

The Theodore and Marguerite Sutter Residence

1207 South Calle de Maria
Palm Springs, CA 92264

**Nomination Application
for City of Palm Springs
Class 1 Historic Resource**



Prepared by
Steve Vaught
for the
Palm Springs Preservation Foundation
September 2020
Revised November 2020

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And a very special thank you to Frank Lopez of the Palm Springs Art Museum for his “above
and beyond” assistance on this nomination.



**Front cover: Theodore & Marguerite Sutter Residence, photographed by Julius Shulman in
1961.**

(J. Paul Getty Trust. Getty Research Institute, Los Angeles (2004 R.10))

**Above: A Julius Shulman view of the Sutter Residence’s entrance showing screened doorway
and grill of anodized aluminum.**

(J. Paul Getty Trust. Getty Research Institute, Los Angeles (2004 R.10))

THE THEODORE & MARGUERITE SUTTER RESIDENCE

Class 1 Historic Resource Nomination

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Introduction

The Palm Springs Preservation Foundation (PSPF) is a non-profit organization whose mission is “to educate and promote public awareness of the importance of preserving the historical resources and architecture of the city of Palm Springs and the Coachella Valley area.”

In June 2020, the PSPF board of directors assigned the task of writing the Theodore and Marguerite Sutter Residence’s Class 1 Historic Resource nomination to Steve Vaught.

The Owner’s Letter of Support is at Appendix I.



Sutter Residence.
(Author photo. June 2020)

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Executive Summary

SIGNIFICANCE:

The Theodore and Marguerite Sutter Residence (hereinafter referred to as the “Sutter Residence”) is located at 1207 South Calle de Maria in the Deep Well Ranch Estates tract of Palm Springs. Completed in 1960, the home was designed as a desert retreat for oil equipment executive Theodore Sutter and his wife Marguerite Estella Sutter. The home’s distinctive modernistic design was the work of noted Palm Springs architect E. Stewart Williams of Williams & Williams with original interior design by Arthur Elrod.

The Sutter Residence is an important example of a custom modernist home that touches on Brutalist architecture, which was reaching a peak of its popularity, particularly in Europe, at the time of the home’s construction. Overall, it exhibits numerous stylistic features that place it within the historic context of the period “Post World War II Palm Springs (1945-1969)” as defined in the Citywide Historic Context Statement & Survey Findings created by Historic Resources Group. This is a period that has come to be known as the heyday of “Palm Springs Modernism,” when a group of talented architects and designers, of whom Williams was in the forefront, created “what many consider the largest and finest concentration of mid-20th century Modern architecture in the United States.”

DESIGNATION CRITERIA:

The Sutter Residence is listed as being individually eligible for Class 1 Historic Resource designation by the *Citywide Historic Resource Inventory*.

Criteria for the Designation of a Class 1 Historic Resource: Pursuant to the Palm Springs Municipal Code (PSMC) Section 8.05.070(C,1): A site, structure, building, or object may be designated as a Class 1 historic resource or a Contributing Resource in a proposed historic district by the Palm Springs City Council, provided both of the following findings are met. Refer to the US Department of the Interior National Register Bulletin “How to Apply the National Register Criteria for Evaluation” of potentially historic resources for further information.

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

8.05.070 C.1.a (paragraph ii) - **Persons**: This criterion recognizes properties associated with the lives of persons who made meaningful contributions to national, state or local history. While certainly prominent and successful individuals, Theodore and Marguerite Sutter arguably do not rise to the level of significance required to qualify under this finding. Therefore, the Sutter Residence does not qualify for listing as a Class 1 Historic Resource under Criterion 2.

8.05.070 C.1.a (paragraph iii) – **Exemplification of Period**: This criterion recognizes resources that reflect or exemplify a particular period of national, state or local history. The Sutter Residence qualifies under this criterion as a noteworthy example of the type

of structure, both in spirit and in style, created during the period after World War II when Palm Springs became renowned for the quality and variety of its modern architecture. The Sutter Residence possesses numerous distinctive characteristics that make up the Modern style. Therefore, the Sutter Residence qualifies as a Class 1 Historic Resource under Criterion 3.

8.05.070 C.1.a (paragraph iv) - **Construction**: This criterion recognizes resources which embody the distinctive characteristics of a type, period or method of construction. The Sutter Residence is eligible under this criterion for the unique and innovative construction methods employed by Williams, particularly in the use of concrete, steel and various privacy screens made up of materials ranging from anodized aluminum to smoked glass and concrete block. Therefore, for its distinctive characteristics and method of construction, the Sutter Residence qualifies as a Class 1 Historic Resource under Criterion 4.

8.05.070 C.1.a (paragraph v) - **Design**: This criterion recognizes resources that are the work of a master builder, designer, artist or architect whose individual genius influenced his age, or possessed high artistic value. The Sutter Residence exhibits distinctive features associated with Modern architecture in both the materials used and its design, which is dominated by its bold concrete cube, which defines the home's living room. He also made extensive use of screen walls in various materials to further define spaces and provide privacy while allowing in light. As a custom residence skillfully designed by E. Stewart Williams, it rises to the level of work by master architects with high artistic values. Therefore, for its distinctive characteristics, as the work of Master architects, and for its high artistic values, the Sutter Residence qualifies as a Class 1 Historic Resource under Criterion 5.

SUMMARY:

This evaluation finds the Sutter Residence eligible for listing as a Palm Springs Historic Resource under 8.05.070 C.1.a paragraphs iii, iv and v of the local ordinance's seven criteria. Additionally, the Sutter Residence retains a "high degree" of integrity (see Section 7, "Integrity Analysis").



E. Stewart Williams, F.A.I.A. (1909-2005)
(Courtesy Architecture and Design Collection, Palm Springs Art Museum)



CITY OF PALM SPRINGS

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

For Staff Use Only

Case Number: _____

In-Take Planner: _____

Date: _____

HISTORIC RESOURCE DESIGNATION PLANNING / ZONING GENERAL INFORMATION FORM

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

Project Information:

Applicant's Name: Palm Springs Preservation Foundation

Applicant's Address: 1775 East Palm Canyon Drive, Suite 110-195, Palm Springs, CA 92264

Site Address: 1207 South Calle de Maria, Palm Springs, CA 92264 APN: 508-403-002

Phone #: 760-837-7117 Email: info@pspreservationfoundation.org

Zone: _____ GP: _____ Section/Township/Range: N ½ of SE ¼ of Sec. 23 /4S / 4E

Description of Project:

The Sutter Residence is an important example of a custom-designed modernistic residence created by one of Palm Springs' best regarded Mid-century architects, E. Stewart Williams of Williams & Williams. The façade is dominated by a bold channeled concrete cubic volume along with a series of screens both to define spaces as well as provide privacy. The home's original interior design was done by Arthur Elrod.

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

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

Construction Date: 1960 Estimated Actual (denote source, i.e. building permits)

Architect: Williams & Williams (E. Stewart Williams)

Original Owner: Theodore and Marquerite Sutter

Common/Historic Name of Property: Theodore Sutter Residence

Other historic associations: _____

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

Architectural Style: Mid-century Modern, Brutalist elements

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

HISTORIC RESOURCE DESIGNATION APPLICATION (CONT.)

Criteria for the Designation of a Class 1 Historic Resource:

Pursuant to the Palm Springs Municipal Code (PSMC) Section 8.05.070(C,1): A site, structure, building, or object may be designated as a Class 1 historic resource or a Contributing Resource in a proposed historic district by the Palm Springs City Council, provided both of the following findings are met. Refer to the US Department of the Interior National Register Bulletin "How to Apply the National Register Criteria for Evaluation" of potentially historic resources for further information.

Provide a written description of how the site qualifies as a historic resource per the following Findings. Please provide answers on a separate sheet or report.

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

- a. The resource is associated with events that have made a meaningful contribution to the nation, state, or community. 1
- b. The resource is associated with the lives of persons who made a meaningful contribution to national, state or local history.
- c. The resource reflects or exemplifies a particular period of national, state or local history.
- d. The resource embodies the distinctive characteristics of a type, period, or method of construction.
- e. The resource presents the work of a master builder, designer, artist, or architect whose individual genius influenced his age, or that possess high artistic value.
- f. 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.

FINDING 2: The site, structure, building or object retains one or more of the following aspects of integrity, as established in the Secretary of the Interior's Standards. Provide a written description for each element as listed: Design; Materials; Workmanship; Location; Setting; Feeling; and Association. 2

Criteria for the Designation of a Class 2 Historic Resource:

Pursuant to the Palm Springs Municipal Code (PSMC) Section 8.05.070(C,1): A site, structure, building, or object may be designated as a Class 2 historic resource of a Contributing Resource in a proposed historic district by the Palm Springs City Council, provided the site, structure, building, or object exhibits 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.

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. *Provide a separate list by address and Assessor Parcel Number (APN) for each site/parcel that meets the criteria outlined in Finding 1.*
- b. Identify non-contributing properties or vacant parcels to the extent necessary to establish appropriate, logical or convenient boundaries. *Provide a separate list by address and APN number for each site/parcel within the proposed historic district that is considered non-contributing to the overall historic significance of the historic district.*

1 NOTE: Unlike the National Trust criteria, the City's criterion does not consider "patterns of events". For consideration of "patterns of events", use Criterion "C", reflecting a particular period.

2 NOTE: Refer to the U.S. Department of the Interior Bulletin for "How to Evaluate the Integrity of a Property".

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

CLASS 1 AND CLASS 2

APPLICANT'S REQUIRED MATERIAL CHECKLIST

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

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

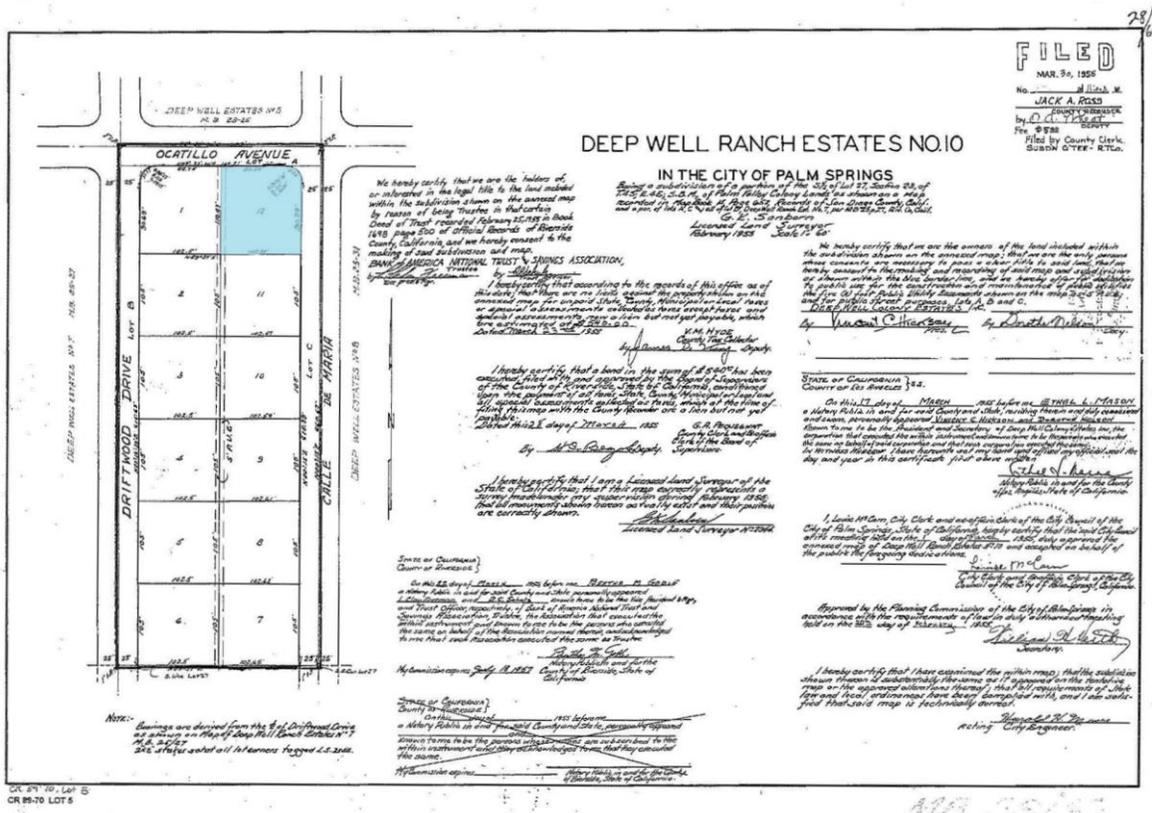
Applicants are encouraged to review the bulletin from the U.S. Department of the Interior titled "How to Apply the National Register Criteria for Evaluation". (National Register Bulletin 15 (<http://www.nps.gov/history/nr/publications/bulletins/nrb15/>)).

Statement of Significance

Summary

Completed in 1960, the Sutter Residence is located at 1207 South Calle de Maria in the Deep Well Ranch Estates No. 10 tract of Palm Springs. It should be noted that the date of the home's completion has varied in different sources ranging from 1958-1960. The 1960 date comes from a document prepared by Williams himself who listed the date of completion as "December 1960."

The legal description per the Riverside County Assessor is LOT 12 MB 028/069 DEEP WELL RANCH ESTATES UNIT 10.



Map of the Deep Well Ranch Estates No. 10 as shown in the City of Palm Springs Citywide Historic Context and Survey Findings. Lot 12, location of the Sutter Residence, is shown in blue.

Deep Well Ranch Estates Tract

The Palm Springs Citywide Historic Context and Survey Findings has determined that the Sutter Residence would be a contributing structure in a potential Deepwell Ranch Estates historic district. The Sutters purchased Lot 12 in Deepwell Ranch Estates No. 10 in June 1957. It also appears they purchased the adjoining Lot 1 as well, which they turned into an orchard/garden space. This lot was sold off by a subsequent owner and a house, located at 1200 Driftwood Avenue, now occupies the space.

Deep Well Ranch Estates (also known as Deep Well Estates, Deep Well Colony Estates, or Deepwell Ranch Estates) had its origins in the Deep Well Ranch and guest ranch. Henry Pearson (a scientist and authority on rubber) purchased the property in 1926. He drilled a well and found water close to the surface. After drilling further, he found water again at 630 feet and the property became known as the Deep Well Ranch.

In 1928, Pearson sold the Ranch to Charles Doyle who converted an old apricot shed and ranch house into guest accommodations and called it Deep Well Guest Ranch. In 1929, Doyle sold the property to Major and Mrs. Everett, and Everett's brother-in-law, Carol Smith. They significantly improved the property when, in 1930, they engaged architect Paul Revere Williams (1894-1980) to design hacienda-type buildings around patios.

In the Fall of 1931, Frank and Melba Bennett of Beverly Hills bought the property along with Phil Boyd (local banker and first mayor of Palm Springs) and operated the guest ranch for sixteen years.

By 1951, residential subdivisions were beginning to encroach on the land around the Deep Well Guest Ranch and it became clear that there was money to be made in real estate. William Grant, a local builder for the Rancho Royale, Sun View Estates (immediately adjacent to Deep Well Ranch Estates just east of Sagebrush Road), and Thunderbird Ranch and Country Club developments, purchased a significant portion of Deep Well Ranch and subdivided it for custom-home development that became Deep Well Ranch Estates.

The 231-parcel development was subdivided in ten units between 1951 and 1955. The earliest unit was developed by Grant; however, the subsequent units were developed in conjunction with Harry A. Dart and his wife Gladys M. Dart of Dart Properties. Lots south of Mesquite Avenue were subdivided in 1952, and the majority of the area was subdivided by 1953. In June of 1963, the remaining 22-acre Deep Well Guest Ranch was sold to a Los Angeles syndicate with the intent to make it "an exclusive sportsman's club." In 1969, the former guest ranch property was transformed into condominiums by another developer.

Grant formed an architectural review committee for Deep Well Ranch Estates that included Phil Boyd and architect Cliff May. The ensuing long, low, one-story houses were a mixture of Spanish Colonial Revival, Ranch, and Mid-century Modern styles.

Deep Well Ranch Estates attracted its share of prominent residents in a variety of professions including business and the entertainment industry. Among the most well-known in the latter category included William Holden, Loretta Young, Eva Gabor, Jerry Lewis, and Liberace, among others.

E. Stewart Williams was one of a number of notable architects and designers of the period whose work may be found in Deepwell, a list that includes Wexler & Harrison, Stan Sackley, and Hugh M. Kaptur, among others.

First Owners – Theodore and Marguerite E. Sutter

Theodore Sutter (1894-1982) was a prominent member of the California petroleum industry. For nearly a half century he was associated with Baker Oil Tools, Inc., a pioneering drilling equipment company, which continues today (2020) as Baker Hughes. Sutter started as a bookkeeper with the company and by the time he built his Palm Springs retreat he had risen to president.

Although the head of an important firm, Sutter and his wife Marguerite (1898-1995), maintained a quiet lifestyle, residing first in Huntington Park before moving to a comfortable but unprepossessing home on South Larchmont Boulevard in Los Angeles. Together, they had a daughter, Mary Louise who, along with her husband and three children, would become regular visitors to the Sutter's Palm Springs residence (see full Theodore Sutter biography in Appendix V).

The Architect – Williams & Williams

E. Stewart Williams, F.A.I.A., Architect; Roger Williams, Engineer

It is not presently known how the Sutters came to choose E. Stewart Williams, F.A.I.A. (1909-2005), as their architect, but by the time they made the decision to build, Williams had a well-established reputation as one of Palm Springs' foremost architectural practitioners.

The son of a successful architect in his native Dayton, Ohio, Williams was to begin his architectural practice in Palm Springs in 1946 after his father Harry had relocated to the desert. Also joining the firm was his younger brother Roger (1912-1990) creating the firm of Williams, Williams & Williams, or as it was waggishly known – Williams Cubed.

Williams got off to an impressive start with his design of the "Twin Palms" residence for Mr. & Mrs. Frank Sinatra (1947). The home's clean-lined modernism, featuring natural materials such as stone and wood and a skillful blending of indoor/outdoor spaces set the tone for the bulk of Williams' later designs in a career that was to last nearly five decades.

By his own assessment, Williams was not known as a residential architect yet his works in that vein included some of the valley's best-known homes including the Sinatra, Edris and Koerner residences. Yet the ultimate design of the Sutter Residence appeared to bear more of a stylistic kinship with some of Williams' commercial and institutional

projects particularly in his use of concrete. As an industrialist, Theodore Sutter may have been seeking a design that reflected the spirit of his profession as well as serving as a counterbalance to the couple's traditional Spanish Colonial home in Los Angeles' Larchmont Village.

Williams appears to have been more than up to the challenge of creating such an unusual home, which he produced, along with his partner and brother Roger serving as structural engineer (see full E. Stewart Williams biography in Appendix VI).

The Contractor – Arthur J. Coffey

One of Palm Springs' premiere contractor/builders, Arthur J. Coffey (1918-1965), was responsible for a number of homes and commercial structures throughout his long time in the desert. The Kentucky-born Coffey had fallen in love with Palm Springs during his time recuperating at Torney General Hospital after an injury during World War II. Mustered out of the Army Air Corps in 1946, Coffey stayed in the village and became part of the vanguard of builders launching the post-war building boom. Coffey often built homes of his own design but also worked as a contractor for local architects as well. A few of the projects he was associated with include the Lyons Residence (Clark & Frey, 1948), Lily Pons house (Poper & Lockett, 1955), parish hall for St. Paul's in the Desert (Clark & Frey, 1950), and the Ernest Alschuler home (Lapham & Iwata, 1960).

Coffey collaborated with Williams on a number of occasions and was not just a professional colleague but also a family friend. One his biggest Williams-related projects was building the Coachella Valley Savings and Loan (1961).

Both Coffey and his wife Joan were popular in the desert community as civic and social leaders. Additionally, Coffey served for a time as a city building inspector as well as being a member of the Parks and Recreation Commission. The couple had two daughters, Nancy Ann and Shelby. Coffey died at age 47 on Christmas Day 1965 of a self-inflicted gunshot wound.

Sutter Residence Design & Construction

The Sutter Residence began as Commission 606 on the drawing boards of Williams & Williams sometime during the first half of 1959. As always, the architect began by considering the needs and desires of his clients before ever putting pencil to paper. In the case of the Sutters, the couple wanted a modest almost starkly simple retreat that could be managed with no live-in staff. While it was initially intended as a weekend getaway the plan was for it to ultimately become their permanent retirement home after Theodore completed his time as president of Baker Oil Tools. Large-scale entertaining was not anticipated, but accommodation was to be made for the Sutters' daughter and family who were expected to be frequent visitors.

Another serious consideration was the lot itself, which was situated on a prominent corner in the Deepwell Ranch Estates enclave at South Calle de Maria and East Ocotillo Avenue. Tract covenants required a 25' setback on the street sides and 10' setbacks

on the interior sides, which in effect absorbed 58% of the total area. With only 42% left to work with, Williams decided the most efficient use of space was to design the house in the form of a square. Included into the square was the large swimming pool, which Williams intended to make not only the focal point of the design but a part of the house itself.

A further consideration was how the house would relate to its surroundings. Being on a corner meant that more of the design would be visible to passersby than one built on an interior lot. As such, extra care would have to be taken in ensuring a harmonious interrelation between the eastern and northern facades. Conversely, having a house so prominently visual meant an added challenge of ensuring the privacy of its occupants without turning the façade into a bunker.

Finally, in approaching his design for the Sutters, Williams needed to create a home that complimented but did not copy the look of the house next door (the Leon & Thea Koerner Residence, 1955), which he himself had designed a few years previous. The much-admired Koerner Residence is today considered a quintessential example of classic Desert Modernism and a virtual textbook of the elements that make the style so enduringly popular. For the Sutters, Williams decided to go with a very different type of modern and in doing so created one of the most unique midcentury houses in Palm Springs.

Although Williams has been justifiably hailed for his skillful use of natural materials and his ability at harmonizing his structures with their desert environment, he was never afraid to venture into machine-age industrialism if he thought it appropriate. Williams was one of the few regional architects not only to embrace Brutalism but to successfully adapt it to the Southern California desert. Although Brutalist designs make up only a fraction of his overall output, they do include some notable works such as the Palm Springs Desert Museum and the Crafton Hills College campus in Yucaipa.

Williams may have been drawn to experimenting with Brutalism because the way the style celebrates the bare rawness of its construction materials over artificial adornment. Wood, steel, brick and glass are among the materials making up Brutalist designs, however, no material has been more frequently employed than concrete. Williams loved concrete, not just for its structural capabilities, but also for its raw beauty, saying “you can shape it any way you want.” The architect used concrete to great effect in a number of his designs from at least as far back as Temple Isaiah in 1951 and continuing throughout the remainder of his long career.

When it came to the Sutter design Williams chose to counterbalance the adjacent Koerner Residence with its stylistic alter ego. Two houses, built on adjacent lots with essentially the same views, particularly from their western and eastern exposures, yet with entirely different “personalities.” Both homes were of post and beam construction, but from there the similarities largely end. The Koerner Residence was designed to take in the views to the west and its surrounding gardens while the Sutter Residence turned inwards on itself with the rooms oriented towards the enclosed swimming pool. While the Koerner Residence emphasized natural materials such as stone and wood, the

Sutter design was unabashedly industrial, made of steel, glass, aluminum and, of course, concrete. Yet, in spite of the vast differences in their stylistic makeup, both homes share a warm, open, livable feeling that is a credit to the skill of their mutual designer.

Exterior – East Elevation



**A 1961 Julius Shulman view of the Sutter Residence east elevation showing the variety of exterior materials used - concrete, steel, glass and aluminum.
(J. Paul Getty Trust. Getty Research Institute, Los Angeles (2004 R.10))**

In his design for the Sutter Residence, Williams achieved the impressive balancing act of providing his clients with the maximum amount of privacy while at the same time creating a façade that is visually arresting, at times even bold. Nowhere is this more evident than in the home's east elevation, which is anchored by a striking concrete "cube" composed of 12" x 12" vertically recessed blocks. This block wall wraps around the northeastern corner of the structure and turns inwards into the house to define a portion of the living room. Prior to completion, the blocks were given a chemical washing to "roughen up" their texture before a final coat of waterproofing was applied.

Williams ensured the cube would not appear too monolithic by incising it with a long narrow window, approximately 8' by 3', which brings light into the living room. Originally, this window was made of obscure glass, but this was changed out for clear glass during a major 1991-1992 remodel.

On the southern side of the cube, Williams again used concrete blocks, this time to form a wall enclosing the street side of the swimming pool. Here he chose a very different style, selecting concrete screen blocks in a Maltese cross pattern. The concrete screen blocks allowed light and air to flow, while still providing privacy from the street. Williams furthered the visual interest by extending the steel beams of the pool trellis out over the concrete screen block wall.



This 1961 Shulman view looking north shows the original Maltese block wall used to enclose the eastern side of the pool. Note the steel girder trellis above. This wall was removed when the pool terrace was expanded outward in 1991-1992.

(J. Paul Getty Trust. Getty Research Institute, Los Angeles (2004 R.10))

Lastly, Williams oriented access to the home's entrance on the east elevation. A wide concrete entrance walk led to a set of three steps up to an anodized aluminum gate of Williams' own design which opened up into an enclosed patio.

The various textures and shapes Williams employed resulted in an ever-changing shadow effect across the façade, which added to the unusual beauty of the overall design.

In the 1991-1992 remodel, the concrete screen block wall was removed in order to expand the pool patio area to the east. It was not recreated in the new design. However, it was replaced with a wall of corrugated aluminum designed to replicate the siding Williams had used on portions of the north, south and west elevations.

Exterior – North Elevation



A 1961 view looking west towards the northern façade. Williams created the glassed-in entrance patio to provide privacy without blocking light. The obscure Velvex panels have been replaced by different glass.

(J. Paul Getty Trust. Getty Research Institute, Los Angeles (2004 R.10))

On the side of the house facing Ocotillo Avenue, Williams again utilized a variety of materials to create visual interest including concrete block, extensive glazing and aluminum siding. It was here that Williams placed the home's entrance, which was defined by a simple solid door faced with wood veneer. Williams positioned the door in between floor-to-ceiling panels of glass framed in black steel. Above this, the architect extended the home's flat roof, creating a wide eave in order to protect the interior from overexposure to the sun.

Williams enclosed this portion of the façade with a wall of steel-framed glass panels in obscure "Velvex" glass to create a private entrance patio. The patio floor was the same simple polished concrete used in the entry walk. Williams softened the space by adding

planting boxes including a large square space in front of the kitchen window. It was this space that was filled in during the 1991-1992 remodel to create a breakfast area for the home.



A view of a portion of the north elevation as seen from the home's interior in 1961. Concrete block living room wall with shelves attached may be seen at right.
(J. Paul Getty Trust. Getty Research Institute, Los Angeles (2004 R.10))

On the western end of the patio, Williams created an opening to allow access to and from the carport. The carport, which featured the same flat roof trimmed with metal fascia as the main house, was built to accommodate two cars. It also had access to adjoining utility spaces and service yard. This carport was later converted into a fully enclosed garage. Although no permit was available for review, it is likely this work was done as part of the 1991-1992 remodel. Williams' treatment of the service yard is a testament to the architect's skill and attention to detail. The yard is enclosed by the same concrete blocks used to define the front of the home in combination with vertically corrugated aluminum siding to create an interesting juxtaposition of materials and surfaces. Williams capped the yard's design with an architectural anodized aluminum gate, which was complimentary to, but unique from the home's entry gate.

The home's northern façade remains as originally designed with the exception of the enclosed carport, the switching of the original obscure glass with tempered glass, and the breakfast room extension.

Exterior – Poolside elevations on the South and East



**Swimming pool and surrounding terrace as seen from the living room, 1961. Note the Maltese block wall on the left and the wide overhanging roof on the right.
(J. Paul Getty Trust. Getty Research Institute, Los Angeles (2004 R.10))**

In planning the Sutter Residence, Williams decided to build his design around a large swimming pool, which he made, through use of different enclosures, a part of the home. The 24' x 28' gunite-lined pool, which cost \$4,000 to construct in 1959, was built by Paddock Pools of California, the leading pool manufacturer of the day. Williams surrounded the pool with the same style of plain concrete slab used elsewhere around the house and grounds. This appears, based on a 1975 real estate advertisement, to have been replaced by terrazzo. It was later refaced with flagstone during the 1991-1992 remodel.

Williams designed the house so that it wrapped around the pool on its western and northern sides. While the architect strove to hide the house on its street-facing façades, Williams opened the pool-facing elevations completely in a combination of floor-to-ceiling fixed glass and sliding glass panels, framed in black steel. As a result, almost every main room of the home other than the guest room had a full view of the pool and its surrounding terrace as well as direct access through adjoining doors.

As he had elsewhere, Williams extended the roof outwards through wide overhanging eaves to provide shelter from the harsh desert sun. Williams enclosed the remaining sides of the pool area with Maltese concrete screen block on the Calle de Maria side.

For the southern side, Williams used a fence made of the same anodized aluminum and geometric design as that employed for the home's entry gate.

To spiritually "roof" the pool, Williams used a set of 6 steel v-joint girders supported by steel framing, which were placed over the pool and extended past the Maltese concrete screen block wall. Using steel girders as a trellis, Williams left no doubt that he wanted the Sutter Residence to be a celebration of the beauty that can be found in even the most utilitarian machine age industrial elements such as steel, concrete and aluminum.

The pool and pool terrace were redone in the 1991-1992 remodel with the terrace expanded outwards to the east, resulting in the loss of the concrete screen block wall. However, the steel-girder trellis remains. The terrace is now surrounded on the Calle de Maria side with the same type of corrugated aluminum siding found on other elevations of the house.

Exterior – Rear South Elevation

This elevation, which makes up the southern wall of the home's study (today's master bedroom) was sheathed entirely in vertically-corrugated aluminum siding. It remains essentially the same today.

Exterior – West Elevation

The home's west elevation, which is invisible from the street was nonetheless designed with the same care and attention to detail that Williams exhibited in the more visible parts of the façade. This elevation runs along the bedroom wing of the house. Originally, this wing was composed of a study, master bedroom, and guest room all with en suite baths. Williams gave this elevation nearly the full range of sheathing choices used elsewhere with concrete blocks, vertical corrugated aluminum and floor-to-ceiling glazing. Here, the windows and doors were all made of obscure glass with some panels done in Jalousie form. The windows and doors on this elevation were changed during the 1991-1992 remodel and are now made up of clear tempered glass framed in black steel intended to be compatible with the original 1960 steel framing. As elsewhere, Williams extended the roofline to provide a cover from direct sunlight.

Interior

The same feeling of clean-lined modernism that characterized the exterior was carried over into the interior as well, literally in the case of the concrete cube walls. Williams kept the concrete exposed on the living room's northern wall above the low, horizontal fireplace. He also used the same concrete block to create a short wall at the northwest corner, not only to draw continuity between outdoors and the interior, but also to help define the otherwise open plan of the living room. Williams designed the public areas as one large open space with the kitchen separated only by a freestanding screen and cabinets. Williams claimed he did this so Mrs. Sutter "could prepare food without feeling 'shut off' from her guests or her family."



A Shulman view of the living room from 1961 showing the original decorating by Arthur Elrod. Built-in bench was by Williams.
(J. Paul Getty Trust. Getty Research Institute, Los Angeles (2004 R.10))

Williams took a greater interest in interior furnishings than some of his contemporaries and he regularly included built-in pieces as part of his overall design. The Sutter Residence was no exception, with built-in teak seating in the living room, a trio of foldaway beds in the study to accommodate three young grandsons, cabinets and shelving. At the same time, Williams worked closely with noted interior designer Arthur Elrod who was not only a respected professional colleague but also a close friend. Williams and Elrod had collaborated on the adjacent Koerner Residence and it seemed natural for them to work together again on the Sutter commission. As Adele Cygelman noted in her book (*Arthur Elrod: Desert Modern Design*, Gibbs Smith. 2019), Williams' extensive built-ins "meant that Elrod only had to provide the basics." The noted interior designer selected pieces from T.H. Robsjohn-Gibbings' Widdicomb line. In keeping with the overall aesthetic, Elrod kept everything simple, creating an almost completely off-white interior with accents of lemon and burnt orange.

The Sutter interior originally consisted of the open-plan public spaces, a separate utility area which included a laundry and storage, as well as a guest bedroom and master suite featuring a separate study. The bedrooms and study each featured their own ceramic tile baths. Over the decades, particularly in the 1991-1992 remodel, the interior was reconfigured in certain ways with both Elrod's and Williams' interior pieces no longer present. However, a similar set of cabinets and divider separating the kitchen

from the dining room are in place today. Further, although certain rooms have been altered, particularly the bedroom area, the configurations retain the open plan feeling originally envisioned by Williams.

Landscaping and Grounds

It is unknown if Williams engaged a professional landscape designer for the Sutter Residence as he had for the adjacent Koerner Residence. For that commission, landscaping was provided by the noted firm of Eckbo, Royston and Williams. Situated on four lots, the Koerner Residence required extensive landscaping. The Sutter Residence, however, was on a much smaller plot of land and its landscaping was kept to the same kind of pared-down simplicity as the architecture. A grass lawn made up and continues to cover the street frontages at Ocotillo and Calle de Maria. Planting beds lined the home's edges along all four elevations, a plan which has been retained to this day. The most notable landscape features were the series of palm trees planted at strategic points along the north and eastern exposures. These trees have remained as planted although they have grown considerably higher since 1960.

It should also be noted that the Sutters purchased the adjoining lot, Lot 1. When this purchase was made is not known, but the couple converted the parcel into an orchard and garden. In a 1975 advertisement, the grounds of the residence were stated as including "43 citrus trees, fig & apricot. Award-winning roses, camelias and many other flowering plants." This lot was ultimately sold separately and a house was built over the land in 1985 with the address of 1200 South Driftwood Drive.



Sutter Residence, 1961 showing the original landscaping.
(J. Paul Getty Trust. Getty Research Institute, Los Angeles (2004 R.10))

Chain of Ownership

October 11, 1955

Deepwell Colony Estates, Inc. to William H. Wright & Wiltrud Greta Wright
(Grant is for Lot 12 and Lot 1)

Wright (1902-1980) was a writer and producer, best known for *The Adventures of Jim Bowie* (1956-1958) and *The Barbara Stanwyck Show* (1960-1961). He also produced the Bette Davis thriller *Dead Ringer* (1964) among numerous other films. His writing credits included co-authoring the screenplay for Norma Shearer's last film *Her Cardboard Lover* (1942) and John Wayne's *The Sons of Katie Elder* (1965). Television credits included episodes of *Mannix*, *Bonanza*, *Family Affair*, and others.

June 24, 1957

William H. Wright & Wiltrud Greta Wright to Theodore and Marguerite E. Sutter

May 26, 1977

Theodore and Marguerite E. Sutter to Dorlis Sutton Blackman

May 26, 1977

Myron Blackman to Dorlis Sutton Blackman
(Grantor and Grantee were husband and wife. Grant Deed attested that ownership vested solely in Dorlis Sutton Blackman.)

January 4, 1978

Dorlis Sutton Blackman to Myron Blackman

September 1, 1978

Myron Blackman to Myron Blackman and Mary C. Blackman

March 4, 1981

Mary Blackman aka Mary C. Brooks to Myron Blackman (Grant Deed to reflect actual title of property. No actual transfer being made.)

June 3, 1981

Products/Techniques, Inc. (Myron Blackman) to Herbert J. Lane and Gerald W. Wantland

April 16, 1990

Herbert J. Lane and Gerald W. Wantland to Dan W. Hangsleben

May 3, 1990

Dan W. Hangsleben to Del Mar Properties, Inc. (Grant Deed affirming change of name and that grantor and grantee are the same party.)

August 12, 1991

Del Mar Properties, Inc. (Robert E. Morgenstern, president) to George A.V. Dunning and Robert M. Marino as trustees of the Dunning/Marino Investment Trust of 1990

August 26, 1994

George A.V. Dunning and Robert M. Marino as trustees of the Dunning/Marino Investment Trust of 1990 to Elizabeth Hilton

March 17, 1998

Elizabeth Hilton to Ernest F. Everett

February 8, 2010

Ernest F. Everett to Brian Joel Schipper

March 12, 2010

Richard David Lord (as spouse of grantee, Ernest F. Everett) to Brian Joel Schipper

April 30, 2020

Brian Joel Schipper to Stephen L. Rose, as trustee, Stephen L. Rose Living Trust (Current owner)

Changes and Additions to the Sutter Residence

Based on the home's permit history it appears that no notable changes were made to the house during the first quarter century of its existence. The most significant addition was a 7' x 12' hydrotherapy pool, which was added to the property at the end of 1963. The exact location of this pool remains unclear and it was removed at a later date post-1975.

In 1991-1992, a major remodeling/restoration took place during the ownership of George Dunning and Robert Marino that involved both the home's interior and exterior. The owners referenced the original 1959 plans by E. Stewart Williams in the planning of the work. Work included:

Northern façade – A 120 square-foot extension to create a dining space off the kitchen. This extension was built over what had been a planting bed in the interior entrance courtyard. The addition, which had been designed by Neil Mitchell Cowan, had been created to match the original appearance of the house with compatible black steel-framing for the floor-to-ceiling windows and the metal fascia of the overhanging roof.

Roof – Complete reroofing. Solar panels were also added at this time, which are obscured from view through the use of a low-profile louvered screen running along a portion of the roof's northern side.

Interior – New kitchen, electrical upgrades, new HVAC, new drywall and insulation. Interior remodeling included the rearrangement of the bedroom wing and bathrooms. The fireplace area was also restored to a closer approximation of the original look.

Glass walls/doors – The available permits do not specifically call for the replacement of the home’s floor-to-ceiling windows/sliding doors. However, it appears this was part of the work done. A note on the plans indicates that “all glass is dual-paned tempered glass and is 94” high.” The black steel framing used in the windows and doors was of matching size and appearance of the original 1960 window/door framing. It would be likely that this is when the original obscure glass panels of the interior entrance court and the living room window on the eastern façade were replaced as well.

Western façade – Also, missing from the available permits is the work done to the pool, patio and the wall enclosing it on the east side, which was done in the same style of vertically-corrugated aluminum as used elsewhere on the façade. A barbeque grill, sink and cabinets were added as well as a free-standing firepit and the pool equipment was relocated.

In 2010-2011, owners Richard “Rick” Lord and Brian Joel “Skip” Schipper did remodeling work on the Sutter Residence. However, the extent of the work is not known as no permits regarding this work were located by the City Building and Safety Department during a search for Sutter House permits. However, it is known that the owners reached out to Sidney Williams, curator of Architecture and Design for the Palm Springs Art Museum, who provided them with the original Williams plans and helped guide their work. Williams states that she believes the result was “sensitive to the original fabric” of the home as designed by her father-in-law.

Permit History

The following is a digest of permits provided by the Palm Springs Department of Building & Safety related to 1207 South Calle de Maria. It does not appear to be complete but represents all available permits located at the time of this nomination:

July 14, 1959 – Permit No. B-713 (House, Carport & Pool Shelter) – 2,560 square-foot house, 450 square-foot carport, 900 square-foot pool shelter. Tract: Deepwell Colony Estates #10, Lot 12 – Owner: M/M Theodore Sutter. Architect: (Not listed on permit): Williams & Williams. Contractor: Art J. Coffey. Cost: \$77,000.

July 14, 1959 – Permit No. A-1762 (Temporary Electrical) – Owner: Theodore Sutter. Contractor: Alan L. Cooper.

July 21, 1959 – Permit No. B-789 (Swimming Pool, 24’x 28’ gunite pool) – Owner: Theodore Sutter. Contractor: Paddock Pools of California. Cost: \$4,000.

July 28, 1959 – Permit No. B-401 (Plumbing) – Owner: Theodore Sutter. Contractor: Otto Grelson.

August 25, 1959 – Permit No. A-1851 (Electrical) – Owner: Theodore Sutter. Contractor: Alan L. Cooper.

October 16, 1959 – Permit No. B-609 (Cesspool) – Owner: M/M Theodore Sutter. Contractor: Hicks & Allred.

August 27, 1963 – Permit No. B5979 – (7' x 12' gunite hydrotherapy pool) – Owner: Theodore Sutter. Contractor: Hoams Construction Co., Inc. Cost: \$3,000.

November 23, 1982 – Permit No. B-0675 (Re-roofing) – Owner: Gerald K. Wantland. Contractor: Contractor: S & K Equipment/K & H Roofing. Cost: \$4,300.00.

November 15, 1991 – Permit No. B-21946 (120 square-foot kitchen addition for dining area) – Owner: George Dunning. Contractor: Highland Construction Company. Cost: \$6,180.00.

December 4, 1991 – Permit No. B-22058 (Major remodeling with new interior drywall and insulation, new kitchen, new bathroom fixture and appliances, new HVAC.) Owner: George Dunning. Highland Construction Company. Cost: \$100,000.00.

January 8, 1992 – Permit No. 22264 (Re-Roofing) – Owner: Bob Hall (presumably as representative for owners Dunning/Marino). Contractor: S & K Equipment/K & H Roofing.

Character Defining Features of the Sutter Residence

The Sutter Residence is an exceptional example of a custom-designed Mid-century Modern house and a very rare example of Brutalist residential architecture. It exhibits numerous character-defining features including:

- Extensive use of industrial, machine age materials such as concrete, steel, glass and aluminum.
- Distinctive concrete block “cube” used to anchor the façade and define the north and eastern sides of the living room.
- Blending of indoor and outdoor spaces through extensive floor-to-ceiling glass, both in fixed forms and as sliding doors.
- Informal open-plan layout
- Extensive use of glass
- Overhanging eaves
- Unusual steel girder trellis used to “roof” the swimming pool.

Contributing Elements

- Main residence
- Aluminum gates on Calle de Maria (1) to entry, and (2) to pool area, and on Ocotillo Avenue (3) to service yard.
- Steel-encased glass screens, which create entry patio at east and north facades.
- Swimming pool

Non-Contributing Elements

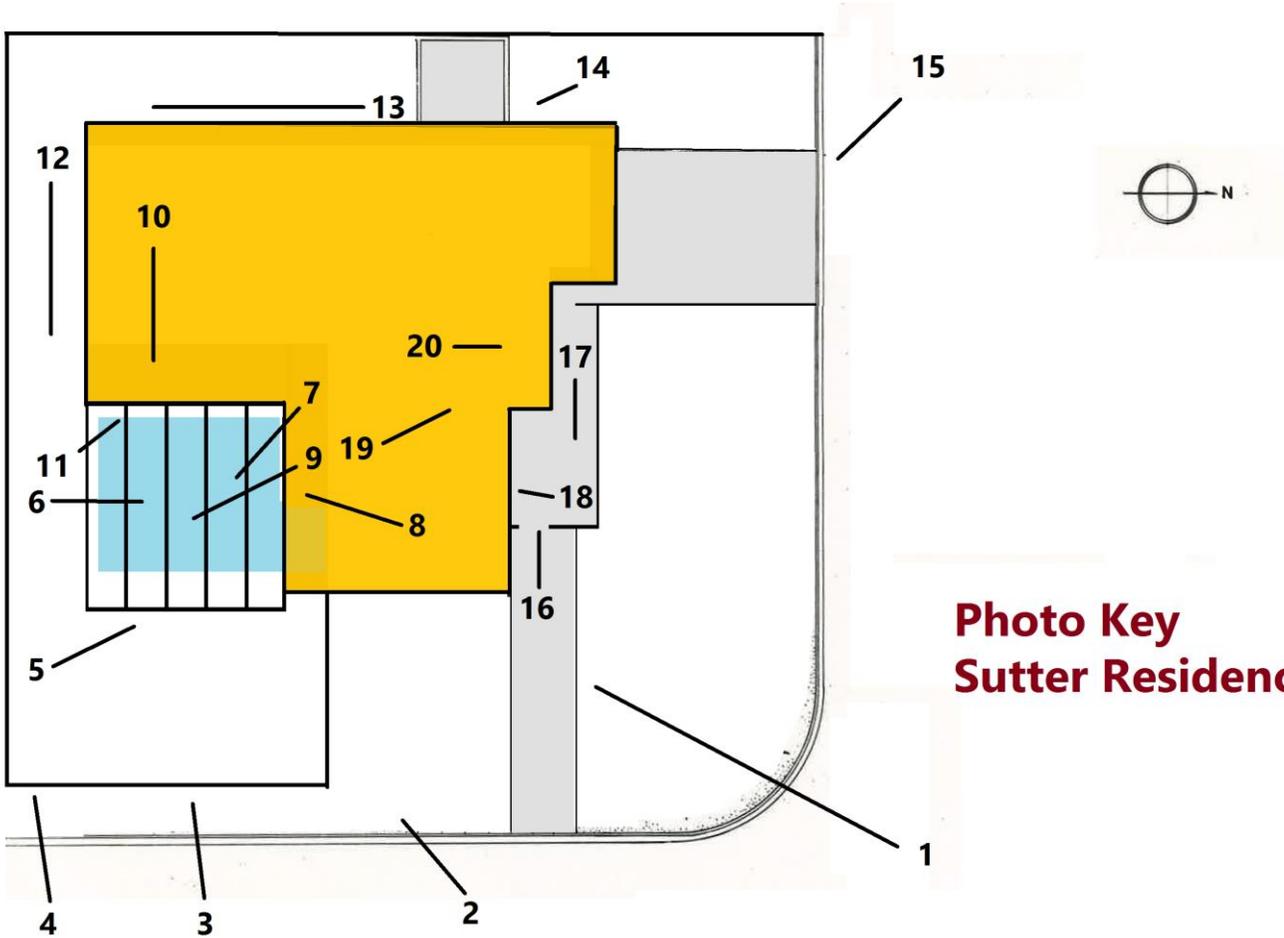
- Pool terrace extension fronting the property's eastern side built during 1991-1992 renovation/remodel.

Local Architectural Context

The Sutter Residence should be viewed within the context of the period Post World War II (1945-1969), a boom period that left Palm Springs with what many consider the largest and finest concentration of mid-20th century Modern architecture in the United States. As noted in the Historic Resource Group's [Palm Springs] *Citywide Historic Context Statement & Survey Findings*, "by 1951 the city's winter population swelled to almost 30,000 from a permanent population of 7,660, which coincided with the peak of Modernism's popularity. The population growth accelerated in the 1950s, bringing a demand for civic necessities such as schools, libraries, museums, a city hall and police headquarters, as well as offices, stores, and housing. Though Palm Springs was a smaller municipality, this economic climate provided many opportunities for locally-based architects, as well as several Los Angeles architects, to explore and develop a wide range of architectural types and ideas, sometimes influenced by sophisticated global design trends. These conditions and the architects' talents lead to the development of an exceptional group of Modern buildings which later came to be identified as 'Palm Springs Modernism' or 'The Palm Springs School.' The desert climate and casual lifestyle all but demanded unconventional design, and clients were more accepting of, even sought out, a more adventurous style in the resort atmosphere of Palm Springs than they would have in their primary residences." Theodore and Marguerite Sutter were such clients and their engagement of E. Stewart Williams of Williams & Williams to design a unique desert retreat for themselves resulted in an exceptional addition to the city's unparalleled aggregation of Desert Modernism.

Site Description

Location. The Sutter Residence is located on a prominent corner in the Deep Well Ranch Estates tract of Palm Springs, an area renowned for its collection of Mid-Century Modern designs. Because of the home's positioning, the eastern and northern elevations are visibly accessible, which allows viewers to be able to appreciate many aspects of the home's exceptional design. The Sutter Residence is in an area rich in fine architecture that includes one of E. Stewart Williams' most celebrated residential designs, the Leon & Thea Koerner Residence (1955), which is located directly adjacent to the Sutter Residence. The topography of the square-shaped lot is entirely flat. Landscaping was originally and remains simple with a grass lawn on the eastern and northern parts of the lot. Planting beds are arranged around the façade in the same or similar manner of the original 1960 plantings. The most distinct landscape features are the stately palm trees that were planted at points around the eastern and northern sections of the lot. Although the trees have grown considerably since 1960, the overall layout of the landscape remains close to the original plan.



**Photo Key
Sutter Residence**



Photo 1: East elevation.
(Author Photo. June 2020)



Photo 2: Original E. Stewart Williams-designed mailbox with 1992 terrace wall in background.
(Author Photo. June 2020)



**Photo 3: East elevation showing 1992 pool terrace wall replicating original aluminum siding seen elsewhere on the facade.
(Author Photo. June 2020)**



**Photo 4: East elevation. Showing aluminum wall and gate to pool.
(Author Photo. June 2020)**



Photo 5: View to west across pool terrace showing original girder trellis.
(Author Photo. June 2020)



Photo 6: Looking across pool to the north.
(Author Photo. June 2020)



Photo 7: Looking east across pool.
(Author Photo. June 2020)



Photo 8: Looking south from inside residence over pool. Note aluminum grated fence.
(Author Photo. June 2020)



Photo 9: Looking south. Pool terrace extension with firepit on left.
(Author Photo. June 2020)



Photo 10: View from master bedroom looking east across pool.
(Author Photo. June 2020)



**Photo 11: View looking west showing terrace in front of master bedroom.
(Author Photo. June 2020)**



**Photo 12: Looking east with south elevation on left. Note original aluminum siding wall.
(Author Photo. June 2020)**



**Photo 13: Looking south with the home's west elevation on the left. Windows are shaded by sun screens.
(Author Photo. June 2020)**



**Photo 14: Juncture of west and north elevations showing service yard. Note aluminum siding and concrete block walls.
(Author Photo. June 2020)**



Photo 15: North elevation showing garage and glassed-in entrance patio.
(Author Photo. June 2020)



Photo 16: East elevation showing entrance gate into patio.
(Author Photo. June 2020)



Photo 17: Reverse view showing gate from inside patio.
(Author Photo. June 2020)



Photo 18: North elevation detail of front door.
(Author Photo. June 2020)



Photo 19: Reverse view from inside residence towards breakfast room addition.
(Author Photo. June 2020)



Photo 20: Breakfast room addition was created by extending the house out over a former planting bed. Steel framed windows match original.
(Author Photo. June 2020)

BACKGROUND / HISTORIC CONTEXT

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

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

It is within the context of the period “**Post-World War II Palm Springs**” that the Sutter Residence will be evaluated.

EVALUATION:

Criterion 2: Significant Persons. Criterion 2 recognizes properties associated with the lives of persons who made meaningful contributions to the national, state or local history. While certainly prominent and successful individuals, Theodore and Marguerite Sutter arguably do not rise to the level of significance required to qualify under this finding. Therefore, the Sutter Residence does not qualify for listing as a Class 1 Historic Resource under Criterion 2.

ARCHITECTURE (Criteria 3 – 6)

Criterion 3: (That reflects or exemplifies a particular period of the national, state or local history). The Sutter Residence, completed in 1960, exhibits many stylistic markers which place it directly in the historic context of Post-World War II Palm Springs. The private residence represents a prime and largely intact example of the Mid-century Modern style, for which Palm Springs has gained a worldwide reputation. Further, the style employed is Brutalist, which is extremely rare in Palm Springs and uncommon in residential architecture in general. As such, the Sutter Residence may be viewed as an important component of the historic trends that have come to define Palm Springs' image as a center of important Modern architecture, i.e., an historic trend that exemplifies a particular period of the national, state or local history. The residence qualifies for listing as a Class 1 Historic Resource on the local registry under Criterion 3.

Criterion 4: (That embodies the distinctive characteristics of a type, period or method of construction; or) Type, Period, and Method of Construction: "Type, period, or method of construction" refers to the way certain properties are related to one another by cultural tradition or function, by dates of construction or style, or by choice or availability of materials and technology. To be eligible under this Criterion, a property must clearly illustrate, through "distinctive characteristics" a pattern of features common to a particular class of resources. "Distinctive characteristics" are the physical features or traits that commonly recur in individual types, periods, or methods of construction. To

be eligible, a property must clearly contain enough of those characteristics to be considered a true representative of a particular type, period, or method of construction. Characteristics can be expressed in terms such as form, proportion, structure, plan, style, or materials.

The Sutter Residence is eligible under the theme of Modern architecture because it possesses distinctive characteristics that embody the Mid-Century Modern Style such as overall horizontality, expression of structure, expansive amounts of glass, etc. Further, its unusual composition of machine age industrial forms and materials make it particularly important for both the skill in which they were employed and the rarity of the style. As such, the residence is eligible under this criterion because it represents an important example of building practices in Palm Springs during the post-World War II period. The residence qualifies for listing as a Class 1 Historic Resource on the local registry under Criterion 4.

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

5a: Work of a Master: In the case of the Sutter Residence, the work of E. Stewart Williams, can certainly be described as the “work of a master” in view of his reputation as one of the most important and influential figures in Palm Springs architecture from the 1940s-1990 (see appendix VI).

5b: Properties possessing high artistic values: High artistic values may be expressed in many ways, including areas as diverse as community design or planning, engineering, and sculpture. As an exceptional example of Mid-century Modern architecture, the Sutter Residence certainly articulates the best of what has made Modern architecture so popular throughout the Coachella Valley to a level of excellence and confidence that, in total, could easily be considered an aesthetic ideal. For its high artistic values, the residence qualifies for listing as a Class 1 Historic Resource on the local registry under Criterion 5.

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

ARCHEOLOGY

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

FINDING 2: The site, structure, building or object retains one or more of the following aspects of integrity, as established in the Secretary of the Interior’s

Standards. Provide a written description for each element as listed: Design; Materials; Workmanship; Location; Setting; Feeling; and Association.

INTEGRITY

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

LOCATION

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

DESIGN

Design is the combination of elements that create the form, plan, space, structure, and style of a property. It results from conscious decisions made during the original conception and planning of a property and applies to activities as diverse as community planning, engineering, architecture, and landscape architecture. Design includes such elements as organization of space, proportion, scale, technology, ornamentation, and materials. A property's design reflects historic functions and technologies as well as aesthetics. It includes such considerations as the structural system; massing; arrangement of spaces; pattern of fenestration; textures and colors of surface materials; type, amount, and style of ornamental detailing. ***The Sutter Residence's essential characteristics of form, plan, space, structure, and style have survived largely intact. Similarly, the structural system; massing; arrangement of spaces; pattern of fenestration; and the type, amount, and style of detailing have survived largely intact. Although a remodel in 1991-1992 changed certain portions of the original façade, the work was done with sensitivity towards matching the architect's original vision.***

SETTING

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

MATERIALS

Materials are the physical elements that were combined or deposited during a particular period of time and in a particular pattern or configuration to form a historic property. The choice and combination of materials reveals the preferences of those who created the property and indicate the availability of particular types of materials and technologies. ***The Sutter Residence's exterior surface materials, which consist primarily of concrete block, steel, glass and aluminum have remained essentially intact. New work on the exterior, most notably on the eastern wall of the pool terrace, utilizes recreated vertically-corrugated aluminum siding identical to that used elsewhere on the façade. Therefore, the materials continue to express the physical elements as designed during the building's period of significance; the pattern and configuration that today forms the residence and contributing structures survives intact.***

WORKMANSHIP

Workmanship is the physical evidence of the crafts of a particular culture or people during any given period in history or prehistory. It is the evidence of artisans' labor and skill in constructing or altering a building, structure, object, or site. Workmanship can apply to the property as a whole or to its individual components. It can be expressed in vernacular methods of construction and plain finishes or in highly sophisticated configurations and ornamental detailing. It can be based on common traditions or innovative period techniques. Workmanship is important because it can furnish evidence of the technology of a craft, illustrate the aesthetic principles of a historic or prehistoric period, and reveal individual, local, regional, or national applications of both technological practices and aesthetic principles. Examples of workmanship in historic buildings include tooling, carving, painting, graining, turning, and joinery. ***The workmanship of the Sutter Residence is evidenced by extensive use of machine made, industrial inspired materials in both the exterior and interior. Steel framed floor-to-ceiling windows and doors, vertically-incised concrete blocks, anodized aluminum gates and fencing, vertically-corrugated aluminum siding, and mature landscape features, all of which were part of the original design/construction remain. The residence continues to express a high degree of contemporary period workmanship.***

FEELING

Feeling is a property's expression of the aesthetic or historic sense of a particular period of time. It results from the presence of physical features that, taken together, convey the property's historic character. For example, a rural historic district retaining original design, materials, workmanship, and setting will relate the feeling of agricultural life in the 19th century. ***The Sutter Residence is sited on a prominent corner lot in the Deep Well Estates tract just as it was when completed in 1960. Accordingly, the residence retains its original integrity of feeling.***

ASSOCIATION

Association is the direct link between an important historic event or person and a historic property. A property retains association if it *is* the place where the event or activity occurred and is sufficiently intact to convey that relationship to an observer. Like feeling, association requires the presence of physical features that convey a property's historic character. For example, a Revolutionary War battlefield whose natural and man-made elements have remained intact since the 18th century will retain its quality of association with the battle. Because feeling and association depend on individual perceptions, their retention alone is never sufficient to support eligibility of a property for the National Register. ***The Sutter Residence is an important example of a custom-designed Mid-century Modern private residence in Palm Springs. Accordingly, it continues its association with a pattern of events that have made a meaningful contribution to the community.***

INTEGRITY SUMMARY: The Sutter Residence appears to be in excellent condition partially due to the use of construction materials suitable for the harsh desert environment. This integrity analysis confirms that the building and site of the Sutter Residence still possesses all seven aspects of integrity. ***As noted, the Sutter Residence retains a remarkable amount of original details and that which were added later were done to replicate the originals. In summary, the Sutter Residence possesses a high degree of integrity sufficient to qualify for designation as a Class 1 Historic Resource.***

Bibliography

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

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Collections

E. Stewart Williams Papers, Architecture and Design Collection, Palm Springs Art Museum

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Newspapers

Various issues of:

Desert Sun
Los Angeles Herald-Examiner
Los Angeles Times

Internet Resources

Accessingthepast.org
Ancestry.com
Findagrave.com
Imdb.com (Internet Movie Database)
Pspreservationfoundation.org
Realtor.com
Usmodernist.org
Ourdeepwell.com
Moderndesign.org

Interviews

Stephen Rose (6/22/2020)
Sidney Williams (via e-mail 6/22/2020)

Videos

The Nature of Modernism: E. Stewart Williams, Architect. Directed by Jake Gorst.
Design Onscreen, 2014.

Other Sources Consulted

Palm Springs Historical Society
City of Palm Springs (Planning and Building Departments)
Historic Resources Group. *City of Palm Springs Citywide Historic Context Statement; Survey Findings.* Pasadena, 2015 (Final Draft, December 2018).
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Ibid. "National Register of Historic Places Registration Form, The Architecture of E. Stewart Williams." December 27, 2016
Riverside County Assessor's Office

Appendix I

Owner's Notarized Letter of Support

July 31, 2020

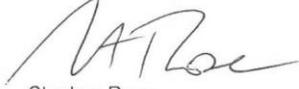
City of Palm Springs
Historic Site Preservation Board
3200 Tahquitz Canyon Way
Palm Springs, CA 92262

Dear Honorable Board:

As the current owner of the Sutter Residence at 1207 S. Calle de Maria in Palm Springs, I enthusiastically support the Class 1 Historic Resource designation of my property by the City of Palm Springs. I have asked the Palm Springs Preservation Foundation to assist me in the preparation of the required nomination paperwork.

If you have any questions, please contact me at srose44@gmail.com.

Sincerely,



Stephen Rose

See Attached
California All-Purpose
Acknowledgment

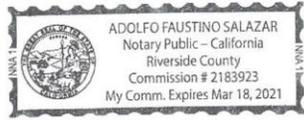
CALIFORNIA ACKNOWLEDGMENT

CIVIL CODE § 1189

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

State of California
County of Riverside }
On August 1, 2020 before me, Adolfo Faustino Salazar, notary public
Date Here Insert Name and Title of the Officer
personally appeared Stephen Rose
Name(s) of Signer(s)

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



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

WITNESS my hand and official seal.
Signature [Handwritten Signature]
Signature of Notary Public

Place Notary Seal and/or Stamp Above

OPTIONAL

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

Description of Attached Document

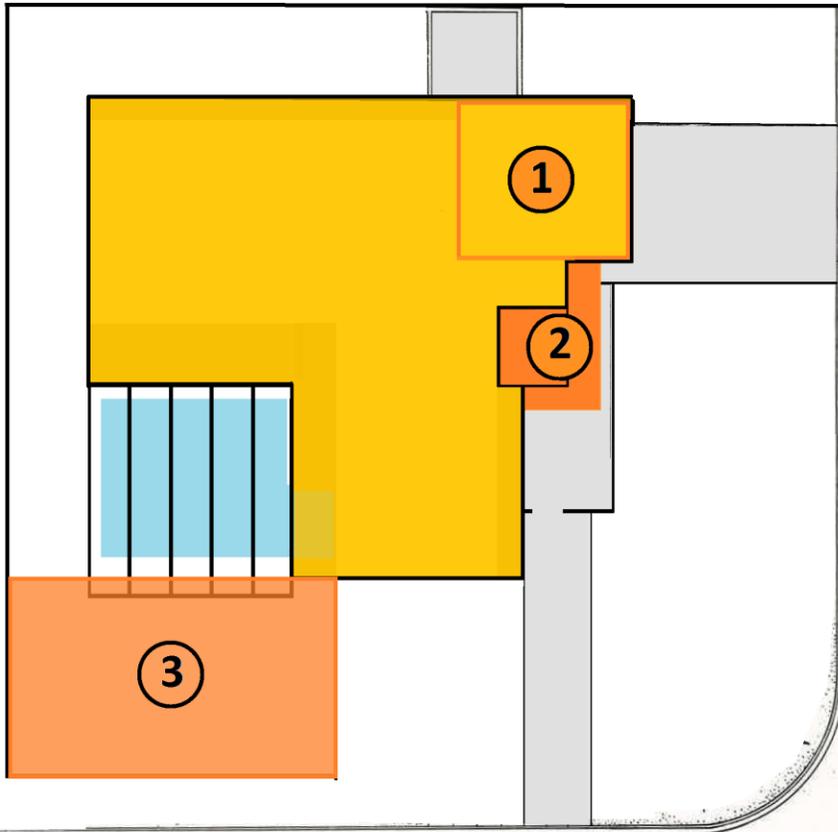
Title or Type of Document: _____
Document Date: _____ Number of Pages: _____
Signer(s) Other Than Named Above: _____

Capacity(ies) Claimed by Signer(s)

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

Appendix III

Site Plan



Site Plan
for the
Theodore & Marguerite Sutter
Residence

E. Stewart Williams
1960

1960

1991-1992 Remodel

1. Enclosure of carport into garage
2. Breakfast room addition
3. Removal of original Maltese concrete block wall to expand pool terrace. New east wall built using same style of vertically ribbed aluminum as used in other parts of the facade.

Appendix IV

Google Earth Image



Appendix V

Theodore Sutter

Theodore Sutter (1894-1982) was a prominent member of the California petroleum industry. For nearly a half century he was associated with Baker Oil Tools, Inc., a pioneering drilling equipment company, which continues today (2020) as Baker Hughes. Sutter started as a bookkeeper with the company and by the time he built his Palm Springs retreat he had risen to president.

Sutter was born in Chicago, Illinois on July 8, 1894 to Bartholeman “Barthel” and Mary Fischl Sutter. His parents were both German immigrants with Barthel plying his trade as a brewer. Sutter was the oldest of three children and would be followed by Maxmillan in 1896 and Amelia in 1898. By 1910, the family had relocated to Helena, Montana where Barthel became involved in the burgeoning mining industry. Little is known of Sutter’s early years, but records show he served in the U.S. Army during World War I. By 1920 he was working in the office of a construction camp in Seneca, California.

Sutter first appears associated with Baker in 1924 when he is listed as bookkeeper for the Baker Shoe Casing Co. in Huntington Park. The company had been founded in 1907, by noted petroleum pioneer Reuben “Carl” Baker (1872-1957). Although he never got past the third grade, Baker managed to register more than 150 patents on oil drilling tools during his lifetime, some which not only made him wealthy, they helped to transform the industry.

Baker was impressed by Sutter and promoted him time and again until by the early 1930s he was the company’s number two man, holding the position of executive vice president and general manager. Over the next twenty years, the company prospered, opening up a division in Houston, Texas, right in the home turf of Baker’s biggest rival, Howard Hughes.

In 1957, at the age of 85, Baker decided to at last retire and turn his beloved company over to Sutter. Under his skillful leadership, Baker Oil Tools rose to become one of California’s top 100 publicly traded companies. Sutter remained at the helm at Baker until 1965 when he was made chairman of the company’s board, a position he held until his retirement in 1969.

Although the head of an important firm, Sutter and his wife Marguerite (1898-1995), maintained a quiet lifestyle, residing first in Huntington Park before moving to a comfortable but unprepossessing home on South Larchmont Boulevard. Together, they had a daughter, Mary Louise.

Sutter may not have been well known outside of his profession, but he was an important figure in the petroleum industry, active in numerous related organizations such as the American Petroleum Institute, Petroleum Production Pioneers, Merchants & Manufacturers Association, and the National Petroleum Council. In his later years he

was active in the Retired Oil Men's Club. Outside of the industry, he was involved in the annual fund drive for the Los Angeles Symphony Orchestra, serving on the Philharmonic business committee throughout the late 1950s and early 1960s.

Theodore Sutter died on February 19, 1982 in Los Angeles at age 87.

Appendix VI

E. Stewart Williams



E. Stewart Williams posing at the newly completed Santa Fe Federal Savings and Loan Association building, which he had designed in 1961.
(J. Paul Getty Trust. Getty Research Institute, Los Angeles (2004 R.10))

(The following biography, written by Andy Sotta, is excerpted from the Palm Springs Preservation Foundation's 2005 tribute journal – *E. Stewart Williams: A Tribute to His Work and Life.*)

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

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

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

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

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

By 1942 Williams felt he would inevitably be drafted into World War II service. Wanting to determine which branch he would serve in, he enlisted in the Navy and was assigned to the Mare Island Naval Yard in San Francisco. While there, he supervised the design and construction of the dry docks serving the U.S. Navy fleet. Meanwhile, Harry Williams had decided to move to Palm Springs for semi-retirement and to a climate that would help alleviate the symptoms of his wife's debilitating arthritis. After designing a home and a commercial building in Palm Springs for Julia Carnell, Harry was commissioned by Carnell to design The Plaza Shopping Center, now Class 1 Site No. 22, on Palm Canyon Drive in 1936. It was a mixed-use project combining retail/office and residential components - a novel concept at the time. It was the senior Williams' first significant commission in almost 8 years after suffering the collapse of Schenk and Williams.

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

Southern California proved an especially fertile ground for modernist architecture due to a climate which encouraged indoor/outdoor living. Palm Springs, a playground for wealthy movie stars and industrialists, not only provided perfect climate and scenic beauty as the backdrop for modern designs, but also the financial resources to take those designs from drafting table to reality. This is evident when one looks at the concentration of modern architects and projects built or under construction in Palm Springs during E. Stewart Williams' first year in practice, 1946 to 1947.

In that year alone, significant modernist projects included the Edward Kaufmann Residence by Richard Neutra; the Clark & Frey-designed Raymond Loewy Residence; and the Del Marcos Hotel by desert newcomer William F. Cody. Williams commented about his own early expertise in a 1997 *Palm Springs Life* interview; "I didn't know anything about architecture really when I came out here in 1946. I had only sort of bits

of experience, I didn't know about zoning, about building codes, didn't know anything about construction. I didn't know how to mix concrete. I detailed a lot of things in my Dad's office but I didn't know how to build."

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

During the 1950s, Williams' work consisted of both commercial and residential commissions, however, most of his notable residential work was done during this period. These include Kiner, Bligh, Edris, and Sutter houses, and, in 1955, a home for his growing family. Notable commercial projects of this period included the original Desert Hospital, the first Palm Springs Desert Museum, the interior of Florsheim shoe store on Palm Canyon Drive, the Oasis Hotel and Oasis Office Building where he housed his offices, and the first Coachella Valley Savings & Loan bank building in 1956. Heeding the advice of his father, Williams pursued commercial work which comprised the majority of his projects from the mid-fifties through his retirement in 1990. In addition to the aforementioned projects, Williams work included: the Palm Springs High School gym, 1947; Palm Springs baseball stadium, 1949; the original Desert Hospital, 1950; Palm Springs City Hall (with Clark & Frey), 1955; Palm Springs High School auditorium, 1956; both the Palm Springs High School library and the College of the Desert gymnasium and pool, 1958.

From the late fifties until the early seventies, Williams practiced with his brother Roger, later joining forces with fellow desert architect, neighbor and friend, John Porter Clark, in 1972. The outstanding and impressive body of work from this period in Williams' career includes: Santa Fe Federal Savings building on Palm Canyon Drive; a second bank building for Coachella Valley Savings and Loan, was completed in 1961 at the corner of Ramon Road and Palm Canyon Drive; the design of the Aerial Tramway mountain station; Crafton Hills College in Yucaipa and the new Palm Springs Desert Museum.

Although an avowed modernist heavily influenced by the International Style, Stewart Williams always charted his own course. Through his interpretation, he eschewed its rigid tenets and approached architecture with an open mind. Williams had great respect for Mies van der Rohe's work and appreciated the graceful lines of his houses and the way in which he invited the outdoors inside. Williams labored with each design to make the building appear to grow out of its site. The beauty of the materials used in his buildings always predominated. When asked about the essence of his style, Williams said over and over again, "Let the natural beauty of the materials be the thing you see."