabeth Taylor and Richard Burton once came to see it and to weigh an offer, though Elrod never seriously thought of selling. Lautner, who rarely abided a decorator on his houses, made an exception of him and said so: Elrod "was everything a client should be," with "an understanding of architecture," who took the design "entirely, and there was no interference" — a man Lautner thought "still maturing and developing when he died."<sup>124</sup>

By then his own house had become a fixture of the desert season. Elrod entertained from it constantly, his guests the names the columns followed — Truman Capote, Bill Blass, Alice Faye, the Annenberg circle — and his New Year's Eve party was reckoned the most lavish in town. He gave the evenings the care he gave his rooms. The house drew notice even when he was not entertaining: a sixteen-foot steel sculpture he set on the carport roof rose a foot over the height limit, drew complaints from the flatland below — some took it for a mausoleum — and brought a summons from the planning commission, which he met with an offer to move the piece to his garden.<sup>125</sup>

On the morning of February 18, 1974, Elrod and Raiser were on their way to the office when an AMC Ambassador ran a red light at Farrell Drive and Ramon Road and struck Raiser's Fiat broadside. Both men were killed. Elrod was forty-nine; Raiser was fifty-eight. The teenager driving it was charged with drunk driving.<sup>126</sup>

In the tributes that followed his death, the profession's own estimate of him was plain. Adele Faulkner, a past president of the Association of Interior Designers, called Elrod "a designer's designer, both in his ethics and the quality of his work," and John Lautner, who built the Southridge house for him, remembered a client who took a design whole and left it alone.<sup>127</sup>

The firm did not close with him. Harold Broderick — his partner of more than twenty years, and the executor of his estate — kept Arthur Elrod Associates running, finishing the work in hand and taking on new commissions; the office went on serving its old clients, among them the Hamblings on Via Lola. His name stayed on the desert. His associates and friends paid for the Arthur Elrod Memorial Garden at the new Palm Springs Desert Museum, where he and Raiser had been the design consultants, and the College of the Desert named its yearly art scholarship for the two of them.<sup>128</sup>

The portrait his friends drew after his death was of a man at odds with his own pace. He rose early in the house on the ridge, took his breakfast as an oasis of calm and sun, and watched the wild birds feed on the slope below before Raiser came for him a little before eight. He kept almost no life apart from the work; his idea of dinner, one friend said, was a hamburger in a taxi on the way to the airport. He never criticized anyone. In his last year or two he confessed to close friends that he was weary and talked of giving it all up — nobody believed him — wanting nothing more, he said, than to go home to his ridgetop, feed his birds, and look out across the desert. Dan MacMasters, who had known him for years, closed the tribute plainly: he was an original, and would not come our way again.<sup>129</sup>

## APPENDIX VII — EARLY HISTORY AND FIRST OWNERS



### BRYAN AND VIVIAN FOY (1946–1952)

#### *Vaudeville and Hollywood*

Bryan Foy was born in Chicago on December 8, 1896, the eldest of the children of the comedian Eddie Foy and the dancer Madeline Morando. He came up inside his father's act. On the night of December 30, 1903, when fire swept the Iroquois Theatre during a matinee and killed more than six hundred people, Eddie Foy stayed on the stage trying to hold the crowd; the boy Bryan was with him backstage, and both got out.<sup>130</sup>

By the early 1910s the family had become a vaudeville act in its own right — Eddie Foy and the Seven Little Foys — and toured the major circuits for a decade. Bryan, the oldest, worked as a song-and-dance man and was writing songs of his own by his late teens. In 1918 he left the act for good; his mother died that June.<sup>131</sup>

In the early 1920s Foy made two-reelers for Fox and wrote gags for other comedians — for Buster Keaton, for Syd Chaplin, and, by the obituary's account, for Cecil B. DeMille — and in 1924 directed a run of short historical burlesques.<sup>132</sup>



By his own account he also wrote the 1922 hit “Mr. Gallagher and Mr. Shean,” selling it to the two comedians for a hundred dollars; when the song sold into the hundreds of thousands, they gave him a cigarette case, feeling, he said, that they owed him something.<sup>133</sup>

### ***Warner Bros. and the First All-Talking Picture***

In February 1927 Foy signed a long-term contract with Warner Bros., hired to write scenarios and build comedy; within the year he was directing the studio’s Vitaphone shorts — the early experiments in recorded sound — filming vaudeville and musical acts at the old Vitagraph studio in Brooklyn.<sup>134</sup>

That work led him, in 1928, to direct *Lights of New York*, the first feature told entirely in synchronized dialogue. He had begun it as a two-reeler, shot in a few days, and overshot; when the Warners moved to cut it back down, he offered to buy it from them outright for twenty-five thousand dollars. It had cost about eighteen thousand. They shelved it six months, then slipped it into the Strand on Broadway, where it took \$54,000 in its first week and ultimately returned more than a million dollars — and sent theater owners scrambling to wire their houses for sound. A print is held by the Smithsonian.<sup>135</sup>

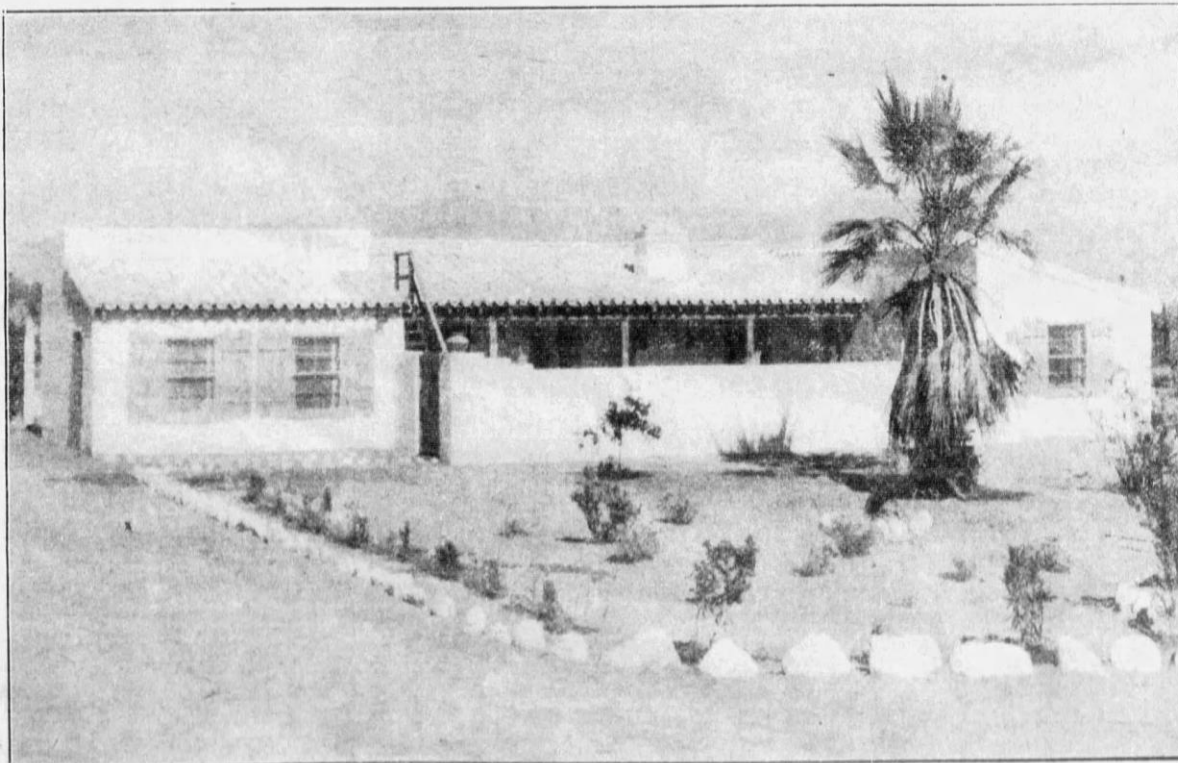
### ***“Keeper of the B’s”***

Foy gave up directing in the early 1930s and found his place as a producer: head of the Warner B-picture unit, the man his brother Eddie Jr. remembered being called “Keeper of the B’s.” He ran the unit at a pace few could match, on budgets a fraction of the studio’s prestige releases. He preferred to call them “little pictures,” and made no apology for them; what mattered, he said, was whether they paid off, and most did. *Crime School*, the 1938 reformatory picture with the Dead End Kids, cost \$210,000 and returned about a million. The output ran to series and formula, briskly worked — the Torchy Blane reporter pictures, the Nancy Drew mysteries, a long line of prison melodramas. “The main difficulty with prison pictures,” he said, “is getting some love interest into them. About all you can do is show women in the visitors’ room.”<sup>136</sup>

In the 1940s he moved to Twentieth Century-Fox, where his work ran to better pictures than the label suggested — *Guadalcanal Diary*, *Thunderhead*, *Smoky* — and around 1946 the new Eagle-Lion company made him vice-president in charge of all its Hollywood production. He bridled, as ever, at the name that followed him: “The only B picture is a bad picture,” he said. “It is the theaters, not the producers, that make the distinction.”<sup>137</sup>

Returning to Warner Bros. around 1950, he produced the film most associated with his name, *House of Wax* (1953), the Vincent Price horror picture shot in 3-D — a gimmick he worked for everything it was worth. His last film, in 1963, was *PT-109*, the story of John F. Kennedy’s wartime Navy service. For all his success at the box office Foy got little from the critics, and returned the feeling: if he could gather every movie critic in the country onto a pier some dark and stormy night, he once told a *Times* interviewer, he would gladly push them into the river.<sup>138</sup>

The Foy’s principal home was in Los Angeles, a modified-Georgian house that Paul R. Williams designed for them on a hillside above Bel-Air, with a film projector hidden behind a mirror in the living room.<sup>139</sup>



Beautiful new desert home of Bryan Foy, on Stevens Road. Mr. Foy is a producer at Warner Bros. studio in Hollywood. This house was recently completed by Harry E. Holton, local contractor with headquarters at the Desert Retreat, who has built several fine homes in Palm Springs this year and is now busily engaged in rushing to completion four new homes for the owners to move into and enjoy the balance of the season. Wm. J. Gage of Beverly Hills was the architect for the Foy home.

### ***The Foy's in Palm Springs***

By the mid-1930s Foy had become a builder of Palm Springs houses — not one desert home but a succession of them. In the winter of 1937 the *Desert Sun* photographed his “beautiful new desert home” on Stevens Road, in the Chino Canyon Mesa tract — a low white house that William J. Gage of Beverly Hills designed and the local contractor Harry E. Holton built. Foy kept it only weeks, selling the \$16,000 house that April to a San Francisco couple. He was back at it in 1941, buying two lots from Charles King Corsant at the corner of San Jacinto Way and Hermosa Drive; the city directory lists Foy and his wife, Vivian, at 1188 San Jacinto Way, and he sold that house too, by late 1943. Through these years the Foy's were fixtures of the winter colony — at the Racquet Club and the Tennis Club, in company with Jack Warner, Spencer Tracy, Kirk Douglas, Edward Small, and Sol Lesser.

## **APPENDIX VIII — INTERIM OWNERS (1951–1961)**

The house passed through five owners in the nearly ten years between Foy and Elrod, several of the transfers faint or illegible on the county microfilm. Foy sold in October 1951 to a couple whose names cannot be read—presumably John M. and Isabel Gunderson, who by April 1952 were conveying the property to Walter S. and Reva H. Smith. The Smiths sold to Alexander and Isabel Henry in 1953, the Henrys to Julian M. and Edith H. Bamberger in 1954, and the Bambergers to the Germain Machinery Company in 1956.<sup>140</sup>

### **Alexander Ellwood Henry (1890–1979) and Isabel Hayner Henry (1897–1994)**

A Los Angeles native and Beverly Hills resident, Henry married Isabel Hayner in 1952. The couple bought the Via Lola house from the Smiths the following spring and sold it to the Bambergers eleven months later—a desert weekend place kept less than a year.

### **Julian Bamberger (1889–1967) and Edith Bamberger (1896–1979)**

Julian Bamberger belonged to one of Utah’s first families. He was the son of Simon Bamberger, the German-born mining man who served as the fourth governor of Utah, from 1917 to 1921, and who remains the state’s first non-Mormon, first Democratic, and only Jewish governor. Born in Salt Lake City in 1889 and an honor graduate of Princeton, Julian had meant to take up medicine or law; instead, circumstances drew him into the family business soon after college, and he taught himself electrical engineering by correspondence to help run it. He became president of the Bamberger Railroad, the electric interurban line between Salt Lake City and Ogden; he took over Lagoon, the lakeside amusement park his father had opened in 1896; and he held the family’s mining interests in Nevada, among them the DeLamar mine, in its day a noted gold producer in the south of the state. A Democrat, he sat in the Utah Senate from 1932 to 1936, and gave much of the rest of his time to Salt Lake’s civic life — the traffic-safety council he helped found, the zoo board, the Red Cross. As late as 1943 he was still “head of the line,” quoted in the press after two of the railroad’s cars met head-on near Clearfield.

The Bambergers had wintered in Palm Springs for years before they bought on Via Lola, and they kept up the desert’s charitable rounds — Kiwanis, and the annual WAIF ball, where one year they were honored as its sponsors. Their few seasons in the house coincided with a family wedding: in January 1955 their daughter Betsy married Julian Lesser, son of the Hollywood producer Sol Lesser, and that spring the Lessers gave a reception for some two hundred guests in Los Angeles, the bride’s parents in attendance before they returned to Utah, the columns noted, after “sojourning in Palm Springs.” The house had been Bryan Foy’s; for a moment it passed to a family newly linked, by marriage, to another Hollywood producer. The Bambergers sold it in December 1956 and kept their desert seasons from elsewhere. Julian Bamberger died in Salt Lake City in 1967; his widow, Edith, married again in 1972 and stayed on in the desert.<sup>141</sup>

### **James Germain (1898–1988) and Florence Germain**

James D. (“Jim”) Germain was a Detroit-born machine-tool man, and he and his wife, Florence, were desert regulars in the way of the Bambergers before them — they were living in Newport Beach when they bought on Via Lola in December 1956, and they too kept the house only a few

years. Germain ran the Germain Machinery Company, a Los Angeles distributor of machine tools and the West Coast agent for eastern makers such as Jones & Lamson, and the firm was then near its height: in 1954 and 1955, just before he bought the desert house, it built a new showroom and offices in East Los Angeles and staged what it billed as the largest machine-tool exhibition yet held on the Pacific Coast. The Germans sold the house to Arthur Elrod in July 1961.<sup>142</sup>

## APPENDIX IX — LATER ELROD HOUSE OWNERS AND STEWARDS: WILLIAM AND FRANCES HAMLING (1964–2021)

The completeness on which this nomination rests is largely the work of the family that bought the house from Elrod. In June 1964 Elrod sold his home to the publisher William L. Hamling and his wife, Frances — friends as much as clients — on a single condition: that they leave his work alone. Frances told him she would not so much as move an ashtray, and she meant it. They honored the bargain, and the house stayed in the family for the better part of six decades.<sup>143</sup>



*William Hamling (center) and his wife, Frances (left), with Women's Auxiliary president E. Gwynne Hurrell at the Golden Sun Gala, Palm Springs Racquet Club. The Desert Sun, February 4, 1971.*

### William L. Hamling

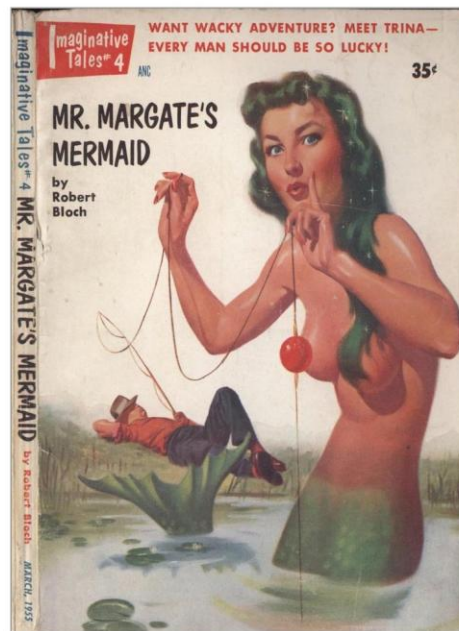
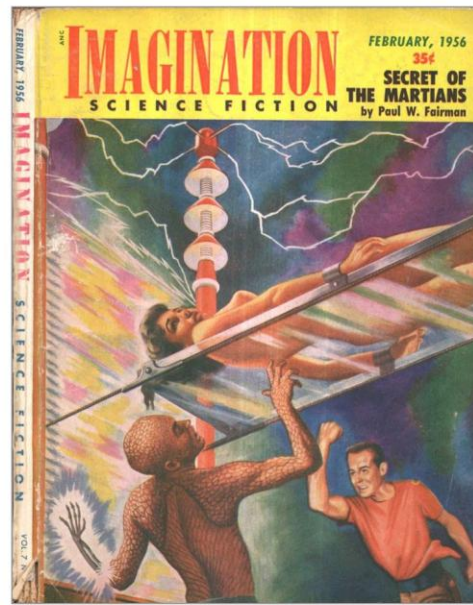
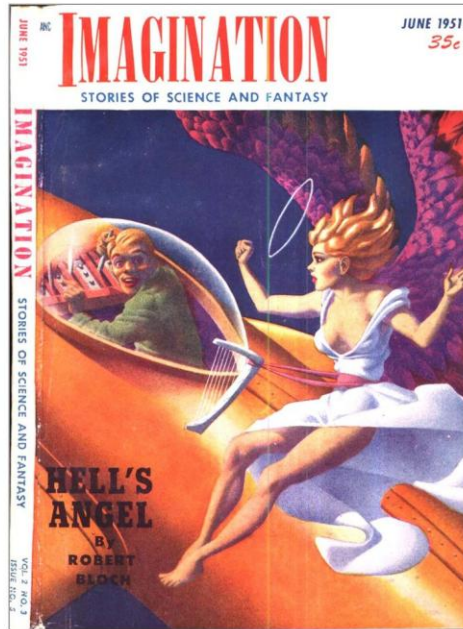
Hamling was born in Chicago on June 14, 1921, the son of an Illinois Central railroad man. He graduated from Lane Technical High School in 1939 and spent a year at the University of Chicago before leaving to write. Science fiction had caught him early: at eighteen he edited and published a well-made fan magazine, *Stardust*, timed to the city's bid for the 1940 World Science Fiction Convention, and sold his first story to *Amazing Stories* the same year. After wartime Army service and a medical discharge in 1944, he went to work for the Chicago pulp house Ziff-Davis, where he became managing editor of its fiction magazines, *Amazing Stories* and *Fantastic Adventures*. He wrote prolifically himself — science fiction, mysteries, westerns — served as an officer of the Chicago chapter of the Mystery Writers of America, and used an editor's column to press the field for better writing.<sup>144</sup>



When Ziff-Davis moved to New York in 1950, Hamling stayed and set up on his own. His Greenleaf Publishing Company took over the science-fiction digest *Imagination* in 1951 and added a companion, *Imaginative Tales*, in 1954 — modest, penny-a-word magazines with lurid painted covers, the kind of work that filled the newsstands of the period. In 1956 he expanded into men's magazines with *Rogue*, built to compete with *Playboy*; Frances was its executive editor.<sup>145</sup>

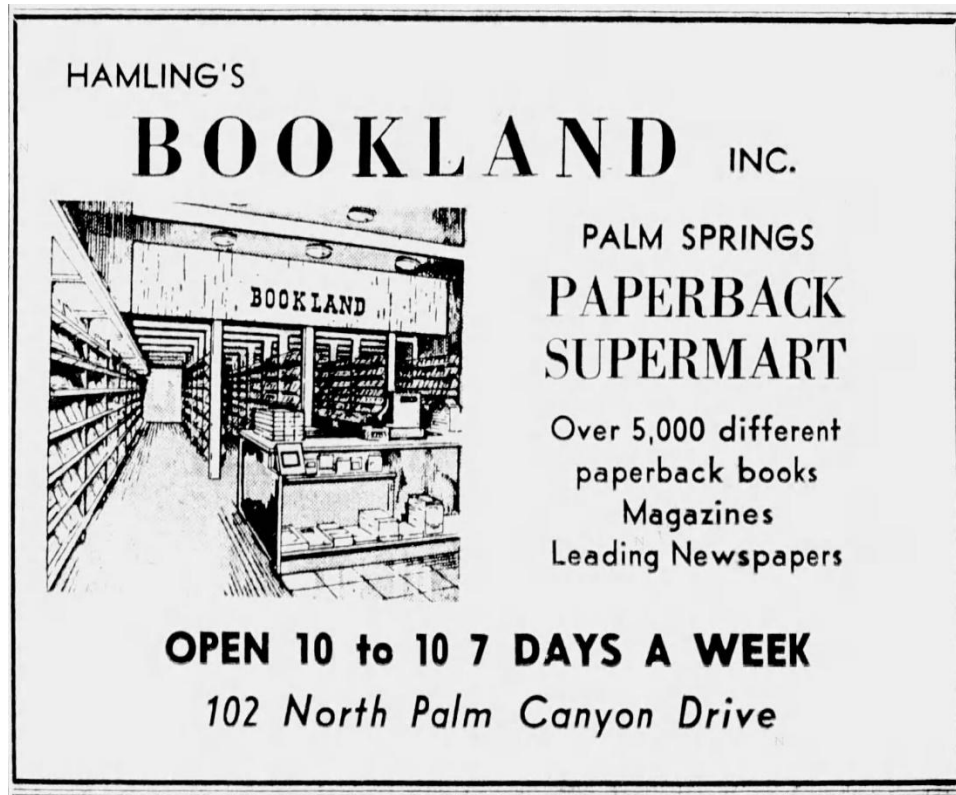
Hamling and Hugh Hefner were friends and rivals, and Hamling told the story on himself for the rest of his life: when Hefner came to him in 1953 with the idea for *Playboy*, he had answered, “Hef, you can't sell sex to the American public,” and declined a stake in it. He helped Hefner find writers and artists instead, and trained editors who were then hired away.<sup>146</sup>

At the end of the 1950s Hamling moved into paperback originals, publishing under a shifting roster of imprints — Nightstand Books, Regency Books, Greenleaf Classics, and others — by the hundreds. The first Nightstand title was written by his friend Robert Silverberg; under the Regency line he printed Kurt Vonnegut, Robert Bloch, and Philip José Farmer, and his editors and writers over the years included Harlan Ellison, Algis Budrys, and, from 1961, Earl Kemp. Greenleaf was among the first American houses to publish gay fiction, and one of its titles, Richard Amory's *Song of the Loon*, sold in the hundreds of thousands.<sup>147</sup>



Magazines from Hamling's Greenleaf Publishing Company. Top: *Imagination*, June 1951 and February 1956. Bottom: *Imaginative Tales*, March 1955, and *Rogue*, July 1957.

Much of what Greenleaf published was the era's adult fiction, and from the mid-1960s Hamling's business and the courts were seldom far apart. A 1966 federal obscenity trial in Houston — a venue, the defense charged, chosen because its jury was the likeliest in the country to convict — ended in a hung jury, after his attorney argued that the profits from such books underwrote serious titles as well — among them *The Truth About Viet Nam*, a paperback of Senator Wayne Morse's analysis of the Senate hearings that Hamling published that same year. The next year the



*A newspaper ad for the Hamling's book store "Bookland, Inc."*

Supreme Court overturned a related conviction Hamling had helped fund, in *Redrup v. New York*.<sup>148</sup>

In 1970 Greenleaf issued *The Illustrated Presidential Report of the Commission on Obscenity and Pornography* — the government's own study, set against explicit photographs. The Attorney General announced the indictment of Hamling and three colleagues in 1971. Hamling answered in kind: a week later he took out a full-page statement in the *Los Angeles Times*, calling the prosecution a "thinly veiled political move" and arguing that public money had no business policing what Americans read. After a thirty-nine-day trial a San Diego jury convicted the four at the end of the year, finding the advertising brochure obscene but deadlocking on the Report itself.<sup>149</sup>

Hamling carried the case to the Supreme Court under his own name; in *Hamling v. United States* (1974) the Court upheld the conviction by a single vote, five to four. Fined and sentenced to four years, he surrendered in San Diego early in 1976 and served about four months at Terminal Island. Gay Talese told the story in *Thy Neighbor's Wife*; Hamling sued over the account and settled with Talese and his publisher in 1982.<sup>150</sup>

Through all of it Hamling lived in Palm Springs. He had moved his household to the house on Via Lola in 1964, and the Hamlings took their place in the town: they sponsored the Desert Hospital Women's Auxiliary's Golden Sun Gala at the Racquet Club, where Frances was active in the auxiliary's work and where Arthur Elrod's own firm was among the donors. The house itself drew

the town to it, from hospital-auxiliary meetings to a 1972 McGovern fund-raiser with Pat Brown and Bill Cosby among the guests. Downtown, Hamling kept a paperback store, Hamling's Bookland, at 102 North Palm Canyon Drive, a self-styled "paperback supermart" of five thousand titles open ten to ten daily. He had opened it in the 1960s — dedicated, he liked to recall, by Mayor Frank Bogert — and ran it for some thirty years. In his later decades he was a familiar, combative voice on the *Desert Sun*'s letters page, holding forth on water, downtown development, and the city's politics. He died in Oceanside on June 29, 2017, at ninety-six.<sup>151</sup>

## **Frances Hamling**

Frances was the elder of the two and, by every account, an equal hand in the work. Born Frances Deegan in Eaton Rapids, Michigan, in 1917, she came into publishing as a writer. Her first husband, Leroy Yerxa, was one of Ziff-Davis's most prolific pulp authors; when he died in 1946 she completed the magazine series he had left unfinished and went on writing on her own, mostly on scientific subjects. She and Hamling married in 1948.<sup>152</sup>

At Greenleaf she was executive editor of *Rogue* and worked beside her husband from the start; the early issues of *Imagination* and *Rogue* were put together at a table in the Hamlings' Evanston basement, the two of them side by side. She brought four children to the marriage and had two more with Hamling, among them their daughter Deborah. In Palm Springs she gave that same energy to the Desert Hospital Women's Auxiliary, serving as its publicity chairman and a vice-president and volunteering in the hospital's emergency room. She outlived him by two years, dying in 2019, at a hundred and one.<sup>153</sup>

## APPENDIX X — THE 350 VIA LOLA INTERIORS

The interior lies outside the scope of this nomination, which rests on the exterior, and it is not relied upon for eligibility. It is recorded here for completeness: the rooms as Elrod designed them, the fifty-seven years in which they were kept, and the work now under way.

### **The Interior as Elrod Designed It**

The published accounts together document the house room by room. One entered through twelve-foot doors with turned brass pulls, flanked by wrought-iron grilles set in a high stucco wall, into an inner court with a reflection pool and fountain, then a foyer raised two steps above the living room. The living room rose to a fourteen-foot ceiling, its walls covered in heavy natural burlap, its window wall opening onto the front pool terrace under an awning of interwoven canvas on black-brown steel columns; the fireplace was set in a wall of white-painted, hand-glazed brick, and a pickled-walnut cabinet concealed the stereo and television. Beyond lay an entertainment area, a dining room over a pickled-oak floor, and a breakfast alcove papered in silver foil. The master bedroom had walls of deep turquoise and its own dressing room opening to a private garden. One of the two guest bedrooms occupied the surviving south wing of the Foy house.<sup>154</sup>

The following pages are from the Winter 1963 issue of *Architectural Digest*.





## Elegant Living Room Influences

### Formal Entertaining

The living room with 14 foot high ceiling looks out onto the front terrace through windows with pleated white linen draperies. The V'Soske carpeting is in pattern colors of orange, olive and yellow. In the rear corner are two high back lounge chairs by Martin/Bratrud and a bleached white cork table by Harry Burger. The game area at the foreground includes an ebony table and olive leather chairs.

On the fireplace wall of glazed brick hang Spanish candle sconces. Adjacent is a custom wall unit by Master Cabinet. The cabinets at the base house stereo, TV equipment and storage. The unit is finished in pickled walnut. In front of the wall unit are two yellow silk chairs by The Prentice Company. Between is an octagonal table of bleached rosewood. The Prentice Company also custom made the 22 foot angle sofa upholstered in heavy textured orange fabric. A free form coffee table by Master Cabinet parallels the angle of the sofa.

Fireplace Equipment by Colonial Shops.





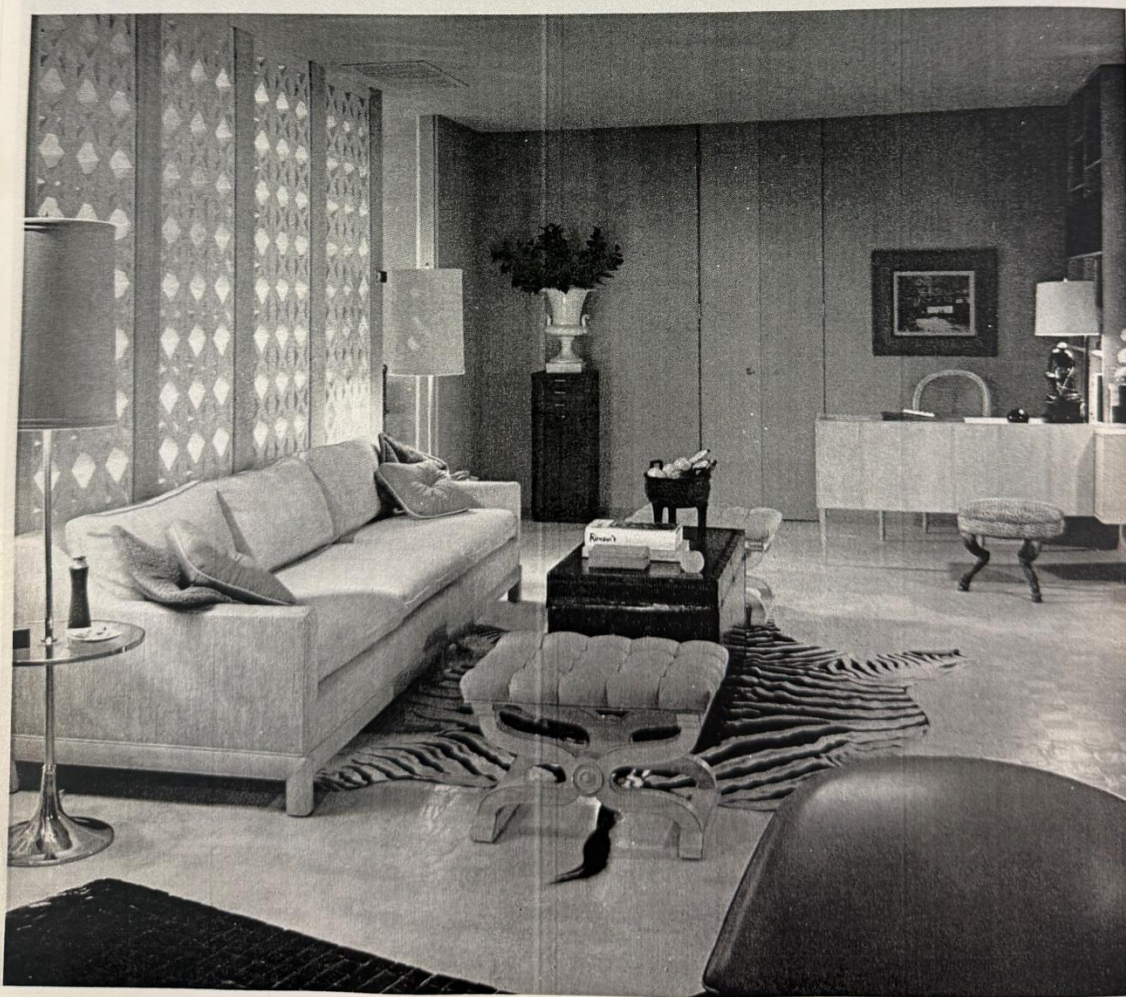






### The Informal Entertainment Area Enhances Congeniality

Directly off the living room is the entertainment area. A custom Prentice sofa in heavy textured linen is flanked by brass and glass table lamps. On the Zebra skin rug rests an old black trunk. Two tufted ottomans covered in olive silk provide additional seating. At the rear of the room is a custom desk unit with book shelves by Master Cabinet. Behind the desk is a Utrillo painting. In front is a hand carved stool upholstered in baby Ocelot. The ceiling high doors enclose additional storage space and to the side is a rosewood pedestal holding an urn of lemon leaves.





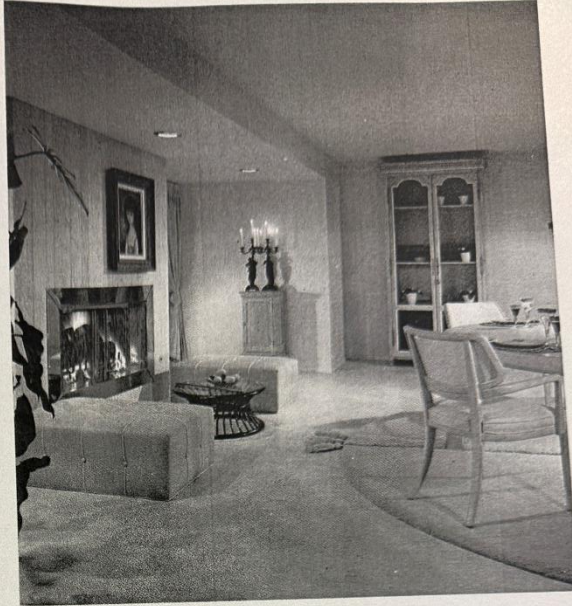
### Dining Room

The dining area is defined by a citron yellow hand tufted area rug by V'Soske which covers the floor of pickled oak. Against the rear wall is an antique pine pedestal holding a pair of regency candlesticks. Next to it is an antique French armoire which houses a collection of African violets.

To the right is the round 8 foot white cork dining table by Master Cabinet and chairs upholstered in white linen.

A wall of bleached and glazed wormy chestnut highlights the fireplace which is framed in polished brass. In front is a pair of yellow silk ottomans.

Fireplace Equipment by Colonial Shops



### Breakfast Area

The marble topped breakfast table rests on an iron pedestal and the chairs are pickled white with olive green handwoven cotton upholstery. This fabric is also used for the window shades. The olive green vinyl floor repeats the fabric colors. Foil paper has been used to cover the walls and ceiling.

Mr. Elrod attractively accessorized this room by using an old Venetian lantern for a ceiling fixture. The room is further highlighted by the wall console of pickled and bleached walnut with brass brackets.

Wall Console by Master Cabinet.



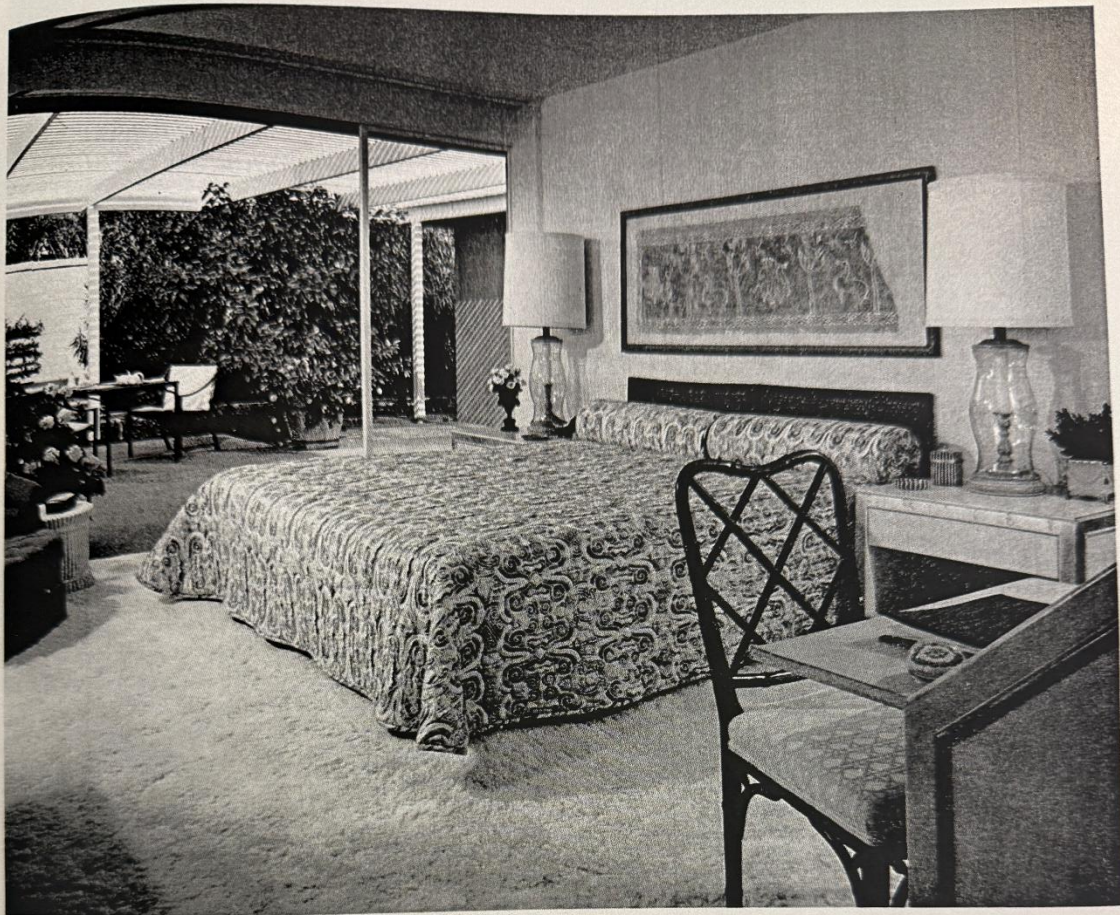


**Front Guest Room Facing  
the Front Terrace**

Of special interest are the bedroom walls. Narrow sandblasted wood slats finished in a glazed white have been adapted to create an unusual wall treatment.

The heavy texture white wool carpeting is enhanced by the colorful bedspreads and headboards of quilted linen in bright yellow and green.



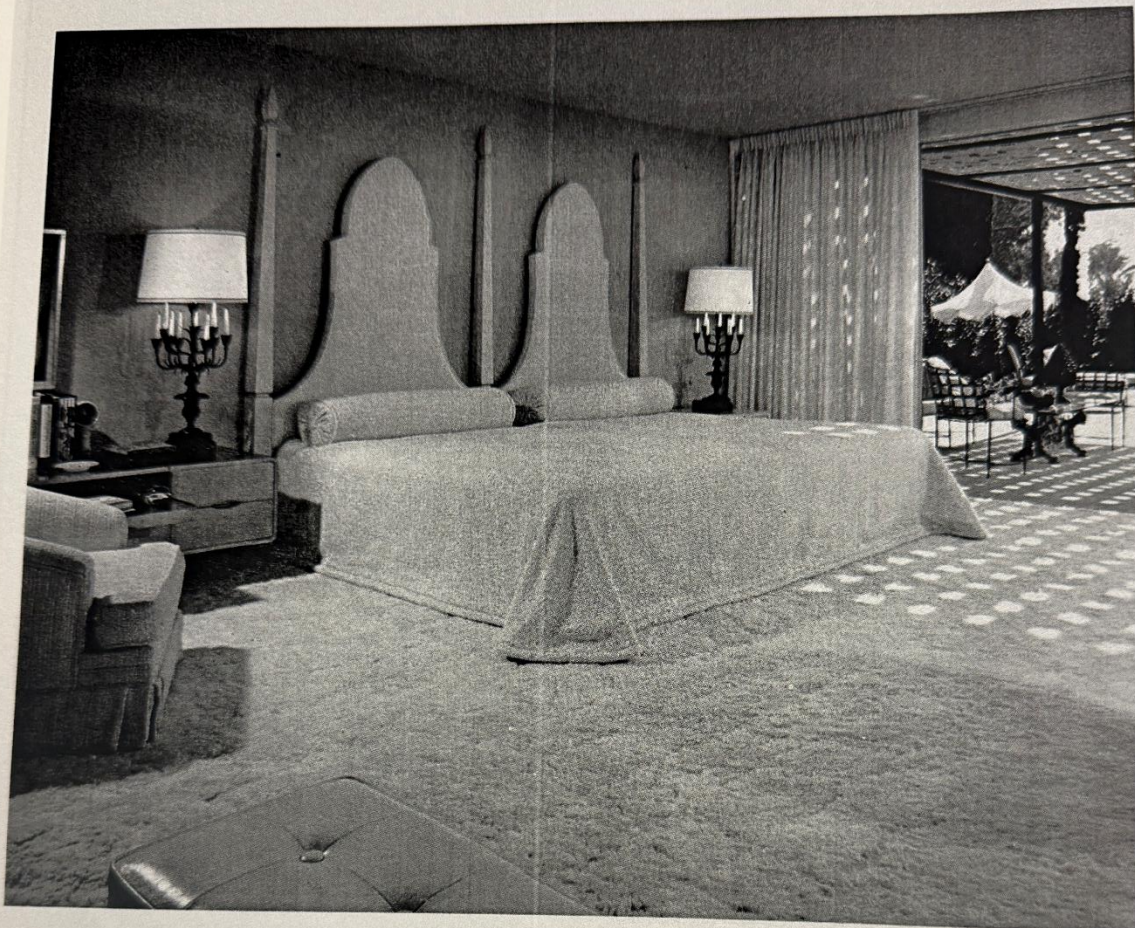


**Second Guest Room Facing  
the Rear Garden Terrace**

The cane paneled headboard has been refinished from an old daybed. On either side of the bed are two white and gold cabinets by Harry Burger. On the cabinets are lamps converted from etched hurricane candle covers.

A red and white bedspread provides the color accents. In the foreground is a carved bamboo red lacquer chair which is used with an old Venetian secretary.





#### **The Master Bedroom**

The dual double bed is accentuated by a custom made headboard from **Harry Burger**. The night commode table from **Master Cabinet** has been finished to blend with the walls of deep turquoise.

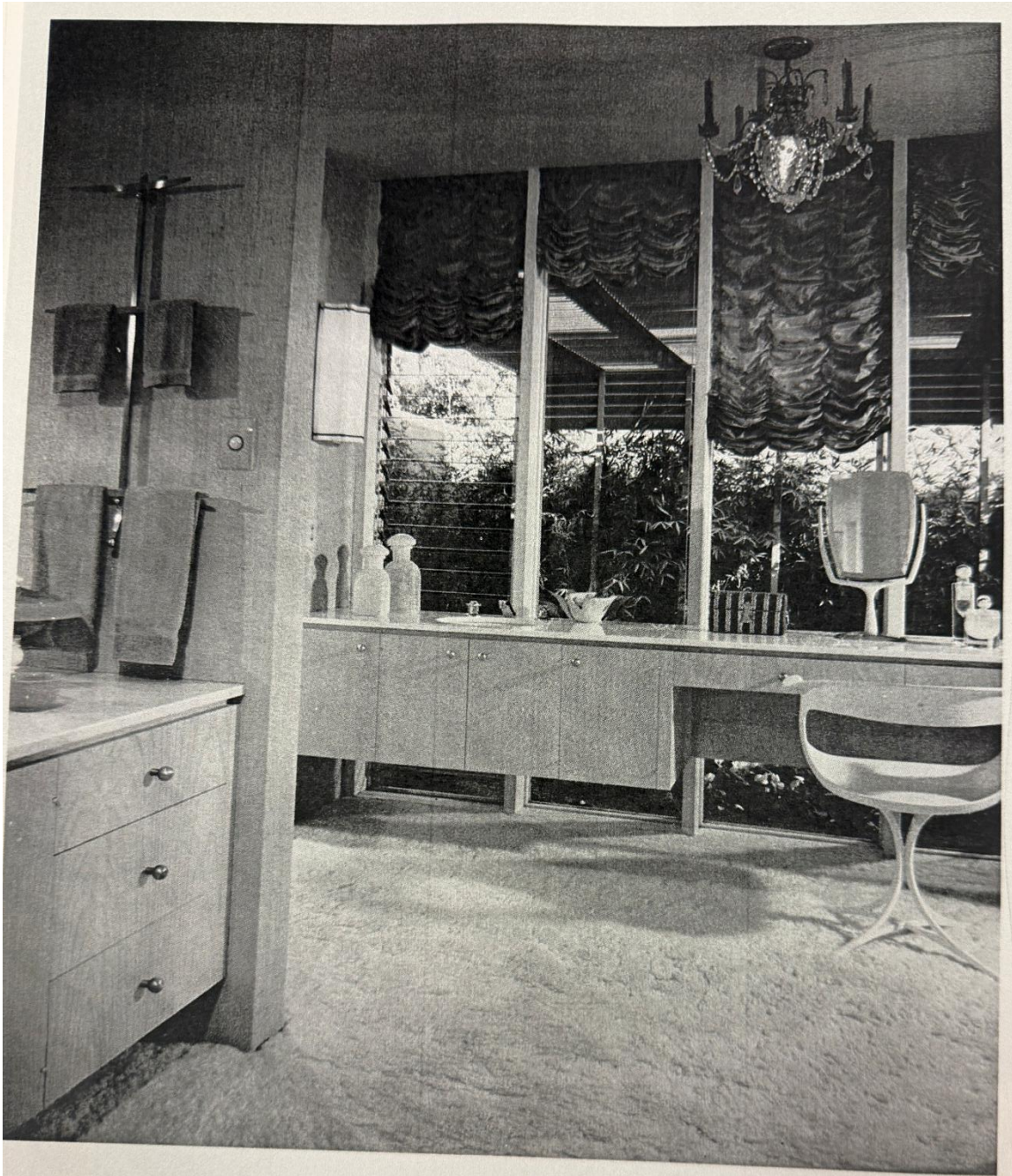
To the left is a **Martin/Bratrud** custom lounge chair.





Opposite the bed is a grouping of Martin/Brat-trud chairs in white linen and a low table of white lacquer. Above the grouping is a hand-painted wall mural of white bamboo. The lamp is white porcelain and the flower vase is an antique English foot bath.





The Master Dressing Room Adjoins the  
Master Bedroom and Looks Onto Its  
Own Private Garden

The vanity is a one piece unit of white carrara glass and pickled ash cabinets. In front of this unit is a modern fiberglass chair. Austrian shades of sari silk provide a decorative accent by partially covering the glass wall. The chandelier is an old French crystal.





The **Front Pool Terrace** is covered with a canvas lattice. It is made of stitched beige canvas supported by black-brown steel columns. The furniture is from Italy and upholstered in yellow plastic. The terra cotta stools and ornaments also came from Italy. The coffee table was made from a Sicilian donkey cart.





*Elrod Residence living room.*

## **The House Kept as Elrod Left It**

The Hamlings lived in the house as a home rather than a museum and changed almost nothing. A candy dish sat on the living-room table for half a century, its contents undisturbed from 1964 until 2014; the household dachshunds, Hamlet and Hamlet II, are remembered in the small dog statues the family placed among Elrod's furnishings. The one early alteration was made by Elrod's own hand: when the Hamlings' daughter wanted a canopy bed, her mother called him, and he designed the mirrored-and-draped version that stood in the room. Otherwise, the interiors remained as he had finished them — the burlap walls, the glazed-brick fireplace, the turquoise master bedroom, the custom V'Soske carpet — down to the furniture and art.<sup>155</sup>

Stewardship passed within the family in 2014, to the Hamlings' daughter, Deborah (Hamling) Ball, and her husband, Bob, who kept the house in the same spirit until it was sold in 2021.<sup>156</sup>

The result of fifty-seven years of such care was a rarity: in the judgment of Elrod's biographer, the Via Lola house was the most complete of his interiors to survive.<sup>157</sup> The Los Angeles designer



*Elrod Residence dining room.*

Brad Dunning called it “an incredible time capsule, in the best way,” ranking its interior with Sunnylands — Elrod’s home and, as Dunning put it, “his lab to figure a lot of things out.”<sup>158</sup>

What makes that survival matter is not only its degree but its nature. Via Lola was not a commission carried out to a client’s brief; it was the house Elrod designed for himself, to his own standard, as a working example of his manner — the master’s work made for the master. Almost every other interior he designed has since been remodeled away, and the reason this one was not is bound up with how it was kept: the Hamlings did not merely leave it alone but kept Elrod himself on, so that the few later changes were made by his own hand. Even its alterations were his. What else survived only sharpened the point. The Lautner house at Southridge that carries Elrod’s name is known for Lautner’s architecture, and its interiors have been restored rather than preserved — they are no longer his original fabric. A condominium or two decorated by his firm may remain largely intact, though that work was the office’s, and not necessarily Elrod’s own. Of the interiors Elrod himself designed, Via Lola was the only one to survive whole and as he made it — a first-hand record of a master’s work of a kind that, for interiors, almost never survives at all.<sup>159</sup>

## **The Interior in the 2026 Rehabilitation**

The interiors of the house are being rehabilitated under the direction of Lucien Rees Roberts, of Rees Roberts + Partners in New York, as advisor and designer. Rees Roberts has been a member of the *Interior Design* Hall of Fame since 2008, and his work, the subject of a Rizzoli

monograph,<sup>160</sup> reaches from Manhattan to Cape Town. He knows Elrod's work at first hand, having rehabilitated the Charney Residence at Tamarisk Country Club, a Wexler and Harrison house with landscape by Eckbo, Royston, and Williams and interiors by Arthur Elrod.

The interior work lies outside this nomination, which rests on the exterior; what bears recording here is the care taken with Elrod's own furnishings. The breezeway sofa is the case the design team offers: sound fabric from the underside of its cushions is being rewoven into the visible upholstery where it had worn through, so that what comes back to the room is still the material Elrod chose. The furniture and the built-in cabinetry are in the hands of Peter Anthony, the conservator Sunnylands permits to work on its Billy Haines pieces, who came to the project on the referral of Anne Rowe.

The pieces named as kept are Elrod's own: the twenty-two-foot living-room sofa with its chairs and ottomans, the two reading chairs, a Martin-Brattrud card table and four chairs, the breezeway sofa and its end tables, the bed in the master bedroom, the bar, the powder room's wallpaper, and the dining table with its V'Soske carpet. The original seating and the bar chairs are being reupholstered. Where new furnishings are wanted, the team has bought vintage rather than reproduction — lounge and barrel chairs by Edward Wormley for Dunbar, chairs and tables by T. H. Robsjohn-Gibbings, a coffee table by Willy Daro, a pair of Willy Rizzo lamps for the den — with new carpets woven to order in mohair, cashmere, and wool, and walls in silk paired with honed Roman travertine. The reasoning offered is Elrod's own: he was no nostalgist, and a house sealed at 1961, it is believed, would be a poor way to keep faith with a designer who held that a house should be made of its own time.<sup>161</sup>



## APPENDIX XI. Photographs – July 2026 by the Author



*The primary façade facing Via Lola.*



*The primary façade with tall double doors. The exposed aggregate at the street is a later addition to match the vocabulary of the house.*





*The primary façade from Via Lola, the replacement row of California fan palms along the street and two older palms rising from the garden behind.*





*The entry forecourt paved in exposed black river-pebble aggregate, the connective ground material carried throughout the exterior.*





*The entry walk to the twelve-foot black doors, flanked by antique iron lanterns, with the surviving sago palm at right.*





*The entry from the driveway, showing the sculptural hand-troweled stucco, the black doors with their turned-brass handles, and the black-pebble steps.*



*The tall entry volume from the west, the narrow flanking windows carrying their original circular iron grilles.*





*The twelve-foot entry doors, their handles long rods of polished, turned brass, with an antique iron lantern beyond.*





*Detail at the entry: a circular-accent iron grille beside the doors, set against the hand-troweled stucco.*





*The tall street volume, its narrow windows cut as vertical slots up the sculptural troweled wall.*





*A steel pedestrian gate in a painted block wall, one of the enclosures that bring the visitor to the house by degrees.*





*A tiled water basin against the louvered west wall, the iron gate beyond repeating the circular-accent motif.*





*The driveway along the west side, the steel-framed carport roofed in sand-colored fabric echoing the one at the pool.*





*The tall west window screened in horizontal louvers, set into the driveway elevation.*



*The parking court at the drive's end, the garage and 1946 service wing beneath the steel-framed shade structure.*





*A service corner at the north side, an ornate iron gate opening to the garden, with electrical panel and hose bib on the stucco wall.*



*An ornate iron gate opening from the service walk to the rear garden, a lemon tree at left.*





*The garden terrace along the house, the masonry chimney rising above the low pavilion — the one vertical in a composition governed by the horizontal.*





*The terrace paved in exposed black-pebble aggregate, the run of sliding glass doors opening the rooms to the garden.*



*The house against the San Jacinto mountains, its flat roofs and parapet seen from the garden, with a rooftop cooling unit.*





*The living pavilion, its flat roof and dark fascia over walls of sliding glass set against the garden.*





*The blank troweled wall meeting the glass pavilion, the house's dichotomy in a single corner.*



*A service corner at the north side, the electrical panel set into the blank stucco wall, the pebble-aggregate walk running back toward the garden terrace and the mountains beyond.*





*The narrow north side yard, a citrus tree over a bed of river rock, a steel pedestrian gate in the painted block wall.*





*A glass-walled room opening onto a raked-gravel garden of stone, the painted block wall and gate at right.*



*The lawn and walk along the east side running toward the pool, potted palms lined along the deck beneath the steel-and-mesh shade trellis.*





*The perforated-metal shade trellis over the pool deck, the pool and garden beyond.*





*The pool garden, mature palms and clipped hedge along the east side, the shade trellis at right.*



*The pool and rear elevation, the louvered screen wall and the folded steel trellis over the deck.*





*The pool and rear elevation from the opposite corner, the run of the trellis and the wall of sliding glass.*





*The pool and the louvered screen wing at the northeast corner, organ-pipe cactus and desert planting at the base of the troweled chimney wall, the mountains beyond.*



*The pool and the steel-and-mesh shade trellis over the deck, the wall of sliding glass beneath it, clipped hedge and palms along the rear.*





*The underside of the shade trellis, its open grid laid against the sky.*





*Detail at a sliding glass door, the paired pull handles and latch at the meeting rail, the pebble-aggregate deck beyond.*



*A bronze deck fitting stamped “Paddock of California,” set flush in the pool surround.*





*The pool and the folded shade trellis over the deck, potted palms along the coping, the mountains beyond.*





*Beneath the shade trellis, the covered deck and its potted cycads and palms, the wall of sliding glass at left.*





*The walk along the pavilion, potted palms in a row beside the lawn, the lowered wing and troweled wall beyond.*

## NOTES

<sup>1</sup> Grant deed, O. L. Bolton Jr. and Meryle K. Bolton to Bryan Foy, June 25, 1946 (see Appendix III, Chain of Title); “Two Noted Film Figures Purchase Homes in Village,” *The Desert Sun*, August 30, 1946, 10.

<sup>2</sup> Palm Springs City Directory, 1947–48 season, 34 (Foy, Bryan [Vivian] h350 Via Lola, tel. 7833).

<sup>3</sup> Aerial photographs, 1947 and 1950, Aerial Photography Collection, UC Santa Barbara Library.

<sup>4</sup> Building permit, Bryan Foy, 350 Via Lola, September 6, 1950 (Paddock swimming pool); a companion plumbing permit of the same date covered a cesspool and domestic water piping. The pool’s \$4,000 valuation appears in “4 Pools, Dwelling On Building List,” *The Desert Sun*, 1950.

<sup>5</sup> Val Samuelson, photograph of 350 Via Lola, n.d. [c. 1960], Arthur Elrod papers, Architecture and Design Center, Palm Springs Art Museum. Verso stamped Val Samuelson, P.O. Box 931, Palm Springs; later in the collection of Harold C. Broderick, A.S.I.D.

<sup>6</sup> Grant deed, Bryan Foy to [grantee illegible], October 6, 1951, Riverside County Recorder. The grantees, a married couple, cannot be read on the microfilm and are presumably John M. and Isabel Gunderson, recorded as grantors of the parcel in April 1952 (see Appendix III, Chain of Title).

<sup>7</sup> MacMasters, “The Life and Happy Times of Arthur Elrod” (Elrod’s long practice of buying, remodeling, and selling Palm Springs houses before he built the Southridge house with Lautner).

<sup>8</sup> Grant deed, Germain Machinery Company to Arthur Elrod, July 6, 1961 (see Appendix III, Chain of Title).

<sup>9</sup> Elrod designed the remodeled house himself and engaged Win Miner as contractor. No architect is credited in any of the three published features, consistent with Elrod taking full design credit.

<sup>10</sup> Building Permit No. B-3913, City of Palm Springs, issued October 23, 1961 (remodel adding the living room, bar, and entry hall, a 1,660-square-foot addition; valuation approx. \$20,000), preceded on October 10 by a foundation-only permit (No. B-3860) and accompanied by companion plumbing and electrical permits. Earlier 1961 permits under the same contract covered a remodeled bath (B-3727), kitchen, and closet (B-3597). The closet added about 300 square feet, the bath and kitchen none; with B-3913’s 1,660, the 1961 campaign came to roughly 1,960 square feet in all. See Appendix IV, Permit History.

<sup>11</sup> Cygelman, *Desert Modern Design*, 213, on the scarcity of Elrod’s personal papers and the survival of his guest books in the Arthur Elrod Associates archive, Architecture and Design Center, Palm Springs Art Museum.

<sup>12</sup> Arthur Elrod guest book, 350 West Via Lola, Palm Springs, entry of February 26, 1962; original in the owners’ collection, reproduced in Appendix VII.

<sup>13</sup> On Mabel Schamberg (c. 1885–1973), a founder of the American Institute of Decorators (later the American Institute of Designers): “Schamberg,” *Desert Sun* (Palm Springs, CA), March 5, 1973, 2; Margaret Carroll, “Designing Woman,” *Chicago Tribune*, April 14, 1991, sec. 6, 1, 7. Her interiors for the House of Tomorrow at the 1933–34 Century of Progress: Marion Hume, “A Century and One Year of Progress,” 1934, 38; corroborated by the National Trust for Historic Preservation. Founding role in the A.I.D.: “A.I.D. Board of Governors Hold Quarterly Meeting,” *The Decorators Digest*, January 1934, 25.

<sup>14</sup> Elrod guest book, entry of March 3, 1962; reproduced in Appendix VII.

<sup>15</sup> “Six Homes on Sunday AAUW Show Itinerary,” *The Desert Sun*, March 3, 1962, 16; “Home Tour” [advertisement], American Association of University Women, *The Desert Sun*, March 2, 1962, 4. The tour also took in the houses of Jackie Cooper (1055 Rose Drive) and Eddie LeBaron (328 Mountain View Drive), among others.

<sup>16</sup> “Desert Living: Arthur Elrod, A.I.D. — his new Palm Springs home,” *Palm Springs Life*, August 1962, 10–13; “Blending the Amenities,” *Interior Design* 34, no. 8 (August 1963), 72–75; “Residence of Mr. Arthur Elrod,” *The Architectural Digest* XIX, no. 4 (Winter 1963) — all photographed by George R. Szanik.

<sup>17</sup> Arthur Elrod, Ltd. advertisement, “We sincerely welcome the cultural addition to the Valley of the College of the Desert,” *The Desert Sun* (Palm Springs, CA), September 20, 1962 (886 North Palm Canyon Drive). The full-page advertisement is illustrated with the living room of Elrod’s own Via Lola residence — published the same season in *Palm Springs Life* — which the firm here put to use as its showpiece. Reproduced in Appendix V.

<sup>18</sup> Arthur Elrod, Ltd. advertisement, “Interiors executed by Arthur Elrod, Ltd.,” *The Desert Sun* (Palm Springs, CA), September 29, 1963 (886 North Palm Canyon Drive; telephone 325-2593). A second full-page advertisement built on a view of Elrod’s own Via Lola living room, run the year the house appeared



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in *Interior Design* and on the cover of *The Architectural Digest* (cf. note 16); with note 88, it shows the firm using the residence as its showpiece in two successive seasons. Reproduced in Appendix V.

<sup>19</sup> Aerial photographs, 1947 and 1967, UC Santa Barbara Library; Val Samuelson photograph, c. 1960; *The Architectural Digest* XIX, no. 4 (Winter 1963), 10–11 (“front guest room” and “second guest room”); current interior photographs of the surviving steel casements and corner windows.

<sup>20</sup> Grant deed, Arthur Elrod to William L. and Frances Hamling, June 3, 1964, Riverside County Recorder; on the post-1964 preservation of the interiors, Cygelman, *Desert Modern Design*, 88, 92; Joan McKenna, “Elrod Eternal.”

<sup>21</sup> “Desert Living: Arthur Elrod,” *Palm Springs Life*, August 1962.

<sup>22</sup> See Appendix IV, Permit History (1950 pool).

<sup>23</sup> See Appendix IV, Permit History (front pool-terrace sliding doors).

<sup>24</sup> Aerial photograph, 1947, UC Santa Barbara Library.

<sup>25</sup> See Appendix IV, Permit History (north-court sliding doors).

<sup>26</sup> On the 2021 conveyances out of the Hamling family — the William L. Hamling Trust to the Frausto Living Trust in February 2021, and to Marshal K. McReal that August — see Appendix III, Chronological Chain of Title.

<sup>27</sup> For the national billing and the reach beyond the desert: the *Los Angeles Times Home* magazine presented Elrod on its cover of May 31, 1964, as “one of the nation’s leading decorators,” and through 1964–65 ran a succession of rooms he designed expressly for its pages (*Los Angeles Times Home Magazine*, May 17, 1964, 25; October 25, 1964, 27; April 25, 1965, 52; September 12, 1965, 29). For the Pebble Beach reach, the Richard Snideman house — a Japanese-style house by the architect Howard Lapham, its interiors by Elrod set among the owners’ antique furnishings — was shown on the 1964 Pebble Beach house tour: “Pebble Beach ‘Home Tour’ Set April 22,” *Alameda Times-Star* (Alameda, CA), March 21, 1964, 3.

<sup>28</sup> J. Smeaton Chase, *Our Araby* (1923). The village population figures and the descriptions quoted here are Chase’s.

<sup>29</sup> Historic Resources Group, “Appendix B: Overview of Tract Development,” Citywide Historic Context Statement and Survey Findings, City of Palm Springs. The subdivision sequence of Vista Acres (1923), Merito Vista (1925), and Las Palmas Estates (1926), together with the Prescott T. Stevens development history, the Stevens–Hicks partnership, the named water companies, and the Merito Vista build-out figures (a dozen of its parcels improved by 1929, per Sanborn maps), derive from this survey.

<sup>30</sup> “Desert Acres Jump to \$1500,” *Los Angeles Times* (reporting Stevens’s 1926 purchase from Alvah Hicks of the hundred-acre tract north of Merito Vista, at a price said to be the highest yet paid for unimproved Palm Springs land). The subdivision into 165 parcels, the tract boundaries, the Evans-Lee Corporation purchasing name, and Raymond Cree’s noted fondness for the tract follow the Historic Resources Group survey cited above.

<sup>31</sup> The marketing language (“A Home in Palm Springs is Well within Your Means”; “an abundance of meterless irrigation water”) and the “Bel-Air section of Palm Springs” characterization, attributed to the Los Angeles society columnist Joan Winchell, are recorded in the Historic Resources Group survey and in period advertising, including the December 1926 California Southland spread on the twin Merito Vista and Las Palmas Estates tracts. The list of early purchasers — King C. Gillette, T. A. O’Donnell, William Mead, Roland Bishop, and others — is from contemporary *Los Angeles Times* coverage.

<sup>32</sup> MacMasters, “The Life and Happy Times of Arthur Elrod” (the tribute of Adele Faulkner, past president of the American Institute of Decorators, and MacMasters’s own estimate; the *Time* ranking is noted there as well).

<sup>33</sup> 1920 U.S. Federal Census, Banner Township, Pratt County, Kansas; birth date and middle name from Winfred Ray Miner, World War II draft registration card (U.S. WWII Draft Cards, Young Men, 1940–1947). Siblings per the 1920 and 1930 censuses and the compiled Miner family record, Ancestry.com.

<sup>34</sup> 1920 U.S. Federal Census, Banner Township, and 1930 U.S. Federal Census, McPherson Township, both Pratt County, Kansas.

<sup>35</sup> “Win Cup for Second Place,” *The Mirror* (Pratt, KS), November 1, 1928, 1; see also “Stock Judging Tryout Held,” *The Mirror*, October 4, 1928, 6, and “Judging Team Takes Trip,” *The Mirror*, May 3, 1929, 6.

<sup>36</sup> “Ag Class Attends State Fair,” *The Mirror* (Pratt, KS), September 20, 1928, 1.

<sup>37</sup> “Pratt High School Directory,” *The Mirror* (Pratt, KS), October 17, 1929, 5.

<sup>38</sup> Oklahoma County, Oklahoma, Marriage Index, 1889–1951, December 21, 1933, Ancestry.com.

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- <sup>39</sup> 1940 U.S. Federal Census, Los Angeles (inferred 1935 residence, Oklahoma City); compiled Miner family record, Ancestry.com.
- <sup>40</sup> “Winfred Miners Are Hostes at Dinner Event,” *San Fernando Valley Times*, December 7, 1939, 8.
- <sup>41</sup> 1940 U.S. Federal Census, Los Angeles (Northridge), occupation “laborer, film studio”; Winfred Ray Miner, World War II draft registration card, registered October 16, 1940 (employer: Universal Studio).
- <sup>42</sup> 1950 U.S. Federal Census, Los Angeles; compiled Miner family record, Ancestry.com.
- <sup>43</sup> “Officers Elected by Reseda Masons,” *Los Angeles Evening Citizen-News*, December 26, 1949, 17; 1950 U.S. Federal Census, Los Angeles, occupation “carpenter, construction.”
- <sup>44</sup> Winfred Ray Miner, World War II draft registration card (mother-in-law Mrs. Hallie Dupree Shipman, 7700 Texhoma Avenue, Northridge).
- <sup>45</sup> “Local Son Is Expert on China,” *The Desert Sun* (Palm Springs, CA), September 20, 1971, 6 (“Palm Springs residents since 1953”); a 1973 account gives “18 years,” i.e., about 1955 (“Outstanding Professor Honored,” *The Desert Sun*, June 9, 1973, 6).
- <sup>46</sup> City of Palm Springs building permits, 350 Via Lola (Lot 13, Block H, Las Palmas Estates), Arthur Elrod, owner; Win Miner, contractor: B-3597 (July 27, 1961), kitchen-remodel permit (October 2, 1961), B-3727 (September 12, 1961), B-3860 (October 10, 1961, foundation), and B-3913 (October 23, 1961, 1,660-sq-ft living room, bar, and entry-hall addition); Building Department microfilm, City of Palm Springs. See Appendix IV.
- <sup>47</sup> Winfred R. Miner, testimony of healing, *Christian Science Sentinel* 61, no. 44 (October 31, 1959).
- <sup>48</sup> Eleanor Shipman Miner, with contributions from Winfred R. Miner, testimony of healing, *Christian Science Sentinel* 80, no. 32 (August 7, 1978); “Local Son Is Expert on China” (Noel at The Principia).
- <sup>49</sup> “Miner” [obituary], *The Desert Sun*, January 18, 1983, 3.
- <sup>50</sup> “Homesick German Hates to Leave,” *The Desert Sun*, June 9, 1959, 3; “Exchange Pair in Fond Farewell,” *The Desert Sun*, June 25, 1960, 1.
- <sup>51</sup> “Outstanding Professor Honored,” *The Desert Sun*, June 9, 1973, 6 (“of Pinyon Crest for three years”).
- <sup>52</sup> “Local Son Is Expert on China”; “Miner” [obituary], *The Desert Sun*, January 18, 1983, 3 (“a general contractor in Palm Springs for 20 years”).
- <sup>53</sup> Compiled Miner family record, Ancestry.com; California death records.
- <sup>54</sup> Adele Cygelman, *Arthur Elrod: Desert Modern Design* (Layton, UT: Gibbs Smith, 2019), 6; Joan McKenna, “Elrod Eternal,” *Palm Springs Life*, December 31, 2018. On how little of Elrod’s interior work survives unchanged, Cygelman, *Desert Modern Design*, 6.
- <sup>55</sup> Cygelman, *Desert Modern Design*, 10. Cygelman gives the birth as August 8, 1924, at Anderson, South Carolina, and notes both the “1923–74” of the grave marker and the Atlanta birthplace of Elrod’s later publicity; the Library of Congress record likewise gives 1924–1974. A contemporary profile corroborates the Anderson birthplace from Elrod’s own account and names his mother: he was “born in Anderson, South Carolina, where his mother, Mrs. Jessie Elrod, still resides,” while his “last home was in Atlanta, Georgia”—the Atlanta of the later publicity being his last residence, not his birthplace. “Arthur Elrod Has Brought ‘Life’ to Desert Designing,” *The Desert Sun* (Palm Springs, CA), January 10, 1956, 3.
- <sup>56</sup> Cygelman, *Desert Modern Design*, 10–11. A contemporary profile confirms the schooling in period: Elrod “majored in textile design in Clemson College, South Carolina,” and later took “a major course in interior design at the Chouinard Art Institute in Los Angeles.” “Arthur Elrod Has Brought ‘Life’ to Desert Designing,” *The Desert Sun* (Palm Springs, CA), January 10, 1956, 3.
- <sup>57</sup> Cygelman, *Desert Modern Design*, 13, 15; “Model Home Big Attraction to Many Villagers This Week,” *Desert Sun*, February 27, 1948.
- <sup>58</sup> “Bullock Designers Do Model Home at Vista Tract,” *Palm Springs Limelight News*, March 15, 1949, 14 (Arthur Elrod and Carl Noack; the store given “free reign to use the very latest in modern design”; the color scheme “taken from the mountains surrounding Palm Springs”).
- <sup>59</sup> Cygelman, *Desert Modern Design*, 16–17; the Celestial Room ran in *Interior Design*, June 1954. The exhibition was the “Light and Color” show, mounted with the Illuminating Engineering Society for the seventy-fifth anniversary of Edison’s lamp; the model penthouse was furnished by W. & J. Sloane under Elrod’s direction, while its lighting was designed by General Electric’s engineers—the underlying concept Eugene W. Commery’s, after the stained glass of the Sainte-Chapelle—and overseen by PG&E’s chief illuminating engineer, John S. Walsh. See Alfred Frankenstein, “The Lively Arts: Rise of the Light Bulb,” *San Francisco Chronicle*, April 14, 1954, 25 (the Celestial Room “designed and furnished by W. and J. Sloane under the direction of Arthur Elrod, with illumination especially designed for it by engineers of the

General Electric Company,” and “the first demonstration of fluorescent dimming in the West”); and Donna Becker, “13th Century Inspires 20th,” *San Francisco News*, May 6, 1954, 24 (Commery and the Sainte-Chapelle; Walsh as “general overseer”). Accounts of the palette differ—Becker reports the room “decorated in white,” another that it was done “monochromatically ... in various tones of brown ranging down to a just-off-white carpet.” For Elrod’s own account of the San Francisco years, “Arthur Elrod Has Brought ‘Life’ to Desert Designing,” *The Desert Sun* (Palm Springs, CA), January 10, 1956, 3, which has him “employed for three years with Sloan’s”; the “three years” is loose, since he had opened his own Palm Springs shop by September 1954. On the conference and the room, see “West Meets in Three IES Regionals,” *Electrical West* 112, no. 5 (May 1954): 79 (the San Francisco meeting held at the Museum of Art, April 19–20, coordinated with an exhibit of light and color whose central feature was the Celestial Room, “a model living and dining room area with garden, designed and furnished by W. & J. Sloan[e] under the direction of Arthur Elrod, decorator,” its lighting design made by E. W. Commery of the General Electric Co. and run from a dimmer control board); and “For Home Lighting—It’s Simply Celestial,” *Electrical West* 113, no. 1 (July 1954): 71, which describes the installation in detail: Elrod, “chief interior decorator for W. and J. Sloane Co.,” with the simulated penthouse constructed by Chad Hulburt, display manager for PG&E, and the lighting by Commery; twelve recessed and louvered units set in the ceiling in an oval pattern, in pink, blue-white, and yellow reflector lamps, grouped on dimmer control; no portable or table lamps, but recessed units over the couch, the planter boxes, the chairs, and the desk, “angled to send light over the shoulder”; concealed lumiline lamps behind the planter boxes to silhouette the foliage; perimeter light from a continuous valance; a total connected load of 4,710 watts. John S. Walsh of PG&E was the conference’s general chairman, and Grace McCann Morley, director of the San Francisco Museum of Art, its host. The room had a second life in the trade press: General Electric advertised it to builders in *House & Home* 8, no. 2 (August 1955): 52 — twelve ceiling-recessed color reflector lamps, four pink, four blue-white, four yellow, on three dimmers, with valance and cornice lighting on twenty-watt fluorescent lamps — a room that, the copy said, “looks like a room in 2055 instead of 1955.” The July 1954 account notes that fuller details were to appear in General Electric Lamp Division’s *Magazine of Light*; that issue has not been located.

<sup>60</sup> Cygelman, *Desert Modern Design*, 20. Wills left the firm in the spring of 1956 to open her own furnishings store with the songwriter Hoagy Carmichael, a sometime Elrod client, in the Sunset Towers building on North Palm Canyon Drive: “Carmichael, Wills Set Furnishing Store Opening,” *The Desert Sun* (Palm Springs, CA), April 4, 1956, 2 (Wills “associated with Arthur Elrod Ltd. in the Village” before the venture).

<sup>61</sup> Arthur Elrod, Ltd. advertisement, “Arthur Elrod Begins a Complete Home Furnishing Service for the Palm Springs Area,” *The Desert Sun* (Palm Springs, CA), September 23, 1954 (886 North Palm Canyon Drive, telephone 2824; “We would enjoy having you stop in to say hello, anytime after September third”) — Elrod’s first advertisement in the paper.

<sup>62</sup> Arthur Elrod, Ltd. advertisement, “Widdicomb: Furniture designed by t. h. robsjohn-gibblings — Exclusive with Arthur Elrod Ltd.,” *The Desert Sun* (Palm Springs, CA), September 30, 1954 (886 North Palm Canyon Drive, telephone 2824), one week after the opening announcement.

<sup>63</sup> Cygelman, *Desert Modern Design*, 20–24, 28; on Schamberg, 22. The February 1956 election to the Southern California chapter of the American Institute of Decorators is reported in “Elrod Honored by American Decorator Group,” *The Desert Sun* (Palm Springs, CA), February 15, 1956, 4 (Elrod “the only decorator in Palm Springs to be so honored”; the scroll presented at a banquet at the Tally Ho Restaurant, Los Angeles). The same notice names early Palm Springs clients—houses Elrod decorated for Frank Bennett, Leon J. Koerner, Phillip Lyon, Mary Hurrell, Hoagy Carmichael, and Desi and Lucy Arnaz—and “Arthur Elrod Has Brought ‘Life’ to Desert Designing,” *The Desert Sun*, January 10, 1956, 3, adds Ed Robbin, M. O. Anderson, Paul Aust, and David Rose, while recording the firm’s scale by January 1956: more than \$300,000 in annual sales, a staff of eight, and seven more in the custom-drapery department.

<sup>64</sup> “Arthur Elrod Has Brought ‘Life’ to Desert Designing,” *The Desert Sun* (Palm Springs, CA), January 10, 1956, 3 (sales “more than \$300,000”; “a staff of eight assisting him, plus seven more in his custom drapery department”; the three furniture lines; and the quoted account of his growth).

<sup>65</sup> On the Berkowitz commission, “Elrod to Spend July in Idaho,” *The Desert Sun* (Palm Springs, CA), June 6, 1955, 7, and “Elrod Starts Decoration of Ranch House in Idaho,” *The Desert Sun*, August 4, 1955, 6 (H. C. Berkowitz, president of Old Mr. Boston Distillers; the Normandy-style house at Sand Springs Ranch, near Wendell; New York buying, the Palm Springs workroom, and an August 2 installation). On Desert Braemar, “Braemar Preview on Friday,” *The Desert Sun*, December 21, 1955, 9, and “Desert Braemar Apartment Models Attracting Hundreds,” *The Desert Sun*, December 29, 1955, 7 (the “deep blue



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of the desert sky” set against the green of the palm trees, with sunshine yellow and blue shag). On the pottery, “Elrod Adds New Pottery Exhibit,” *The Desert Sun*, November 17, 1955, 6 (Marguerite Wildenhain, Pond Farm Pottery; trained at the Bauhaus under Walter Gropius). For the public reception of the Braemar models, see also Bill Rashall, “Unedited,” *The Desert Sun*, January 5, 1956, 5, who wrote that Elrod had taken “the blue of our beautiful desert sky, the star studded nights and the colorful gardens about us” and “brought the outside inside.”

<sup>66</sup> The four 1956 *Los Angeles Times Home Magazine* features, each with George R. Szanik photographs: “The Dream in the Desert” (Frank and Melba Bennett, “El Sueno”), January 1, 1956, 14–15; Barbara Lenox, “Oriental Mood on the Desert” (William Boggess residence; designed and decorated by Boggess, assisted by architects Wexler and Harrison and decorator Arthur Elrod; builder Joseph Pawling; landscape by Cactus Slim Moorten), January 1, 1956, 12–13; “Informal for the Desert” (concrete-block house designed and built by Ernest Off, decorated by Elrod), January 29, 1956, 12; and Barbara Lenox, “Ranch House in Riverside” (the Eugene L. Covey ranch, modernized by Elrod), June 10, 1956, 20–21.

<sup>67</sup> “Open House Set for New Science Reading Room,” *The Desert Sun* (Palm Springs, CA), January 21, 1956, 5 (First Church of Christ, Scientist, 373 South Palm Canyon Drive; decorating by Arthur Elrod; hemp grass cloth, dark walnut desks and chairs, and a harmony of brown, aqua, and beige).

<sup>68</sup> “Elrod Exhibit Hailed at Show in Los Angeles,” *The Desert Sun* (Palm Springs, CA), October 18, 1956, 3 (the room Elrod did for the *Los Angeles Times* at the seventh annual Decorators and Antique Show, Pan-Pacific Auditorium; “subtly done in a monochromatic scheme” with a “three color lighting effect which is done from a control panel for mixing the colors, using 12 recessed ceiling lights”).

<sup>69</sup> “It Was a Great Opportunity” [advertisement of trades and suppliers on the J. S. Pawling residence], *The Desert Sun* (Palm Springs, CA), November 16, 1956, 6 (Arthur Elrod listed for furnishings; the house “selected as the Open House of the Year by the WAIFS” and “open for public inspection”).

<sup>70</sup> “R. W. Alexander Added to Staff of Arthur Elrod,” *The Desert Sun* (Palm Springs, CA), September 22, 1956, 3 (Robert W. Alexander, formerly with Doree Kerr Interiors of San Francisco and, before that, W. & J. Sloane in San Francisco and New York, trained at Pratt Institute; the decorator Helen Allyn Munkacsy also added; Robert Blanks back from Seattle).

<sup>71</sup> “We Know What You Want” [advertisement], Arthur Elrod, Ltd., *The Desert Sun* (Palm Springs, CA), February 23, 1957, 7 (photographs by “Vic” Culina). Blanks had joined the firm in 1955: “Robert Blanks with Elrod, Ltd.,” *The Desert Sun*, October 4, 1955, 21. The advertisement labels Elrod and Blanks as members of the American Institute of Decorators and pictures three others: Harold Brodrick (rendered “Broderick” elsewhere in this nomination), Robert Alexander—not the architect of that name—and Emerson Whipple.

<sup>72</sup> The 1957 *Los Angeles Times Home Magazine* features: “Dramatic Living on the Desert” (the Joseph Pawling house, decorating scheme by Arthur Elrod in blues, golds, and blacks), January 13, 1957, 20; “Spaciousness Is More Than Mere Size” (Barbara Lenox; Elrod’s blue-and-white living room with twin sofas), February 17, 1957, 18; the full-page Elrod setting praised for “lightly scaled furniture” and an “imaginative handling of lighting,” March 17, 1957; “Artistic, with a Thought to the Practical” (an Elrod bedroom with folding fabric panels), March 31, 1957, 20; and the Myron Glass co-operative apartment, “Illustrated on Cover” (Barbara Lenox; George R. Szanik photographs), June 2, 1957, 17. The Pawling house had been the Palm Springs WAIF chapter’s 1956 benefit showcase, the firm’s thank-you advertisement names it the “House of Tomorrow”: “To the Palm Springs Chapter of WAIF ... Furnishings in the House of Tomorrow by Arthur Elrod Ltd.,” *The Desert Sun*, November 16, 1956, 8. A second cover followed a week later: “This House Extends Beyond Its Walls” (the Sydney Charney house, Palm Springs, by architects Wexler and Harrison with Arthur Elrod; 2,930 square feet, its terrazzo entrance opening to the golf links, a Finn Juhl teak cabinet holding Tiffany glass), *Los Angeles Times Home Magazine*, “Illustrated on Cover,” June 9, 1957, 17.

<sup>73</sup> “New Country Club Way of Life Offered by Royal Air,” *The Desert Sun* (Palm Springs, CA), March 20, 1957, 1, and “Royal Air Has Benefit Showing,” *The Desert Sun*, March 20, 1957, 4 (the Royal Air Country Club Apartments, 389 West Tahquitz Drive, on the former Desert Inn Mashie golf course; seventy-one units on seven acres; developers Meade Hargiss, Harold Heathman, and Esther Peister; architects Wexler and Harrison; model apartment furnished by Robert Blanks, A.I.D., of Arthur Elrod, Ltd., landscaping by Antone Dalu; previewed March 30 for the Palm Springs Community Chest). On the commissioned mural, “A Kiln As a Present for Your Wife? Hy Raness Did, and Christine Started Business,” *The Desert Sun*, April 17, 1957, 4 (Elrod, “while visiting the Raness home, noticed her murals” and commissioned the ceramic mural for the Royal Air model; Christine Raness, born in Paris, trained at Pratt Institute; her work also for architects Howard Lapham and Harrison and Wexler), and “A Regal Treat at Royal Air,” *The Desert Sun*,

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April 27, 1957, 2 (Elrod showing the 1,460-square-foot model apartment, premiered daily through April for the Community Chest; photograph by Anderson).

<sup>74</sup> “Furnishing Bids to Be Awarded by City Council,” *The Desert Sun* (Palm Springs, CA), March 20, 1957, 1 (Arthur Elrod the low bidder at \$6,152.51 to furnish the new Palm Springs City Hall, ahead of Harry Friedman, \$6,182.66, and Michael Buccino of Rancho Mirage, \$6,247.38; award pending the council meeting of March 26).

<sup>75</sup> “Six Palm Springs Houses Open to Public on Sunday for AAUW-Sponsored Tour,” *The Desert Sun* (Palm Springs, CA), March 22, 1957, 6 (the William Boggess house, 1366 Calle de Maria, “Japanese modern” in black, white, and “Obie orange,” decoration by Boggess assisted by Elrod; and the Ed Robbin house, 1120 Alejo Road, decorated by Elrod in desert green and sand, with matchstick-bamboo draperies framing a gold semicircular sofa and an Oriental panel over the bed).

<sup>76</sup> “McCobb’s Linear Group Available at Arthur Elrod,” *The Desert Sun* (Palm Springs, CA), January 26, 1957, 3 (the Paul McCobb Linear Group, thirty-six pieces in structural aluminum and walnut, “introduced this week by Arthur Elrod Ltd.”), and the firm’s advertisement for “the Long Low Look in Sofas, Chairs, Sections designed by Paul McCobb,” *The Desert Sun*, March 29, 1957, 26.

<sup>77</sup> “Reg Acker Joins Arthur Elrod Staff in Village,” *The Desert Sun* (Palm Springs, CA), 1957 (Acker, a modern painter whose work had been purchased by several major museums and who had managed the E. O. I. showroom in San Francisco, joining as Elrod’s personal assistant), and “Elrod Adds New Noted Decorator to His Staff,” *The Desert Sun*, February 1, 1957, 8 (Emerson Whipple, University of California at Berkeley, with postgraduate study in England and France and seven years as a senior decorator at W. & J. Sloane in San Francisco; Elrod “this last year has had national publicity” and was “most fortunate in having Emerson Whipple join his staff”).

<sup>78</sup> Jack Meiselman advertisement, “Jack Meiselman invites you to visit ‘The Imperial,’” *The Desert Sun* (Palm Springs, CA), November 5, 1958, 18 (“interiors by Arthur Elrod A.I.D. ... Designed by John P. Moyer”); and “Jack Meiselman Plans 14 New Homes,” *The Desert Sun*, November 1, 1958, 20 (houses “individually styled by resort architects”; “Decor is by Arthur Elrod, A.I.D., who decorated the model unit in contemporary modern, employing new features he displayed at the recent interior decorator’s show in Los Angeles”; fourteen three-bedroom homes “from \$21,657 up”). The 1958 Los Angeles show is distinct from the October 1956 exhibition at the Pan-Pacific Auditorium.

<sup>79</sup> “Palm Lane Home Decoration Contest Set,” *The Desert Sun* (Palm Springs, CA), December 13, 1958, 18 (Jack Meiselman’s Christmas-decoration contest for his Palm Lane Estates buyers: “Interior Designer Arthur Elrod is the first to join the judging panel”). On the model home itself, see also the Meiselman advertisement “Buy a Jack Meiselman Home,” *The Desert Sun*, November 15, 1958, 18 (“Congratulations to Arthur Elrod A.I.D. for His Treatment of the Interior”; Gannon Realty Co., agent); and the Meiselman “Imperial” advertisement and news coverage cited above.

<sup>80</sup> “Home Magazine House: Old California, a Modern Interpretation,” *Los Angeles Times Home Magazine*, November 10, 1957, 18–19 (the Times’s own demonstration house in the Royal Highlands of Encino: architect Edward H. Fickett, decorator Arthur Elrod, landscape architect Warren E. Lauesen, builder Donald Buhler). Of Elrod’s work the magazine wrote: “a rare feeling for the creation of exciting accents against quiet backgrounds, the placing of fine old things with the best that is new.”

<sup>81</sup> “Decorators Show Takes on Movieland Glamour,” *Los Angeles Times*, October 11, 1957 (the eighth annual Decorators and Antique Show, Pan-Pacific Auditorium, sponsored by the Southern California chapter of the American Institute of Decorators; Elrod’s white-and-gold bedroom, a gold carpet beneath an Italian four-poster with canopy, among the rooms that drew the first-night crowd). The room reached the cover of *House Beautiful* five months later: “House Beautiful to Feature Elrod Display,” *The Desert Sun* (Palm Springs, CA), February 12, 1958 (the March issue, on newsstands February 16, its cover a traditional French bedroom in yellow and white, “called the outstanding display of the exhibition”; the same issue showed the master bedroom of Walt Disney’s Palm Springs home, also Elrod’s). For the room itself, “Styled in Graceful Elegance,” by Barbara Lenox, *Los Angeles Times Home Magazine*, November 24, 1957, 22 (saffron yellow and white, a canopied bed, folding shutter panels; wallpaper by Albert Van Luit, panels by Anna Mae Devereaux).

<sup>82</sup> “Between Pale Yellow and Strong Yellow Is Acacia,” *Los Angeles Times Home Magazine*, April 6, 1958, 16 (Elrod favoring acacia yellow as a dominant color in a guest bed-sitting room for Mr. and Mrs. Charles E. Beaker, accented with persimmon and a lacquered box from the Orient; photographs by George de Gennaro). See also “For an Apartment, a Smart Look,” by Barbara Lenox, *Los Angeles Times Home Magazine*, January 21, 1958, 22 (the Isaac Baron apartment in cerulean blue, decorated by Elrod after the Barons gave up a larger house).

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<sup>83</sup> Advertisement, “You Are Cordially Invited” (formal opening of the model home, Mountain View Estates), *The Desert Sun* (Palm Springs, CA), March 14, 1958, 10A (George Alexander Co., builder; architects Palmer and Krisel; at Via Monte Vista and Crescent Drive in Las Palmas; “Home Furnishings by Arthur Elrod, A.I.D., Palm Springs’ Foremost Interior Decorator”).

<sup>84</sup> “Tomorrow’s AAUW Tour Offers Six Unusual Homes,” *The Desert Sun* (Palm Springs, CA), February 15, 1958, 13, and “House Tour Includes Six Homes,” *The Desert Sun*, February 12, 1958 (the second annual house tour of the Palm Springs branch of the American Association of University Women, the afternoon of February 16, 1958; among the architects’ and designers’ own houses—those of William Cody, Albert Frey, Stewart Williams, and the designer Herbert Burns—the tour showed the Frank Bennett house at 1184 Camino Mirasol, “recently redecorated by Arthur Elrod” with heirloom pine, mementoes of world travel, and push-button conveniences; a photograph shows Elrod helping Mrs. Bennett hang her set of thirty-seven Alken sporting prints).

<sup>85</sup> “Saved from Discard by Restyling,” by Barbara Lenox, *Los Angeles Times Home Magazine*, December 28, 1958, 12 (the home of Mr. and Mrs. Walt Bratney, redesigned by Arthur Elrod, A.I.D.: rich wood paneling left unchanged and the furnishings co-ordinated to it, a seldom-used dining room converted to a combination game room and study, and a new hospitality room for entertaining; in the den, tailored shutters designed by Anna Mae Devereux). Elrod is quoted: “Restyling an interior should be keyed to the way of living of the occupants of the home.”

<sup>86</sup> “Rhapsody in Green,” by Barbara Lenox, *Los Angeles Times Home Magazine*, March 1, 1959, 18–19; the restyled lanai appeared on the cover, with the cover note “On the Cover” in the same issue (the Redlands home of Mrs. Anne Peppers, restyled by Arthur Elrod, A.I.D., in bold emerald green and white; a floor-to-ceiling wood grille with planter base, creating an entry in the living room, designed by Shelby Willis; a seldom-used open porch transformed into a lanai with a striped canvas ceiling designed by Frank Breiding; photographs by George R. Szanik, who would photograph Via Lola three years later).

<sup>87</sup> “This Week’s Best Design: High, Wide and Handsome,” *Los Angeles Times*, March 15, 1959 (data by Barbara Lenox; a high-backed chair by Martin-Bratrud, shown in a home decorated by Arthur Elrod, A.I.D., upholstered in a plaid of gold, tangerine, and green against split doors hand-painted by designer Shelby Willis; photograph by Richard Fish); and “This Week’s Best Design: Ease, Beauty at Mealtime,” *Los Angeles Times*, April 26, 1959 (data by Barbara Lenox; a cane-backed dining group in a house designed by architect Edward H. Fickett, A.I.A., decorated by Arthur Elrod, A.I.D., with woven-wood draperies designed by Robert Webb; photograph by George de Gennaro).

<sup>88</sup> “Luxury Look on a Budget,” *Los Angeles Times*, April 12, 1959, 31 (the dining and living areas of a three-bedroom house designed by architects Palmer and Krisel, A.I.A., decorated by Arthur Elrod, A.I.D., for \$3,500 — “style, good taste have no price tag”; Vic Culina photographs); and “Home Magazine Remodels a House,” *Los Angeles Times Home Magazine*, March 22, 1959, 12 (the Times’s own remodel of a three-bedroom Beverly Hills house, with Arthur Elrod, A.I.D., selecting colors, styling, and furnishings; the account dwells on the costs and delays of the trade, among them Elrod’s carpet layer driving from Palm Springs to find the floors and windows still uncleaned; landscape architects Baldwin, Eriksson & Peters).

<sup>89</sup> “An Arrangement for Conversations for Two,” by Barbara Lenox, *San Francisco Chronicle*, Bonanza magazine, April 26, 1959, 15 (a pair of cane-and-wood chairs and a round occasional table — the “sheaf-of-wheat” table — the furniture designed by Edward Wormley, arranged by A.I.D. decorator Arthur Elrod). The same Barbara Lenox feature service carried Elrod’s rooms in the *Los Angeles Times*; this grouping ran in San Francisco the same Sunday as the “Ease, Beauty at Mealtime” feature noted above.

<sup>90</sup> “Our Dames . . .,” by Shaw-Poinc, *The Desert Sun* (Palm Springs, CA), 1959. The society cartoon’s caption — “Oh, how absolutely divine! . . . It must be that new Arthur Elrod decor . . . wall to wall guests . . .” — turns on Elrod’s name alone, by then a byword for fashionable interiors. The recurring “Our Dames” column is confirmed in *The Desert Sun* in 1959 (see the May 27, 1959 column cited in the discussion of the Eldorado clubhouse below, note 95); reproduced in Appendix V.

<sup>91</sup> For the span described here, from the strictly traditional to the wholly contemporary: at the traditional end, the French interior for the Berkowitz ranch in Idaho and the heirloom-furnished “El Sueno” for the Bennetts, both described above, joined by a later feature on the Bennetts’ Palm Springs house — “The Traditional View: Good Craftsmanship Exerts a Lasting Appeal,” *Los Angeles Times Home Magazine*, August 6, 1967, 16 (the couple’s antique furniture — a brass bed, a gate-leg table, settees, folding shutters — incorporated into the new setting by Arthur Elrod, A.I.D.; George R. Szanik photographs); and at the contemporary end, the all-vinyl U.S. Rubber exhibition rooms of 1965, described above. They mark the outer bounds within which he worked.



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<sup>92</sup> Cygelman, *Desert Modern Design*, 37–38, 56. Elrod stated the white-and-contrast philosophy in his own words as early as 1956: “My basic color is white because it has no color. I then use color in contrast to reflect the personality and individual desires of the home owner.” He kept “the woman of the house constantly in mind ... she must stand out as a figure under a stage spotlight.” The same profile records the three furniture lines the firm then carried—Baker (leaning “toward the Oriental”), Widdicomb (“simple flowing and modern lines”), and Dunbar (“severe lines”)—and his summary of his aim: “to avoid the vastness of a grand central station and convert this space into individualism, intimacy, closeness and warmth.” “Arthur Elrod Has Brought ‘Life’ to Desert Designing,” *The Desert Sun* (Palm Springs, CA), January 10, 1956, 3.

<sup>93</sup> MacMasters, “The Life and Happy Times of Arthur Elrod” (the recollections of Barbara Lenox and the Home managing editor Carolyn Murray; the rocker dressed in five coats of lacquer; and Elrod’s encouragement of younger designers, among them Gene Flores and Charles Burke).

<sup>94</sup> MacMasters, “The Life and Happy Times of Arthur Elrod” (Barbara Lenox’s account of his business manner, including the custom-rug anecdote).

<sup>95</sup> On the Eldorado Country Club clubhouse, completed with William F. Cody, see also “Our Dames . . .,” *The Desert Sun* (Palm Springs, CA), May 27, 1959, 11, noting that Elrod had “returned from the jaunt he took to New York to check with eastern manufacturers on new materials and furnishings which he will use in doing the new clubhouse at El Dorado Country Club.”

<sup>96</sup> Cygelman, *Desert Modern Design*, 6, 51, 68–73.

<sup>97</sup> The 1960 *Los Angeles Times Home Magazine* features: “Good Design to Live With,” March 6, 1960, 22 (an Arthur Elrod dining room — a modern table in custom antique finish with a fine antique Spanish cabinet, the rug in varying shades of red, the table setting by Durden Jones of Vogue Accessories; George R. Szanik photographs); “Big Effects,” March 6, 1960, 25 (an Elrod room in orange tones, the chairs by Martin-Bratrud, the wall cabinet a “new old” piece; George R. Szanik photographs); and the issue of November 27, 1960, 23 (an Elrod room in boldly patterned fabric, and a bedroom combining blue and violet in the bedspread, upholstered box springs, and matching wallpaper; George R. Szanik photographs).

<sup>98</sup> “View House Hanging on a Cliff,” *Los Angeles Times Home Magazine*, March 6, 1960, 32–33 (a long, steel-framed house on a forty-five-degree slope of Mt. San Jacinto near Palm Springs; designer Hugh Kaptur, owner-builder Robert Leaver, the house “handsomely decorated by Arthur Elrod, A.I.D., in low-maintenance plastic and leather materials, well-suited to carefree, casual desert living”; entry-tile panel by Raines Christine; Richard Fish photographs).

<sup>99</sup> Barbara Lenox, “Subtly Japanese,” *Los Angeles Times Home Magazine*, August 14, 1960, 10–11 (the Palm Springs house of Mr. and Mrs. Ernest Alschuler; architectural design adapted to the desert by Lapham and Iwata; interior design by Arthur Elrod, A.I.D., with “the subtlety and restraint of fine Japanese homes,” the terrazzo floors left uncovered for the most part; landscaping by Zareh Kiragh, A.S.L.A.; George R. Szanik photographs). Alschuler is among the clients named in Winchell, “Wonder Boy in Wonderland”

<sup>100</sup> On the Alexander Construction Company model homes: “Small House with a Big Look,” *Los Angeles Times Home Magazine*, March 13, 1960, 18–19 (a 1,240-square-foot house priced under \$20,000, built by the Alexander Construction Co. in Palm Springs; architecture by Palmer and Krisel, A.I.A.; decorating by Arthur Elrod, A.I.D.; landscaping by Don Crabtree; the living room in burnt orange; George R. Szanik photographs); and Alexander Construction Co. advertisement, “Close Out of Model Home,” *The Desert Sun* (Palm Springs, CA), March 19, 1960 (1215 Via Paraiso, Vista Las Palmas; “an architectural gem by nationally known architect Charles E. DuBois, A.I.A.,” “completely furnished by one of America’s leading interior decorators, Arthur Elrod, A.I.D.”; landscaping by Don Crabtree; complete price \$53,500). On the Eckhouse house, *The Desert Sun*, April 16, 1960 (Hal Broderick of Arthur Elrod, A.I.D., and Joe Eckhouse at Eckhouse’s Golden Vista Estates home, 979 Via Monte Vista, built by Alexander Construction Company and furnished by Elrod; Eckhouse for thirteen years executive head of Gimbel’s, New York, then a vice-president and director of Lerner Shops, Inc.; Hal Waltz photograph).

<sup>101</sup> On Elrod’s commercial and civic work in 1960: *The Desert Sun* (Palm Springs, CA), February 24, 1960 (the new owners of the Silver Sands Hotel, Len Weissman and John Green; “Arthur Elrod, Palm Springs decorator, will refurnish the hotel”); on the Careys’ Desert Braemar apartment, *The Desert Sun*, March 18, 1960 (“Arthur Elrod will completely redecorate it this summer”); “Trio Gain Laughs for ‘Here Today,’” *The Desert Sun*, April 13, 1960 (“beautiful sets by Arthur Elrod” for the Ferrall’s Playhouse production at Deep Well, with Vivian Vance, Phil Terry, and John Emery); “Elect Officers of Decorators Chapter Here,” *The Van Nuys News* and Valley Green Sheet, April 21, 1960 (“Arthur Elrod will be advisory counsel” to the

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American Institute of Decorators, Southern California chapter, for its first Southland interior-design show, opening May 6 at the Hollywood Palladium, and the group's 29th national conference — the first hosted in Southern California since the 1940s); and "Hammond Musicale Nets \$300 for Music Campers," *The Desert Sun*, June 9, 1960, 5 ("Arthur Elrod, Limited, designed the staging for the event, the first musical presented at the Riviera"). See also the Arthur Elrod, Ltd. advertisement, *The Desert Sun*, April 8, 1960, 5 ("interior by Arthur Elrod, Ltd., 886 North Palm Canyon Drive).

<sup>102</sup> On Elrod's residence at 419 Valmonte Del Sur in the years before Via Lola: a *Desert Sun* building-permit notice of November 15, 1958, 3, records a \$2,000 remodel by "Arthur Elrod, 419 Valmonte Del Sur"; and the city's summer-1960 swimming-pool permits include "\$4,000 to Arthur Elrod, 419 Valmonte Del Sur," *The Desert Sun*, August 2, 1960. "Laurence Harvey Goes Mediterranean," *The Desert Sun* (Palm Springs, CA), February 2, 1966, 11.

<sup>103</sup> Joan Winchell, "Wonder Boy in Wonderland," *Los Angeles Times*, March 20, 1960, part IV, 8. The profile supplies several details first-hand: the Eldorado Country Club interiors, shown here to Johnny and Velma Dawson, with door handles made from Spanish table legs and inlaid mosaics said to have drawn a feature in the *New York Times*; the color schemes Elrod named (the Eldorado earth tones; the Nemeroff rooms in French blue and emerald green, flamingo and white); the William Pahlman discipleship and the "Persian lamp on a Danish modern table" credo; the budget range, \$3,000 to \$25,000 (cf. the \$3,500 Palmer and Krisel house above, "style, good taste have no price tag"); and a client list reaching well beyond the desert — Benjamin Fairless, former chairman of U.S. Steel; the Chicago industrialist Victor Nemeroff; the insurance executive Charles Becker; the date rancher Norman Waters; and Ernest Alschuler — with houses in Pebble Beach, Chicago, New York, Seattle, Phoenix, Dallas, and Wendell, Idaho. The last corroborates the 1955 Berkowitz ranch near Wendell described above. Winchell's "six short years" since the shop opened confirms the September 1954 founding; her "barely in his 30s" understates his age — he was thirty-five — consistent with Elrod's habit of revising his own vital facts

<sup>104</sup> On the Alexander Construction Company houses in 1961: Sue Foster, "Desert House of Many Merits," *Los Angeles Times Home Magazine*, March 19, 1961, 22–23 (a three-bedroom Palm Springs house; architects Palmer and Krisel, A.I.A.; builder Alexander Construction Co.; decorator Arthur Elrod, A.I.D.; a sixteen-by-thirty-two-foot pool; blue-greens combined with mustard golds; John Hartley photographs); Barbara Lenox, "The Style Is High but Price Is Low," *Los Angeles Times Home Magazine*, December 31, 1961, 6–8, illustrated on the cover (a 1,225-square-foot house in Palm Springs, three bedrooms and two baths, selling at \$21,500; Palmer and Krisel, A.I.A.; Alexander Construction Co.; decorating by Arthur Elrod and Harold Broderick, A.I.D., who added a pool, a sheltered recreation area, and a dining area enclosed between carport and house; George R. Szanik photographs); and Alexander Construction Co. advertisement, *The Desert Sun* (Palm Springs, CA), December 8, 1961, 7 (the Racquet Club Road Estates models at 2792 Avenida Caballeros, "completely decorated by Arthur Elrod," \$21,500).

<sup>105</sup> Barbara Lenox, "A Dramatic Transformation," *Los Angeles Times Home Magazine*, January 29, 1961, 13–15 (the remodeling of a 1920s Spanish house in Palm Springs by Arthur Elrod, A.I.D.: walls of glass opened to garden and mountain views, the living-room ceiling raised from eight feet to eleven, the roof squared off, brilliant yellow canvas carried from the entry to the pool-patio lanai, the color plan in yellow and Venetian red; Victor Culina and George R. Szanik photographs).

<sup>106</sup> "Eisenhower's Desert Home," *Los Angeles Times*, April 21, 1961 (Eldorado Country Club built a cottage for the former President, decorated by Arthur Elrod "in a combination between Mediterranean and Contemporary with overtones of Spain and Tunis").

<sup>107</sup> Joan Winchell, "Desert House and How It Grew," *Los Angeles Times*, January 13, 1961, pt. III, 6 (Winchell's own house at Bermuda Dunes, decorated by Arthur Elrod, who "masterminded the furnishings for the elegant Eldorado Country Club," in desert colors from soft greens to warm rust tones, with king-sized sit-around-the-pool pillows set by the fourth fairway).

<sup>108</sup> On the first Palm Springs Decorators and Antique Show (Palm Springs Playhouse, January 25–29, 1961, on the theme "Resort Living—Elegantly," produced by Helen Pascal as a benefit for the Guild of St. Paul's Episcopal Church): "Desert Antique Show," *The Desert Sun* (Palm Springs, CA), January 7, 1961 (Elrod to exhibit "his stunning stoneware cherubs from Italy"); "Decorators, Antiques Show to Premiere," *Los Angeles Times*, January 15, 1961 (Elrod among the participating designers); "Plan Antique Show Here," *The San Bernardino County Sun*, January 19, 1961, 28 (Elrod shown with the stoneware cherubs, representing the four seasons, and Mrs. C. Ronald Ellis); and the lanai room itself, *Los Angeles Times Home Magazine*, January 22, 1961, 17 (furniture by Van Keppel-Green in all-weather leather; a hammock of a new washable fiber, "Islon"; citron yellow and persimmon pink).

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<sup>109</sup> “The Desert Museum [plans its formal opening],” *The Desert Sun* (Palm Springs, CA), 1961 (the restoration of the Cornelia White house, the 1895 pioneer cottage built of railroad ties beside the museum; “Eldorado decorator Arthur Elrod will serve as decor adviser and is combing the country for authentic lace curtains”). Date and page to confirm.

<sup>110</sup> “[Arthur Elrod],” *Los Angeles Times*, February 10, 1961 (Elrod “attends almost no functions and doesn’t answer his phone after business hours”).

<sup>111</sup> On the *Los Angeles Times Home Magazine* House of 1962, the paper’s “Home of the Year”: the sixteen-page presentation in *Los Angeles Times Home Magazine*, June 24, 1962, beginning at 10 (“Modern Hacienda That Lives in the Past”; a 3,300-square-foot post-and-beam house at Yorba Linda Estates, Orange County; home and landscape architect Richard L. Dorman, A.I.A.; builders Burke and Wyatt; decorator Arthur Elrod, A.I.D.; pool by Phil Anthony; a total-electric Gold Medallion house co-sponsored by the Times and the Southern California Edison Co.; George R. Szanik photographs), including Elrod’s own essay, “A Collection of Fine Details,” 22 (he had worked with Dorman “from the blueprint stage,” and held that decoration should “not compete with the architectural purpose of the house but enriches and clarifies it”). Previews: “Exhibit House,” *Los Angeles Times Home Magazine*, January 28, 1962, 21, 24; “Music Aides Tour the Home of 1962,” *Los Angeles Times*, June 11, 1962, pt. IV; “Home Magazine House!,” *Los Angeles Times Home Magazine*, June 17, 1962, 6; and the Southern California Edison Co. advertisement, *The Daily Breeze* (Torrance, CA), July 6, 1962, 4.

<sup>112</sup> “Elrod Does All Wilsen Interiors,” *Los Angeles Evening Citizen News*, April 29, 1963, 14 (David Wilstein, president of Wilsen Construction & Development Corp., retains Arthur Elrod, Ltd., as exclusive decorator for the firm’s Beverly Hills apartment towers — Spalding Towers at 330 South Spalding Drive, followed by Reeves Towers, Elm Towers, the Portofino, Roxbury Towers, 245 Spalding Park, and Durant Towers). Each building opened with one of Elrod’s model apartments — among them the Spalding Towers model (*Los Angeles Times*, May 5, 1963) and the Reeves Towers grand opening (*Los Angeles Evening Citizen News*, September 6, 1963, for the opening of September 8).

<sup>113</sup> On the 1963–64 work: the patio cover for the World Flower Show, *Los Angeles Times Home Magazine*, February 17, 1963, 16 (designer Arthur Elrod, A.I.D.; landscape Owen Peters, A.S.L.A.; a twenty-by-thirty-two-foot cover on Mosaic Hacienda quarry tile, the aluminum fascia angled for a Regency look; George de Gennaro photograph); and the recreation room for Mr. and Mrs. Eugene Klein, *Los Angeles Times Home Magazine*, March 17, 1963, 23 (a full-sized pool table, piano, and built-in stereo; Horst Ahlberg photographs). The same house — a six-thousand-square-foot residence in Trousdale Estates, designed by William R. Stephenson, A.I.A., decorated by Arthur Elrod, A.I.D., landscaped by Jocelyn Domela, and built around a thirty-eight-foot circular entertainment room — was shown on the Cedars of Lebanon–Mount Sinai Hospitals estate tour: *Los Angeles Times*, September 29, 1963, 24–25 (George R. Szanik photographs). For the Honolulu reach, see the tower apartment for Mrs. Laurena Heple, overlooking Kapiolani Park, in saffron yellow and gold bronze: *Los Angeles Times Home Magazine*, March 1, 1964, 22.

<sup>114</sup> On the U.S. Rubber Company exhibit at the American Institute of Decorators’ Interior Design and Furniture Fashions Exposition, Los Angeles Memorial Sports Arena, October 15–24, 1965: Wallace Guenther, “On Display, a Showcase of Interior Design and Furniture Fashions,” *Los Angeles Times Home Magazine*, October 10, 1965, 24 (the Arthur Elrod living room for U.S. Rubber Co.: a three-dimensional pierced-vinyl wall by King Zimmerman, a green rubber-vinyl fireplace face, Martin-Bratstrud seating in vinyl, Amtico flooring, an Edward Fields rug, and a Dyna-Flame remote-control fireplace; George Szanik photographs); “Classic in Contemporary Design,” *Desert Dispatch* (Barstow, CA), October 29, 1965, 6 (the same living room, “a zingy version of the four primary colors,” with beamed ceilings, color-vinyl wall covering, and Amtico inlaid-parquet flooring); and “Sparkling, Sunny Bedroom Highlights L.A. Design Show,” *Desert Dispatch* (Barstow, CA), November 5, 1965, 9 (the “Soleil” bedroom in yellow and white, Naugahyde walls hand-painted with low trees, a Kaylan latex-foam bed from U.S. Rubber, a curry-lacquered desk, and a silver bedside table, the decorative ideas incorporated by Bob Hammerschmidt of the office). The firm is already styled “Arthur Elrod Associates” in the November 1965 account, some months before that name was formally incorporated in March 1966.

<sup>115</sup> Representative builder, developer, and trade work of these years: Seven Lakes Builders, Inc. advertisement, “One of Palm Springs’ most delightfully conceived concepts of modern living,” *The Desert Sun* (Palm Springs, CA), January 31, 1966, 37 (Golf Classic Edition; the Seven Lakes Country Club models “furnished by Arthur Elrod Ltd., A.I.D.”); on the Rimcrest hillside condominiums (the former Tropic Hills, the “Little Hong Kong” of Palm Springs), remodeled for Coachella Valley Savings and Loan, “‘Little Hong Kong’ Gets Rejuvenation,” *The Desert Sun*, July 2, 1966, 1 (the model-unit interiors to be done by “Arthur D. Elrod, A.I.D., of Palm Springs,” also acting as consultant on other areas of the project); on the



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Lee-Lasky Escalon development house near Encino (architect Dan Saxon Palmer, A.I.A.), “Space and Color,” *Los Angeles Times Home Magazine*, September 11, 1966, 17 (Franciscan Terra Floor tile by Interpace, C. W. Stockwell wall coverings; George R. Szanik photographs); and, for the use of his name in showroom advertising, Stockwell Wallcoverings advertisement, “15 New Scenics,” *Los Angeles Times Home Magazine*, January 30, 1966, 40 (the “Nirvana” scenic, “roomsetting by Arthur Elrod, A.I.D.”; George Szanik photograph). Further *Home Magazine* features of 1965–67 in the research file: “Don’t Overlook the Groundwork,” November 14, 1965, 80 (an Elrod dining room with Amtico “Trianon” walnut-parquet vinyl, a Baker dining group, a Dunbar cabinet, and a Webb Textiles wall weaving); “Good Bedrooms Need Planning,” May 8, 1966, 20 (an Elrod and Broderick bedroom on a Byzantine theme, with a Robert Crowder mural); “Pools on the Beach,” August 28, 1966, 20 (an Elrod-designed beach-house pool screened by tempered plate glass); and “Do It Yourself ... but Do It Differently!,” February 19, 1967 (an Elrod home work center floored and walled in chevron-patterned Flintkote vinyl tile).

<sup>116</sup> On the firm in 1967–68: by 1968 it traded both as Arthur Elrod & Associates and, on its masthead, as Arthur Elrod, William Raiser, and Harold Broderick, all A.I.D., with a younger designer, Steve Chase, then in the office. For the firm’s own Palm Springs reception room, Jack Pugh, “Dressing Up the Office,” *Los Angeles Times Home Magazine*, June 16, 1968, 17 (woven-reed chairs by John McGuire, a custom glass-and-steel table, an armoire designed by the firm and executed by Robert Minton Antiques; Fritz Taggart and Leland Y. Lee photographs). For the airport commission, “Designer Picked for Air Lounge,” *The Desert Sun* (Palm Springs, CA), April 22, 1968, 4; “Decor Go-Ahead Given on Airport Restaurant,” *The Desert Sun*, May 24, 1968, 4; and “Airport Dinery Set,” *The Desert Sun*, July 29, 1968, 1 (Elrod and Raiser to design and furnish the restaurant, nightclub, and cocktail lounge at the Palm Springs Municipal Airport for the restaurateur Lewis Koblick, in the terminal by the architect Donald Wexler). For the Broderick–Chase bathroom shown that fall at the International Design Center, “Most Fabulous Bathroom of All!,” *Los Angeles Times Home Magazine*, October 27, 1968, 15, 18 (a sunken Roman tub, a sauna, and an exercise area; produced by Barbara Lenox, Fritz Taggart photographs). Elrod and Raiser also filed a fictitious-name certificate for an import business, Indobatiks, at 850 North Palm Canyon Drive in May 1968 (*The Desert Sun*, June 19 and 26 and July 3 and 10, 1968).

<sup>117</sup> On Elrod’s redecoration of the Kaufmann Desert House: contemporary coverage when the house — designed by Richard Neutra in 1946 for Edgar J. Kaufmann and recently bought by Mr. and Mrs. Joseph Linsk, who commissioned Elrod to redecorate it — was opened on the Palm Springs A.A.U.W. house tour of March 8, 1964. “Linsk Home to Be Open to Public,” *The Desert Sun* (Palm Springs, CA), February 29, 1964, 5; “Contrasting Homes on Tour Itinerary,” *The Desert Sun*, March 6, 1964, 12 (the same tour included the William Cody–designed Avery house at 335 West Vereda Sur, also decorated by Elrod); and the tour advertisement, “Compliments of Arthur Elrod Ltd.,” *The Desert Sun*, March 7, 1964, 9.

<sup>118</sup> Building-permit notice, *The Desert Sun* (Palm Springs, CA), December 1, 1966, 1, recording “the permit issued for a \$125,000 dwelling to Arthur Elrod at 2175 Southridge” — dating the start of the Lautner house. The valuation and the Southridge address fix the commission then under way, two years before the house was finished in 1968.

<sup>119</sup> On the completed Lautner house, published the year it was finished: Dan MacMasters, “Canopy of Concrete for a Spectacular Desert House” (“This is the ultimate Palm Springs house”), *Los Angeles Times Home Magazine*, November 3, 1968, 16–23 (the residence of Arthur Elrod, A.I.D., by the architect John Lautner, A.I.A.: a monolithic concrete structure poured in and around the rock outcroppings of a ridge south of Palm Springs, its sixty-foot living room crowned by a petaled concrete dome with radiating clerestories, the glass walls scribed to fit the rock, the whole some 5,700 square feet; the textured living-room carpet designed by William Raiser, A.I.D., and executed by Edward Fields, and much of the furniture custom-designed by Arthur Elrod, Ltd.; Richard Gross photographs, coordinated by Barbara Lenox). Bob Hope, whose own house stood higher on the ridge, called it his guardhouse. Lautner himself later called it the most significant of all his houses, for the degree to which the idea developed and its fitness to the desert site (*Los Angeles Times Home Magazine*, February 14, 1971). The finished house drew a five-page color feature in *Playboy* in November 1971 (noted in *The Desert Sun*, October 15, 1971).

<sup>120</sup> On the house’s turn as a film location, Norma Lee Browning, “Hollywood Today,” *San Francisco Chronicle*, May 29, 1971, 32 (the United Artists production then filming in Palm Springs, with interiors shot in the homes of Kirk Douglas and Arthur Elrod and one scene staged in Elrod’s sauna). Browning added that Elrod had also been engaged to decorate Bob Hope’s new hilltop house once it was built. By several accounts Elrod’s own house had moved Hope to build a Lautner house of his own higher on the ridge; Elrod represented Hope before the city in securing architectural approval of its plans (*The Desert Sun*, April 8, 1972; “Bob Hope’s Desert Palace,” *Parade*, March 25, 1973). The commission was public by

the fall of 1973: gathering his guests at his own house that November to view a model of the 29,000-square-foot residence, Elrod was named the Hopes' "soon-to-be-neighbor ... who is designing the interior of the new home" (Lisa Larson Turner, "Hope Takes Guests on Walk Through Budding Mansion," *The Desert Sun*, November 17, 1973, A6). On the Elrod house as the larger house's acknowledged model, Dwight Newton, "The House That Hope Built ... Twice," *San Francisco Chronicle*, November 11, 1973 (the Hope house "ten times bigger than its prototype, the Elrod house, both creations of ... John Lautner"). Elrod's death left the Hope house unfinished. By that spring its rebuilding was "in limbo," the Hopes disheartened by his death and weighing whether to start over (Associated Press, "Hope Home Plans 'In Limbo,'" *Independent* [Long Beach, CA], May 24, 1974; "House of Bob Hope in Limbo," *Daily Times-Advocate* [Escondido, CA], May 29, 1974). Dolores Hope later recalled that "when our designer Arthur Elrod was killed in a head-on auto accident, that finished it for me" (Caroline Drewes, "What It's Like to Be Mrs. Bob Hope," *San Francisco Examiner*, November 24, 1974). A report that the Hopes were buying Elrod's own Southridge house (*The Desert Sun*, April 5, 1974) was retracted five days later, the estate's executor confirming no such sale (*The Desert Sun*, April 10, 1974).

<sup>121</sup> By early 1971 the firm, advertised as Arthur Elrod Associates at 850 North Palm Canyon Drive, listed Arthur Elrod, William Raiser, Harold Broderick, Bob Hammerschmidt, and Tracy Thornton, all A.I.D., with Stephen Chase (*The Desert Sun*, Bob Hope Desert Classic edition, February 9, 1971). On the Sinatra commission, "[The Martin Anthony Sinatra Medical Education Center] Is Very Comprehensive, Modern," *The Desert Sun*, January 14, 1971 (the \$805,000 center at Desert Hospital, given by Frank Sinatra in memory of his father and dedicated January 15, 1971; Donald A. Wexler Associates, A.I.A., architects, Coble & Wessman general contractors, interiors by Arthur Elrod Associates). On the hospital lobby, "Best Foot Forward," *The Desert Sun*, January 27, 1971 (the remodeled main lobby, designed by William Raiser, the firm donating its design fee). On the Eisenhower house, "Eisenhower Home Sold for \$360,000," *The Los Angeles Times*, December 13, 1970 (the Eldorado Country Club house the general and Mrs. Eisenhower had kept for eight winters, redecorated by Elrod with extensive color after the president's death in 1969). Representative national features of 1970 include "For Seeing in Bed," *Los Angeles Times Home Magazine*, August 9, 1970 (a hydraulic television cabinet by Harold Broderick); "Color It You," *ibid.*, August 2, 1970 (molded-resin surfaces, among them the bar tops in Elrod's own house); "Summer and Shade," *ibid.*, July 19, 1970 (a sheltered lanai); and "Pools," *ibid.*, April 19, 1970 (the Barney Hayden house, decorated by Stephen Chase). The firm also furnished a new Wiefels mortuary at Yucca Valley by Kaptur-Latham and Associates (*Hi-Desert Star*, April 1, 1971). On the museum, "Ground Broken for New Desert Museum," *The Desert Sun*, January 6, 1973 (the \$4.2 million, 70,000-square-foot Palm Springs Desert Museum by the architects Williams and Williams, its exhibition interiors planned by Arthur Elrod; the groundbreaking attended by Mrs. Walter Annenberg, president of the board). The firm's commercial work in these last years took in the clubhouse and model interiors of the Twin Springs condominiums in Palm Springs (*The Desert Sun*, March 3 and April 13, 1973), and its rooms went on appearing in the national press through 1971 and 1972. Through 1973 the office's reach was undiminished. In the desert it furnished the new radiology and diagnostic building at Desert Hospital, the supergraphics in "vibrant greens and spicy oranges" credited to Arthur Elrod and Douglas Barnard, A.I.D. (Dee Burchett, "Willing People Are Desert Hospital's Heartbeat," *The Desert Sun*, April 18, 1973, A11); it supplied the optional custom furnishing packages, with Western Contract Furnishings, for the model condominiums at the new Ironwood Country Club in Palm Desert ("Ironwood Country Club Open to Public," *The Desert Sun*, November 9, 1973, B10; also *Palm Desert Post*, November 8, 1973, B7); and it furnished the model at the Desert Dorado tract at Sunrise and Alejo, billed as a "furnished model by Arthur Elrod" (*The Desert Sun*, October 30, 1973, D7). The Twin Springs work reached the national press that summer (Dorothy Culbertson, "The Personalized Condominium," *Los Angeles Times Home Magazine*, August 26, 1973, the master bedroom by Douglas Barnard, A.I.D.). The firm's rooms went on appearing under its associates' names: a three-bedroom Palm Springs condominium by Elrod (Barbara Lenox, "Yes, You Can Personalize a Condominium," *ibid.*, May 27, 1973), and, by Stephen Chase, a second-home condominium (Barbara Lenox, "Color Impact for a Second House," *ibid.*, June 23, 1973, 21), Johnny Mathis's Hollywood Hills kitchen (Joan Dektar, "Johnny Mathis Cooks in Any Language," *ibid.*, May 13, 1973), and a home exercise room for Roy Woods Jr. of Reseda (Julie Byrne, "Bodyworks," *ibid.*, June 3, 1973, 30).

<sup>122</sup> "Home" [cover feature], *Los Angeles Times Home Magazine*, January 1, 1967, cover and 6–7 (a multipurpose room by Arthur Elrod and Harold Broderick, both A.I.D., billed as "the first in a series of interior decorating projects" the magazine commissioned from leading Southern California designers, in vibrant blue, bitter green, and white — Franciscan Fabrics, Flintkote vinyl flooring, Uniroyal Naugahyde by U.S. Rubber, Del Mar woven-wood shades, Martin-Bratstrud seating, a John Mascheroni desk, Paul

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Ferrante bar stools and lamps — displayed at the International Design Center, 8899 Beverly Boulevard; produced by Barbara Lenox, Leland Y. Lee photographs). Elrod's portrait ran on the cover.

<sup>123</sup> Representative national features of these years, several again showing the firm's range: "The Magic Is in the Blending," *Los Angeles Times Home Magazine*, April 23, 1967, 18 (the Waldo Avery house facing the Eldorado Country Club, decorated by Arthur Elrod and Harold Broderick; architecture by William F. Cody); "Swimming Pools" [continued], same issue, 22 (the circular pool set within the wings of the Jack L. Hemphill house, decorated by Elrod and Broderick); "A House That Conquers Scale in a Grand Manner," *Los Angeles Times Home Magazine*, May 14, 1967, 19 (a 4,000-square-foot San Marino house with walnut furniture by Sam Maloof and grounds by Eckbo, Dean, Austin and Williams, the interiors by Elrod and Broderick; George de Gennaro photographs); "The Shady Side," *Los Angeles Times Home Magazine*, August 20, 1967, 14 (a screened Palm Springs garden room furnished in Knoll mesh, by Elrod and Broderick); and "Double Standard," *Los Angeles Times Home Magazine*, October 6, 1968, 25 (a color-controlled dining area by Arthur Elrod and his associate Tracy Thornton, lacquered chairs and a polished-chrome table; Leland Y. Lee photographs).

<sup>124</sup> MacMasters, "The Life and Happy Times of Arthur Elrod" (the Southridge house, the Taylor and Burton visit, and John Lautner's tribute).

<sup>125</sup> On the parties, "Elrod Bash Honors Blass," *The Desert Sun*, February 19, 1973, and "Roundabout," *Palm Desert Post*, February 22, 1973 (the gathering at Elrod's Southridge house for the couturier Bill Blass, in the desert to show his collection for the Eisenhower Medical Center Auxiliary; Truman Capote and Alice Faye among the guests). On the New Year's Eve party, *Palm Desert Post*, January 4, 1973 (Elrod's reckoned "by far the most plush here or anywhere"). On the sculpture, "No, It Isn't a Mausoleum!," *The Desert Sun*, January 19, 1973 (the sixteen-foot steel piece on the roof of Elrod's \$15,000 carport, a foot above the single-family height limit and put up without architectural approval, built by the contractor and city councilman William Foster).

<sup>126</sup> Cygelman, *Desert Modern Design*, 6, 80, 210–11. The accident occurred on the morning of Monday, February 18, 1974, at Farrell Drive and Ramon Road; Elrod and William Raiser were killed at the scene, and the teenage driver of the other car was charged with felony drunk driving. The death was carried on the wire: Associated Press, "Interior Designer Elrod Dies in Auto Accident," *The Fresno Bee*, February 20, 1974 (Elrod "internationally famed," lately at work on the Hope house, and the decorator of the Thunderbird Country Club and the Laurence Harvey house, who had lived "in a spectacular glass-and-concrete structure perched on a ridge"). On the city's response, "Anti-Speeding Drive Started," *The Desert Sun*, February 27, 1974 (Councilman William Foster, troubled by Elrod's death at Ramon Road and Farrell Drive, pressing for stricter enforcement; City Manager Don Blubaugh holding that the fatality "could not have been prevented"). On the juvenile proceeding, "Judge Weighs Ruling in Fatal Crash Case," *The Desert Sun*, March 23, 1974 (Mike Lopez, 17, of Palm Springs, charged February 18 with felony drunk driving after running the red light, the case before Judge Warren Slaughter in Indio). The fullest account is local: "Famous Designer Elrod Killed in Car Collision," *The Desert Sun*, February 18, 1974, 1 (the collision at 7:50 a.m. at Farrell Drive and Ramon Road; Raiser driving his Fiat north on Farrell, struck broadside by an AMC Ambassador driven east on Ramon by Lopez, who ran the signal at speed; Elrod thrown from the car, Raiser trapped until rescue crews freed him, both pronounced dead; the two on their way to the office at 850 North Palm Canyon Drive). The death ran on both wires and in the metropolitan dailies the next morning: United Press International, "Noted Interior Designers Killed in Auto Smashup," *The Sacramento Union*, February 19, 1974; "Arthur Elrod Killed in Crash; Designer," *The Los Angeles Times*, February 19, 1974; and "Arthur Elrod, Home Designer," *San Francisco Examiner*, February 19, 1974. The driver, first booked for vehicular manslaughter, was charged the next day with felony drunk driving after he said he had been drinking and beer was found in his car ("Death Driver Faces Charge," *The Desert Sun*, February 19, 1974). Elrod was cremated in a private service by Wiefels and Son, the family asking that remembrances go to the Desert Museum; Raiser's service was held in Jenkintown, Pennsylvania ("Death Halts Big Projects of Designers," *The Desert Sun*, February 19, 1974).

<sup>127</sup> Cygelman, *Desert Modern Design*, 210–11, quoting the tributes gathered in Dan MacMasters, "The Life and Happy Times of Arthur Elrod," *Los Angeles Times Home Magazine*, April 21, 1974. The tribute is the fullest contemporary account of his life and manner, drawing on the recollections of the *Home* editors James W. Toland and Carolyn Murray, the writer Barbara Lenox, the architect John Lautner, and Adele Faulkner, past president of the A.I.D., from whom the quoted lines are taken; MacMasters noted that *Time* had named Elrod among the country's top ten decorators and that Elrod had told Lenox he grossed a million dollars in 1973. The piece drew a notable response: the *Home* letters column of May 26, 1974 carried tributes from, among others, Stephen Chase of Arthur Elrod & Associates and Jean Nidetch,



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founder of Weight Watchers, and Dolores Hope wrote to call it “the first printed tribute to Arthur Elrod.” The contemporary estimate matched the later tributes. The *Desert Sun*’s front-page appraisal the day of his death, “Elrod Rated Among Greatest Designers,” called his a “spectacular career that was still in ascendancy,” his associates calling his work “absolutely unique” and “totally original” and noting that he had appeared on twenty-five magazine covers (The *Desert Sun*, February 18, 1974, 1). The obituaries also recorded commissions not otherwise noted here: the interiors of the Johnson Publishing Company building in Chicago, the home of Winthrop Rockefeller, and, in progress at his death, a million-dollar house for Monty Goldman in Hawaii (“Death Halts Big Projects of Designers,” The *Desert Sun*, February 19, 1974; United Press International, The *Sacramento Union*, February 19, 1974).

<sup>128</sup> On the firm’s continuation, Arthur Elrod Associates, Inc., letter to the editor, The *Desert Sun*, February 22, 1974 (confirming that the firm would carry on under Harold Broderick, “Mr. Elrod’s partner of 20 years”); “Broderick Quits,” The *Desert Sun*, March 6, 1974 (Broderick, the new head of the firm, resigning from the Palm Springs Planning Commission for the press of business after Elrod’s death); and the probate notice in the Estate of Arthur D. Elrod, Superior Court of California, County of Riverside, no. Indio 4439, Harold C. Broderick executor (Best, Best & Krieger, attorneys), The *Desert Sun*, April 12, 19, 26, and May 3, 1974. On the memorials, “Museum Memorial,” The *Desert Sun*, March 5, 1974, A5 (the Arthur Elrod and William Raiser Memorial Funds at the Palm Springs Desert Museum, for which the two had been interior-design consultants), and “Museum Taking Shape Swiftly,” The *Desert Sun*, October 29, 1974, E4 (the Arthur Elrod Memorial Garden at the new museum, “made possible by funds from associates and many friends of the late interior designer”); and, on the scholarship, “COD Scholarship to Honor Elrod-Raiser,” *Palm Desert Post*, March 28, 1974 (the Faculty Women’s Club of the College of the Desert naming its annual art scholarship for the two, the local National Society of Interior Designers spokeswoman Marion Gardner-Studin calling them “head and shoulders above every other designer in the field”).

<sup>129</sup> MacMasters, “The Life and Happy Times of Arthur Elrod” (the morning routine, the hamburger in a taxi, the weariness of his last years, and the closing tribute).

<sup>130</sup> “Bryan Foy,” IMDb biography; the family’s survival of the Iroquois Theatre fire of December 30, 1903. Primary newspaper accounts would strengthen this point.

<sup>131</sup> “Bryan Foy ... 80, Dies,” *New York Times*, April 22, 1977; cf. IMDb biography (Army enlistment, 1918). The death of Madeline Morando Foy was noted in 1918.

<sup>132</sup> “Bryan Foy ... 80, Dies,” *New York Times*, April 22, 1977; AFI Catalog, “Bryan Foy” (director credits, 1924).

<sup>133</sup> Philip K. Scheuer, “Bryan Foy Sets Dizzy Pace in New Key Post,” *Los Angeles Times*, in which Foy gives his own account of writing and selling the song.

<sup>134</sup> “Bryan Foy With Warners,” *Los Angeles Times*, February 3, 1927, 26; “Vitaphone Activities,” Detroit Free Press, January 22, 1928, 50; AFI Catalog, “Bryan Foy.”

<sup>135</sup> “Bryan Foy ... 80, Dies,” *New York Times*, April 22, 1977; Scheuer, “Dizzy Pace.” The \$18,000 figure is corroborated by the obituary, Scheuer, and IMDb.

<sup>136</sup> “Bryan Foy ... 80, Dies,” *New York Times*, April 22, 1977; AFI Catalog, “Bryan Foy” (producer credits).

<sup>137</sup> Scheuer, “Dizzy Pace” (“The only B picture is a bad picture...”); AFI Catalog, “Bryan Foy.”

<sup>138</sup> AFI Catalog, “Bryan Foy” (*House of Wax*, 1953; *PT 109*, 1963); “Bryan Foy ... 80, Dies,” *New York Times*, April 22, 1977.

<sup>139</sup> “Modern Georgian: House for Mr. and Mrs. Bryan Foy, Architect, Paul R. Williams,” *California Arts & Architecture*, vol. 59.

<sup>140</sup> Chain of title, Riverside County Recorder: [Foy to grantee illegible], October 6, 1951; Gunderson to Walter S. and Reva H. Smith, April 28, 1952; Smith to Alexander Henry and Isabel Hayner Henry, May 1, 1953; Henry to Julian M. and Edith H. Bamberger, April 12, 1954; Bamberger to Germain Machinery Company, December 10, 1956; Germain Machinery Company to Arthur Elrod, July 6, 1961. See Appendix III, Chain of Title. Several early-1950s transfers are wholly or partly illegible on the county microfilm and are reconstructed here from the names recorded in the succeeding deeds; the Foy grantees of 1951 are presumably the Gundersons, who conveyed the parcel to the Smiths in April 1952. Alexander Ellwood Henry (1890–1979), a Los Angeles native, and Isabel Hayner (1897–1994) married in 1952, the year before they bought the house; U.S. Census, Social Security, and draft records, Ancestry.com. The Bamberger–Germain sale was announced in “Jim Germain’s Purchase Julian Bamberger Home,” The *Desert Sun* (Palm Springs, CA), January 11, 1957, 7; the Bambergers’ arrival from Salt Lake City is noted in The *Desert Sun*, January 17, 1955, 7. On the Bambergers, see the following note.

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<sup>141</sup> On Julian Maas Bamberger (1889–1967), the fullest accounts are two Salt Lake City obituaries of June 24, 1967: “Julian M. Bamberger, 78, Noted Civic Leader, Dies,” *The Salt Lake Tribune*, June 24, 1967, 19 (continued 42), and “Death Takes J. Bamberger,” *Deseret News* (Salt Lake City), June 24, 1967, 15. Both give his birth (Salt Lake City, February 9, 1889, son of former governor Simon Bamberger and Ida Maas Bamberger); the presidency of the Bamberger Railroad and of Lagoon; the Salt Lake Terminal, Salt Lake Valley Loan and Trust, Raymond Ely-West Mining, and DeLamar Mining companies; the Utah Senate, 1932–1936, where he chaired the legislative “Committee of Nine”; the federal grand-jury foremanship of 1928; his founding of the Utah traffic-safety council and a long list of civic offices (the zoo boards, the Red Cross, the Boy Scouts, the Chamber of Commerce, the Salt Lake Traffic Commission); and honor graduation from Princeton in the class of 1910 (West High School valedictorian, 1906; business manager of the Princeton Tiger; a student of Woodrow Wilson). The *Tribune* adds that he had planned a career in medicine or law but was “thrust by circumstances into the railroad business after his graduation” and “studied electrical engineering by correspondence” to prepare. See also “Julian M. Bamberger Succumbs in Utah,” *The Desert Sun* (Palm Springs, CA), July 1, 1967, 3. On his father, fourth governor of Utah (1917–1921) and the state’s first non-Mormon, first Democratic, and only Jewish governor, see the Bamberger family papers, 1845–1995, Special Collections, J. Willard Marriott Library, University of Utah (finding aid, Archives West); cf. Wikipedia, s.vv. “Julian Bamberger” and “Simon Bamberger.” Bamberger married Edith Hahlo of Seattle in February 1920; their daughters were Betsy Anne (1922–2004) and Eloise Hahlo (1925–1973), per genealogical and vital records (Ancestry.com; FamilySearch, LCX2-M8P). The Salt Lake obituaries render the wife’s name “Harlow” and date the marriage February 16; the genealogical record gives the maiden name as Hahlo (corroborated by the daughter’s middle name) and the date as February 23. Bamberger as “head of the line” of the Bamberger Interurban Railroad: “15 Are Hurt as Trains Collide” (AP), *The Modesto Bee*, February 19, 1943, 5. On the Palm Springs seasons and the Lesser marriage: “Lessers Fete Bride of Son,” *Los Angeles Evening Citizen-News*, March 28, 1955 (the former Betsy Bamberger, who wed Julian Lesser, son of the producer Sol Lesser, at Nogales, Arizona, January 16, 1955; the bride’s parents “sojourning in Palm Springs”); the Bambergers honored at the WAIF benefit (the “Bambi Ball”), *The Desert Sun*, March 14, 1963, 7 (photograph). On Edith Bamberger’s later remarriage, “Edith Bamberger Wed in Las Vegas,” *The Desert Sun*, July 6, 1972, 6. The Via Lola conveyances are set out in Appendix III, Chain of Title; see also the preceding note.

<sup>142</sup> James D. (“Jim”) Germain was James Daniel Germain (1898–1988), Detroit-born and a California resident, married to Florence M. (Melville) Germain, per U.S. census, Social Security, and Veterans Administration records (Ancestry.com); when they bought on Via Lola the Germaines were living in Newport Beach (“Jim Germaines Purchase Julian Bamberger Home,” *The Desert Sun*, January 11, 1957, 7). The Germain Machinery Company was a Los Angeles machine-tool distributor — West Coast representative for eastern makers such as Jones & Lamson, with offices in several West Coast cities — which in 1954–55 built a new showroom and offices, shared with the Moore Machinery Company, at Garfield Avenue and Bandini Boulevard in East Los Angeles (designed by the engineer Joseph Halpern), and there mounted what it billed as the largest machine-tool distributor exhibition then held on the Pacific Coast: “Tool Firm Starts New Lease Plan,” *Los Angeles Mirror*, July 26, 1954, 21; “New Project Planned,” *Los Angeles Times*, June 27, 1954, 107; “Machine Tool Makers Exhibit,” *Los Angeles Times*, March 24, 1955, 52; and the firm’s advertisement, *Los Angeles Times*, March 20, 1955, 63.

<sup>143</sup> Grant deed, Arthur Elrod to William L. and Frances Hamling, June 3, 1964, Riverside County Recorder (see Appendix III, Chain of Title); on Elrod’s condition that the interiors be left unchanged, Joan McKenna, “Elrod Eternal,” *Palm Springs Life*, December 31, 2018 (quoting Deborah [Hamling] Ball).

<sup>144</sup> John Clute, David Langford, and Peter Nicholls, eds., *The Encyclopedia of Science Fiction*, 3rd ed. (online), s.v. “Hamling, William L.”; on *Stardust* and the 1940 Chicago World Science Fiction Convention, Harry Warner Jr., *All Our Yesterdays* (Chicago: Advent, 1969), 282. On his Mystery Writers of America activity, “Mystery Writers Hope to Make Crime Pay Better” (UP), *Pasadena Star-News*, June 7, 1947, 2; on his call for better writing in the field, Richard Foster, “Babylonian Key Leads to Adventure,” *Daily News* (Los Angeles), January 14, 1950, 13.

<sup>145</sup> *Encyclopedia of Science Fiction*, s.vv. “Hamling, William L.” and “Imagination”; cover examples in the research file: *Imagination*, vol. 2, no. 3 (June 1951), and *Imaginative Tales*, no. 4 (March 1955), both Greenleaf Publishing Co.

<sup>146</sup> *Encyclopedia of Science Fiction*, s.v. “Hamling, William L.”; *Rogue*, July 1957. Hamling recounted the *Playboy* exchange in a letter to his attorney Stanley Fleishman, July 9, 1974, quoted in the published accounts of his career.

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<sup>147</sup> *Encyclopedia of Science Fiction*, s.v. “Hamling, William L.”; “Bachelor’s Bookshelf,” *Highball*, vol. 2, no. 1 (1994) (Nightstand’s first title, Robert Silverberg’s *Love Addict*, as by “Don Elliot”); on the gay-fiction list, Frank M. Robinson, *Not So Good a Gay Man* (New York: Tor, 2017), 88.

<sup>148</sup> “‘Merit’ Claim,” *Independent* (Long Beach, CA), July 22, 1966, 2; “[Houston obscenity trial],” *Los Angeles Times*, July 15, 1966, 2 (defendants including Richard A. Yerxa); *Redrup v. New York*, 386 U.S. 767 (1967). On the choice of a Houston venue, see also “Houston Fair?” *Independent* (Long Beach, CA), July 12, 1966, 2 (Judge Joe Ingraham). The serious title invoked by the defense was *The Truth About Viet Nam* (Senator Wayne Morse’s analysis of the Senate hearings, foreword by Senator J. William Fulbright), which Hamling published and sold through his Palm Springs store; see *The Desert Sun* (Palm Springs, CA), April 23, 1966, 4.

<sup>149</sup> Mark Brown (AP), “Publishers of Smut Report Indicted for Added Spice,” *The San Bernardino County Sun*, March 6, 1971, 13. On the verdict and sentence, “Prison for Obscenity Report Ads” (AP), *Press-Telegram* (Long Beach), February 8, 1972, 17: the jury found the advertising brochure obscene but deadlocked on the Report; Hamling was fined \$32,000 (his firms \$55,000 more) and sentenced to four years by Judge Gordon Thompson Jr. after a thirty-nine-day trial in which two members of the presidential commission testified for the defense. Hamling’s full-page reply ran as “Statement,” Reed Enterprises, Inc., *Los Angeles Times*, March 12, 1971, pt. II, 5; it noted that his firms had sued to overturn the obscenity laws in May 1970 and that the indicted book had criticized Charles H. Keating Jr. — Nixon’s lone appointee to the commission — for seeking to suppress the official Report.

<sup>150</sup> *Hamling v. United States*, 418 U.S. 87 (1974), *aff’d* 5–4 (decided June 24, 1974); “[Two men surrendered...],” *Los Angeles Times*, January 6, 1976, 8 (four-year sentence; Terminal Island); on time served, “Bid to Bar Sale of Book Blocked,” *Los Angeles Times*, October 25, 1980, 11 (“about four months”). The libel suit over Gay Talese, *Thy Neighbor’s Wife* (New York: Doubleday, 1980), settled in 1982: *Los Angeles Times*, January 7, 1982, 30.

<sup>151</sup> William L. Hamling, “Sunny Side of Street” [letter to the editor], *The Desert Sun* (Palm Springs, CA), June 17, 1999, 15 (the Bookland store, dedicated by Mayor Frank Bogert); see also Hamling letters, *The Desert Sun*, November 7, 1986, 10, and August 9, 2002, 19. On the Hamlings as gala sponsors and Frances’s auxiliary work, with Arthur Elrod’s firm among the donors, Patricia Anderson, “Golden Sun Gala Glitters,” *The Desert Sun*, February 4, 1971, 8. On Bookland, the store’s advertisement, “Hamling’s Bookland ... Paperback Supermart,” 102 North Palm Canyon Drive, *The Desert Sun*, c. 1966, and the corporation’s fictitious-name notice (Hamling’s Bookland, Inc., incorporated December 1966), *The Desert Sun*, January 4, 1967, 19; on the house as a civic venue, “Hospital Auxiliary Meets Monday,” *The Desert Sun*, December 17, 1968, 2, and “Brown Coming for McGovern Fund Raiser,” *The Desert Sun*, October 28, 1972, 2; a representative late letter is “Cancer Exposed,” *The Desert Sun*, October 18, 1995, 7. Death date: William L. Hamling obituary, Oceanside Mortuary, Oceanside, CA, 2017.

<sup>152</sup> *Encyclopedia of Science Fiction*, s.v. “Yerxa, Leroy” (recording Frances Yerxa, 1917–2019, who completed Yerxa’s Freddie Funk series and published fiction of her own); her maiden name, Deegan, per bibliographic records (e.g., Frances Deegan Yerxa Hamling).

<sup>153</sup> *Encyclopedia of Science Fiction*, s.vv. “Hamling, William L.” and “Yerxa, Leroy”; on the children, the standard accounts of Hamling’s career (four from Frances’s first marriage, two with Hamling, among them William Jr. and Deborah); on the marriage (December 23, 1948) and the household, U.S. census and California records, Ancestry.com.

<sup>154</sup> *The Architectural Digest* XIX, no. 4 (Winter 1963); “Blending the Amenities,” *Interior Design* 34, no. 8 (August 1963), 72–75. The 1962 *Palm Springs Life* feature gives the living-room ceiling as twelve feet; the 1963 features give fourteen.

<sup>155</sup> McKenna, “Elrod Eternal,” *Palm Springs Life*, December 31, 2018 (the undisturbed candy dish, the dachshund statues, and the Elrod-designed canopy bed, recalled by Deborah [Hamling] Ball).

<sup>156</sup> McKenna, “Elrod Eternal”; “Former Arthur Elrod ‘Escape’ House Hits the Market,” *Palm Springs Life* (2021); and Appendix III, Chain of Title.

<sup>157</sup> Adele Cygelman, quoted in McKenna, “Elrod Eternal,” *Palm Springs Life*, December 31, 2018; cf. Cygelman, *Arthur Elrod: Desert Modern Design* (New York: Gibbs Smith, 2019).

<sup>158</sup> Brad Dunning, quoted in Cygelman, *Arthur Elrod: Desert Modern Design*, 88.

<sup>159</sup> On the office’s continuing work for the Hamlings, so that the house’s few later changes stayed in Elrod’s own hands, see the Arthur Elrod office job cards (Appendix VII) and the Integrity discussion below;

<sup>160</sup> Pilar Viladas, *Timeless Modern Interiors*: RRP / Rees Roberts + Partners, preface by Lucien Rees-Roberts (New York: Rizzoli, 2024).



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<sup>161</sup> Lucien Rees Roberts, Rees Roberts + Partners, “350 Via Lola” (reference brief prepared for the owners, 2026), provided to the author by the owners. The description of the work now under way is the design team’s account of it.