United States Department of the Interior
National Park Service

National Register of Historic Places Registration Form

This form is for use in nominating or requesting determinations for individual properties and districts. See instructions in National Register Bulletin, *How to Complete the National Register of Historic Places Registration Form.* If any item does not apply to the property being documented, enter "N/A" for "not applicable." For functions, architectural classification, materials, and areas of significance, enter only categories and subcategories from the instructions.

DRAFT

1. Name of Property

Historic name: Bates, Miles C., House
Other names/site number: _____
Name of related multiple property listing**:**
_____
(Enter "N/A" if property is not part of a multiple property listing

2. Location

Street & number: 73697 Santa Rosa Way
City or town: Palm Desert State: California County: Riverside
Not For Publication: ☐ Vicinity: ☐

3. State/Federal Agency Certification

As the designated authority under the National Historic Preservation Act, as amended,

I hereby certify that this ___ nomination ___ request for determination of eligibility meets the documentation standards for registering properties in the National Register of Historic Places and meets the procedural and professional requirements set forth in 36 CFR Part 60.

In my opinion, the property ___ meets ___ does not meet the National Register Criteria. I recommend that this property be considered significant at the following level(s) of significance:

___national ___statewide ___local

Applicable National Register Criteria:

___A ___B ___C ___D

Signature of certifying official/Title: **Date**
_____
State or Federal agency/bureau or Tribal Government

In my opinion, the property ___ meets ___ does not meet the National Register criteria.
Signature of commenting official: **Date**
Title : **State or Federal agency/bureau or Tribal Government**

4. National Park Service Certification

I hereby certify that this property is:

___ entered in the National Register

___ determined eligible for the National Register

___ determined not eligible for the National Register

___ removed from the National Register

___ other (explain:) _____

_____

Signature of the Keeper Date of Action

5. Classification

Ownership of Property

(Check as many boxes as apply.)

Private:	☐
Public – Local	☒
Public – State	☐
Public – Federal	☐

Category of Property

(Check only **one** box.)

Building(s)	☒
District	☐
Site	☐
Structure	☐
Object	☐

Number of Resources within Property
(Do not include previously listed resources in the count)

Contributing	Noncontributing	
1	1	buildings
		sites
		structures
		objects
1	1	Total

Number of contributing resources previously listed in the National Register 0

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6. Function or Use
Historic Functions
(Enter categories from instructions.)
DOMESTIC/single dwelling

Current Functions
(Enter categories from instructions.)
DOMESTIC/single dwelling

7. Description

Architectural Classification
(Enter categories from instructions.)
MODERN MOVEMENT

Materials: (enter categories from instructions.)
Principal exterior materials of the property: concrete brick masonry, wood, glass, steel

Narrative Description
(Describe the historic and current physical appearance and condition of the property. Describe contributing and noncontributing resources if applicable. Begin with **a summary paragraph** that briefly describes the general characteristics of the property, such as its location, type, style, method of construction, setting, size, and significant features. Indicate whether the property has historic integrity.)

Summary Paragraph

The diminutive north-facing one-story residence is located on a small lot in an eclectic Palm Desert neighborhood. In plan, the building is a rectangle with two shallow projecting volumes stepping away to the west. The overall *parti* is a dialogue playing curves off straight lines, rendered in a simple palette of wood, steel frame, glass, and three walls made of concrete masonry units. The striking double curve roof, a patented system integrating two wooden profiles and clad with a cementos covering, is supported by a modular steel framing system. The frame is exposed where glass is used for window walls or embedded in the concrete walls whose top aligns with the top of the frame. Above this strong datum line, clerestory windows follow the undulating curve of the roof. Each of the three walls, one straight and the others curved, runs well beyond the building envelope to engage the landscape. While the rear and side elevations are primarily glass, the primary façade's walls are opaque except for clerestories, closing the interior to street view. The parcel's hardscape includes large rectangular concrete pavers with exposed aggregate that lead from the sidewalk into the interior vestibule. Two large circular planters are located at the rear and west. While compromised by two additions and concrete brick infilling some window walls, the property retains integrity. A noncontributing freestanding one-story rectangular building comprising four small living units, poorly constructed and dilapidated, stands at the rear of the property within the property lines. It cannot be seen from Santa Rosa Way. While compromising the integrity of setting at the rear of the property, the noncontributing building does not affect the overall integrity of the nominated property.

Narrative Description

The Miles C. Bates House is located in Palm Desert, a city in the central Coachella Valley about 120 miles east of Los Angeles. Originally occupied by the Kauisik line of the Cahuilla Indians, the city is 15 miles southeast of the more glamorous Palm Springs incorporated in 1938. By contrast, Palm Desert is a much younger city, established as a planned community on land used during World War II as a desert training center under the direction of General George S. Patton. Vacated by the U.S. Army after the war ended, the Henderson family developed an entire identity for the city as defining the desert lifestyle. Landscape architect Tommy Tomson, who married one of the Hendersons, laid out major components of the community, oriented to a leisure, shopping, and civic life that includes 14 large parks. The city was finally incorporated in 1973. Even then, the population, approximately 49,000 in 2017, was only 1,500 residents. In 1955, when Bates and White were conferring over the new design, it was even less populated. Apart from a quiet village-like downtown and the isolated interruption of a house, the desert landscape with its backdrop of the San Jacinto Mountains was quite undisturbed.

The residence stands southeast of Palm Desert's lushly landscaped Civic Center. The immediate context surrounding the house is a diverse mix characterized by single-family dwellings, one- and two-story civic buildings, three schools, and multi-family housing. Directly south of the property, a large bare lot separates the dwelling from a senior center. Most of these larger civic buildings are relatively recent developments, replacing a number of older modest stucco-and-frame single-family freestanding dwellings. Typically Minimal Traditional in style, many of the one-story houses remain.

Occupying a .32-acre site, the property stands in the middle of its shallow lot. The front door is close to the street and the striking roof is clearly visible to the public. The southern portion of the lot is occupied by a noncontributing, long one-story rectangular stucco-and-frame building that is a poorly designed and constructed four-unit apartment with a side gable roof. Completed in the 1970s, after the period of significance, the apartment building is unsympathetic to the design of the Bates House and its originally much more spacious setting.

The primary materials of the Bates House are concrete brick masonry units, wood, glass, and steel. Sand-finished stucco was employed for one of the two additions in the front of the house.

Primary (North) Elevation

The primary elevation's most important feature is the double curve wood roof that seemingly floats above a more conventional orthogonal base of walls of either steel-framed full-height glass walls or textured concrete brick masonry units, each 4" x 4" x 16." In its original massing, two crisp rectangular volumes comprised the simple building footprint; two small boxy additions from the 1960s, one offset and west of the other, project towards the street. The original exterior wall is extant behind the additions.

The façade especially expresses the contrast between the animated roof and the straight masonry walls that rise to a height of 7'0." This height is aligned with the framing of a standard door height of 6'8," and is used throughout the original house. Above this, clerestory windows follow the undulating shape of the curve of large glulam wood beams supporting the wood roof system. A curved concrete brick wall extends east and south from the building's northeast corner, shielding an outdoor patio off the bedroom from public view. A short asphalt driveway and parking area is located on the west.

The front door, asymmetrically located near the center of the façade, is a flat panel door flanked by a narrow full-height panel of obscured glass, presumably original. The entry is accessed by a broad concrete landing with a pebbledash finish. Here the aggregate is smaller than that of the original interior foyer area, suggesting a later date for the landing and other exterior pavers.

Beginning just south of the entry, a long north-south masonry wall runs through the center of the house, continuing beyond the overhang of the roof, and terminating a few yards south. The move engages the landscape while also defining public and private areas. This wall is embellished by a pattern of vertically aligned larger, flattish concrete block squares, 8" x 8" x 2," another character defining feature associated with Walter S. White.

East Elevation
The east elevation contains the single bedroom. Beyond the building, the north elevation's wall continues east until the property line, curving south into the property to define the private bedroom terrace. Boarded up with plywood at the time of nomination, the east wall of the bedroom remains as originally designed and constructed. It is divided into four sections of steel-framed full-height glass window walls, two of which slide open. A large rounded concrete patio is adjacent to the window wall. The southeast corner of this terrace is the one of the most visually exciting elements of White's composition: the elements of the wood roof continue to curve downward beyond the upturned end of the cementos roof cladding to terminate in a concrete container with stepped sides. Such stepping in the concrete container, whether projecting or receding, is a signature White detail. It is seen in other completed designs, such as the imposing 1951 E.W. Stewart House, Palm Desert, where the stepping is seen in interior soffits and exterior concrete brick walls. The stepping also recalls residential work by other architects, especially John Lautner and Frank Lloyd Wright's Usonian designs.

Notably, the extreme northeast corner of the bedroom terrace contains a small grate over a square, steel-lined chase. The opening is flush to the ground. The chase continues west below grade until it reaches the central air-conditioning unit, located in the middle of the house. The apparent purpose of the chase was to behave as a geothermal device, intended to harness the coolness of the earth to temper air before it reached the air-conditioning unit, reducing energy costs and extending the life of the unit.

South Elevation
The long south elevation comprises the south walls of the bedroom, the master bath, and the living room. The layout features a long north-south concrete masonry unit wall. This wall,

extending south beyond the building envelope, divides the building into half, with the west devoted to the public living area and the east to the private bedroom and bathroom. Some non-original walls have been added as infill into the existing original steel framing whose columnar elements are vertical L-shapes. These non-original walls are the south wall of the master bedroom, a short west-facing north-south wall that frames the southwest corner of the living room, and a full-height concrete brick wall that was added to the south side of the large terrace on the west. Originally open to the landscape on this elevation, this non-original terrace wall also frames one half of the original and extant large circular planter that contains a mature palm tree, a standard White gesture that firmly anchors the composition's southwest corner. This later wall joins the original extant curved north wall with a later short return wall to enclose the dining terrace, as White originally called this space. The terrace has also been roofed.

The master bathroom, whose south wall is glass-clad, projects south beyond the building envelope, creating an intimate relationship between the human body and the setting. The gesture anticipates an identical condition with the executed and extant 1958 Johnson Herbert House, Palm Desert, and other unexecuted projects throughout the 1950s that also provided such private spaces opening to the outdoors and to landscape. Its bold presence here in the Bates House identifies an early important character defining feature in White's repertoire.[1]

The bathroom's glass walls overlook a large circular planter. Since filled with rock and debris, it is enclosed by a tall circular screen of perforated metal supported by vertical thin metal rods. An early preliminary drawing notes a visual screen here, so this screen may be original, although rusting and deteriorated.

West Elevation

This elevation has been significantly altered. Originally, this façade was a simple wall of full-height steel-framed glass sliding and fixed window walls opening off both the living room and the kitchen. The glass wall was sheltered from the sun by the roof's deep overhang.

The original façade is gone. Awkwardly tucked under the original roof, a wholly incompatible later addition—a small stucco-and-frame volume with a wood fascia and exposed beam ends—presents a solid wall punctuated only by a wood door. Extending to the west property line, a wooden fence separates the front of this addition, as well as the northern portion of the property, from the later angled and curved portions of the concrete masonry unit wall.

Structural System and Roof

White is increasingly well known for his daring, innovative roofs. The experimental and patented system he invented in 1954 was employed only once during White's career, and that is at the Miles C. Bates House. White's system explores and exploits wood's inherent flexibility. He

[1] These unexecuted projects include the Tribble House, 1954, and the Kanrich House, 1957, both to have been located in Rancho San Mirage. Earlier projects, dating from the 1940s, show such connections between bathroom walls and the outdoors, but less boldly. See the Valevista Trail cabins, Los Angeles, 1946-48, in Volker M. Welter, *Walter S. White, Inventions in Mid-Century Architecture* (Santa Barbara: Art, Design & Architecture Museum, University of California Santa Barbara, 2015), 19.

alternated long, slender wooden circular dowels, approximately 1.75" in diameter, with small, hourglass shapes of wood that fill in the gaps between the dowels. This interlocking wood system is protected by a thin layer of cinders and cement over roofing paper, thus providing very little insulation value.[2] In her essay on the house, art historian Katherine Kaford Papineau describes the system more technically: "dowels of two and a half inches wide alternating with complementary biconcave elements."[3] The difference in diameter may reflect the gap between designed and actual as-built conditions. This A-B-A-B-A pattern is supported by two curved laminated wood beams that are placed perpendicular to the wood patterns. In turn, these beams are supported by a steel frame of rectangular bays that serves two purposes. First, the frame's beams and L-shaped vertical bents provide points of connection for the roof and second, the vertical bents act as braces for the metal frames of the full-height windows.

On the west, the roof's wave-like shape actually curves up off the building altogether, terminating with a 90-degree downward fold measuring approximately one foot. While this downward orientation blocks a small percentage of the strong western sun, the fold is actually a clever move structurally in that it stiffens the length of the roofline. White consistently exploited this property of folds in many materials, especially seen in many of his concrete masonry unit walls. The inherent stiffening in such a shape permits a leaner structure with less need for more material and extra bracing.[4]

On the east, the roof does something quite different. As on the west, the roof extends beyond the building and there is the same type of fold, except the fold turns up, not down. Here where one might expect the roof to end, after this point, on the southmost glulam beam, the A-B-A pattern of dowel and biconcave element continues to curve downward and away from the building, without the roof covering of cinders and cement. The two elements are now dramatically shortened in length. Additionally, the pattern of alternating pieces of a dowel and a biconcave element abruptly changes. Formerly each the same length, or evenly graduating in length, the biconcave pieces are shortened even more. This measure isolates the dowels so that they are visually articulated, almost bone-like. This new detail tapers down to a large concrete footing in the stepped concrete container, somewhat like an updated flying buttress. The glulam beam is secured with steel plates and pins.

Landscaping

A mixture of mature common desert plantings on hard desert soil, the landscaping is minimal and long unmaintained. Three *Washington filifera* (California fan) palm trees are in front of the house and a *Washington robusta* (Mexican fan palm) tree is located behind the house in the round planter terminating the end of the dining terrace on the southwest. A large rock-filled concrete-rimmed hexagonal planter, apparently not original, is located at the front of the property.

[2] U.S. Patent No. 2,869,182 granted to Walter S. White Jan. 20, 1959, "Roof or Wall Construction," 2-3.
[3] Katherine Kaford Papineau, "Miles C. Bates House, Palm Desert," in *Walter S. White, Inventions in Mid-Century Architecture*, by Volker M. Welter (Santa Barbara: Art, Design & Architecture Museum, University of California Santa Barbara, 2015), 64.
[4] Welter, 23.

Interior

White's spatial layout has been retained in the original portion of the house. A utility core, bathroom, and entry vestibule separates the larger, public portion of living room and kitchen on the west and the smaller section on the east occupied by the master suite of bedroom and bath. The entry is characterized with an original pebbledash finished concrete floor of large rounded aggregate of desert stone. Investigation may reveal whether the original terrazzo lies under the carpet.[5] The south full-height glass window wall of the living room is intact while the short west wall has been bricked in. While the freestanding gas-powered round fireplace near the middle of the living room has been removed, believed to be sometime in the 1990s, the switch to turn gas on for the fireplace has been retained.

While in the original location, the kitchen has been remodeled, with the original cabinetry replaced by incompatible units. Archival photos show the same palette of shades of yellow, blue, white, and turquoise used throughout the house here in the kitchen, seen in the pegboard upper cabinets and the base cabinets that appear to be metal with recessed sliding cabinetry between the upper and lower cabinets. Historic photos also indicate that the northern wall of the kitchen, where the sink was located, had horizontal glass panels located approximately five feet above the countertop. These panels spanned the distance between the curving glulam beam directly above the northern kitchen wall to the next glulam beam to the south, a distance of approximately three feet (**Photo 21**). These glass panels—probably translucent—served to borrow light from the daylight entering through the curved glass of the clerestories as well as to animate the space aesthetically. The only other change is the later addition of a peninsula countertop that stands between the rear kitchen wall and the living room.

The sole bedroom is intact although the north closet has been lengthened about three feet and a structurally gratuitous concrete brick infill wall has been added to the south wall, originally metal-framed glass windows spanning the room width. Early elevation drawings and presentation renderings indicate full-height Masonite wall sections (**Figure 6**). Possibly sliding, these sections (the same size as the glass sliders) would have provided privacy when desired. As of this writing, it cannot be determined whether these Masonite panels were ever installed. More extensive forensic documentation will be undertaken when the building is rehabilitated.

The master bathroom is largely intact, including its spatial layout, base cabinet, curving countertop, Crane sink fixtures, and blue porcelain sink. Since painted over, the original blue Italian one-inch-square glass tile that clad part of the west wall is extant. On the east wall, an original "Pryne Blo-Fan" is located across from the glass-enclosed shower. A white marble countertop and tall backsplash, carefully cut to match the curved shape of the countertop, may be original; Formica was called for in White's floor plan (**Figure 3**). The extant door retains the original olive knuckle hinges.[6] This bathroom also has horizontal glass panels above the shower.

[5] According to Robert (Bob) Pitchford, a local architect who knew both White and Bates and visited the house, terrazzo was used throughout in the house. Interview with author, July 13, 2017.

[6] Olive knuckle hinges were popular in the 1950s and later for their sleekness and resemblance to aircraft in post-war America, though used in Europe well before that.

Since painted over, they are identical to the pattern and size of the glass panels noted in the kitchen (**Photo 22**). As originally experienced, this glass-walled and -ceilinged bathroom would have been quite open to nature.

The spatial layout for the second (guest) bathroom, near the entrance, is also intact. It retains some key details, such as an extant rectangular custom lighting fixture that runs the north side of the bathroom running east-west. This projecting soffit has wood sides with a bottom of translucent glass.

Once varnished to reveal the rich brown underside of the curving wood roof pattern of alternating wood pieces, the ceiling, including the wood glulam beams, has been painted white throughout the house.

Alterations

Two identical sets of four permits, all for alterations executed after Bates sold his property,[7] are located at the County of Riverside and the City of Palm Desert and show:

1. Two separate additions in the front portion of the residence. Both are reversible. A permit dated February 26, 1963, just months after Bates sold the property in May 1962, notes "an addition and a carport" of a total of 558 square feet, including 58 square feet allotted for the carport and 216 square feet for parking. A second permit, dated September 28, 1965, was issued to enclose the carport, apparently to create an additional bedroom. The back of this permit (in handwriting and presumably a building inspector) states that, "several violations occurred however no records exist." The permit is dated March 24, 1966.

2. A permit dated November 7, 1973 was issued for a 2,425-square-foot, four-unit apartment building behind the Bates House, within the property lines. The long rectangular building, of poor quality design and craftsmanship, is oriented due east-west. Located at the rear of the property, the apartment building cannot be seen from the street and does not compromise the Bates House's overall integrity. The apartment building is likely to be demolished, whatever the future of the Bates House.

3. A permit for a "community pool" was issued March 15, 1974. According to a former owner, Richard Wood, a large swimming pool was located in the southern portion of the original L-shaped parcel. Not associated with Bates or White, it was demolished at an unknown time.

4. No permits were issued for the enclosure and roofing of the dining terrace, the construction of interior low pony walls of concrete brick separating the enclosed dining terrace from the kitchen, the kitchen renovation, or the removal of the freestanding fireplace.

[7] Despite exhaustive enquires from various City and County agencies no original building permits were discovered, apparently a common situation for buildings constructed before a city incorporated.

Ownership History
O.L. and Margie Dolton were the first owners of the unimproved property. Before the City's incorporation in 1973, the legal description of the property shows that it was Lot 10 in Palma Village Grove, part of Riverside County. Miles Bates bought the property from the unimproved land's second owner, Samuel and Marguerite Micelli, on March 19, 1954. Soon after obtaining a quitclaim deed from his wife Sara, Bates sold the property on May 18, 1962, to the Far West Development Co. The property then changed hands several times. Richard Wood, an investor, owned it from 1979 to 1990. The only other long-term owner was the Garday family, purchasing it August 27, 1990, ceding it to the Palm Desert Redevelopment Agency (PDRA) on January 4, 2008. Upon dissolution of all the state's redevelopment agencies, PDRA sold the property to the City of Palm Desert on February 24, 2011.

Originally, the property was larger. The parcel was L-shaped, including the small rectangular piece of land where the Bates House is sited on Santa Rosa Way, with a larger rectangular section to the south. While the larger piece could be used to expand nearby City facilities, the smaller portion was deemed not useful to the City, which divided the northern and southern portions of the property, a change that was recorded in a Grant Deed dated May 12, 2015. The newly smaller Bates House property has an independent grant deed and APN number, 627 102 024. On September 10, 2015, the City turned the property over to the subsequent legal owner of record, the "Successor Agency to the Palm Desert Redevelopment Agency, a public body of its right, title, obligations and interest (including, without limitation, any interest as lessor)." It is the Successor Agency's charge to obtain "best and highest use" for the dwelling, which typically might result in demolition in favor of a multi-family dwelling. The City may elect to sell the property to a new owner who would restore and rehabilitate the house.

Evaluation of Integrity
Overall, the Miles C. Bates House retains its physical integrity.

Location
The house's location is unchanged.

Design
Given the two additions on the west portion of the façade and the enclosure of the dining terrace, there is no dispute that the property's design has been compromised. Overall, the design retains integrity, especially the extraordinary original roof. Running outside and inside, the masonry brick wall with its projecting squares is intact; likewise, the south living room and east bedroom window walls are intact. Two concrete brick infill walls were added on the south wall of the bedroom; initially they appeared to be original but archival resources, consensus, and physical clues proved otherwise. The spatial layout in the original portion of the house is original except for the west wall. Originally glass, this low brick wall distinguishes the living/kitchen area from the since-enclosed west terrace. The master bathroom is original, including its idiosyncratic mid-century wall fan. The alterations are all reversible, in part because they were poorly executed.

Setting
When the Bates House was constructed, Palm Desert was not a city but a tiny community en route to becoming a destination for resort-type living. The larger setting reflects the development of the area. The one-story, four-unit apartment house standing just behind the Bates House and part of the revised legal parcel compromises the immediate setting. It crowds the original open feeling of the site at the rear. The building is not visible from public view on Santa Rosa Way.

Materials
Much historic fabric is intact, including the roof, concrete masonry unit walls with pattern of projecting concrete block units, about 60 percent of the glass window walls, terrazzo floor (presumed, pending investigation), exposed aggregate entry with large pebbles, and master bathroom. The exterior pavers of exposed aggregate, topped with small pebbles, are presumed to be similar replacements of the originals, which were likely to have matched that present in the interior entry. The concrete bricks used for later infill walls are much smaller than the original concrete masonry units. Additionally, more recent grout work is poor.

Workmanship
The craftsmanship of the roof, beams, the extant concrete masonry unit walls, sliding window walls, interior entry, master bathroom, hardscape of circular planters, is unchanged.

Feeling
The feeling of the Coachella Valley's Desert Modern aesthetic intact. The house's playful roof evokes the qualities of postwar optimism and the innovative risk-taking by architects practicing in the Palm Springs area such as Albert Frey, White's one-time employer. The presence of natural, locally available materials that blend in with the geography contributes to this feeling.

Association
The building is unmistakably associated with Walter S. White, evidenced by innovations such as the roof's unique structure and the experimental geothermal chase. Additional strategies in White's repertoire include the use of broad roof overhangs, concrete masonry unit walls with projecting block pattern, window walls, glass clerestories, and glass-walled bathroom that projects into the landscape.

Conclusion
The property continues to convey its historical significance.

8. Statement of Significance

Applicable National Register Criteria
(Mark "x" in one or more boxes for the criteria qualifying the property for National Register listing.)

- [ ] A. Property is associated with events that have made a significant contribution to the broad patterns of our history.
- [ ] B. Property is associated with the lives of persons significant in our past.
- [X] C. Property embodies the distinctive characteristics of a type, period, or method of construction or represents the work of a master, or possesses high artistic values, or represents a significant and distinguishable entity whose components lack individual distinction.
- [ ] D. Property has yielded, or is likely to yield, information important in prehistory or history.

Criteria Considerations
(Mark “x” in all the boxes that apply.)

- [ ] A. Owned by a religious institution or used for religious purposes
- [ ] B. Removed from its original location
- [ ] C. A birthplace or grave
- [ ] D. A cemetery
- [ ] E. A reconstructed building, object, or structure
- [ ] F. A commemorative property
- [ ] G. Less than 50 years old or achieving significance within the past 50 years

Areas of Significance
(Enter categories from instructions.)
ARCHITECTURE

Period of Significance
1955

Significant Dates
1955

Significant Person
(Complete only if Criterion B is marked above.)
N/A

Cultural Affiliation
N/A

Architect/Builder
White, Walter S.

Statement of Significance Summary Paragraph (Provide a summary paragraph that includes level of significance, applicable criteria, justification for the period of significance, and any applicable criteria considerations.)

The Miles C. Bates House is eligible for the National Register of Historic Places at the local level of significance under Criterion C in the area of Architecture for its high artistic value and in representing an exemplary design by master architect, inventor, and builder Walter S. White (1917-2002.) Echoing the profile of the Santa Rosa Mountains in the distance, White's patented roller coaster wood roof system embodies a high mark in innovative thinking in residential Modern architecture in America. Seeking a low-tech means to facilitate a variety of roof shapes, White's system defined a new role for wood, helping to expand concepts of Modernism beyond the stereotype of the flat roof or the low slope gable roof. Additionally, the small house, dense with ideas, exemplifies several degrees of integration that are characteristic of White. The building embodies his lifelong ambition to push architecture in new directions, restlessly searching for solutions that integrated dramatic form making with a pragmatism born of respect for materials and their capabilities amidst the demanding conditions of the desert. The house also shows off White's ability to synthesize a harmonious relationship between common, humble products such as rough-faced concrete masonry units and upscale materials and technologies such as steel-and-glass sliding window walls and terrazzo floors. In mimicking the profile of the mountain range in the distance, White demonstrates his sensitivity to site and setting. The period of significance is 1955, the year of construction.

Narrative Statement of Significance (Provide at least **one** paragraph for each area of significance.)

While demonstrating many of the character defining features *de rigueur* for canonical mid-century Modernism, the subject property's roof system is unique in the history of Modern American residential architecture.

From the 2015 National Register nomination for the Dr. Franz Alexander House in Palm Springs, listed March 22, 2016,

> The extant Miles C. Bates Residence, Palm Desert, 1953, is possibly one of the most remarkable modern houses in California. It is not hyperbole to suggest its design offers an interpretation of organic architecture different to but no less brilliant than that of Frank Lloyd Wright.[8]

Since that text was written, an exhibition on Walter S. White at the University of California (UC) Santa Barbara's Art, Design & Architecture Museum in the fall of 2015 and a book on his work by architectural historian Dr. Volker M. Welter have cemented White's reputation as an

[8] Barbara Lamprecht, "Dr. Franz Alexander House," National Register of Historic Places Draft Nomination, 2015, 17-18. The Alexander nomination referred to the date of the Miles C. Bates house as 1953. Given the lack of permits both in the County of Riverside before 1963 and the City of Palm Desert, incorporated 1973, such misidentification is unfortunately common. Further research has refined the date of completion to 1955.

important Southern California architect. His contributions are visually arresting and structurally daring, yet always designed to be a pragmatic response to the severe conditions of the Coachella Valley climate and geography. As stated on the Museum's website,

> White's designs for the … desert cities of Palm Desert, Indio, La Quinta, and Palm Springs in the 1940s and 1950s addressed the extreme climate with thrilling, expressionistic forms that took inspiration from the natural landscape, while proposing new, ecologically sensitive, and inexpensive construction methods. White's inventive roof designs—he received a patent for his All Steel Hypar roof and wood roof construction methods—make his desert projects especially distinctive. His roofs swoop and curve to match the forms of the mountains in the distance, while providing protection for their inhabitants.[9]

Bates' wealth and own penchant for irreverence and for pushing boundaries made it possible for White to realize this quest, a roof that joins the other two experiments in Southern California. These are the curved roof of the 1955 Dr. Franz Alexander House, Palm Springs, and the steel hyperbolic paraboloid roof, also known as a hypar roof, that he designed for the 1958 Willcockson House, Indio, seven years before architect Albert Frey designed a similar roof for the iconic 1965 Tramway Gas Station, Palm Springs. By contrast to those two roofs, however, the roof of the Bates House is more like a tent canopy. Light and flexible, it creates little load for the slender members of the steel frame supporting it, thus embodying one of Modernism's cardinal tenets, to seek out new applications for materials. Comprehensively, the startling effect is that of a roof whose degree of tension is almost alive. In its sequential diminution of intricate, rather prickly, wood framing, it feels like a refined version of a dinosaur tail, perhaps a stegosaurus.

Additionally, while custom like the other two roofs, and despite the upcharge for the specialized elements, the Bates roof was relatively low cost, thus proffering the opportunity for a greater range of people to own their own piece of architecture with an unforgettable silhouette. Another benefit was a quiet yet acoustically kinetic interior—created because of the richly textured exposed wood ceiling with its staggered A-B-A pattern—a boon for Bates, an amateur musician.

The three walls that extend into the landscape, combined with the extreme simplicity of this Desert Studio, as White referred to the design in one drawing, readily recall Mies van der Rohe's severely abstracted arrangement of lines and planes for the plan of his 1923 Country Brick House, a milestone in the theory of Modernism. While there is no evidence that White knew Mies' work, such a similarity may be due to White's relationships with other Modernists as well as a keen awareness of Modernism's reductive trajectory, eliminating the extraneous on behalf of the essential. By contrast, the floor plan below this dynamic roof is simply and logically arranged in a fluid, relatively open, rectilinear layout and with a great deal of indoor/outdoor porosity and engagement.

[9] Architecture and Design Collection, Art, Design & Architecture Museum, UC Santa Barbara. "Walter S. White: Inventions in Midcentury Architecture." http://www.museum.ucsb.edu/news/feature/387 (accessed June 1, 2017).

Whatever the theoretical attributes of the floor plan, it was the roof that drew attention. According to architect Robert Pitchford and his then-girlfriend Ann Cady Cooper, "in the day, it had a huge presence on the street, when there were just a few homes here and there. People would drive by to see the 'roller coaster' roof line [*sic*] because the word got out about this wonder. Miles [Bates] was terribly proud of the roof although he never bragged," recalled Cooper.[10]

White's lifelong passion for inventing passive solar designs and for using his engineering knowledge on behalf of ingenious structural solutions led to three patents, including the "Wall or Roof Structure," filed March 15, 1955. The Bates House roof is the single use of this patent.

The house boasted other innovations in addition to the roof. Pitchford recalls that although later more popular, the geothermal chase bore witness to White's relentless curiosity, as this was a very early example of such a strategy. Pitchford also noted that the round hood of the freestanding fireplace in the living room was in fact made of "petals" of clear fire-resistant Pyrex, another creative use of a material that surprised and impressed visitors, he said.[11]

White's Ongoing Experimentations with Roofs

As historian Welter notes of White's approach, in the desert, "roofs acquired a particular importance because they were the first defense against excessive light and heat generated by the sun. The idea of the masonry fence [made of the concrete masonry units] had raised the primary role of the roof by almost separating this space-covering element from the space-enclosing walls underneath."[12] This separation means that interior spaces can be arranged more freely. This idea is a cornerstone of early twentieth century architectural theory as expressed in Le Corbusier's "free plan," or Frank Lloyd Wright's "open plan."

White first proposed this technique for Bates' first home, a small house on Catalina Way completed in 1953, not far from Santa Rosa Way where the nominated property is located. White's involvement with the design of the undistinguished house and its addition is unsubstantiated; in any case, the Catalina Way roof is a combination of a conventional low-slope ranch style and a flat roof.

The nominated property was completed the same year, 1955, as the Dr. Franz Alexander House. In some ways, the roof of the Palm Springs residence is structurally more logical than the Bates House, Welter suggests.[13] Its supporting beams (in this case steel) ran *perpendicular* (and not *parallel*, as is the case with the Bates House) to the walls of the house, thus stiffening the overall construction. Also, the upright stacked studs that form the ceiling of the Alexander House are standard lumber, not custom-built elements, as are the biconcave wood pieces of the Bates House. Similar roofs that employed wood members atop steel frames include the 1963 Schumacher House in Colorado Springs, Colorado, and the 1958 Stafford House in Escondido,

[10] Ann Cady Cooper, email exchange with author, July 7, 2017.
[11] Pitchford, op.cit.,
[12] Welter, *White*, op.cit., 64.
[13] Volker M. Welter, email communication with author, June 18, 2017.

where White used similar studs but stacked them upright and staggered to give more vivid visual impression in the interior. The staggering also improved acoustics in the California home, as it had at the Bates House. The substantially altered 1986 Smith House, Colorado Springs, does have a curved roof. The Smith House's thicker members and detailing reflect Colorado's winter demands as well as the impact of national changes to building codes that disallowed strategies associated with mid-century architecture's qualities of lightness and slenderness as rendered in the Bates House.

The Alexander House's curved custom steel frame was expensive. It had to be engineered, welded, and bolted with great precision, as White noted in the patent for the Bates' roof system, which "eliminates the tedious fitting operations heretofore required, and materially reducing the number of structural [presumably referring to substantial framing members] parts required."[14] The dowel's circular shape permitted "the angular relationship between adjacent members may be determined without disturbing the fitted relationship between them," providing a designer with all manner of choice in roof—or wall—shape.[15] Bates also notes that his goal is to provide an "inexpensive" alternative and that the dowel may be made of "seamless tubing, such as aluminum."[16]

The second patent, "The "Hyperbolic Paraboloid Roof Structure and Method of Constructing Frame Thereof" was issued in 1966 and used for the Willcockson House. While daring, the steel supports for the hypar roof are large, heavy, and unwieldy looking especially when compared to the light, lithe quality of the Bates House roof. Other White-designed houses with comparably exceptional roof designs were never realized or have been demolished. These facts elevate the importance of the realized projects that retain integrity such as the Bates House.

Walter S. White Biography and Work

Scholarship of the work by architect, industrial designer, and inventor Walter S. White is steadily growing. Reflecting on his career, he described the variety of buildings he designed: "300 residences, 40 recreation homes, ski lodges, commercial buildings, churches, luxurious club houses and guest rooms, and condominiums. Of the 300 residences designed I have built approximately 15% of them myself."[17]

Although White was surrounded by other Modern architects practicing in the Coachella Valley, and even employed by some renowned architects, including Rudolf Michael Schindler (1887-1953), Harwell Hamilton Harris (1903-1990), and Albert Frey (1903-1998), White proved to be an independent thinker. He was unwilling to rely on others' solutions to realize his own ideas, exemplified by turning down an offer from Frank Lloyd Wright for an apprenticeship at Wright's

[14] Google, list of U.S. Patents. Patent US 2869182 A, filed March 15, 1955 and published Jan 20, 1959. https://www.google.com/patents/US2869182 (accessed July 3, 2017).
[15] Ibid.
[16] Ibid.
[17] Finding Aid biographical information, Architecture and Design Collection, Art, Design & Architecture Museum, UC Santa Barbara, Biographical/Historical Note http://www.oac.cdlib.org/findaid/ark:/13030/c8k35t0n/entire_text/ (accessed July 11, 2017).

studio, Taliesin West. This independence was honed from lifelong investigations into innovative passive solar window mechanisms and prefabricated materials in addition to his roof experiments. In the *National Geographic* article that highlighted his architectural philosophy, he stated, "Conventional architecture is just static and self-conscious and doesn't fit the freedom of the desert... We are abandoning the tyranny of rigidly parallel walls and 90-degree angles. We strive for a form that seems to spring from the ground, like a native plant."[18]

Born in 1917, White grew up in San Bernardino. He seems to have been an iconoclast from the start. Instead of pursuing a formal education, at age 20 he began working for seminal architects and did not receive his architect's license until 1987, when he was 70 years old. White was employed for six months by one of Neutra's most important protégés, Harwell Hamilton Harris, in 1937. While White's tenure with Harris was short, there were several important projects on the office boards or recently completed. During that time, Harris himself was exploring several avenues of thinking in various projects, demonstrated in the 1938 Greta Granstedt House, Los Angeles. This dwelling had a broad, standing seam metal roof that Harris devised himself from off-the-shelf components, indicating an inquisitive, hands-on approach that White shared.

The floor plan and section of the 1937 John Entenza House, Santa Monica, integrated circles of various sizes with rectilinear forms, as did White in many of his houses, including the Alexander House.[19] Harris's 1935 Helene Kershner House, Los Angeles, featured vertical redwood siding and broad roofs, another point of comparison with the nominated property. Soon after, White joined Schindler's office on Kings Road, Los Angeles for eight months between 1937 and 1938. The legendary architect is known for his Space Architecture and for his uncommon exploitation of materials. During this period, Schindler's work ranged from large-boned International Style dwellings to the 1937 rustic Bennati Cabin, Lake Arrowhead. Common to all projects, however, were several qualities: a fearlessness in designing with angles, as was Frank Lloyd Wright, Schindler's earlier employer; an alert engagement with the landscape and nature; and a desire to consider each new project as a unique opportunity for exploration. These are qualities found in White's work as well.

According to his obituary and in a draft of a 1990 letter, White was one of the few individuals ever to be invited by Wright to intern gratis at Taliesin West, the Arizona-based school and practice.[20] Wright almost invariably required payment from his handpicked apprentices, including architect John Lautner (1911-1994). First recounted by White himself, such an irregular offer by Wright indicates a high level of regard for White's skills and potential.

In the Los Angeles area, White went on to work for other firms, such as that of architect Lee Kline (1914-2007), known for his comfortable Modern houses. Later, White helped to plan and

[18] Mason Sutherland, "Californians Escape to the Desert," *National Geographic Magazine*, Vol. CX11 (112), No. 5, November 1957, 675-724.
[19] It is possible that White could have meet John Entenza, publisher of *Arts & Architecture* Magazine and founder of the Case Study House Program, while working for Harris on Entenza's home. White's desert architecture was featured in *Arts & Architecture* in 1959. See Footnote 21.
[20] "Walter S. White, Architect, Inventor, Industrial Designer," *Desert Sun*, April 28, 2002.

detail prefabricated war housing with a skin-stressed plywood panel system between 1939 and 1942. He recounted later that over 8,000 of these units were constructed in the U.S.[21] In 1947, White moved from Los Angeles to Palm Springs where he worked for John Porter Clark (1905-1991) of Clark & Frey Architects for approximately 18 months between 1947 and 1948, and quite possibly in the office on Palm Canyon Drive that they designed. The well-established firm had recently completed the Loewy House in Little Tuscany and Frey was beginning his seminal design for the Tramway Gas Station.[22] Completed in 1965, the station's exuberant angled roofline defines an unforgettable entrance to the City. As with Harris and Schindler, Frey was constantly testing materials and methods for his experimental buildings and structures.[23]

These more avant-garde designs ran side-by-side with the firm's work for a more conventional audience. This was a clientele who preferred the relaxed Ranch-style houses that the firm designed throughout the 1950s in Smoke Tree Ranch, an upscale community in southern Palm Springs that included such celebrities as Walt Disney. While employed by Clark & Frey, White worked on the James Lyons House in Smoke Tree Ranch, 1948, working directly with Frey.[24] White also worked briefly with, or for, architect Leopold Fischer (1901-1975), who had worked for the great theorist and architect Adolf Loos in Vienna, Bauhaus founder/director Walter Gropius in Germany, and the radical German landscape architect Leberecht Migge on social housing.

Thus, White enjoyed an astonishing array of renowned architectural mentors, all Modernists with exceptional backgrounds, each of whom interpreted Modernism differently. Collectively, White was exposed to daring cantilevered roofs, a sensitivity to site, using materials in innovative ways, considering angles as readily appropriate for design as straight lines, adapting to clients on a spectrum from conventional to radical, and hands-on building. White was distinguished, however, by his specialized knowledge of industrial and tool design and engineering, based on his wartime employment from 1942 to 1946 with Douglas Aircraft Company. His archives, for example, contain research on greenhouses, oxidation rates of stainless steel, fluid dynamics, and cooling tower construction.

Issued in 1975, the "Solar Heat Exchanger Window Wall" patent is a passive window-and-solar collection system. The window unit, comprising three panes of glass, pivots from the top and bottom of a frame. During the summer, one face of the unit deflected heat, reflecting the sun's rays. During the winter, the user pivoted the window, reversing orientations. Heat collected on the inside of the window was returned back into interior space with a special duct that was embedded in the ceiling and connected just above the window.[25] While the prototype was not

[21] "Biographical/Historical Note," Finding Aid, UC Santa Barbara.
[22] Formerly an Enco service station, the rehabilitated station became the Palm Springs Visitors Center in 2009.
[23] In a 1997 interview with the author, Frey recounted that during construction he tested the strength of the open-web joists at his own house, Frey House II, 1964, by hanging from them.
[24] Finding Aid, Albert Frey Papers, UCSB, Drawer 510, Flat File 44. Prof. Volker Welter, curator of the 2016 exhibition on White at UC Santa Barbara's Art, Design and Architecture Museum, provided this point.
[25] "System Patented: Windows Are Rotated to Heat, Cool Building," *Los Angeles Times*, July 11, 1976, H8.

developed further, it remains a credible approach and demonstrates White's ability to analyze *a priori*.

In the late 1940s, White obtained his contractor's license and by 1947 was living in La Quinta and working for Clark & Frey in Palm Springs. A year later, the Shadow Mountain Club was established by four highly entrepreneurial brothers, Carl, Cliff, Phil, and Randall Henderson. This earliest and premier master-planned desert community that marked the birth of what became Palm Desert in 1973, was located about 20 miles south of Palm Springs. It is likely that Bates, a son of a wealthy Midwestern businessman, met White at this popular venue.

White quickly became immersed in the rapidly growing community. The *Desert Sun* reported that he was designing custom homes in 1949, and donated the architectural plans on behalf of constructing the manse for the Palm Desert Community Church in 1951.[26] Later, he designed a tract of 300 homes called Shadow Valley. Intending that they exemplify the "splendors of desert living," the development included horse riding trails and a polo and horse show area.[27]He began designing homes in the Coachella Valley that reveal a diversity of approaches. The long, low, 1958 Johnson-Hebert Residence, Palm Desert, is a very fine example of Modernism. Its orthogonal geometry of hardscape, landscape, and pools interlock house and setting into a controlled but expansive spatial experience. Tens of smaller, more modest homes in La Quinta, Indio, and Palm Desert are more traditional in appearance, integrating Ranch-style elements with trademark White features. Such signature strategies include mitered glass windows with a steel column corner support set back from the glass corner, tapered ridge beams, broad roofs, concrete block or concrete masonry unit walls, a minimal palette of materials, strong contrasts of solid and void, an integration of indoors and out, and a street façade relatively closed to public view with glass sliding walls at the rear—this last a typical strategy by many Modern architects.

In the late 1960s, White moved to Colorado. As vice-president and consulting architect for Environ Masters, Inc., he developed cabin vacation homes designed to minimize disruption to a natural setting and maximize resistance to wind and snow loads. Instead of a conventional poured foundation, he designed a lighter weight system with a steel substructure and caissons. Reflecting his mature tenets, the design's use of glass, wood, and steel underscore White's consistent investigation into a material's potential and into how it could be used as efficiently as possible in concert with the other materials.[28]

While many of White's houses are good or exemplary expressions of Modern design, they do not prepare one for a handful of extraordinary works of residential design extant in the Coachella Valley. These larger experimental buildings reveal one of his essential tenets: the roof as the primary design feature. "The roof does not define the living area," he wrote in *Arts & Architecture* magazine, precisely outlining the technical components of the hypar roof and his

[26] *Desert Sun*, April 1, 1949; Edith Eddy Ward, "Palm Desert Sunbeams," *Desert Sun*, April 20, 1951. City founder Cliff Henderson spearheaded the fund-raising effort through the Palm Desert Corporation, established by the Henderson family, raising money from several notable civic leaders and professionals.
[27] *Desert Sun*, Dec. 20, 1958.
[28] "Environ Masters Homes Listed by Smartt-Ingels," Colorado Springs Gazette-Telegraph, Nov 21, 1971, 10.

exploitation of steel placed in tension, when "it is at its efficient best."[29] Walls were free to be inserted at will. Relieved of the traditional requisite of loadbearing, their new role was to define spatial relationships both interior and exterior. While recalling the strong prow of Frey's Tramway Gas Station, the roof of the extant 1959 Max Willcockson Residence, Indio, is far more complex because it is a hypar roof with two prows. Set in a dense thicket of trees on a hillock far back from the street and protected by chain link fences, it is all but invisible to the public. The curving roof of the 1955 Dr. Franz Alexander House, Palm Springs, appears to curl off the wood rectangular volume of the house like a lid, opening to the skies of the Coachella Valley. While the property is readily available to public view, its roof—while striking and certainly innovative—is not the radical departure from roofing norms that is embodied by the Miles C. Bates House.

Conclusion

Historian and UC Santa Barbara professor Welter stated that, "the significance of the Bates house cannot be overestimated. I would call the Miles Bates House the most important surviving Walter S. White building in the Coachella Valley, even more so than the Alexander House, Palm Springs, and the Willcockson House, Indio."[30] Welter notes that the house is one of the earliest in Southern California, or perhaps in the West, that features a sculpturally shaped roof. This is an important formal quality that modestly anticipates, for example, John Lautner's 1968 Arthur Elrod House, Palm Springs, or the 1979 Bob and Dolores Hope House, Palm Springs. Associated with the early history of Palm Desert, the history of mid-century desert architecture in the Coachella Valley, and mid-century architecture in Southern California and California, the Miles C. Bates House continues to convey its historical significance. It is eligible for listing in the National Register of Historical Places under Criterion C in the area of Architecture.

[29] Walter S. White, "Desert Houses," *Arts & Architecture* Magazine, October 1959, 28. The issue included houses by Craig Ellwood, Pierre Koenig, Richard Neutra, and Smith and Williams.
[30] Volker Welter, email communication with author, March 27, 2017.

9. Major Bibliographical References

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Woody, Poppy. Interview by author. July 9, 2017.

Previous documentation on file (NPS):

____ preliminary determination of individual listing (36 CFR 67) has been requested
____ previously listed in the National Register
____previously determined eligible by the National Register
_____designated a National Historic Landmark
____ recorded by Historic American Buildings Survey #_____
_____recorded by Historic American Engineering Record # _____
____ recorded by Historic American Landscape Survey # _____

Primary location of additional data:

____ State Historic Preservation Office
____ Other State agency
____ Federal agency
____ Local government
____ University
_X__ Other
Name of repository: _Historical Society of Palm Desert; Architecture and Design Collection, Art, Design & Architecture Museum, University of California Santa Barbara

Historic Resources Survey Number (if assigned): _____

10. Geographical Data

Acreage of Property __less than one acre___

Latitude/Longitude Coordinates
Datum if other than WGS84:_____
(enter coordinates to 6 decimal places)
1. Latitude: 33.727427 Longitude: -116.378554

Verbal Boundary Description (Describe the boundaries of the property.)

The easterly one-half of the westerly one-half of Lot 10 of Palma Village Groves, in the City of Palm Desert, County of Riverside, State of California, as shown by a map filed in Book 20, Page 51 of Maps, in the office of the County recorder of said County of Riverside; excepting therefrom the southerly 131.57 feet.

Boundary Justification (Explain why the boundaries were selected.)

The property lines are the legally recorded boundary lines following a legal lot line adjustment designated as Parcel Map Waiver No. 15-89, Document # 2015-1212619, prepared by the City of Palm Desert. Recorded May 12, 2015, the revised Grant Deed implemented the revised lot configurations as approved by the City of Palm Desert Planning Commission on April 7, 2015, following a certified survey recorded March 20, 2015.

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11. Form Prepared By

name/title: _Barbara Lamprecht, M.Arch., Ph.D._____
organization: _on behalf of the Historical Society of Palm Desert (HSPD)_____
street & number: _550 E. Jackson Street _____
city or town: Pasadena_____ state: __CA_____ zip code:_ 91104-3621_____
e-mail_ bmlamprecht@gmail.com _____
telephone:_ (626) 264-7600_____
date:_August 2017; Revised November 2017_____

Additional Documentation

Submit the following items with the completed form:

- **Maps:** A **USGS map** or equivalent (7.5 or 15 minute series) indicating the property's location.
- **Sketch map** for historic districts and properties having large acreage or numerous resources. Key all photographs to this map.
- **Additional items:** (Check with the SHPO, TPO, or FPO for any additional items.)

Photographs

Submit clear and descriptive photographs. The size of each image must be 1600x1200 pixels (minimum), 3000x2000 preferred, at 300 ppi (pixels per inch) or larger. Key all photographs to the sketch map. Each photograph must be numbered and that number must correspond to the photograph number on the photo log. For simplicity, the name of the photographer, photo date, etc. may be listed once on the photograph log and doesn't need to be labeled on every photograph.

Photo Log

Name of Property:	Miles C. Bates House
City or Vicinity:	Palm Desert
County:	Riverside County
State:	California
Photographer:	As noted
Date Photographed:	April-October 2017

Description of Photograph(s) and number, include description of view indicating direction of camera:

1 of 22 North (primary) elevation. Camera facing south. (Laura Orozco)

2 of 22 North elevation, entry. Camera facing south. (Barbara Lamprecht)

3 of 22 Northwest corner. Camera facing southeast. (Barbara Lamprecht)

4 of 22 Southwest corner and western end of the noncontributing four-unit apartment building. Camera facing southeast. (Laura Orozco)

5 of 22 Southwest corner and western end of the noncontributing four-unit apartment building. Camera facing northeast. (Laura Orozco)

6 of 22 Roofs of later addition and original building. Camera facing east. (Jim Schnepf)

7 of 22 South elevation (boarded up) on left; right, typical White character defining features of concrete squares projecting from concrete masonry block wall dividing public and private outdoor areas. Camera facing east. (Jim Schnepf)

8 of 22 South elevation, landscape and privacy screen for area adjacent to bedroom and master bathroom. Camera facing west. (Jim Schnepf)

9 of 22 South elevation, southeast corner of bedroom. Camera facing north. (Barbara Lamprecht)

10 of 22 East elevation, roof terminus, concrete terrace. Camera facing west. (Laura Orozco)

11 of 22 East elevation, concrete terrace. Camera facing west. (Barbara Lamprecht)

12 of 22 North elevation, entry area. Camera facing west. (Barbara Lamprecht)

13 of 22 North elevation, approach to front door. Camera facing southwest. (Jim Schnepf)

14 of 22 Detail, roof construction. Camera facing south. (Laura Orozco)

15 of 22 Detail, roof construction with upturned fascia. Camera facing southwest (Jim Schnepf)

16 of 22 Detail, steel L-bracket support for beam and roof. Northeast corner. (Jim Schnepf)

17 of 22 Detail, cementos and cinder roof. Camera facing southeast. (Barbara Lamprecht)

18 of 22 Detail, close up of wood terminus, concrete pier. Camera facing southeast. (Barbara Lamprecht)

19 of 22 Detail, wall. Camera facing east. (Barbara Lamprecht)

20 of 22 Interior, living room. Camera facing south. (Jim Schnepf)

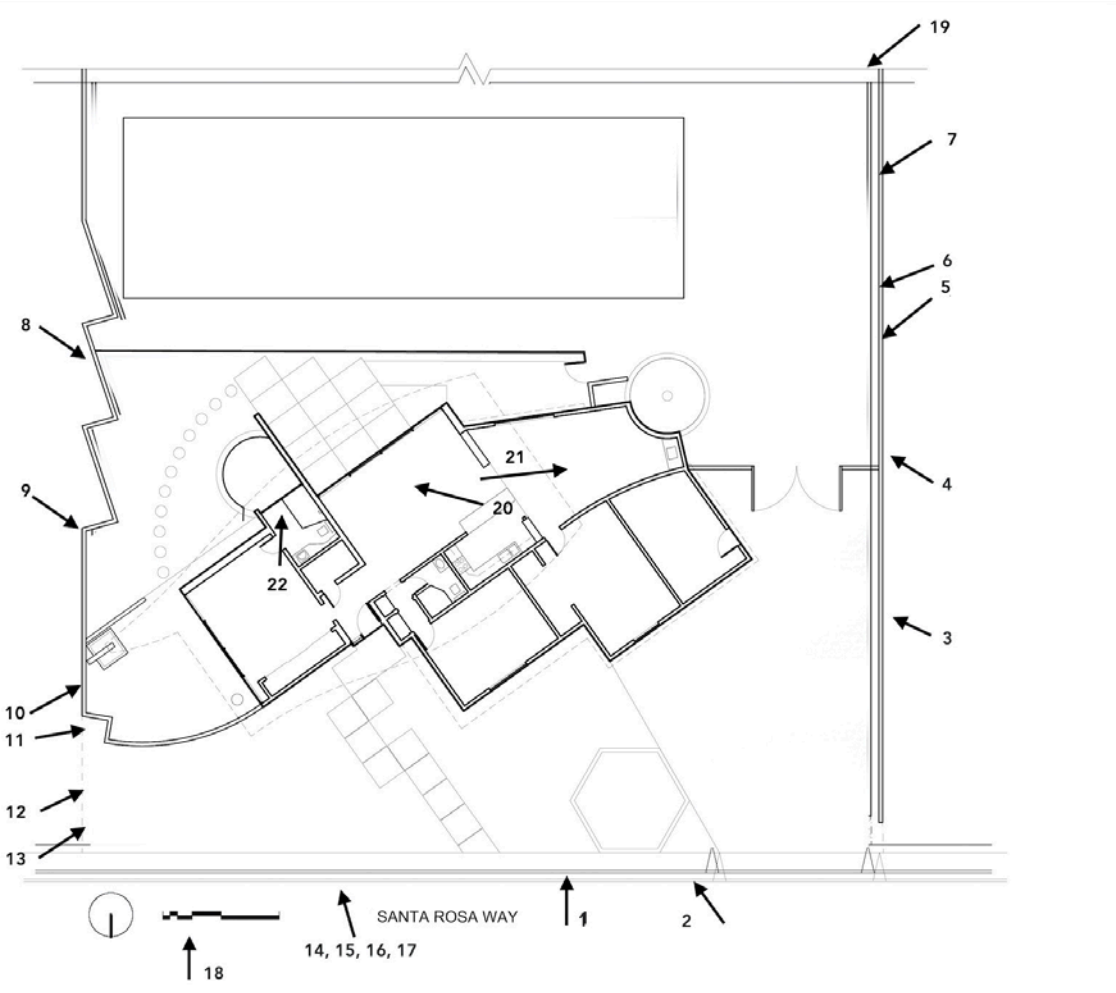
21 of 22 Interior, kitchen area and later enclosure of original open terrace on west. Original exterior curved wall at right. Camera facing west. (Jim Schnepf)

22 of 22 Interior, master bathroom. Camera facing south. (Jim Schnepf)

Bates, Miles C., House
Name of Property

Riverside, California
County and State

Photo Key



Location Map 1

Latitude: 33.727427 Longitude: -116.378554

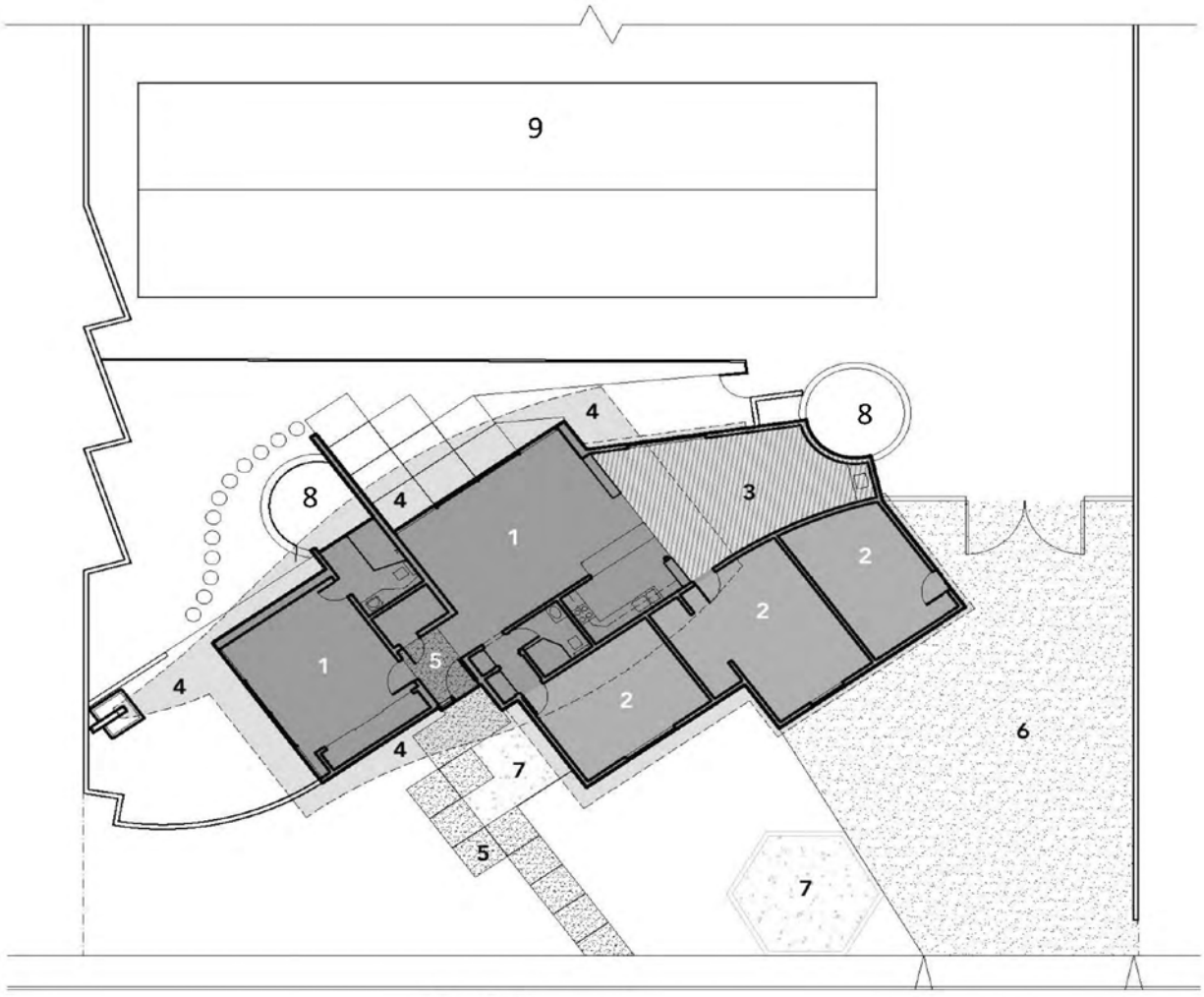
Location Map 2

Bates, Miles C., House
Name of Property

Riverside, California
County and State

Sketch Map

Based on an original site plan by Walter S. White, enhanced for legibility.



1 Footprint, original
2 Additions, not original
3 Enclosed terrace, originally open to the outdoors
4 Roof overlapping original dwelling
5 Pathway, exterior, and vestibule, interior, exposed pebble aggregate
6 Asphalt driveway
7 Planters, light aggregate, not original
8 Round planters, original
9 Four-plex apartment building, non-contributing

Index of Figures

Name of Property: Miles C. Bates House
City or Vicinity: Palm Desert
County: Riverside County
State: California
Photographer/Architect: 1-16 :Walter S. White; 17: Don Graybill
Date Photographed: 1-16: Construction slides and photographs circa 1954-55; 17: March 2009

1 of 17 Preliminary site map.

2 of 17 Presentation Color Drawing, Site and Floor Plan.

3 of 17 Drawing, Floor Plan.

4 of 17 Drawing, Roof detail.

5 of 17 Drawing, exterior elevations.

6 of 17 Patent, “Roof and Wall Construction” US2869182.

7 of 17 Drawing, detail of roof construction.

8 of 17 Photo, Southwest corner, under construction. Camera faces northeast.

9 of 17 Photo, primary (North) Elevation. Camera faces south.

10 of 17 Photo, Interior, kitchen. Camera faces northwest.

11 of 17 Photo, Interior, living room. Camera faces southwest. Note fireplace.

12 of 17 Four photos, house and roof under construction.

13 of 17 Photo, East Elevation. Camera faces northwest.

14 of 17 Photo, detail of roof terminus. Camera faces east.

15 of 17 Presentation Rendering, color watercolor. South and East Elevations.

16 of 17 Presentation Rendering, color watercolor. South and West Elevations.

17 of 17 Detail, roof construction of dowel and biconcave wood element, north elevation. Camera facing south.

Figure 1

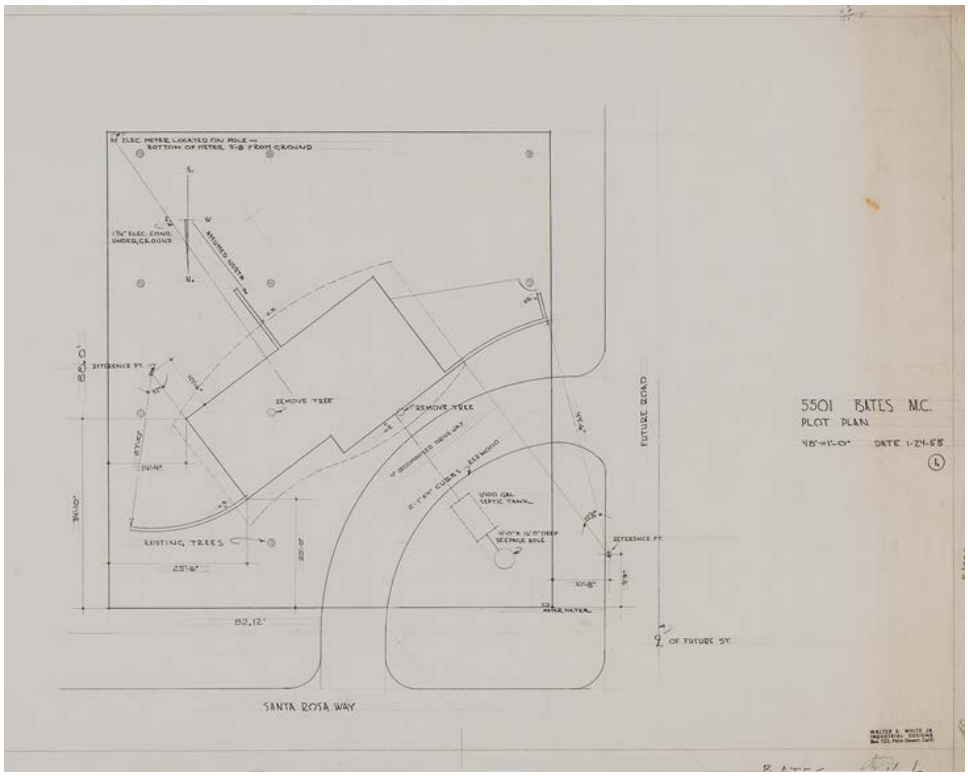


Figure 2

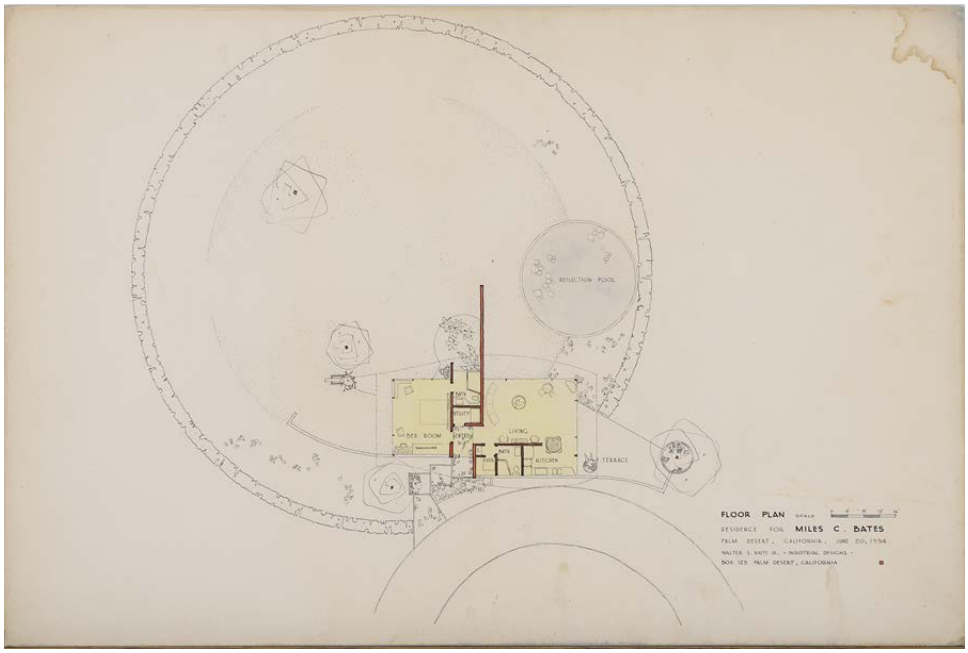


Figure 3

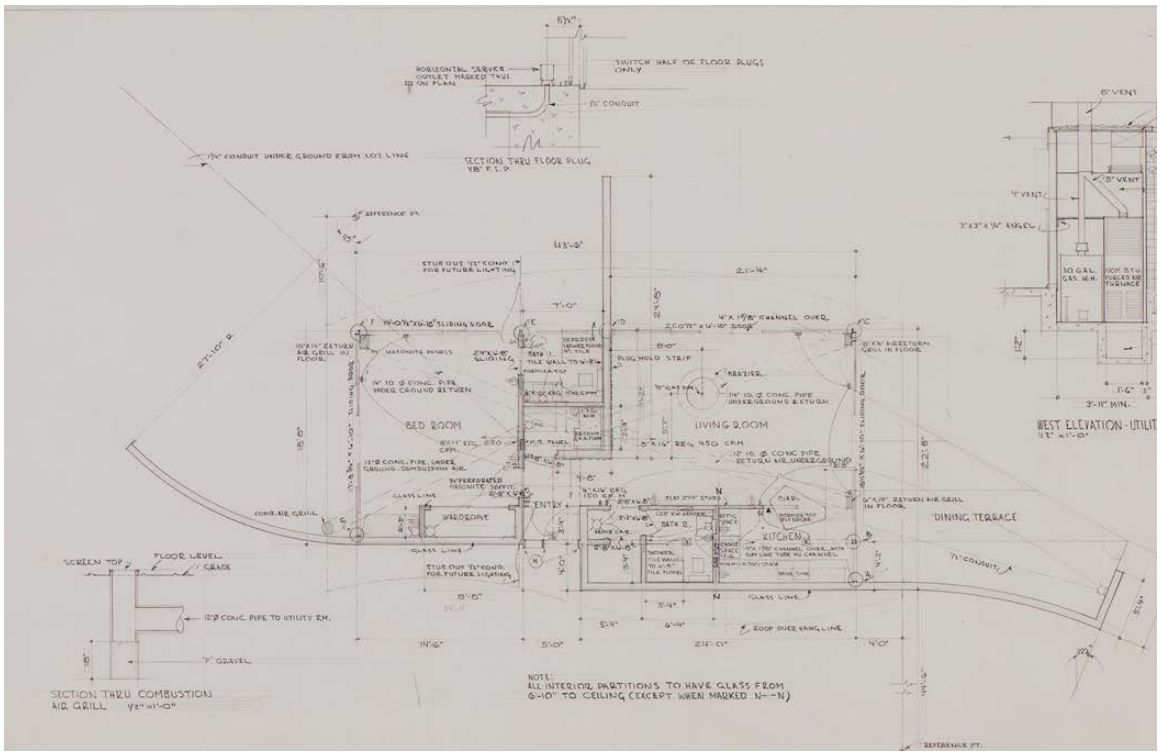


Figure 4

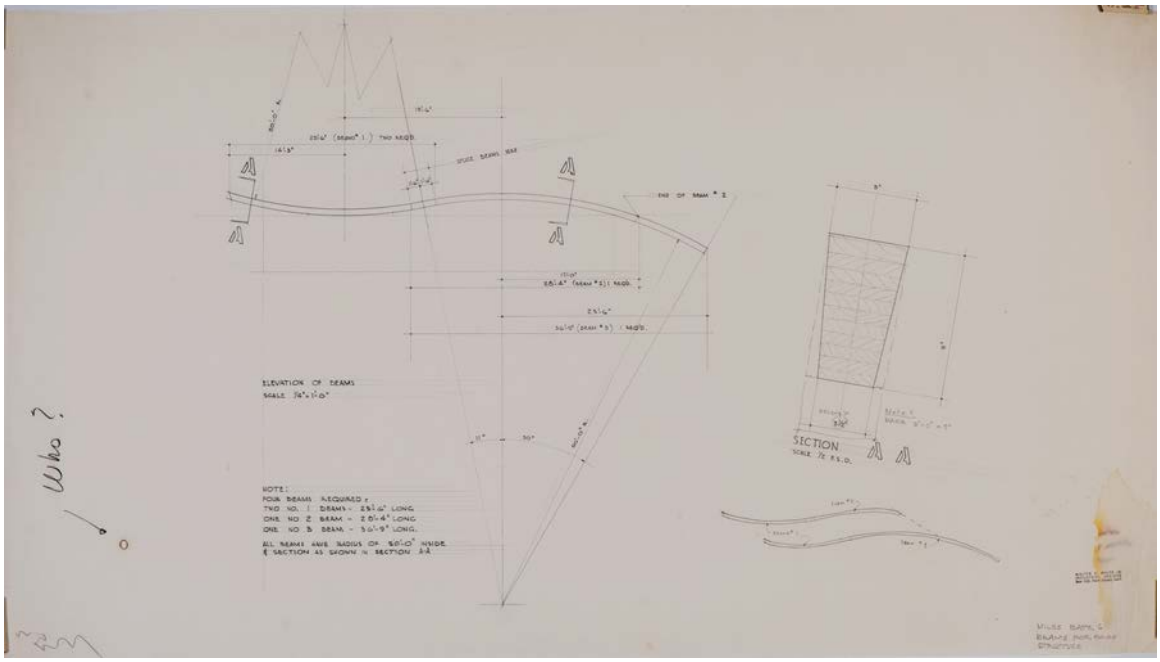


Figure 5

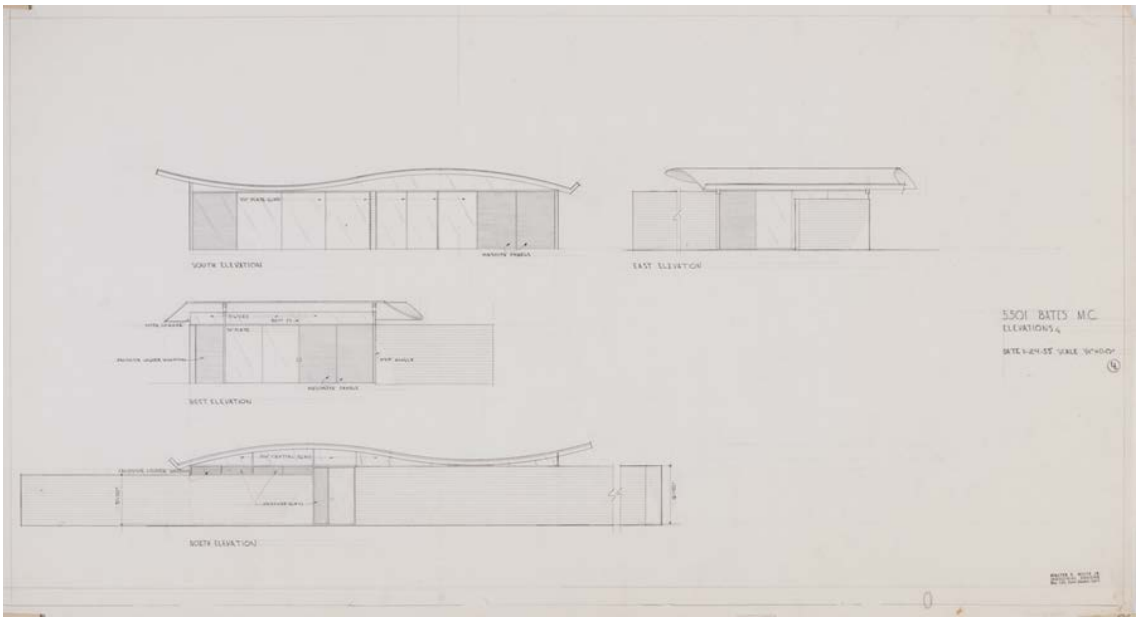


Figure 6

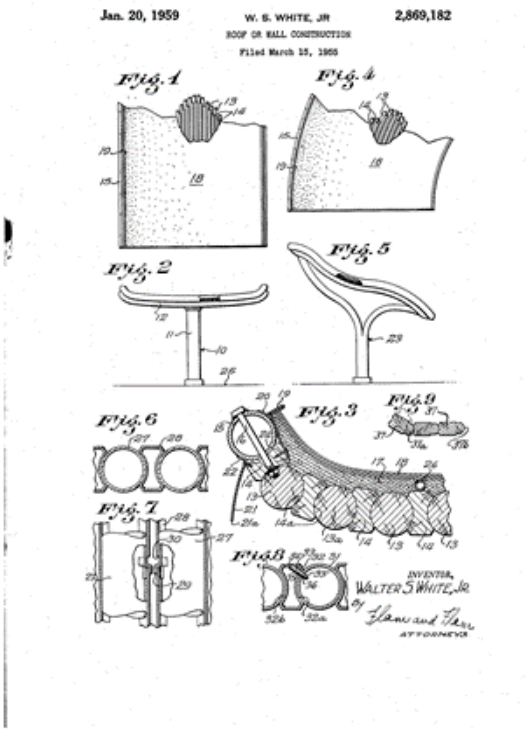


Figure 7

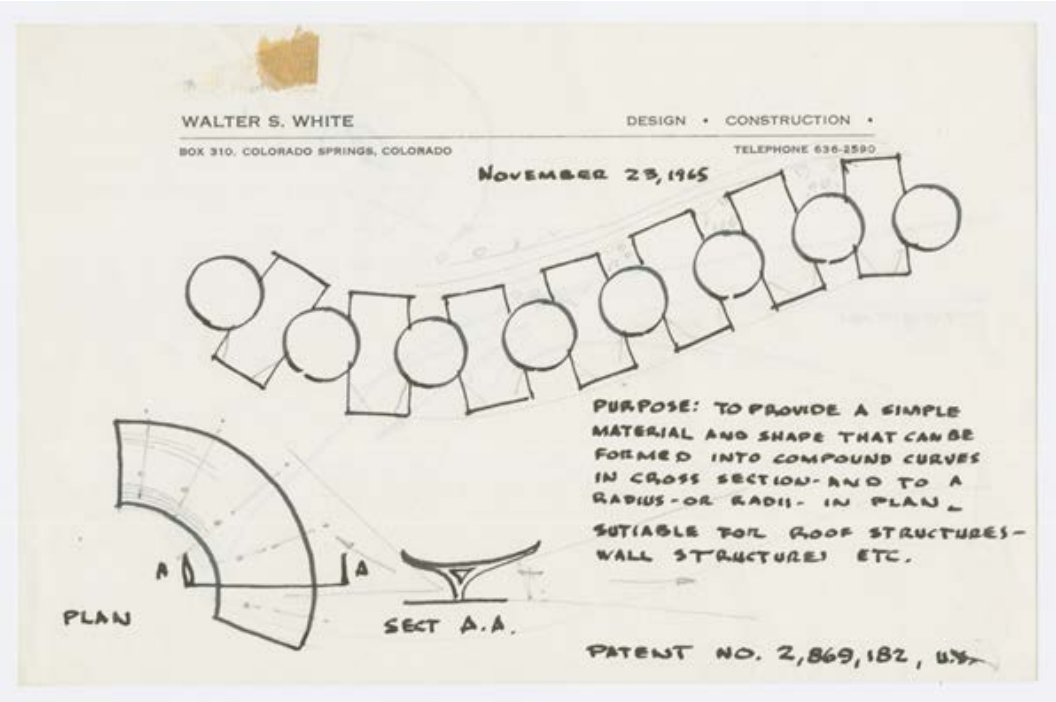


Figure 8

Figure 9

Figure 10

Figure 11

Figure 12

Figure 13

Figure 14

Figure 15

Figure 16

Figure 17