



CITY OF CARMEL-BY-THE-SEA HISTORIC RESOURCES BOARD AGENDA

Historic Resources Board Members Jordan Chroman,
Erik Dyar, Katherine Gualtieri, and Bobbie Voris

All meetings are held in the City Council Chambers
East Side of Monte Verde Street
Between Ocean and 7th Avenues

Regular Meeting
Monday, April 20, 2026

TOUR - 3:00 PM
MEETING – 4:00 PM

HYBRID MEETING ATTENDANCE OPTIONS

This meeting will be held in person and via teleconference ("hybrid"). The public is welcome to attend the meeting in person or remotely via Zoom, however, the meeting will proceed as normal even if there are technical difficulties accessing Zoom. The City will do its best to resolve any technical issues as quickly as possible. To view or listen to the meeting from home, you may also watch the live stream on the City's YouTube page at: <https://www.youtube.com/@CityofCarmelbytheSea/streams>. To participate in the meeting via Zoom, copy and paste the link below into your browser.

<https://ci-carmel-ca-us.zoom.us/j/88188362744?pwd=9H2DI5GuqQ2eCddEodDJusxbLVYLhX.1>

To attend Zoom webinar via telephone, dial +1 669-444-9171. Webinar ID: 881 8836 2744. Passcode: 001916

HOW TO OFFER PUBLIC COMMENT

The public may give public comment at this meeting in person, or use the Zoom teleconference module, provided that there is access to Zoom during the meeting. Zoom comments will be taken after the in-person comments. The public can also email comments to sgorman@ci.carmel.ca.us. Comments must be received at least 2 hours before the meeting in order to be provided to the legislative body. Comments received after that time and up to the beginning of the meeting will be made part of the record.

CALL TO ORDER AND ROLL CALL - TOUR

TOUR OF INSPECTION

The Board/Commission will meet and convene the public hearing at the first location listed below on the Tour of Inspection. The public is welcome to join the tour. The tour is intended only to give the Board/Commission an opportunity to view project sites scheduled for a public hearing later that day. No deliberations on the merits of projects will take place during the Tour of Inspection. Following completion of the tour, the Board/Commission will recess and return to the Council Chambers to reconvene the public hearing at 4:00 p.m., or as soon thereafter as possible.

- A. **DS 26068 (Salehi):** Southwest corner of Santa Rita Street and 1st Avenue
- B. **DR 25269 (Carl Cherry Foundation):** Northwest corner of Guadalupe Street and 4th Avenue

C. **HE 26090 (Stonehouse Terrace):** San Carlos Street 2 southwest of 7th Avenue

CALL TO ORDER AND ROLL CALL - CHAMBERS

PLEDGE OF ALLEGIANCE

PUBLIC APPEARANCES

Members of the public are entitled to speak on matters of municipal concern not on the agenda during Public Appearances. Each person's comments shall be limited to 3 minutes, or as otherwise established by the Chair. While stating your name is optional, it helps to identify speakers in the meeting minutes. Under the Brown Act, public comment for matters on the agenda must relate to that agenda item, and public comments for matters not on the agenda must relate to the subject matter jurisdiction of this legislative body. Remote or in-person participants who do not comply with the requirements of the Brown Act will be muted.

CONSENT AGENDA

Items on the consent agenda are routine in nature and do not require discussion or independent action. Members of the Commission or the public may ask that any items be considered individually for purposes of Board/Commission discussion and/ or for public comment. Unless that is done, one motion may be used to adopt all recommended actions.

- 1) December 15, 2025 Regular Meeting Minutes
- 2) Consider the 2024-2025 Certified Local Government Annual Report prepared by Staff for submission to the California Office of Historic Preservation

PUBLIC HEARINGS

- 3) **HE 26090 (Stonehouse Terrace):** Consideration of a property owner-sponsored National Register of Historic Places Nomination and a City-initiated Determination of Ineligibility for listing on the Carmel Inventory of Historic Resources for the "Reimers' Stonehouse Terrace" located at San Carlos Street 2 southwest of 7th Avenue in the Service Commercial (SC) District. APN: 010-145-018-000
- 4) **DS 26068 (Salehi):** Consideration of a Determination of Consistency with the Secretary of the Interior's Standards for a new garage door proposed under DS 26068 (Salehi), revised from a previous approval under DS 24115 (Salehi), for the historic "Mary Haven House" located at the southwest corner of Santa Rita Street and 1st Avenue in the Single-Family Residential (R-1) District. APN: 010-027-001-000
- 5) **DR 25269 (Carl Cherry Foundation):** Consideration of a Determination of Consistency with the Secretary of the Interior's Standards for a new 775-square-foot art studio proposed under DR 25269 (Carl Cherry Foundation), revised from a previous approval under DR 23278 (Carl Cherry Foundation), at the historic "Carl Cherry Center for the Arts" located at the northwest corner of Guadalupe Street and 4th Avenue in the Single-Family Residential (R-1) District. APN: 010-024-013-000

DIRECTOR'S REPORT

BOARD MEMBER ANNOUNCEMENTS

FUTURE AGENDA ITEMS

- 6) Next Regular Meeting: May 18, 2026

ADJOURNMENT

This agenda was posted at City Hall, Monte Verde Street between Ocean Avenue and 7th Avenue, Harrison Memorial Library, located on the NE corner of Ocean Avenue and Lincoln Street, the Carmel-by-the-Sea Post Office, 5th Avenue between Dolores Street and San Carlos Street, and the City's webpage (<http://www.ci.carmel.ca.us>) in accordance with applicable legal requirements.

SUPPLEMENTAL MATERIAL RECEIVED AFTER THE POSTING OF THE AGENDA

Any supplemental writings or documents distributed to a majority of the Historic Resources Board regarding any item on this agenda, received after the posting of the agenda will be available at City Hall located on Monte Verde Street between Ocean and Seventh Avenues during regular business hours.

SPECIAL NOTICES TO PUBLIC

In compliance with the Americans with Disabilities Act, if you need special assistance to participate in this meeting, please contact the City Clerk's Office at 831-620-2000 at least 48 hours prior to the meeting to ensure that reasonable arrangements can be made to provide accessibility to the meeting (28CFR 35.102-35.104 ADA Title II).

**CARMEL-BY-THE-SEA
HISTORIC RESOURCES BOARD**

REGULAR MEETING MINUTES

Monday, December 15, 2025

CALL TO ORDER AND ROLL CALL - TOUR

The following Board Members were present for the tour: Jordan Chroman, Erik Dyar, and Kathryn Gualtieri

The following Board Members were absent: Bobbie Voris

TOUR OF INSPECTION

The Board/Commission will meet and convene the public hearing at the first location listed below on the Tour of Inspection. The public is welcome to join the tour. The tour is intended only to give the Board/Commission an opportunity to view project sites scheduled for a public hearing later that day. No deliberations on the merits of projects will take place during the Tour of Inspection. Following completion of the tour, the Board/Commission will recess and return to the Council Chambers to reconvene the public hearing at 4:00 p.m., or as soon thereafter as possible.

- A. Public Workshop on the Harrison Memorial Library Project: Northeast Corner of Ocean Avenue and Lincoln Street**

CALL TO ORDER AND ROLL CALL - CHAMBERS

The following Board Members were present: Jordan Chroman, Erik Dyar, and Kathryn Gualtieri

The following Board Members were absent: Bobbie Voris

PLEDGE OF ALLEGIANCE

PUBLIC APPEARANCES

Members of the public are entitled to speak on matters of municipal concern not on the agenda during Public Appearances. Each person's comments shall be limited to 3 minutes, or as otherwise established by the Chair. Persons are not required to provide their names, however, it is helpful for speakers to state their names so they may be identified in the minutes of the meeting. Under the Brown Act, public comment for matters on the agenda must relate to that agenda item and public comments for matters not on the agenda must relate to the subject matter jurisdiction of this legislative body. If a member of the public attending the meeting remotely violates the Brown Act by failing to comply with these requirements of the Brown Act, then that speaker will be muted.

The following members of the public addressed the Board: Cindy Lloyd

CONSENT AGENDA

Items on the consent agenda are routine in nature and do not require discussion or independent action. Members of the Commission or the public may ask that any items be considered individually for purposes of Board/Commission discussion and/ or for public comment. Unless that is done, one motion may be used to adopt all recommended actions.

- 1) November 17, 2025 Regular Meeting Minutes**

It was moved by Board Member Gualtieri and seconded by Chair Chroman to approve the consent agenda.

The motion passed by the following roll call vote:

AYES: Board Member(s): Chroman, Dyar, Gualtieri
NOES: Board Member(s): None
ABSTAINED: Board Member(s): None
ABSENT: Board Member(s): Voris

ORDERS OF BUSINESS

- 2) **Introduction to the Harrison Memorial Library Project Update:** Receive a presentation from Moore Ruble Yudell and provide feedback on the Harrison Memorial Library project, located at the northeast corner of Ocean Avenue and Lincoln Street in the Central Commercial (CC) District. APN: 010-139-007-000

Speakers:

Buzz Yudell, Partner with Moore Ruble Yudell

Public Comment:

Cindy Lloyd

PUBLIC HEARINGS

- 3) **HE 25065 (Pine Terrace HOA):** Continued from November 17, 2025 Historic Resource Board meeting, consideration of the removal of the historic "Pine Terrace Apartments" from the Carmel Inventory of Historic Resources located at the southwest corner of Mission and 3rd Avenues in the Residential and Limited Commercial (RC) District. APN: 010-391-020-000

Speakers:

Anna Ginette, Director of Community Planning and Building

Public Comment:

None

It was moved by Board Member Dyar and seconded by Board Member Gualtieri to continue item 3: HE 25065 (Pine Terrace HOA) to a date uncertain.

The motion passed by the following roll call vote:

AYES: Board Member(s): Chroman, Dyar, Gualtieri
NOES: Board Member(s): None
ABSTAINED: Board Member(s): None
ABSENT: Board Member(s): Voris

DIRECTOR'S REPORT

Anna Ginette, Director of Community Planning and Building, gave a report and answered questions of the Board:

- **Future Agenda Item:** Staff will work on a resolution of appreciation for recently-resigned

Board Member Goodhue recognizing her service to the City.

BOARD MEMBER ANNOUNCEMENTS

Board Member Dyar informed the Board that a former Board Member, Thomas Hood, received an honor award at the Monterey Bay Design Awards for the reconstruction and addition to the Jefferson Cabin.

Board Member Gualtieri provided two articles to the Board that speak to the problems some cities are facing regarding the treatment of their historic resources.

Chair Chroman spoke about the process for Historic Evaluations and the direction provided to applicants by Commissions and Boards. He also asked about the concept of a "historic entity" in order to protect non-structural historic businesses and requested it be agendized on a future meeting.

FUTURE AGENDA ITEMS

- 4) Next Regular Meeting: January 26, 2026

ADJOURNMENT

4:49 PM

APPROVED:

ATTEST:

Jordan Chroman, Chair

Shelby Gorman, Board Clerk



CITY OF CARMEL-BY-THE-SEA
Historic Resources Board
Staff Report

April 20, 2026
CONSENT AGENDA

TO: Historic Resources Board Members
SUBMITTED BY: Katherine Wallace, Associate Planner
SUBJECT: Consider the 2024-2025 Certified Local Government Annual Report prepared by Staff for submission to the California Office of Historic Preservation

RECOMMENDATION:

Receive the report and provide feedback as appropriate.

BACKGROUND / SUMMARY:

The City of Carmel is a member of the State of California Office of Historic Preservation (OHP) Certified Local Government (CLG) Program. CLGs are required to submit an annual report to the OHP. The annual report for 2024-2025 is included as Attachment 1. The Historic Resources Board is being asked to receive the report and provide feedback as appropriate. Reports are due to the OHP by April 24, 2026.

FISCAL IMPACT:

Completion of the annual report is a requirement of being a Certified Local Government and a prerequisite for grant funding to support the City's historic preservation program.

ATTACHMENTS:

1. CLG Annual Report 2024-2025 Form with Attachments

Certified Local Government Program: 2024-2025 Annual Report

(Reporting period is from October 1, 2024 through September 30, 2025)

INSTRUCTIONS: This is a fillable PDF with expandable text fields and checkboxes. This form can be saved and reopened. The font, size, and color are set by the text field.

- Start typing where indicated to provide the requested information.
- Click on the check box to mark either yes or no.
- To enter more than one item in a particular text box, just insert an extra line (Enter) between the items.

Save the completed form and email it as an attachment to info.calshpo@parks.ca.gov. You can then attach the required documents to that email. If the attachments are too large (totaling more than 20 MB), you will need to send them in a separate email.

Report Prepared by: _____

Date of commission/board review: _____

MINIMUM REQUIREMENTS FOR CERTIFICATION

I. Enforce Appropriate State or Local Legislation for the Designation and Protection of Historic Properties.

A. Preservation Laws

1. Are you considering amending or revising your certified ordinance this year? _____

REMINDER: Pursuant to the *CLG Agreement*, the Office of Historic Preservation (OHP) must have the opportunity to review and comment on ordinance changes prior to adoption. Please communicate directly with the OHP Local Government Unit staff to coordinate the review. Changes that do not meet the CLG requirements could affect certification status.

2. Provide an electronic link to your ordinance or appropriate section(s) of the municipal/zoning code.

Certified Local Government Program: 2024-2025 Annual Report

(Reporting period is from October 1, 2024 through September 30, 2025)

B. New Local Landmark Designations (Comprehensive list of properties/districts designated during the reporting.

1. During the reporting period, October 1, 2024 – September 30, 2025, what properties/districts have been locally designated?

Property Name/Address	Date Designated	If a district, number of contributors	Date Recorded by County Recorder

Reminder: Pursuant to California Government Code § 27288.2, “the county recorder shall record a certified resolution establishing an historical resources designation issued by the State Historical Resources Commission or a local agency, or unit thereof.”

2. What properties/districts have been de-designated this past year? For districts, include the total number of resource contributors.

Property Name/Address	Date Removed	Reason

C. Historic Preservation Element/Plan

1. Do you address historic preservation in your general plan?
 - Yes, in a separate historic preservation element.
 - No
 - Yes, it is included in another element.

Provide an electronic link to the historic preservation section(s) of the General Plan or to the separate historic preservation element. _____

Certified Local Government Program: 2024-2025 Annual Report

(Reporting period is from October 1, 2024 through September 30, 2025)

D. Review Responsibilities

1. Who takes responsibility for design review or Certificates of Appropriateness?

- All projects subject to design review go the commission.
- Some projects are reviewed at the staff level without commission review.

What is the threshold between staff-only review and full-commission review?

2. California Environmental Quality Act (CEQA)

- Explain the historic preservation staff and commission role in *providing input* to CEQA documents prepared for or by the local government.

- Explain the staff and commission role in *reviewing* CEQA documents for projects that are proposed within the jurisdiction of the local government.

3. Section 106 of the National Historic Preservation Act

- Explain the staff and commission role in *providing input* to Section 106 documents prepared for, or by, the local government.

- Explain the staff and commission role in *reviewing* Section 106 documents for projects that are proposed within the jurisdiction of the local government:

Certified Local Government Program: 2024-2025 Annual Report

(Reporting period is from October 1, 2024 through September 30, 2025)

II. Establish an Adequate and Qualified Historic Preservation Review Commission by State or Local Legislation.

A. Commission Membership

Name	Professional Discipline	Date Appointed	Date Term Ends	Email Address

Attach resumes and Statement of Professional Qualifications forms for all members.

1. If you do not have two qualified professionals on your commission, explain why the professional qualifications have not been met and how professional expertise is otherwise being provided.

2. If all positions are not currently filled, why is there a vacancy, and when will the position be filled?

Certified Local Government Program: 2024-2025 Annual Report

(Reporting period is from October 1, 2024 through September 30, 2025)

B. Staff to the Commission/CLG staff

1. Is the staff to your commission the same as your CLG coordinator? Yes No

2. If not, please provide the Commission staff member's contact information. _____

3. If the position(s) is not currently filled, why is there a vacancy? _____

Attach resumes and Statement of Professional Qualifications forms for staff.

Name/Title	Discipline	Dept. Affiliation	Email Address

C. Attendance Record

Commissions are required to meet a minimum of four times a year. If you haven't met at least four times, explain why.

D. Training Received

It is a CLG requirement that all commissioners and staff to the commission attend at least one training program. It is up to the CLG to determine the relevancy of the training. Please indicate the specific training each commissioner received last year.

Commissioner/Staff Name	Training Title & Description (including method presentation, e.g., webinar, workshop)	Duration of Training	Training Provider	Date

Certified Local Government Program: 2024-2025 Annual Report

(Reporting period is from October 1, 2024 through September 30, 2025)

III. Maintain a System for the Survey and Inventory of Properties that Furthers the Purposes of the National Historic Preservation Act

A. Historical Contexts: initiated, researched, or developed in the reporting year (excluding those funded by the OHP)

Reminder: California CLG procedures require CLGs to submit survey results, including historic contexts, to the OHP. If you have not done so, submit an electronic copy or link if available online with this report.

Context Name	Description	How it is Being Used	Date Submitted to the OHP

B. New Surveys or Survey Updates (excluding those funded by the OHP)

Note: The evaluation of a single property is not a survey. Also, material changes to a property that is included in a survey, is not a change to the survey and should not be reported here.

Survey Area	Context Based-yes/no	Level: Reconnaissance or Intensive	Acreage	# of Properties Surveyed	Date Completed	Date Submitted to the OHP

Explain how you are using the survey data: _____

Certified Local Government Program: 2024-2025 Annual Report

(Reporting period is from October 1, 2024 through September 30, 2025)

IV. Provide for Adequate Public Participation in the Local Historic Preservation Program

A. Public Education

Has your CLG undertaken any public outreach, training, or publications programs this year? How were the commissioners and staff involved? Please provide an electronic link to all publications or other products not previously provided to the OHP.

Item or Event	Description	Date

ADDITIONAL INFORMATION FOR NATIONAL PARK SERVICE ANNUAL PRODUCTS REPORTS FOR CLGS

During the reporting period (October 1, 2024 – September 30, 2025) how many historic properties did your local government **add** to the CLG inventory? This is the total number of historic properties and contributors to districts (or your best estimate of the number) added to your inventory **from all programs**, local, state, and Federal, during the reporting year. This includes the National Register, California Register, California Historical Landmarks, locally funded surveys, CLG surveys, and local designations.

Program area	Number of Properties added

A. Local Register (i.e., Local Landmarks and Historic Districts) Program

1. During the reporting period (October 1, 2024 – September 30, 2025) did you have a local register program to create local landmarks and/or local districts (or a similar list of designations) created by local law? Yes No

2. If yes, how many properties have been added to your register or designated during the reporting period?

Certified Local Government Program: 2024-2025 Annual Report

(Reporting period is from October 1, 2024 through September 30, 2025)

C. Local Property Tax Incentive Program

1. During the reporting period (October 1, 2024 – September 30, 2025) did you have a Mills Act program? Yes No
2. If yes, how many properties entered into a contract during the reporting period?

Name of Program	Number of Properties Added During 2024-2025	Total Number of Properties Benefiting From Program

D. Local “bricks and mortar” grants/loan program

1. During the reporting period (October 1, 2024 – September 30, 2025) did you have a local government historic preservation grant and/or loan program for rehabilitating/restoring historic properties? Yes No
2. If yes, how many properties have been assisted under the program(s) during the reporting period?

Name of Program	Number of Properties that have Benefited

E. Design Review/Local Regulatory Program

1. During the reporting period (October 1, 2024 – September 30, 2025) did your local government have a historic preservation regulatory law(s) (e.g., an ordinance) authorizing Commission and/or staff review of local government projects or impacts on historic properties? Yes No
2. If yes, how many historic properties did your local government review for compliance with your local government’s historic preservation regulatory law(s) during the reporting period?

F. Local Property Acquisition Program

1. During the reporting period (October 1, 2024 – September 30, 2025) did you have a local program to acquire (or help to acquire) historic properties in whole or in part through purchase, donation, or other means? Yes No

Certified Local Government Program: 2024-2025 Annual Report

(Reporting period is from October 1, 2024 through September 30, 2025)

2. If the answer is yes, then how many properties have been assisted under the program(s) during the reporting period?

Name of Program	Number of Properties that have Benefited

IN ADDITION TO THE MINIMUM CLG REQUIREMENT THE OHP IS INTERESTED IN YOUR TRAINING NEEDS

If the OHP was able to sponsor free CAMP trainings from the National Alliance of Preservation Commissions (NAPC), would you be interested in attending?

The OHP has also hosted training workshops and webinars of our own, and we plan to begin doing so again in the future. What topics you would like to see covered in these trainings?

XII Attachments (electronic)

- Resumes and Statement of Qualifications forms for **all** commission members/alternatives and staff
- Minutes from commission meetings
- Drafts of proposed changes to the ordinance
- Drafts of proposed changes to the General Plan
- Public outreach publications

Email to: info.calshpo@parks.ca.gov

Certified Local Government Program: 2024-2025 Annual Report

Exhibit 1 (B.1, New Local Landmark Designations, October 1, 2024 – September 30, 2025)

- APN 010-132-012-000 (Chevron), designated 10/30/2024, recording pending
- APN 010-321-047-000 (Overett), designated 11/27/2024, recorded 08/28/2025
- APN 010-088-017-000 (Roman), designated 01/10/2025, recorded 08/28/2025
- APN 010-391-020-000 (Pine Terrace HOA), designated 04/08/2025, recording pending
- APN 010-212-012-000 (The Perfect Getaway, LLC), designated 05/30/2025, recorded 02/18/2026
- APN 010-101-014-000 (ACMM Carmel, LLC), designated 06/11/2025, recording pending

CITY OF CARMEL-BY-THE-SEA
BOARD & COMMISSION APPLICATION

Carmel-by-the-Sea
AUG 14 2003
Received by City Clerk

Instructions: Please respond to all questions on this application. Print or type your responses. You are encouraged to attach a cover letter to this application further explaining your qualifications for the position and why you are interested in serving.

Board/Commission ^{re} Applying for: Historic Resources Board

Name: Dyar Erik D
Last, First Initial

Location of Residence: [REDACTED]

Mailing Address: [REDACTED]

Business Address: _____ Phone: _____

Fax Number: [REDACTED] Email Address: [REDACTED]

Registered Voter in Carmel-by-the-Sea: Yes: _____ No:

Occupation: Architect

Reason for Interest in the Position:
HAVING spent several years on the HRB, I still feel my unique skill set can make important contributions to the Board and the City. My commitment to helping maintain this village's character and providing my input towards its development into the future has never been stronger.

Statement of Qualifications for Position:
Several years serving on HRB and as chair. I'm an architect with extensive experience working on historic structures and in Carmel-by-the-Sea.

Education

Institution Course of Study Degree year(s)

_____ *see original* _____
_____ *application* _____

Employment Experience (Start with Most Recent):

Organization: _____ *see original* _____
Position: _____ *application* _____ Year: _____

Organization: _____
Position: _____ Year: _____

Organization: _____
Position: _____ Year: _____

Prior public service, civic or volunteer activities:

Organization Position Year(s)

Signature _____ *[Handwritten Signature]* _____
Date _____ *8/14/13* _____

All members of boards and commissions are subject to the conflict of interest laws of the State of California and are required to submit Form 700, "Statement of Economic Interest," within ten days of assuming office. Form 700 must be filed annually thereafter, and again upon the completion of a member's term of office.

MAR 01 2019

Received by City Clerk

2:40 PM



APPLICATION TO SERVE ON A CARMEL-BY-THE-SEA CITY BOARD OR COMMISSION

In accordance with the Public Records Act, submitted applications and attachments are considered public records and will be disclosed upon receipt of a public records request. Applications may also be published (with signatures and personal contact information redacted) in the agendas of relevant meetings of the City Council, boards and commissions.

NAME Jordan S. Chroman DATE March 1, 2019

RESIDENCE ADDRESS [REDACTED] CITY Carmel-by-the-Sea ZIP 93921

MAILING ADDRESS PO [REDACTED] CITY Carmel-by-the-Sea ZIP 93921

RESIDENCE PHONE [REDACTED] BUSINESS PHONE _____

EMAIL [REDACTED]

HOW LONG HAVE YOU LIVED IN CARMEL-BY-THE-SEA? Relocated two months ago

Board or Commission Selection:

You may apply for more than one Board or Commission. Please note, however, that members shall not serve simultaneously on more than one Council-appointed Board or Commission.

Community Activities & Cultural Commission (meets the second Tuesday of the month at 9:30 a.m.)	<input checked="" type="checkbox"/>
Harrison Memorial Library Board of Trustees (meets the fourth Wednesday of the month at 9:00 a.m.)	<input checked="" type="checkbox"/>
Planning Commission (meets the second Wednesday of the month at 4:00 p.m., tour of inspection at 2:00 p.m.)	<input checked="" type="checkbox"/>
Forest & Beach Commission (meets the second Thursday of the month at 3:30 p.m., tour of inspection at 3 p.m.)	<input type="checkbox"/>
Historic Resources Board (meets the third Monday of the month at 4:00 p.m., tour of inspection at 3:15 p.m.)	<input checked="" type="checkbox"/>

Will you be available to attend board/commission meetings regularly? Yes

All members of boards and commissions are subject to the Conflict of Interest Laws of the State of California and are required to submit Form 700, "Statement of Economic Interest," within 30 days of assuming office. Form 700 must be filed annually thereafter, and within 30 days of leaving office as well.

In accordance with Assembly Bill (AB) 1234 appointed members are required to attend Public Service Ethics Education upon appointment and every two years thereafter.

Do you agree to file all required statements in a timely manner as prescribed by law or the City's Conflict of Interest Code? YES NO

Reason for Interest in the Position:

Permanently returned home to Carmel-by-the-Sea and have a strong desire to continue to integrate into the community and provide meaningful service to our neighbors, city, and its visitors.

Please list any relevant qualifications or experience you possess that would enhance the mission and goals of the board(s) or commission(s) for which you are applying:

Recently completed 29 (+) years of service to our nation as a senior leader in the United States Army. Looking forward to applying a fresh perspective to our city while capitalizing on nearly three decades of leadership, management, and planning experience. Will bring a tremendous amount of energy and enthusiasm to the Historic Board, have a strong background in history and consider myself to be an enthusiast in that field. Additionally, truly appreciate the study of architecture, the preservation of historic buildings, and am focused on lifelong learning for both myself and for others. I have served in a board advisory capacity on a number of occasions, have served as the "mayor" of two different Forward Operating Bases overseas, and as an amateur historian and lover of architecture would be honored to serve.

Please list any local area associations, boards, commissions, foundations, or companies in which you have an investment, or serve as an officer or director:

None

Education:

Institution	Course of Study	Degree Year (s)
University of Southern California	Organizational Change & Leadership	Doctoral Candidate
National War College National	Security & Strategic Studies	MS 2010
Florida Institute of Technology	Logistics Management & Engineering	MS 1997

*Other educational information can be provided upon request.

Employment Experience (Start with Most Recent):

Organization: Naval Postgraduate School	
Position: Senior Lecturer	Year: 2018 - Present
Organization: Warrior Transition Network	
Position: Board Member	Year: 2017 - Present
Organization: United States Army	
Position: Colonel	Year: 1988 - 2017

Prior public service, civic or volunteer activities:

Organization: Extensive Civilian/Military Interface throughout my career as a key community leader	
Position: Junior to Senior Leader, US Army	Year: 1988 - 2017
Organization: Carmel-by-the-Sea Police Department	
Position: Volunteer Police Officer	Year: 2018 - Present
Organization:	
Position:	Year:

You are encouraged to attach a cover letter and/or resume further explaining your qualifications for the positions and why you are interested in serving.



Signature

1 Mar 19

Date

Citizen knowledge, interest and participation are vital ingredients to the delivery of high-quality public services. The richness that comes from citizens serving in advisory roles to the City Council contributes to making Carmel by the Sea the special place it is. The City of Carmel-by-the Sea thanks you for your interest in serving on a City board or commission.

Return application to the City Clerk's Office, East side of Monte Verde Street, between Ocean and Seventh Avenues or mail to PO Box CC, Carmel-by-the-Sea, 93921, attention: City Clerk's Office.



RECEIVED MAR 01 2019

JORDAN CHROMAN



Available – Spring 2019



LinkedIn:

<https://www.linkedin.com/in/jordan-chroman>

March 1, 2019

Leadership of Carmel-by-the-Sea
P.O. Box CC
Carmel-by-the-Sea, CA 93921

Dear Mayor Potter and Mayor Pro Tem Richards,

As a native Californian and recently retired Regular Army Soldier - who after almost three decades of service chose, amongst all other places in the world, to make Carmel-by-the-Sea our home, I am looking forward to applying my leadership and organizational experience in ways that make positive differences in our great village. I am excited about serving on our village's Historic Resources Board!

I believe that I would be a strong asset to this Board, am excited about joining the other members of the team, and would be honored to serve. This board is of significant interest as I consider myself an amateur historian with a lifelong passion for learning in this area and am very interested in architecture as well – fueled by exposure to amazing buildings while living around the country and around the globe.

The City of Carmel-by-the-Sea is clearly focused on caring for and improving the life of its residents, while remaining mindful of the sense of community, in embracing forest, beach, and urban environmentalism, furthering the business and hospitality that is vital to local tourism, while preserving the city's unique history. The city's culture aligns perfectly with my proven track record of innovation, achievement, and dedication – along with my desire to continue to serve and give back to others.

I have extensive experience in leading and being a member of teams of all sizes, motivating people, performing meticulous administrative duties, enhancing community outreach, improving and expanding operations, finding innovative solutions to thorny problems, and in the legislative arena - all while remaining cost conscious.

I fully understand the importance of ensuring that residents and visitors alike remain our key focus, of the need for administrative and planning excellence, managing and growing talent, maximizing outputs, harnessing innovative technology, and improving the customer experience. I look forward to focusing my energy on serving as an active board member – and look forward to becoming a valuable addition to your team.

Sincerely,

Jordan S. Chroman

APPENDIX

COMMUNITY ACTIVITIES AND CULTURAL COMMISSION

The Community and Cultural Commission is a five-member body whose role is to stimulate and encourage community, cultural and artistic activities within the City, and to make recommendations to the City Council and the City Administrator concerning community, cultural, and artistic activities and programs as may be deemed appropriate.

HARRISON MEMORIAL LIBRARY BOARD OF TRUSTEES

The Harrison Memorial Library Board of Trustees is a five-member body whose duties and responsibilities are to manage, control and administer any library building or library property owned by the City, and to make and enforce all rules, regulations and bylaws necessary for the administration, government and protection of the library.

PLANNING COMMISSION

The Planning Commission is a five-member body whose duties and responsibilities are to develop and maintain a General Plan; review Environmental Impact Reports and Initial Studies; conduct public hearings, review evidence and determine requests for use permits, variances, rezoning and land use Code amendments; hear and render decisions on appeals of determinations made by administrative staff; determine the consistency with the General Plan of capital improvement projects and programs; and review and act upon design review and design study applications.

FOREST AND BEACH COMMISSION

The Forest and Beach Commission is a five-member body whose duties and responsibilities are to develop a management plan for the urban forest, parks and beach and to correlate such plans with the City's General Plan; consider and act on applications for tree-trimming and tree-removal; and advise the City Council or other government instrumentalities of the City with respect to specific items of management and technical forestry and beach matters.

HISTORIC RESOURCES BOARD

The Historic Resources Board is a five-member body whose purpose is to carry out the policies of the architectural/cultural/historic (ACH) element of the General Plan and to serve in an advisory capacity to the Planning Commission and City Council; develop and maintain an inventory of significant sites, structures and districts; and review requests to alter or modify the exteriors of designated resources.

JUN - 3 2020

Received by City Clerk



APPLICATION TO SERVE ON A CARMEL-BY-THE-SEA CITY BOARD OR COMMISSION

In accordance with the Public Records Act, submitted applications and attachments are considered public records and will be disclosed upon receipt of a public records request. Applications may also be published (with signatures and personal contact information redacted) in the agendas of relevant meetings of the City Council, boards and commissions.

NAME Kathy Pomeroy DATE 6/3/2020
 RESIDENCE ADDRESS _____ CITY Carmel ZIP 93921
 MAILING ADDRESS _____ CITY CARMEL ZIP 93921
 RESIDENCE PHONE _____ BUSINESS PHONE _____
 EMAIL _____
 HOW LONG HAVE YOU LIVED IN CARMEL-BY-THE-SEA? 31 years

Board or Commission Selection:

You may apply for more than one Board or Commission. Please note, however, that members shall not serve simultaneously on more than one Council-appointed Board or Commission.

first choice

Community Activities & Cultural Commission (meets the second Tuesday of the month at 9:30 a.m.)	X
Harrison Memorial Library Board of Trustees (meets the fourth Wednesday of the month at 9:00 a.m.)	X
Planning Commission (meets the second Wednesday of the month at 4:00 p.m., tour of inspection at 2:00 p.m.)	X
Forest & Beach Commission (meets the second Thursday of the month at 3:30 p.m., tour of inspection at 3 p.m.)	X
Historic Resources Board (meets the third Monday of the month at 4:00 p.m., tour of inspection at 3:15 p.m.)	X
Board of Appeals (once annually and on an as-needed basis)	X

Will you be available to attend board/commission meetings regularly? yes

Revised July 16, 2019

All members of boards and commissions are subject to the Conflict of Interest Laws of the State of California and are required to submit Form 700, "Statement of Economic Interest," within 30 days of assuming office. Form 700 must be filed annually thereafter, and within 30 days of leaving office as well.

In accordance with Assembly Bill (AB) 1234 appointed members are required to attend Public Service Ethics Education upon appointment and every two years thereafter.

Do you agree to file all required statements in a timely manner as prescribed by law or the City's Conflict of Interest Code? YES NO

Reason for Interest in the Position:
 I would like to be more involved with my city

Please list any relevant qualifications or experience you possess that would enhance the mission and goals of the board(s) or commission(s) for which you are applying:

* Planning Commission: Law classes in Land Use Appraisal license & Real Estate Broker License California. Owner Builder and real estate investor.

Please list any local area associations, boards, commissions, foundations, or companies in which you have an investment, or serve as an officer or director:

None currently

Education:

Institution	Course of Study	Degree	Year (s)
Monterey College of Law	Law	JD	1994
Cal Poly Pomona	Agriculture / Biology	BS	1977

Employment Experience (Start with Most Recent):

Organization:	Keller Williams Coastal Estates, Carmel	
Position:	Realtor	Year: 2018 -> Present
Organization:	Appraisals by the sea/owner	
Position:	Appraiser	Year: 2003 -> Present
Organization:		Year:
Position:		

Prior public service, civic or volunteer activities:

Organization:	Red Cross - Carmel	Year:
Position:		
Organization:	Junior League Monterey Co.	Year:
Position:		
Organization:	Professional Womens Network	Year:
Position:		

Womens Council of Realtors
 Monterey County Board of Realtors

June 3, 2020
 Date

Signature

Citizen knowledge, interest and participation are vital ingredients to the delivery of high-quality public services. The richness that comes from citizens serving in advisory roles to the City Council contributes to making Carmel by the Sea the special place it is. The City of Carmel-by-the Sea thanks you for your interest in serving on a City board or commission.

Return application to the City Clerk's Office, East side of Monte Verde Street, between Ocean and Seventh Avenues or mail to PO Box CC, Carmel-by-the-Sea, 93921, attention: City Clerk's Office.

July 29, 2022

To the Mayor and City Council
City of Carmel-by-the-Sea
Carmel CA 93921

City of Carmel-By-The-Sea

JUL 29 2022

Office of the City Clerk

Re: Future Opening, Historic Review Board

Dear Council Members:

I am pleased to submit my application for any future opening on the Historic Review Board. I first moved to Carmel over 60 years ago and have lived in and around the Village ever since. I believe my training and experience will enable me to make a significant contribution on the Board.

I have taken courses on historic preservation at the National Trust for Historic Preservation in Washington DC and at California State Parks in Monterey. I served 32 years with California Department of Parks and Recreation, concluding as Guide Supervisor for Monterey State Historic Park. I have done original research on local history at the Houghton and Baker libraries at Harvard, at the Frederick Law Olmsted Archives in Boston, at the Honolulu Missionary Children's Society, and online and locally to identify early Carmel photos at Carmel Heritage Society. I have visited nearly every one of the projects on Carmel's Historic Registry.

Based on my long familiarity with the Village and my specialized training, I have a special appreciation of Carmel's heritage and its historic structures that would guide my thinking. Thank you for considering my application.

Sincerely,



Esther Goodhue


Carmel CA 93921



City of Carmel-By-The-Sea

JUL 29 2022

Office of the City Clerk

APPLICATION TO SERVE ON A CARMEL-BY-THE-SEA CITY BOARD OR COMMISSION

In accordance with the Public Records Act, submitted applications and attachments are considered public records and will be disclosed upon receipt of a public records request. Applications may also be published (with signatures and personal contact information redacted) in the agendas of relevant meetings of the City Council, boards and commissions.

NAME ESTHER GOODHUE DATE 7/29/22

RESIDENCE ADDRESS [REDACTED] CITY CARMEL ZIP 93921

MAILING ADDRESS [REDACTED] CITY CARMEL ZIP 93921

RESIDENCE PHONE [REDACTED] BUSINESS PHONE _____

EMAIL [REDACTED]

HOW LONG HAVE YOU LIVED IN CARMEL-BY-THE-SEA? 60+ years
in and around Carmel

Board or Commission Selection:

You may apply for more than one Board or Commission. Please note, however, that members shall not serve simultaneously on more than one Council-appointed Board or Commission.

Community Activities & Cultural Commission (meets the second Tuesday of the month at 9:30 a.m.)	
Harrison Memorial Library Board of Trustees (meets the fourth Wednesday of the month at 9:00 a.m.)	
Planning Commission (meets the second Wednesday of the month at 4:00 p.m., tour of inspection at 2:00 p.m.)	
Forest & Beach Commission (meets the second Thursday of the month at 3:30 p.m., tour of inspection at 3 p.m.)	
Historic Resources Board (meets the third Monday of the month at 4:00 p.m., tour of inspection at 3:15 p.m.)	✓
Board of Appeals (once annually and on an as-needed basis)	

Will you be available to attend board/commission meetings regularly? Yes

Revised July 16, 2019

All members of boards and commissions are subject to the Conflict of Interest Laws of the State of California and are required to submit Form 700, "Statement of Economic Interest," within 30 days of assuming office. Form 700 must be filed annually thereafter, and within 30 days of leaving office as well.

In accordance with Assembly Bill (AB) 1234 appointed members are required to attend Public Service Ethics Education upon appointment and every two years thereafter.

Do you agree to file all required statements in a timely manner as prescribed by law or the City's Conflict of Interest Code? YES NO

Reason for Interest in the Position:

To help in the preservation of Carmel's character and historic properties.

Please list any relevant qualifications or experience you possess that would enhance the mission and goals of the board(s) or commission(s) for which you are applying:

Guide and guide supervisor, Monterey State Historic Park
 Independent research on local history
 32 years service, CA Dept of Parks & Recreation
 (Please see letter attached)

Please list any local area associations, boards, commissions, foundations, or companies in which you have an investment, or serve as an officer or director:

None

Education:

Institution	Course of Study	Degree Year (s)
UC Berkeley	Spanish	Summer '54
Mills College	History	BA '55
Natl Trust, Historic Presn	Historic Resources	Wash.DC '96
CA State Parks	Historic Preservation	'90

Employment Experience (Start with Most Recent):

Organization:	California Dept, Parks & Recreation	
Position:	Guide Supervisor	Year: 70-2002
Organization:	Cotton Bale Fabric Store	
Position:	Part owner	Year: '70-'85
Organization:		
Position:	Year:	

Prior public service, civic or volunteer activities:

Organization:	Carmel Heritage Society	
Position:	Volunteer	Year: 2014
Organization:	Children's House	
Position:	Volunteer Monitoring Behavior Disorders	Year: 76-77
Organization:		
Position:	Year:	

Signature

[Redacted Signature]

Date

7/29/22

Citizen knowledge, interest and participation are vital ingredients to the delivery of high-quality public services. The richness that comes from citizens serving in advisory roles to the City Council contributes to making Carmel by the Sea the special place it is. The City of Carmel-by-the Sea thanks you for your interest in serving on a City board or commission.

Return application to the City Clerk's Office, East side of Monte Verde Street, between Ocean and Seventh Avenues or mail to PO Box CC, Carmel-by-the-Sea, 93921, attention: City Clerk's Office.

AUG - 3 2015

Received by City Clerk



CITY OF CARMEL-BY-THE-SEA BOARD & COMMISSION APPLICATION

Instructions:

Please respond to all questions on this application. Print or type your responses. You are encouraged to attach a cover letter to this application further explaining your qualifications for the position and why you are interested in serving.

Board or Commission Selection:

Check one or more board or commission. Members shall not serve simultaneously on more than one Council-appointed Board or Commission.

Table with 2 columns and 3 rows for board selection: Community Activities & Cultural Commission, Harrison Memorial Library Board of Trustees, Planning Commission, Forest & Beach Commission, Historic Resources Board.

Personal Information:

Form with fields for Name (Last: Gualtieri, First: Kathryn, Initial: H.), Location of Residence, and Registered Voter status (Yes checked).

Reason for Interest in the Position:

I WOULD LIKE TO CONTINUE PARTICIPATING WITH THE HRB DURING THE CITY'S CENTENNIAL YEAR AND SEE THE FOREST THEATER DESIGNATED AS A STATE HISTORICAL LANDMARK.

Statement of Qualifications for Position:

PAST SERVICE ON HRB FOR TWO YEARS

Education:

Institution	Course of Study	Degree Year (s)
SAN DIEGO STATE UNIV.	SOCIAL SCIENCE	B.A. 1959
SAN JOSE " "	HISTORY	M.A. 1980 (?)

Employment Experience (Start with Most Recent):

Organization: Retired from Dept. of Parks & Recreation		
Position: S HPO		Year: 1991
Organization:		
Position: TEACHER - 7th + 4th GRADES		Year:
Organization: SANDIEGO CITY SCHOOLS + TOWN SCHOOL for Boys -		1960-62 1962-65
Position:		Year:

Prior public service, civic or volunteer activities:

Organization: CAPITALA PLANNING COMMISSION		1990's -
Position:		Year:
Organization: CAPITALA MUSEUM BOARD		1989-'92
Position:		Year:
Organization: CARMEL FRIENDS of the Library BOARD		PRESENT
Position:		Year:

In accordance with the Public Records Act, applications and attachments submitted are considered public records and will be disclosed upon receipt of a public records request.

All members of boards and commissions are subject to the Conflict of Interest Laws of the State of California and are required to submit Form 700, "Statement of Economic Interest," within 30 days of assuming office. Form 700 must be filed annually thereafter, and within 30 days of leaving office as well.

In accordance with Assembly Bill (AB) 1234 appointed members are required to attend Public Service Ethics Education upon appointment and every two years thereafter.

Do you agree to file all required statements in a timely manner as prescribed by law or the City's Conflict of Interest Code? YES NO

Kathleen N. Qualtrici
Signature

July 29, 2015
Date

Return application to the City Clerk's Office, East side of Monte Verde Street, between Ocean and Seventh Avenues or mail to PO Box CC, Carmel-by-the-Sea, 93921, attention: City Clerk's Office.



TKB
City Resident

City of Carmel-By-The-Sea

MAR 03 2025

Office of the City Clerk

APPLICATION TO SERVE ON A CARMEL-BY-THE-SEA CITY BOARD OR COMMISSION

In accordance with the Public Records Act, submitted applications and attachments are considered public records and will be disclosed upon receipt of a public records request. Applications may also be published (with signatures and personal contact information redacted) in the agendas of relevant meetings of the City Council, boards and commissions.

Submit application to the City Clerk's Office via email at cityclerk@ci.carmel.ca.us. You may also drop it off at City Hall, located at East side of Monte Verde Street, between Ocean and Seventh Avenues or mail to PO Box CC, Carmel-by-the-Sea, 93921, attention: City Clerk's Office.

Full Name Roberta "Bobbie" Voris Date 3-1-25

Residence Address To [REDACTED] City Carmel Zip 93921

Mailing Address [REDACTED] City Sacramento Zip 95833

E-Mail [REDACTED] Phone 9 [REDACTED]

Board or Commission Selection:

You may apply for more than one Board or Commission. Please note, however, that members shall not serve simultaneously on more than one Council-appointed Board or Commission.

Building Code Board of Appeals (meets on an as-needed basis)	
Community Activities Commission (meets second Tuesday of each month at 9:30 a.m.)	
Forest & Beach Commission (meets second Thursday each month at 2:30 p.m., Tour of Inspection at 1:30 p.m.)	
Harrison Memorial Library Board of Trustees (meets fourth Wednesday of each month at 9:00 a.m.)	
Historic Resources Board (meets third Wednesday of each month at 4:00 p.m.)	X
Planning Commission (meets second Wednesday of each month at 4:00 p.m., Tour of Inspection at 2:00 p.m.)	

1) Will you be available to attend board/commission meetings regularly? Yes X No

2) How long have you lived in Carmel-by-the-Sea? Have owned my houses for 32 years

- 3) All members of boards and commissions are subject to the Conflict of Interest laws of the State of California and are required to submit a Form 700 Statement of Economic Interests, within 30 days of assuming office. Form 700 must be filed annually thereafter, and within 30 days of leaving office as well.

In accordance with Assembly Bill (AB) 1234 and AB 1661 appointed members are required to attend Public Service Ethics Training and Harassment Prevention Training upon appointment and every two years thereafter.

Do you agree to file all required statements and complete training in a timely manner as prescribed by law or the City's Conflict of Interest Code? Yes X No

4) Reason for Interest in the Position:

As a longtime owner of two historic houses in Carmel, I have an especially strong interest in Carmel-by-the-Sea's history and maintaining its historic resources.

5) Please list any relevant qualifications or experience you possess that would enhance the mission and goals of the board(s) or commission(s) for which you are applying:

Architecture major at Cal Poly, San Luis Obispo. I did not graduate, got my "PHT" instead (Putting Hubby Through.)
As a longtime owner of the first two Hugh Comstock houses, I have decades of experience and knowledge of the Secretary of the Interior's Standards for the Treatment of Historic Properties because, as resources would allow, I've added a foundation to both houses, upgraded the electrical systems, re-roofed and added on to the structures, along with many other things.

6) Please list any local area associations, boards, commissions, foundations, or companies in which you have an investment, or serve as an officer or director:

Limited Partner/Investor in Chez Noir, a local restaurant on 5th Street in Carmel-by-the-Sea.

7) Education:

Institution	Course of Study	Degree Year(s)
Cal Poly, San Luis Obispo, Ca.	Architecture and Industrial Technology	2 years, no degree
Delta College, Stockton, Ca.	General Ed	1965-1966
Stagg Senior High, Stockton, Ca.	College Prep	1962-1965

8) Employment Experience (start with most recent):

Organization: Young's Market Company	
Position: Office Manager	Year: 1993-1996
Organization: Juillard Alpha	
Position: Office Manager	Year: 1982-1993
Organization: Monarch Foodservice	
Position: Assistant Office Manager	Year: 1973-1981

9) Prior public service, civic or volunteer activities:

Organization:	
Position:	Year:
Organization:	
Position:	Year:
Organization:	
Position:	Year:



Signature

3-1-25

Date

Citizen knowledge, interest and participation are vital ingredients to the delivery of high-quality public services. The richness that comes from citizens serving in advisory roles to the City Council contributes to making Carmel by the Sea the special place it is.

The City of Carmel-by-the Sea thanks you for your interest in serving on a City board or commission!

**Certified Local Government Professional Qualifications (36 CFR Part 61):
History Professional Qualifications**

Local Government _____

Name _____ Commissioner Staff
(Name of Commissioner or Staff)

Date of Appointment: _____ Date Term Expires: _____

Certified Local Government procedures require local commissions to meet specific professional requirements. The commission shall include a minimum membership of five individuals with all members having demonstrated interest, competence, or knowledge in historic preservation. At least two Commission members are encouraged to be appointed from among professionals in the disciplines of history, architecture, architectural history, planning, pre-historic and historic archeology, folklore, cultural anthropology, curation, conservation, and landscape architecture or related disciplines, such as urban planning, American studies, American civilization, or cultural geography, to the extent that such professionals are available in the community. Commission membership may also include lay members who have demonstrated special interests, competence, experience, or knowledge in historic preservation. **In addition to completing the form below for any commission member or staff who meets the requirements for this profession, please attach a resume for this individual.**

Alternative A

MA or PhD in History
or
 MA/MS or PhD in CRF

(specify field)

Alternative B1

BA in History
or
 BA in CRF

(specify field)

Alternative B2

BA in History
or
 BA in CRF

(specify field)

and

and

Two years full-time experience in history (check appropriate boxes below and attach explanation and dates)
 ___ research
 ___ writing
 ___ teaching
 ___ interpretation
 ___ other (specify) _____

Substantial contribution through research and publication to body of scholarly knowledge in history (attach explanation)

With a professional institution

 (specify institution)
 ___ academic institution
 ___ historical org./agency
 ___ museum
 ___ other (specify) _____

To meet the standards in this discipline you must be able to check either a big box or a big circle, and check all the smaller boxes under that alternative. One year = 12 months. Full-time = 35-40 hours per week. A year of professional experience need not consist of a continuous year of full-time work, but may be made up of discontinuous periods of full-time or part-time work adding up to the equivalent period. CRF = Closely Related Field; field closely related to this or other discipline in historic preservation (Urban or Regional Planning, American Studies, Historic Preservation, Art History, Architecture, Material Culture, Landscape Architecture, or Folklore). Coursework should be evaluated if discipline itself is not always or obviously related.

Certified Local Government Professional Qualifications (36 CFR Part 61):
Architectural History Professional Qualifications

Local Government _____

Name _____ Commissioner Staff
 (Name of Commissioner or Staff)

Date of Appointment: _____ Date Term Expires: _____

Certified Local Government procedures require local commissions to meet specific professional requirements. The commission shall include a minimum membership of five individuals with all members having demonstrated interest, competence, or knowledge in historic preservation. At least two Commission members are encouraged to be appointed from among professionals in the disciplines of history, architecture, architectural history, planning, pre-historic and historic archeology, folklore, cultural anthropology, curation, conservation, and landscape architecture or related disciplines, such as urban planning, American studies, American civilization, or cultural geography, to the extent that such professionals are available in the community. Commission membership may also include lay members who have demonstrated special interests, competence, experience, or knowledge in historic preservation. **In addition to completing the form below for any commission member or staff who meets the requirements for this profession, please attach a resume for this individual.**

Alternative A

MA or PhD in Architectural History

or

MA/MS or PhD in Art History, Historic Preservation or CRF

 (specify field)

and

Coursework in American Architectural History (list courses or attach listing)

Alternative B1

BA in Architectural History

or

BA in Art History, Historic Preservation or CRF

 (specify field)

and

Two years full-time experience in American architectural history or restoration (check appropriate boxes below and attach explanation and dates)

With a professional institution

 (specify institution)

___ academic institution
 ___ historical org./agency
 ___ museum
 ___ other (specify) _____

Alternative B2

BA in Architectural History

or

BA in Art History, Historic Preservation or CRF

 (specify field)

and

Substantial contribution through research and publication to body of scholarly knowledge in American architectural history (attach explanation)

To meet the standards in this discipline you must be able to check either a big box or a big circle, and check all the smaller boxes under that alternative. One year = 12 months. Full-time = 35-40 hours per week. A year of professional experience need not consist of a continuous year of full-time work, but may be made up of discontinuous periods of full-time or part-time work adding up to the equivalent period. CRF = Closely Related Field; field closely related to this or other discipline in historic preservation (Urban or Regional Planning, American Studies, Historic Preservation, Art History, Architecture, Material Culture, Landscape Architecture, or Folklore). Coursework should be evaluated if discipline itself is not always or obviously related. In addition, note that Alternative A requires the advanced degree in architectural history or a closely related field and coursework in American architectural history. Alternatives B1 and B2 require the work experience or publications (in lieu of a graduate degree) to be in American architectural history.

**Certified Local Government Professional Qualifications (36 CFR Part 61):
Historic Architecture Professional Qualifications**

Local Government _____

Name _____ Commissioner Staff
(Name of Commissioner or Staff)

Date of Appointment: _____ Date Term Expires: _____

Certified Local Government procedures require local commissions to meet specific professional requirements. The commission shall include a minimum membership of five individuals with all members having demonstrated interest, competence, or knowledge in historic preservation. At least two Commission members are encouraged to be appointed from among professionals in the disciplines of history, architecture, architectural history, planning, pre-historic and historic archeology, folklore, cultural anthropology, curation, conservation, and landscape architecture or related disciplines, such as urban planning, American studies, American civilization, or cultural geography, to the extent that such professionals are available in the community. Commission membership may also include lay members who have demonstrated special interests, competence, experience, or knowledge in historic preservation. **In addition to completing the form below for any commission member or staff who meets the requirements for this profession, please attach a resume for this individual.**

Alternative A

- Professional degree in Architecture
- and
- At least one year of graduate study in Architectural Preservation, American Architectural History, Preservation Planning, or CRF\
- _____
- (specify field)

Alternative A2

- Professional degree in Architecture
- and
- At least one year of full-time professional experience in historic preservation projects, including detailed investigations of historic structures, preparation of historic structures research reports, preparation of plans and specifications for preservation projects (attach explanation)

Alternative B1

- State license to practice architecture
- _____
- (specify state(s))
- and
- At least one year of graduate study in Architectural Preservation, American Architectural History, Preservation Planning, or CRF
- _____
- (specify field)

Alternative B2

- State license to practice architecture
- _____
- (specify state(s))
- and
- At least one year of full-time professional experience in historic preservation projects, including detailed investigations of historic structures, preparations of historic structures research reports, preparation of plans and specifications for preservation projects (attach explanation)

To meet the standards in this discipline you must be able to check all the boxes under one of the alternatives. Note that a professional degree means a five-year or graduate degree. One year = 12 months. Full-time = 35-40 hours per week. A year of professional experience need not consist of a continuous year of full-time work, but may be made up of discontinuous periods of full-time or part-time work adding up to the equivalent period. CRF = Closely Related Field; field closely related to this or other discipline in historic preservation (Urban or Regional Planning, American Studies, Historic Preservation, Art History, Architecture, Material Culture, Landscape Architecture, or Folklore). Coursework should be evaluated if discipline itself is not always or obviously related.

**REGULAR MEETING
Monday, February 24, 2025**

TOUR 3:00 PM

MEETING 4:00 PM

CALL TO ORDER AND ROLL CALL - TOUR

The following Board Members were present for the tour: Erik Dyar, Esther Goodhue, Katherine Gualtieri, Kathy Pomeroy, and Jordan Chroman.

The following Board Members were absent: None

TOUR OF INSPECTION

Item A: DS 24276 (Johnson): Northwest corner of San Carlos Street and Santa Lucia Avenue

Item B: DS 24300 (Casanova All the Way LLC): Northeast corner of Casanova Street and 13th Avenue

Item C: DS 24343 (Graney): Northeast corner of Camino Real and 12th Avenue

Item D: DS 24202 (Scherer): Southwest corner of Lincoln Street and 10th Avenue

CALL TO ORDER AND ROLL CALL – CHAMBERS

The following Board Members were present for the tour: Erik Dyar, Esther Goodhue, Katherine Gualtieri, Kathy Pomeroy, and Jordan Chroman.

The following Board Members were absent: None

PUBLIC APPEARANCES

The following members of the public appeared before the Board: None

ANNOUNCEMENTS

None.

CONSENT AGENDA

Item 1: October 16, 2023 Regular Meeting Minutes; September 18, 2023 Regular Meeting Minutes; April 15, 2024 Regular Meeting Minutes; May 20, 2024 Regular Meeting Minutes; December 16, 2024 Regular Meeting Minutes

It was moved by Board Member Gualtieri and seconded by Board Member Goodhue to adopt the Consent Agenda.

The motion passed by the following roll call vote:

AYES: Board Member(s): Dyar, Goodhue, Gualtieri, Pomeroy, Chroman
NOES: Board Member(s): None.
ABSTAINED: Board Member(s): None.
ABSENT: Board Member(s): None.

ORDERS OF BUSINESS

None.

PUBLIC HEARINGS

Board Member Dyar recused and left the dais.

Item 2: DS 24276 (Johnson): Consideration of a Determination of Consistency with the Secretary of the Interior's Standards for Design Study application DS 24276 (Johnson) for construction of a 323-square-foot detached garage and associated site improvements at the historic "Las Abuelas" property located at the northwest corner of San Carlos Street and Santa Lucia Avenue in the Single-Family Residential (R-1) District, APN: 010-165-044-000.

Katherine Wallace, Associate Planner, presented the staff report and addressed questions of the Board.

Chris Boqua, representing the Architect for the project, spoke on the item and addressed questions of the Board.

Chair Chroman opened the meeting for public comment. The following members of the public appeared before the Board: None.

Chair Chroman closed the meeting for public comment.

It was moved by Board Member Goodhue and seconded by Board Member Gualtieri to approve a resolution issuing a Determination of Consistency with the Secretary of the Interior's Standards for the Treatment of Historic Properties for Design Study application 24276 (Johnson) for a 323-square-foot detached garage and associated site improvements at the historic "Las Abuelas" property located at the northwest corner of San Carlos Street and Santa Lucia Avenue in the single-family residential (R-1) District, APN: 010-165-044-000

The motion passed by the following roll call vote:

AYES: Board Member(s): Goodhue, Gualtieri, Pomeroy, Chroman
NOES: Board Member(s): None.
ABSTAINED: Board Member(s): Dyar
ABSENT: Board Member(s): None.

Board Member Dyar returned to the dais.

Item 3: DS 24202 (Scherer): Consideration of a Determination of Consistency with the Secretary of the Interior's Standards for Design Study application DS 24202 (Scherer), for the replacement of non-historic fenestrations at the historic "Thienes House" located at the southwest corner of Lincoln Street and 10th Avenue in the Single-Family Residential (R-1) District, APN: 010-182-014.

Jacob Olander, Associate Planner, presented the staff report and addressed questions of the Board.

Patrick LeMaster, Architect for the project, spoke on the item and addressed questions of the Board.

Chair Chroman opened the meeting for public comment. The following members of the public appeared before the Board: None.

Chair Chroman closed the meeting for public comment.

It was moved by Board Member Dyar and seconded by Board Member Pomeroy to approve a resolution issuing a Determination of Consistency with the Secretary of the Interior's Standards for the Treatment of Historic Properties for Design Study application 24202 (Sherer) for the replacement of six non-historic fenestrations at the historic "Thienes House" located at the southwest corner of Lincoln Street and 10th Avenue in the Single-family Residential (R-1) District, APN: 010-182-014

The motion passed by the following roll call vote:

AYES: Board Member(s): Dyar, Goodhue, Gualtieri, Pomeroy, Chroman
NOES: Board Member(s): None.
ABSTAINED: Board Member(s): None.
ABSENT: Board Member(s): None.

Item 4: DS 24343 (Graney): Consideration of a Determination of Consistency with the Secretary of the Interior's Standards for Design Study application DS 24343 (Graney), for the demolition of a non-historic laundry closet and construction of a 126-square-foot dressing room and bathroom addition, resulting in a net floor increase of 76 square feet, and proposed fenestration changes at the historic "Louise P. Murphy House" located at the northeast corner of Camino Real and 12th Avenue in the Single-Family Residential (R-1) District, APN: 010-273-006-000.

Katherine Wallace, Associate Planner, presented the staff report and addressed questions of the Board.

Harlan Bradley, Applicant, spoke on the item and addressed questions of the Board.

Chair Chroman opened the meeting for public comment. The following members of the public appeared before the Board: None.

Chair Chroman closed the meeting for public comment.

It was moved by Board Member Goodhue and seconded by Board Member Gualtieri to approve a resolution issuing a Determination of Consistency with the Secretary of the Interior's Standards for the Treatment of Historic Properties for Design Study application 24343 (Graney) for the demolition of a non-historic laundry closet and construction of a 126-square-foot dressing room and bathroom addition, resulting in a net floor area increase of 76-square-feet, and fenestration changes at the historic "Louise P. Murphy House" located at the northeast corner of Camino Real and 12th Avenue in the Single-family Residential (R-1) District, APN: 010-273-006-000 with the condition the addition use shingle siding to resemble the historic home.

The motion passed by the following roll call vote:

AYES: Board Member(s): Dyar, Goodhue, Gualtieri, Pomeroy, Chroman

NOES: Board Member(s): None.
ABSTAINED: Board Member(s): None.
ABSENT: Board Member(s): None.

Board Member Goodhue recused and left the dais.

Item 5: DS 24300 (Casanova All the Way LLC): Consideration of a Determination of Consistency with the Secretary of the Interior's Standards for Design Study application DS 24300 (Casanova All the Way LLC), for the demolition of the non-historic northeast corner of the house, the construction of a 57-square-foot addition, the rebuilding of non-historic deck stairs on the north elevation, and the widening of the front porch steps to 13 feet wide at the historic "Connolly-Search House" located at the northeast corner of Casanova Street and 13th Avenue in the Single-Family Residential (R-1) District, APN: 010-175-011-000

Jacob Olander, Associate Planner, presented the staff report and addressed questions of the Board.

David Solomon, Architect for the project, spoke on the item and addressed questions of the Board.

Chair Chroman opened the meeting for public comment. The following members of the public appeared before the Board:

Chair Chroman closed the meeting for public comment.

It was moved by Board Member Pomeroy and seconded by Board Member Dyar to approve a resolution issuing a Determination of Consistency with the Secretary of the Interior's Standards for the Treatment of Historic Properties for Design Study application 24300 (Casanova All the Way LLC) for the demolition of the non-historic northeast corner of the house, the construction of a 57-square-foot addition, the rebuilding of the non-historic deck stairs on the north elevation, and the widening of the front porch steps to 13 feet at the historic "Connolly-Search House" located at the northeast corner of Casanova Street and 13th Avenue in the Single-family Residential (R-1) District, APN: 010-175-011-000

The motion passed by the following roll call vote:

AYES: Board Member(s): Dyar, Gualtieri, Pomeroy, Chroman
NOES: Board Member(s): None.
ABSTAINED: Board Member(s): Goodhue
ABSENT: Board Member(s): None.

Board Member Goodhue returned to the dais.

DIRECTORS REPORT

Katherine Wallace, Associate Planner, gave a report and answered questions of the Board.

- **Staff Update:** Katherine Wallace, Associate Planner, will be the Staff Liaison going forward to the Historic Resources Board as Marnie Waffle, Principal Planner, is now stepping fully into the housing planner role.
- **Upcoming Meetings:** On Tuesday, February 25, 2025 there is a Special Planning Commission to discuss the Housing Element and on Thursday, February 27, 2025 there is a Special City Council to discuss their strategic initiatives.

FUTURE AGENDA ITEMS

Item 6: Next Regular Meeting: March 17, 2025

Board Member Gualtieri spoke on a brochure published by the City on the Historic Resources and Preservation Program and requested it be reviewed at a future meeting.

Board Member Gualtieri requested the correspondence included in the agenda be discussed at a future meeting. Board Member Dyar requested it be sent to the City's consultant on the Historic Context Statement.

ADJOURNMENT

4:54 PM

APPROVED:

ATTEST:



Jordan Chroman, Chair



Shelby Gorman, Recording Secretary

**REGULAR MEETING
Monday, March 17, 2025**

**TOUR 3:30 PM
MEETING 4:00 PM**

CALL TO ORDER AND ROLL CALL – TOUR

The following Board Members were present for the tour: Erik Dyar, Esther Goodhue, Kathryn Gualtieri, Kathy Pomeroy, and Jordan Chroman.

The following Board Members were absent: None

TOUR OF INSPECTION

Item A: DS 24351 (Del Mar Carmel LLC): Scenic Road 4 southeast of 8th Avenue

CALL TO ORDER AND ROLL CALL – CHAMBERS

The following Board Members were present for the meeting: Erik Dyar, Esther Goodhue, Kathryn Gualtieri, Kathy Pomeroy, and Jordan Chroman.

The following Board Members were absent: None

PLEDGE OF ALLEGIANCE

PUBLIC APPEARANCES

The following members of the public appeared before the Board: Cindy Lloyd

ANNOUNCEMENTS

None

CONSENT AGENDA

Item 1: February 24, 2025 Regular Meeting Minutes

Item 2: Certified Local Government Annual Report: Consider the Certified Local Government Annual Report prepared by Staff for submission to the California Office of Historic Preservation

Item 1: February 24, 2025 Regular Meeting Minutes was pulled from the consent agenda for discussion.

It was moved by Board Member Gualtieri and seconded by Board Member Pomeroy to approve Item 1: February 24, 2025 Regular Meeting Minutes with a change to the motion

for Item 4: DS 24343 (Graney) specifying the shingle on the addition be a different sizing than the shingle on the original house.

The motion passed by the following roll call vote:

AYES: Board Member(s): Dyar, Goodhue, Gualtieri, Pomeroy, Chroman
NOES: Board Member(s): None
ABSTAINED: Board Member(s): None
ABSENT: Board Member(s): None

It was moved by Board Member Gualtieri and seconded by Board Member Goodhue to adopt the Consent Agenda.

The motion passed by the following roll call vote:

AYES: Board Member(s): Dyar, Goodhue, Gualtieri, Pomeroy, Chroman
NOES: Board Member(s): None
ABSTAINED: Board Member(s): None
ABSENT: Board Member(s): None

ORDERS OF BUSINESS

Item 3: Historic Context Statement: Discussion of the specified end dates for architectural styles identified in the Historic Context Statement, adopted by the City Council on January 14, 2025.

Katherine Wallace, Associate Planner, introduced the item and addressed questions of the Board.

Board Member Gualtieri suggested a workshop be held to discuss the appropriateness of having new buildings considered historic if built in a specific architectural style. The Board discussed the challenges with confining architectural styles to specific date ranges.

Seth Bergstein of PAST Consultants answered questions of the Board.

Chair Chroman opened the meeting for public comment. The following members of the public appeared before the Board: None

Chair Chroman closed the meeting for public comment. The Board declined to pursue changes to the existing end date methodology in the Historic Context Statement at this time.

PUBLIC HEARINGS

Item 4: DS 24351 (Del Mar Carmel LLC): Consideration of a Determination of Consistency with the Secretary of the Interior's Standards for fenestration changes and a new glass panel windbreak at the historic "George Graft House" located at Scenic Road 4 southeast of 8th Avenue in the Single-Family Residential (R-1) District, Beach/Riparian Overlay District (BR), and Park Overlay District (PO). APN: 010-301-025-000.

Jacob Olander, Associate Planner, presented the staff report and addressed questions of the Board.

Eric Miller, Architect for the project, spoke on the item and addressed questions of the Board.

Chair Chroman opened the meeting for public comment. The following members of the public appeared before the Board: None.

Chair Chroman closed the meeting for public comment.

It was moved by Board Member Dyar and seconded by Board Member Goodhue to approve a resolution issuing a Determination of Consistency with the Secretary of the Interior's Standards for the Treatment of Historic Properties for Design Study application 24351 (Del Mar Carmel LLC) for fenestration changes and a new glass panel windbreak at the historic "George Graft House" located at Scenic Road 4 southeast of 8th Avenue in the Single-family Residential (R-1) District, Beach/Riparian Overlay District (BR), and Park Overlay District (PO). APN: 010-301-025-000.

The motion passed by the following roll call vote:

AYES:	Board Member(s): Dyar, Goodhue, Gualtieri, Pomeroy, Chroman
NOES:	Board Member(s): None
ABSTAINED:	Board Member(s): None
ABSENT:	Board Member(s): None

DIRECTORS REPORT

Katherine Wallace, Associate Planner, gave a report and answered questions of the Board.

- **Staffing Update:** Anna Ginette, the new Director of Community Planning and Building, was introduced.
- **Upcoming Meetings:** There will be a Special City Council Meeting on March 24, 2025 to discuss Capital Improvement Projects and the Budget Forecast and a Special City Council Meeting on March 27, 2025 on the Police Department Building project.

FUTURE AGENDA ITEMS

Item 5: Next Regular Meeting: April 21, 2025

ADJOURNMENT

4:57 PM

APPROVED:



Jordan Chroman, Chair

ATTEST:



Shelby Gorman, Recording Secretary

**REGULAR MEETING
Monday, May 19, 2025**

**TOUR 3:30 PM
MEETING 4:00 PM**

CALL TO ORDER AND ROLL CALL – TOUR

The following Board Members were present for the tour: Erik Dyar, Esther Goodhue, Kathryn Gualtieri, Kathy Pomeroy, and Jordan Chroman

The following Board Members were absent: None

TOUR OF INSPECTION

Item A: DR 25064 (Brunello Cucinelli): Southwest corner of Ocean & Junipero Avenues

CALL TO ORDER AND ROLL CALL – CHAMBERS

The following Board Members were present: Erik Dyar, Esther Goodhue, Kathryn Gualtieri, Kathy Pomeroy, and Jordan Chroman

The following Board Members were absent: None

PLEDGE OF ALLEGIANCE

PUBLIC APPEARANCES

None

ANNOUNCEMENTS

None

CONSENT AGENDA

Item 1: March 17, 2025 Regular Meeting Minutes

It was moved by Board Member Gualtieri and seconded by Board Member Goodhue to adopt the Consent Agenda.

The motion passed by the following roll call vote:

AYES: Board Member(s): Dyar, Goodhue, Gualtieri, Pomeroy, Chroman
NOES: Board Member(s): None
ABSTAINED: Board Member(s): None
ABSENT: Board Member(s): None

PUBLIC HEARINGS

Item 2: DR 25064 (Brunello Cucinelli): Consideration of a Track 1 Design Review referral for storefront modifications to an existing commercial unit located within Carmel Plaza

at the southwest corner of Ocean and Junipero Avenues, in the Central Commercial (CC) Zoning District and Downtown Conservation District Overlay. APN: 010-086-006-000

Jacob Olander, Associate Planner, introduced the item and addressed questions of the Board.

Chair Chroman opened the meeting for public comment. The following members of the public appeared before the Board: None

Chair Chroman closed the meeting for public comment.

It was moved by Board Member Goodhue and seconded by Board Member Gualtieri to approve a resolution finding the proposed exterior storefront modifications to an existing commercial unit located within Carmel Plaza at the southwest corner of Ocean and Junipero Avenues, Ste 204, in the Central Commercial (CC) Zoning District and Downtown Conservation District (DC) Overlay consistent with the established design context of the Downtown Conservation District; APN: 010-086-006.

The motion passed by the following roll call vote:

AYES:	Board Member(s): Dyar, Goodhue, Gualtieri, Pomeroy, Chroman
NOES:	Board Member(s): None
ABSTAINED:	Board Member(s): None
ABSENT:	Board Member(s): None

DIRECTORS REPORT

Katherine Wallace, Associate Planner, gave a report and answered questions of the Board:

- **Upcoming Meetings:** On Tuesday, May 20, 2025 there is a Joint City Council and Planning Commission to discuss the Housing Element; on Wednesday, May 21, 2025 there is a Special City Council Budget Workshop; and on Thursday, May 22, 2025 there is a Transportation Agency of Monterey County (TAMC) Regional Vision Zero Action Plan Public Workshop.
- **Staff Update:** The new Public Works director, Ken Wysocki, started.

FUTURE AGENDA ITEMS

Item 3: Next Regular Meeting: June 16, 2025

Chair Chroman thanked Board Member Pomeroy for her service on the Historic Resources Board as this is her last meeting.

ADJOURNMENT

4:08 PM

APPROVED:



Jordan Chroman, Chair

ATTEST:



Shelby Gorman, Recording Secretary

**REGULAR MEETING
Monday, July 21, 2025**

TOUR 3:00 PM

MEETING 4:00 PM

CALL TO ORDER AND ROLL CALL – TOUR

The following Board Members were present for the tour: Erik Dyar, Esther Goodhue, Kathryn Gualtieri, Bobbie Voris, and Jordan Chroman

The following Board Members were absent: None

TOUR OF INSPECTION

Item A: **DS 25078 (Casanova All the Way LLC):** Northeast corner of Casanova Street and 13th Avenue

Item B: **DR 25112 & DR 25151 (Clark-Fairley):** San Carlos Street 3 northwest of 7th Avenue

Item C: **DR 24087 (Esperanza Carmel Commercial, LLC):** Lincoln Street 3 southwest of Ocean Avenue

CALL TO ORDER AND ROLL CALL – CHAMBERS

The following Board Members were present: Erik Dyar, Esther Goodhue, Kathryn Gualtieri, Bobbie Voris, and Jordan Chroman

The following Board Members were absent: None

PLEDGE OF ALLEGIANCE

PUBLIC APPEARANCES

None

ANNOUNCEMENTS

Chair Chroman welcomed Bobbie Voris to the Board.

Board Member Dyar informed the Board of the upcoming home tour.

CONSENT AGENDA

Item 1: May 19, 2025 Regular Meeting Minutes

It was moved by Board Member Gualtieri and seconded by Board Member Dyar to adopt the Consent Agenda.

an existing non-historic property at San Carlos Street 3 NW 7th Avenue in the Central Commercial Zone District and Downtown Conservation District (DC) Overlay. APN: 010-146-003-000

Evan Kort, Senior Planner, introduced the item and addressed questions of the Board.

The Applicant, Chuck Carmenita with Mr. Rooter, answered questions of the Board.

Chair Chroman opened the meeting for public comment. The following members of the public appeared before the Board: None

Chair Chroman closed the meeting for public comment.

It was moved by Chair Chroman and seconded by Board Member Voris to approve a resolution finding the installation of a 3 inch storm drain connecting from an existing flat roof drain, installed along the side and facade of the building and connecting to the existing down spout pipe (DR 25112) located at an existing non-historic property at San Carlos Street 3 northwest of 7th Avenue in the Central Commercial (CC) Zone District and Downtown Conservation District (DC) Overlay, 1) inconsistent with the established design context of Ocean Avenue and the surrounding commercial area, and 2) will have no impacts on nearby historic resources. APN: 010-146-003-000, with the recommendation to run the drain along the southside of the subject building wall to the front of the building to get below the paving surface before the corner of the building and have its own route out to the curb so the downspout would not cross the front facade of the building, to paint the gutters the color of the building, and to paint the conduit to match the building.

The motion passed by the following roll call vote:

AYES: Board Member(s): Dyar, Goodhue, Gualtieri, Voris, Chroman
NOES: Board Member(s): None
ABSTAINED: Board Member(s): None
ABSENT: Board Member(s): None

It was moved by Board Member Dyar and seconded by Board Member Chroman to approve a resolution finding the color change of an existing retractable awning to black and white stripes (DR 25151) located at an existing non-historic property at San Carlos Street 3 northwest of 7th Avenue in the Central Commercial (CC) Zone District and Downtown Conservation District (DC) Overlay: 1) consistent with the established design context of the Downtown Conservation District, 2) inconsistent with the with the established design context of Ocean Avenue and the surrounding commercial area, and 3) will have no impacts on nearby historic resources. APN: 010-146-003-000

The motion passed by the following roll call vote:

AYES: Board Member(s): Dyar, Goodhue, Gualtieri, Voris, Chroman
NOES: Board Member(s): None
ABSTAINED: Board Member(s): None
ABSENT: Board Member(s): None

Item 4: DR 24087 (Esperanza Carmel Commercial, LLC): Consideration of a determination of consistency with the Secretary of the Interior's Standards for exterior changes and site improvements at the historic "Aucourt Commercial Block" property at Lincoln Street 3 southwest of Ocean Avenue in the Central Commercial (CC) District and Downtown Conservation District (DC) Overlay; a finding of consistency with the established design context of the Downtown Conservation

**REGULAR MEETING
Monday, August 18, 2025**

TOUR 3:00 PM

MEETING 4:00 PM

CALL TO ORDER AND ROLL CALL – TOUR

The following Board Members were present for the tour: Erik Dyar, Esther Goodhue, Kathryn Gualtieri, Bobbie Voris, and Jordan Chroman

The following Board Members were absent: None

TOUR OF INSPECTION

Item A: DR 25181 (Carmel Mission Basilica): 3080 Rio Road

Item B: DS 25197 (Graney): Northeast corner of Camino Real and 12th Avenue

Item C: HE 25120 (Profeta): West side of Junipero between 5th and 6th Avenues

CALL TO ORDER AND ROLL CALL – CHAMBERS

The following Board Members were present: Erik Dyar, Esther Goodhue, Kathryn Gualtieri, Bobbie Voris, and Jordan Chroman

The following Board Members were absent: None

PLEDGE OF ALLEGIANCE

PUBLIC APPEARANCES

None

ORDERS OF BUSINESS

Board Member Voris recused and left the dais.

Item 1: HE 25120 (Profeta): Consideration of a preliminary determination of historic ineligibility for the property located on the west side of Junipero between 5th and 6th Avenues. APN: 010-098-005 and 010-098-006.

Katherine Wallace, Associate Planner, introduced the item and addressed questions of the Board.

Robert Profeta, representing the Property Owner, spoke on their preference for a determination of historic ineligibility.

Public Comment:

None

Robert Profeta, representing the Property Owner, responded to questions from the Board on the intention for future renovations.

It was moved by Board Member Dyar and seconded by Board Member Gualtieri to issue a preliminary determination of historic ineligibility for the property located on the west side of Junipero between 5th and 6th Avenues. APN: 010-098-005 and 010-098-006.

The motion passed by the following roll call vote:

AYES: Board Member(s): Dyar, Goodhue, Gualtieri, Chroman

NOES: Board Member(s): None

ABSTAINED: Board Member(s): Voris

ABSENT: Board Member(s): None

Board Member Voris returned to the dais.

PUBLIC HEARINGS

Item 2: DR 25181 (Carmel Mission Basilica): Consideration of a Determination of Consistency with the Secretary of the Interior's Standards for accessibility upgrades at the historic "Mission San Carlos de Borromeo" located at 3080 Rio Road in the Single-Family Residential (R-1) District, Archaeological Significance Overlay, Park Overlay and Beach & Riparian Overlay districts. APN: 009-531-003-000

Katherine Wallace, Associate Planner, introduced the item and addressed questions of the Board.

Public Comment:

Cindy Lloyd

Naomi Miroglio, Architect, answered questions of the Board.

It was moved by Chair Chroman and seconded by Board Member Goodhue to approve a resolution issuing a determination of consistency with the Secretary of the Interior's standards for the treatment of historic properties for accessibility upgrades at the historic "Mission San Carlos de Borromeo" located at 3080 Rio Road in the Single-family Residential (R-1) District, Archeological Significance Overlay, Park Overlay and Beach & Riparian Overlay Districts, APN 009-531-003.

The motion passed by the following roll call vote:

AYES: Board Member(s): Dyar, Goodhue, Gualtieri, Voris, Chroman

NOES: Board Member(s): None

ABSTAINED: Board Member(s): None

ABSENT: Board Member(s): None

Board Member Gualtieri recused and left the dais.

Item 3: DS 25197 (Graney): Consideration of a Determination of Consistency with the Secretary of the Interior's Standards for the replacement of wood windows and wood shingle siding at the historic "Louise P. Murphy House" located at the northeast corner of Camino Real and 12th Avenue in the Single-Family Residential (R-1) District. APN: 010-273-006-000.

Katherine Wallace, Associate Planner, introduced the item and addressed questions of the Board.

Harlan Bradley, Applicant, addressed the Board to discuss the details of the project and answer questions.

Public Comment:

None

It was moved by Board Member Dyar and seconded by Board Member Voris to approve a resolution for Design Study application 25197 (Graney) issuing a determination of consistency with the standards for the replacement of wood windows and wood shingle siding and the in-kind replacement of one rear door and the composition shingle roof at the historic "Louise P. Murphy House" located at the northeast corner of Camino Real and 12th Avenue in the Single-family Residential (R-1) District, APN: 010-273-006-000 with the added conditions that the shingles be installed in the historic method, e.g. individually attached, with varying shingle width and pattern to match existing; that the wood windows be installed with ogee lugs and muntin profiles and dimensions to match existing; and that the garage be replaced in the same fashion.

The motion passed by the following roll call vote:

AYES: Board Member(s): Dyar, Goodhue, Voris, Chroman
NOES: Board Member(s): None
ABSTAINED: Board Member(s): Gualtieri
ABSENT: Board Member(s): None

Board Member Gualtieri returned to the dais.

DIRECTORS REPORT

Anna Ginette, Director of Community Planning and Building, gave a report and answered questions of the Board.

- **Upcoming Policy Discussions:** The ADU Standards, Water Allocation Policy, and Design Traditions will be going to the Planning Commission and the City Council in the Fall.
- **Mills Act Update:** Mills Act Contracts will be brought to the City Council for discussion on potential reimplementations.

Board Member Erik Dyar informed the Board and the public of the upcoming Carmel Heritage Society tours on September 20, 2025.

FUTURE AGENDA ITEMS

Item 5: Next Regular Meeting: September 15, 2025

ADJOURNMENT

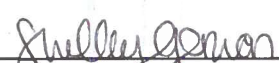
5:05 PM

APPROVED:



Jordan Chroman, Chair

ATTEST:



Shelby Gorman, Recording Secretary

**CARMEL-BY-THE-SEA
HISTORIC RESOURCES BOARD**

REGULAR MEETING MINUTES

Monday, September 15, 2025

CALL TO ORDER AND ROLL CALL - TOUR

The tour was canceled as a quorum was not achieved.

TOUR OF INSPECTION

The Board/Commission will meet and convene the public hearing at the first location listed below on the Tour of Inspection. The public is welcome to join the tour. The tour is intended only to give the Board/Commission an opportunity to view project sites scheduled for a public hearing later that day. No deliberations on the merits of projects will take place during the Tour of Inspection. Following completion of the tour, the Board/Commission will recess and return to the Council Chambers to reconvene the public hearing at 4:00 p.m., or as soon thereafter as possible.

- A. **DS 25240 (Ramos):** Northeast corner of San Antonio and 12th Avenue

CALL TO ORDER AND ROLL CALL - CHAMBERS

The following Board Members were present: Erik Dyar, Bobbie Voris, Jordan Chroman
The following Board Members were absent: Kathryn Gualtieri, Esther Goodhue

PLEDGE OF ALLEGIANCE

PUBLIC APPEARANCES

Members of the public are entitled to speak on matters of municipal concern not on the agenda during Public Appearances. Each person's comments shall be limited to 3 minutes, or as otherwise established by the Chair. Persons are not required to provide their names, however, it is helpful for speakers to state their names so they may be identified in the minutes of the meeting. Under the Brown Act, public comment for matters on the agenda must relate to that agenda item and public comments for matters not on the agenda must relate to the subject matter jurisdiction of this legislative body. If a member of the public attending the meeting remotely violates the Brown Act by failing to comply with these requirements of the Brown Act, then that speaker will be muted.

The following members of the public appeared before the Board: Cindy Lloyd, Will Rei

CONSENT AGENDA

Items on the consent agenda are routine in nature and do not require discussion or independent action. Members of the Commission or the public may ask that any items be considered individually for purposes of Board/Commission discussion and/ or for public comment. Unless that is done, one motion may be used to adopt all recommended actions.

- 1) July 21, 2025 Regular Meeting Minutes
- 2) August 18, 2025 Regular Meeting Minutes

Public Comment:

None

It was moved by Board Member Voris and seconded by Board Member Dyar to approve the consent agenda.

The motion passed by the following roll call vote:

AYES: Board Member(s): Dyar, Chroman, Voris
NOES: Board Member(s): None
ABSTAINED: Board Member(s): None
ABSENT: Board Member(s): Goodhue, Gualtieri

Board Member Dyar recused and left the dais.

ORDERS OF BUSINESS

PUBLIC HEARINGS

- 3) **DS 25240 (Ramos):** Consideration of a Determination of Consistency with the Secretary of the Interior's Standards for Design Study application, DS 25240 (Ramos), for after-the-fact revisions to a previous approval (DS 23396) that include the removal of roof shingles, horizontal wood siding, wood shingle siding, wood windows, and a Carmel stone chimney, replaced with new at the historic "Rockwell House" located on the northeast corner of San Antonio and 12th Avenues in the Single-Family Residential (R-1) Zoning District and the Beach and Riparian Overlay District. APN 010-279-008-000

Due to the recusal, the Historic Resources Board did not have a quorum available to address the issue. The item will be tabled and reopened at a later Historic Resources Board meeting.

Board Member Dyar returned to the dais.

DIRECTOR'S REPORT

Anna Ginette, Director of Community Planning and Building, gave a report and answered questions of the Board:

- **DS 25240 (Ramos):** The project will be discussed at the meeting next month.
- **October 20, 2025 Regular Meeting:** The agenda will include a presentation regarding a potential plaque at the Harrison Memorial Library, recognizing its architects.

BOARD MEMBER ANNOUNCEMENTS

Board Member Dyar announced the Carmel House Tour, sponsored by the Carmel Heritage Society and AIA Monterey Bay, scheduled for the upcoming Saturday, from 12:00 PM to 4:00 PM. Tickets are available online at carmelheritage.org or AIAMontereyBay.org. A special fundraising event will take place the upcoming Wednesday, September 17th, between 4:00 PM and 7:00 PM at the recently reopened Hog's Breath Inn. The \$109 price includes an open bar, hors d'oeuvres, and a ticket to the home tour.

FUTURE AGENDA ITEMS

- 4) **Next Regular Meeting:** October 20, 2025

ADJOURNMENT

4:12 PM

CORRESPONDENCE

APPROVED:

Signed by:



Jordan Chronan, Chair

ATTEST:

Signed by:



Shelby Gorman, Board Clerk

**REGULAR MEETING
Monday, October 21, 2024**

TOUR TIME 3:30 PM

MEETING 4:00 PM

CALL TO ORDER AND ROLL CALL - TOUR

The following Board Members were present for the Tour of Inspection:

The following Board Members were absent for the Tour of Inspection: None.

TOUR OF INSPECTION

Item A: HE 24235 (Bland): Camino Real 2 southwest of 7th Avenue

CALL TO ORDER AND ROLL CALL - CHAMBERS

The following Board Members were present: Jordan Chroman, Erik Dyar, Esther Goodhue, Katherine Gualtieri, and Kathy Pomeroy.

The following Board Members were absent for the Tour of Inspection: None.

PLEDGE OF ALLEGIANCE

PUBLIC APPEARANCES

The following members of the public appeared before the Board: None.

ANNOUNCEMENTS

None.

ORDERS OF BUSINESS

Item 1: Historic Context Statement Update Monthly Progress Report: 100% Working Draft

PUBLIC HEARINGS

Item 2: DS 24204 (Esperanza Carmel, LLC): Consideration of a Determination of Consistency with the Secretary of the Interior's Standards for the replacement of the existing asphalt driveway with a new pea gravel driveway, the repair of an existing stone curb along the south edge of the driveway, and the addition of a new stone curb along the north edge of the driveway, located at the historic "Mrs. Clinton Walker House" located at 26336 Scenic Road in the Single-Family Residential (R-1) District, Archaeological Significance (AS) Overlay, Park Overlay (PO), and Beach/Riparian (BR) Overlay. APN: 009-423-001-000. **Recommend continuance to a date uncertain.**

A continuance to a date uncertain was requested by the Applicant; no action needs to be taken.

Item 3: HE 24235 (Bland): Consideration of a determination to list the "Lucy Hayward House " located at Camino Real 2 southwest of 7th Avenue in the Single-Family Residential (R-1) Zoning District on the Carmel Inventory of Historic Resources. APN: 010-265-002-000.

Katherine Wallace, Associate Planner, gave a presentation and addressed questions of the Board.

Chair Chroman opened the meeting for public comment. The following members of the public appeared before the Board: None.

Bob Walker, Applicant, spoke on the project and addressed questions of the Commission.

Chair Chroman closed the meeting for public comment.

It was moved by Board Member Dyar and seconded by Board Member Gualtieri to adopt a resolution approving a determination to list the "Lucy Hayward House " located at Camino Real 2 southwest of 7th Avenue in the Single-Family Residential (R-1) Zoning District on the Carmel Inventory of Historic Resources. APN: 010-265-002-000.

The motion passed by the following roll call vote:

AYES: Board Member(s): Dyar, Goodhue, Gualtieri, Pomeroy, Chroman

NOES: Board Member(s): None.

ABSTAINED: Board Member(s): None.

ABSENT: Board Member(s): None.

DIRECTOR'S REPORT

Marnie Waffle, Principal Planner, gave the following updates and addressed questions of the Board:

- **Capital Improvement Plan (CIP) Updates:** The City is actively recruiting for a Director of Community Planning and Building.

FUTURE AGENDA ITEMS

Item 4: Next Regular Meeting: November 18, 2024

ADJOURNMENT

5:11 p.m.

APPROVED:



Jordan Chroman, Chair

ATTEST:



Shelby Gorman for Leah R. Young,
Recording Secretary

REGULAR MEETING
Monday, November 18, 2024

MEETING 4:00 p.m.

CALL TO ORDER AND ROLL CALL – CHAMBERS

The following Board Members were present: Erik Dyar, Esther Goodhue, Katherine Gualtieri, Kathy Pomeroy, and Jordan Chroman.

The following Board Members were absent: None.

PLEDGE OF ALLEGANCE

PUBLIC APPEARANCES

The following members of the public appeared before the Board: Cindy Lloyd.

ANNOUNCEMENTS

None.

ORDERS OF BUSINESS

Item 1: Elect a Vice Chair

It was moved by Board Member Gualtieri and seconded by Chair Chroman to elect Eric Dyar as the Vice Chair of the Historic Resources Board.

The motion passed by the following roll call vote:

AYES: Board Member(s): Dyar, Goodhue, Gualtieri, Pomeroy, Chroman

NOES: Board Member(s): None.

ABSTAINED: Board Member(s): None.

ABSENT: Board Member(s): None.

Item 2: Historic Context Statement Update

Katherine Wallace, Associate Planner, presented the Historic Context Statement Update.

Seth A. Bergstein, Principal Architectural Historian, and Kent L. Seavey, Subconsultant and Architectural Historian, presented the options for the cover of the Historical Context Statement and addressed questions of the Board.

Chair Chroman opened the meeting for public comment. The following members of the public appeared before the Board: Cindy Lloyd.

Chair Chroman closed the meeting for public comment.

The Board gave direction to staff to revise terminology in some biographies.

It was moved by Board Member Gualtieri and seconded by Board Member Goodhue to adopt a resolution accepting the updated City of Carmel-by-the-Sea Historic Context Statement Update as present.

The motion passed by the following roll call vote:

AYES: Board Member(s): Dyar, Goodhue, Gualtieri, Pomeroy, Chroman

NOES: Board Member(s): None.

ABSTAINED: Board Member(s): None.

ABSENT: Board Member(s): None.

DIRECTOR'S REPORT

Marnie Waffle, Principal Planner, gave a report and answered questions of the Board.

- **Staffing Update:** The recruitments for an Acting Director of Community Planning and Building and a Principal Planner are ongoing.
- **Holiday Closure:** City Hall offices will be closed to the public Thursday, November 28 and Friday November 29.

BOARD MEMBER ANNOUNCEMENTS

None.

FUTURE AGENDA ITEMS

Item 10: Next Regular Meeting: December 16, 2024

ADJOURNMENT

4:38 p.m.

APPROVED:

ATTEST:



Jordan Chroman, Chair

Shelby Gorman, Recording Secretary

REGULAR MEETING
Monday, December 16, 2024

MEETING 4:00 PM

CALL TO ORDER AND ROLL CALL

The following Board Members were present: Erik Dyar, Katherine Gualtieri, Kathy Pomeroy, and Jordan Chroman.

The following Board Members were absent: Esther Goodhue

PUBLIC APPEARANCES

The following members of the public appeared before the Board: None.

ANNOUNCEMENTS

None.

CONSENT AGENDA

- Item 1:** Adoption of the 2025 Historic Resources Board Meeting Calendar
- Item 2:** August 21, 2023 Regular Meeting Minutes; November 20, 2023 Regular Meeting Minutes; December 18, 2023 Regular Meeting Minutes; February 26, 2024 Regular Meeting Minutes; March 18, 2024 Regular Meeting Minutes
- Item 3:** September 18, 2023 Regular Meeting Minutes
- Item 4:** October 16, 2023 Regular Meeting Minutes; April 15, 2024 Regular Meeting Minutes; May 20, 2024 Regular Meeting Minutes
- Item 5:** June 17, 2024 Regular Meeting Minutes; October 21, 2024 Regular Meeting Minutes; November 18, 2024 Regular Meeting Minutes
- Item 6:** August 19, 2024 Regular Meeting Minutes

All items were pulled from the Consent Agenda to be approved by separate motions.

It was moved by Board Member Gualtieri and seconded by Board Member Dyar to approve Item 1: Adoption of the 2025 Historic Resources Board Meeting Calendar.

The motion passed by the following roll call vote:

AYES: Board Member(s): Dyar, Gualtieri, Pomeroy, Chroman
NOES: Board Member(s): None.
ABSTAINED: Board Member(s): None.
ABSENT: Board Member(s): Goodhue

It was moved by Board Member Dyar and seconded by Board Member Pomeroy to approve Item 2: August 21, 2023 Regular Meeting Minutes; November 20, 2023 Regular Meeting Minutes; December 18, 2023 Regular Meeting Minutes; February 26, 2024 Regular Meeting Minutes; March 18, 2024 Regular Meeting Minutes.

The motion passed by the following roll call vote:

AYES: Board Member(s): Dyar, Pomeroy, Chroman
NOES: Board Member(s): None.
ABSTAINED: Board Member(s): Gualtieri
ABSENT: Board Member(s): Goodhue

It was moved by Board Member Gualtieri and seconded by Board Member Pomeroy to continue Item 3: September 18, 2023 Regular Meeting Minutes and Item 4: October 16, 2023 Regular Meeting Minutes; April 15, 2024 Regular Meeting Minutes; May 20, 2024 Regular Meeting Minutes.

The motion passed by the following roll call vote:

AYES: Board Member(s): Dyar, Gualtieri, Pomeroy, Chroman
NOES: Board Member(s): None.
ABSTAINED: Board Member(s): None.
ABSENT: Board Member(s): Goodhue.

It was moved by Board Member Gualtieri and seconded by Board Member Dyar to approve Item 5: June 17, 2024 Regular Meeting Minutes; October 21, 2024 Regular Meeting Minutes; November 18, 2024 Regular Meeting Minutes with the removal of the October 21, 2024 Regular Meeting Minutes for separate motion.

The motion passed by the following roll call vote:

AYES: Board Member(s): Dyar, Gualtieri, Pomeroy, Chroman
NOES: Board Member(s): None.
ABSTAINED: Board Member(s): None.
ABSENT: Board Member(s): Goodhue.

It was moved by Board Member Gualtieri and seconded by Board Member Dyar to approve the October 21, 2024 Regular Meeting Minutes from Item 5.

The motion passed by the following roll call vote:

AYES: Board Member(s): Gualtieri, Pomeroy, Chroman
NOES: Board Member(s): None.
ABSTAINED: Board Member(s): Dyar
ABSENT: Board Member(s): Goodhue

It was moved by Board Member Gualtieri and seconded by Chair Chroman to approve Item 6: August 19, 2024 Regular Meeting Minutes.

The motion passed by the following roll call vote:

AYES: Board Member(s): Dyar, Gualtieri, Chroman
NOES: Board Member(s): None.
ABSTAINED: Board Member(s): Pomeroy
ABSENT: Board Member(s): Goodhue

DIRECTORS REPORT

Marnie Waffle, Principal Planner, gave a report and answered questions of the Board.

- **2024 Accomplishments:** City Staff brought over 80 Historic Evaluations to the Board.
- **State Historic Rehabilitation Tax Credit Program:** This State program, not associated with the City, will start accepting applications in January 2025.

FUTURE AGENDA ITEMS

Item 7: Next Regular Meeting: January 27, 2025

ADJOURNMENT

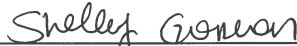
4:21 PM

APPROVED:



Jordan Chroman, Chair

ATTEST:



Shelby Gorman, Recording Secretary



CITY OF CARMEL-BY-THE-SEA Historic Resources Board Staff Report

April 20, 2026
PUBLIC HEARINGS

TO: Historic Resources Board Members
SUBMITTED BY: Katherine Wallace, Associate Planner
SUBJECT: **HE 26090 (Stonehouse Terrace):** Consideration of a property owner-sponsored National Register of Historic Places Nomination and a City-initiated Determination of Ineligibility for listing on the Carmel Inventory of Historic Resources for the "Reimers' Stonehouse Terrace" located at San Carlos Street 2 southwest of 7th Avenue in the Service Commercial (SC) District. APN: 010-145-018-000

RECOMMENDATION:

Staff recommends the Historic Resources Board issue a Determination of Ineligibility for listing on the Carmel Inventory of Historic Resources for the "Reimers' Stonehouse Terrace" located at San Carlos Street 2 southwest of 7th Avenue, and provide comments on the property owner-sponsored National Register of Historic Places Nomination formalized under Resolution 2026-001-HRB to relay to the State Office of Historic Preservation.

BACKGROUND / SUMMARY:

EXECUTIVE SUMMARY

The Historic Resources Board (HRB) is being asked to consider a property owner-sponsored National Register of Historic Places Nomination (Attachment 2) and a City-initiated Determination of Ineligibility for listing on the Carmel Inventory of Historic Resources (Attachment 1 and 4) for the "Reimers' Stonehouse Terrace" property located at San Carlos Street 2 southwest of 7th Avenue. Historic evaluations in Carmel-by-the-Sea are typically conducted at the request of a property owner. However, in this case, the City initiated a historic evaluation of the property after receiving a notice from the California Office of Historic Preservation (OHP), dated February 26, 2026, regarding a property owner-sponsored National Register of Historic Places Nomination agendaed for consideration by the State Historical Resources Commission (SHRC) on May 7, 2026.

As the subject property had not previously undergone an evaluation as a potential

historic resource eligible for listing on the Carmel Inventory, the City engaged Margaret Clovis, a City-contracted qualified professional, to prepare a Department of Parks and Recreation (DPR) 523 Form (Attachment 3). Ms. Clovis determined that, although the 1977 “Reimers’ Stonehouse Terrace” appears significant as a good example of the Organic style designed by significant local architect Olof Dahlstrand, it is ineligible for listing on the Carmel Inventory having not yet reached 50 years of age. Therefore, staff prepared a Determination of Ineligibility with a custom expiration date aligning with the 50-year mark: October 21, 2027.

The HRB’s decision on the City-initiated Determination of Ineligibility - and related comments on the National Register of Historic Places Nomination - will be relayed to the California OHP via Resolution 2026-001-HRB (Attachment 1 and 4). The Resolution will be included in the State Historical Resources Commission hearing item packet, and, pending the outcome of that meeting, would be included as part of the nomination file submitted by the California OHP to the “Keeper of the National Register.” The Keeper has 45 days to determine listing on the National Register of Historic Places.

BACKGROUND/SUMMARY

Property Description

In 1904, Ruth Milwain purchased lot 7 (block 91) from the Carmel Development Company. Recorded in 1910, the earliest available Sanborn map depicts a one-story, wood-framed, L-plan cottage with porch. The 1930 Sanborn map indicates the cottage had been expanded with a small southeast addition (possibly approved under BP# 984, issued May 1925).

Norwegian immigrants Niels Juel Reimers and Kristi Reimers purchased lots 5, 7 and 9 in the late 1930s. Permits issued in 1944 (BP #1104) and 1948 (BP #1710) indicate the Reimers received approval for an unspecified addition, a new foundation, and addition of rock veneer to the cottage. The 1962 Sanborn map reveals the cottage footprint had changed from an L-plan to a U-plan, and the northeast porch had been enclosed.

The Reimers hired local architect Olof Dahlstrand to transform the 11,009 square-foot subject property into the mixed-use development that exists today. To accommodate a new shop and new restaurant, Dahlstrand remodeled the c.1904 cottage under BP #76-191 to feature a one-story addition with a roof-top patio at the front (east) elevation. Dahlstrand also designed a new L-plan, Organic-style building to the north/west of the cottage, with commercial units on the first floor and apartments on the second floor. A vehicular driveway adjacent to the north property line provided access to a below grade (exposed) parking level, with pedestrian access served via a set of stairs leading from the San Carlos Street sidewalk into a central courtyard. The project was completed in 1977.

National Register Nomination Form vs. DPR 523 Form

In March 2026, the City received a review and comment period notification letter from OHP regarding the “Reimers’ Stonehouse Terrace” National Register of Historic Places Nomination agendaed for public hearing by the SHRC on May 7, 2026. The property

owner-sponsored nomination prepared by Barbara Lamprecht, a qualified professional, concludes the property is eligible for listing on the National Register of Historic Places under National Register Criterion 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.* As summarized in section 8, page 9 of the Nomination form, Ms. Lamprecht asserts:

“Reimers’ Stonehouse Terrace is eligible for the National Register of Historic Places at the local level of significance under Criterion C in the Area of Architecture as an excellent example of master architect Olof Dahlstrand’s expertise in integrating a work of his design to harmonize with an existing and much older building. The addition’s Modern design employs his repertoire of character-defining features and embodies Dahlstrand’s respect for the existing built fabric surrounding the property. With its simple palette of natural materials, deep overhangs, and lush planting and landscaping, Dahlstrand’s work also recalls Carmel’s older allegiance to nature, simplicity, and rusticity. The two periods of significance represent the 1910 year of construction for the cottage and 1977 when construction of Dahlstrand’s surrounding complex was complete. The property’s contribution to Carmel’s history, architecture and culture has the necessary exceptional significance within the local context to meet Criteria Consideration G: Properties That Have Achieved Significance Within the Last Fifty Years.”

Upon receipt of the SHRC meeting notice from the California OHP, containing a request for comments on the pending National Register of Historic Places Nomination, the City initiated a historic evaluation of the “Reimers’ Stonehouse Terrace” property. As the property owner did not engage with the City to apply for a historic evaluation, Historic Evaluation application #26090 (Stonehouse Terrace) is City-sponsored. The City contracted a qualified professional, Margaret Clovis, to author a DPR 523 Form for the subject property. Ms. Clovis conducted a site visit, completed primary and secondary-source research, and concluded that the “Reimers’ Stonehouse Terrace” is ineligible for listing on the Carmel Historic Inventory at this time due to that fact it has not yet reached 50 years of age. Carmel-by-the-Sea (CMC) Section 17.32.040.C specifies that eligible resources *should be a minimum of 50 years of age.* CMC Section 17.32.040.H offers further clarification, specifying, *A resource less than 50 years old may be eligible if it is of exceptional importance to the City, State, or nation based on its unusually strong contribution to history, architecture, engineering or culture, or because it is an integral part of an historic district.* Ms. Clovis did not find the subject property to be of exceptional importance.

Both the property owner-sponsored National Register Nomination form and the City-initiated DPR 523 form conclude the property is significant due to its architectural style and architect. However, there are several differences between the reports, including but not limited to the items in the table below. Additional staff analysis is provided below.

NRHP Form	DPR 523 Form
Evaluates the property against the criteria for listing on the National Register of Historic Places.	Evaluates the property against the criteria for listing on the Carmel Inventory of Historic Resources, inclusive of the California Register criteria.
<p>Property is significant under National Register Criterion 3: <i>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.</i></p> <ul style="list-style-type: none"> Specifically, as the work of a master, possessing high artistic values 	<p>Property is significant under CA Register Criterion 3: <i>Embodies the distinctive characteristics of a type, period, region, or method of construction, or represents the work of an important creative individual, or possesses high artistic values.</i></p> <ul style="list-style-type: none"> Specifically, as a good example of Organic-style architecture, representative of the work of Dahlstrand, an important creative individual
Period of Significance: 1910 and 1977	Period of Significance: 1977
Meets Criteria Consideration G: Properties That Have Achieved Significance Within the Last Fifty Years	Does not meet CMC Section 17.32.040.H : <i>A resource less than 50 years old may be eligible if it is of exceptional importance to the City, State, or nation based on its unusually strong contribution to history, architecture, engineering or culture, or because it is an integral part of an historic district.</i>
Cottage construction date: 1910, based on earliest Sanborn map	Cottage construction date: c.1904, based on purchase date
Both buildings are “contributors”	Only the 1977 building is a “contributor”
Dahlstrand is a “master” architect	Dahlstrand is a “significant” architect
Uses the term “Usonian” architecture	Uses the term “Organic” architecture

STAFF ANALYSIS

Staff concurs with Ms. Clovis’ analysis and conclusion that the “Reimers’ Stonehouse Terrace” appears to meet California Register Criterion 3, parts 1 (*Embodies the distinctive characteristics of a type, period, region, or method of construction*) and 2 (*or represents the work of an important creative individual*), and satisfy the necessary Carmel Inventory criteria under CMC Section 17.32.040.D, as an Organic design by Olof Dahlstrand, yet is ineligible for listing on the Carmel Inventory due to the fact it has

not yet reached 50 years of age.

Significance Assessment

California Register Criterion Three (Architecture) has three eligibility factors as follows:

- a) The property embodies the distinctive characteristics of a type, period, or method of construction; or
- b) The property represents the work of a master or important creative individual; or
- c) The property possesses high artistic values.

The c.1904 cottage does not meet any of the California Register significance criteria. Apart from the knowledge gleaned from the 1910 Sanborn map, there is no record of what the c.1904 one-story, wood-frame, L-plan cottage looked like. However, subsequent Sanborn maps and the permit record provide sufficient evidence that the building no longer resembles the original Milwain cottage, nor does it resemble the Reimers' home of the 1940s and 1950s. Due to numerous additions, a second story, enclosure of a porch, addition of stone veneer, fenestration changes, and loss of a stone chimney, no character defining features can be identified for this building. While Dahlstrand is credited with the front addition (with rooftop patio), the building cannot be considered a good example of a style nor a good example of Dahlstrand's work. For that reason, the c.1904 cottage is not considered a contributing resource and has been omitted from the property's 1977 "period of significance."

The 1977 Dahlstrand-designed building, however, exhibits several key Organic style features, as described in the Carmel Historic Context Statement (p.137), including a low-pitched hipped roof system with wide, overhanging boxed eaves, the use of modernist construction methods using natural and local materials, wide expanses of glass, and the central courtyard that links the old and new buildings. The building embodies the distinctive characteristics of a type, therefore, the first part of Criterion 3 is met. The character defining features for the "Reimers' Stonehouse Terrace" are as follows:

1977 Mixed-Use Commercial Building

- The low-pitched hipped roof system with wide overhanging boxed eaves.
- The L-shaped plan, one and two-story massing, and stepped arrangement of the building on the site.
- The chalk rock, vertical redwood siding and cement stucco siding.
- Original window and door openings including all original door and window variations.

1977 Site Features

- Primary pedestrian access to courtyard from San Carlos Street.
- The central courtyard space.
- The brick along the mid-level retail walkway.
- Hardscape features such as the chalk rock planters and chalk rock walls.

Additionally, because the complex was designed by Olof Dahlstrand, who is included in

the Carmel Historic Context Statement as a significant architect, the second part of Criterion Three is met: The property represents the work of a master or important creative individual.

Bulletin 15 explains the third part of Criterion Three as follows: *“A property is eligible for its high artistic values if it so fully articulates a particular concept of design that it expresses an aesthetic ideal. A property is not eligible, however, if it does not express aesthetic ideals or design concepts more fully than other properties of its type.”* In Carmel-by-the-Sea, the Organic style is fully articulated by the Mrs. Clinton Walker House on Scenic Avenue, which was designed by Frank Lloyd Wright. The Reimers’ Stonehouse Terrace complex does not meet the third part of Criterion Three because it does not express aesthetic ideals or design concepts more fully than the Walker House.

Integrity Assessment

The 1977 Dahlstrand-designed building has undergone few exterior changes over the years. The permit record indicates that an original wood shake roof was replaced with composition shingle (BP #'s 89-11; 02-02C; and 09-02C). Visual observation reveals that divided-light bay windows have been replaced with non-divided-light bay windows within original openings. Additionally, while the Dahlstrand-designed pedestrian entry site stairs from San Carlos Street were remodeled in 2012, the circulation pattern was retained. In 2012, an ADA lift was added in a sensitive manner.

The “Reimers’ Stonehouse Terrace” retains integrity.

- **Location:** The Reimers’ Stonehouse Terrace is still in its original location. The building retains integrity of Location.
- **Design:** The Dahlstrand designed commercial building has retained important design features such as the hipped roof system with wide, overhanging boxed eaves and the wide variety of fenestration types and patterns.
- **Setting:** The Reimers’ Stonehouse Terrace complex is in a commercial setting which has not changed since its construction in 1977.
- **Materials:** The Dahlstrand designed commercial building within the complex retains integrity of materials, such as the redwood and chalk rock siding.
- **Workmanship:** The Dahlstrand designed commercial building within the complex has retained integrity of workmanship which is visible in the chalk rock siding and construction details.
- **Feeling:** Integrity of Feeling requires a property to contain enough physical features to convey its historic character. The Dahlstrand designed building within the complex retains enough physical features to illustrate an Organic style building, and therefore it retains integrity of Feeling.
- **Association:** Association is only applicable to properties that are significant under Criteria One and Two.

Olof Dahlstrand

A brief biography of Olof Dahlstrand is included in the Carmel Historic Context Statement (page 175):

Olof Dahlstrand (1916-2014) – Born in Wisconsin, Olof Dahlstrand graduated with a degree in architecture from Cornell University in 1939. After designing buildings for the defense industry during World War II, he relocated to the San Francisco Bay area where he designed seven buildings in the Wrightian Organic idiom for individual clients. He established his architectural practice in Carmel in 1960, designing residences, schools and commercial buildings, including the 1966 Carmel Valley Shopping Center and the Wells Fargo Savings Bank (1964), extant on Dolores Street in Carmel and an example of Frank Lloyd Wright’s Organic architectural style. Dahlstrand was an active participant in Carmel’s community, having served on both the planning commission and city council. He retired in 1984, but he continued to do renderings for other architects in the latter part of his career.”

Dahlstrand’s archival documents are located at the UC Berkeley College of Environmental Design. The associated biography published online states:

During a nine-year period between 1950 and 1958, seven clients who wanted site-specific, custom-designed, homes came to Dahlstrand. These “Usonian” residences are built on sites that range from flat parcels, to steep hillsides, to cliff sides on the San Francisco Bay. In the early 1960s, he established his own practice in the Monterey Bay area, and continued to work on residences, commercial centers, and educational facilities located throughout Northern California. His significant projects included the 1966 Carmel Valley Shopping Center and the UC Santa Cruz Faculty Housing begun in 1974. Dahlstrand retired in 1984, but has continued to do renderings for other architects. Olof Dahlstrand earned his degree in architecture from Cornell University in 1939. He worked briefly in Wisconsin, and then moved to the San Francisco Bay area in 1948. He worked as an associate for Fred and Lois Langhorst, and was included in a show at the San Francisco Museum of Art. The trio’s sketches, renderings, photographs, and drawings were a sensation. When the Langhorsts moved to Europe in 1950, Dahlstrand became responsible for the practice. Later, he worked in the San Francisco offices of Skidmore, Owings & Merrill, and produced renderings for a number of other architects including John Carl Warnecke. Inspired by Frank Lloyd Wright, Dahlstrand’s work exhibits elements and ideals emphasized by the strong horizontal and vertical elements of the Prairie style. His work also reflects Wright’s “organic architecture” and its ideas that a building (and its appearance) should follow forms that are in harmony with its natural environment; that the materials used on the exterior should be sympathetic to the building’s locale, thereby relating the building to its setting; and that use should be made of low-pitched overhanging roofs to provide protection from the sun in the summer and to provide some weather protection in the winter. In addition, maximum use should be made of natural day lighting.

Dahlstrand’s 1966 Carmel Valley Shopping Center was recently evaluated by the County of Monterey as a potential historic resource. Though some argued for the shopping center’s significance as a 1960s Dahlstrand design, the [Monterey Herald](#) reported, “Barbara Lambrecht, the principal of Pasadena-based Modern Resources and

a published author and expert on restoration of historic architectural design, told supervisors that Dahlstrand's work does not meet the standard of a master architect." The Monterey County Board of Supervisors ultimately rejected its historic designation in June 2022.

Within Carmel-by-the-Sea City limits, Dahlstrand is credited with the design of the Carmel Plaza (c.1960), the Wells Fargo Bank (1965), the Crocker Bank (1971) converted to the Harrison Memorial Library Park Branch in 1989, and the Nielsen Brothers Market (1980). No Dahlstrand-designed buildings are listed on the Carmel Inventory of Historic Resources. The former Crocker Bank was evaluated by the City in 2025; because the building does not retain integrity, it was deemed ineligible for listing on the Inventory. The remaining Dahlstrand buildings within the City have not yet been evaluated.

CMC Section 17.32.040 & National Register Criteria Consideration G

CMC Section 17.32.040.C, specifies that eligible resources *should be a minimum of 50 years of age*. CMC Section 17.32.040.H, offers further clarification, specifying, *A resource less than 50 years old may be eligible if it is of exceptional importance to the City, State, or nation based on its unusually strong contribution to history, architecture, engineering or culture, or because it is an integral part of an historic district*. Staff does not find the subject property to rise to the necessary level of exceptional importance to merit listing prior to 50 years of age. However, when the 1977 "Reimers' Stonehouse Terrace" does reach 50 years of age, on October 21, 2027, it would be eligible for listing on the Carmel Inventory under California Register Criterion 3 as a good local example of the Organic style designed by significant local architect Olof Dahlstrand.

Federal standards for listing on the National Register of Historic Places are similar in that 50 years is usually necessary to develop a historical perspective. The National Register Bulletin, [How to Apply the National Register Criteria for Evaluation](#), states that properties that have achieved significance within the past 50 years shall not be considered eligible for the National Register; however, such properties *would* qualify if they meet [National Register Criteria Consideration G](#): *A property achieving significance within the past 50 years if it is of exceptional importance*.

Archival drawings and renderings of the "Reimers' Stonehouse Terrace" signed by Olof Dahlstrand are dated 1976, and the Carmel Planning Commission approved the project on March 13, 1976. However, the project was not completed until 1977. The digitized property file includes a reference (page 853) specifying October 21, 1977, as the project completion date. A conflicting reference (page 151) cites 1978 (no month or day specified). The Monterey County Assessor lists 1978 as the construction date. Based on the information available, it can safely be said the project was not completed in 1976 and thus has not yet reached 50 years of age.

Ms. Lamprecht asserts that, "As a property studied and recognized as an important work of design by master architect Olof Dahlstrand that has brought architectural distinction to the city of Carmel-the-Sea since its completion in 1977, Reimers'

Stonehouse Terrace meets Criteria Consideration G: Properties That Have Achieved Significance Within the Last Fifty Years.” Additional supporting evidence was not provided in the Nomination Form. In Carmel-by-the-Sea, no property has been listed on the Carmel Inventory prior to 50 years of age. When the Northern California Savings and Loan Building (the present-day Seventh & Dolores restaurant) was evaluated prior to 50 years, the Historic Resources Board voted to add the property to the Inventory. However, the Board’s decision was appealed to the Council, and in 2020, the City Council made the determination that the property – constructed in 1972 – did not yet qualify for the Carmel Inventory and issued a "Determination of Ineligibility" with a custom expiration date of October 26, 2022 to align with the 50-year threshold. Staff supports a similar approach for “Reimers’ Stonehouse Terrace” and recommends the HRB issue a Determination of Ineligibility with a custom expiration date of October 21, 2027.

Carmel-by-the-Sea National Register-Listed Properties

The DPR 523 Form for “Reimers’ Stonehouse Terrace” does not assess potential eligibility for listing on the National Register, as that was outside the scope of work. A potential future listing on the Carmel Inventory (upon reaching 50 years of age) appears most appropriate, however, a National Register Nomination is pending review by the SHRC. At this time, only four properties within Carmel-by-the-Sea City limits are listed on the National Register of Historic Resources:

- Carmel Mission / Mission San Carlos de Borromeo del Rio Carmelo – listed in 1983
- Outlands in the 80 Acres / Paul Flanders Mansion – listed in 1989
- Sunset Center / Sunset School – listed in 1998
- Mrs. Clinton Walker House / Cabin-on-the-Rocks / Walker House – listed in 2016

The Robinson Jeffers House / Tor House, listed on the National Register in 1975, is located just outside City limits. The nomination forms for the local National Register-listed properties are attached for reference (Attachment 5).

While the documentation of National Register-listed properties is more extensive than the DPR 523 Forms utilized for local listings, it should be noted that (perhaps non-intuitively) listing a property on the National Register is primarily honorary in nature and does not secure any "extra" protections against alteration or even demolition that are not already secured by the City’s historic preservation ordinance.

Environmental Review: Issuing a Determination of Ineligibility for listing on the Carmel Inventory of Historic Resources is “not a project” as defined in Public Resources Code section 21065 and section 15378 of the CEQA Guidelines. The action does not grant any permits or entitlements approving a project that would result in a direct or indirect physical change in the environment.

Public Correspondence: Staff received three public correspondence submissions prior to publication of the staff report on April 17, 2026 (Attachment 6). The public correspondence will be addressed during the hearing on April 20, 2026.

FISCAL IMPACT:

N/A

ATTACHMENTS:

- 1. Draft Resolution No. 2026-001-HRB
- 2. National Register of Historic Places Nomination
- 3. Stonehouse Terrace DPR 523A and B
- 4. Determination of Ineligibility
- 5. Carmel National Register-listed Properties
- 6. Public Correspondence_combined

**CITY OF CARMEL-BY-THE-SEA
HISTORIC RESOURCES BOARD**

HISTORIC RESOURCES BOARD RESOLUTION NO. 2026-001-HRB

A RESOLUTION OF THE HISTORIC RESOURCES BOARD OF THE CITY OF CARMEL-BY-THE-SEA 1) FINDING, PURSUANT TO CEQA REGULATIONS, THE APPLICATION IS “NOT A PROJECT” AS DEFINED IN PUBLIC RESOURCES CODE SECTION 21065 AND SECTION 15378 OF THE CEQA GUIDELINES; 2) ISSUING A DETERMINATION OF INELIGIBILITY FOR LISTING ON THE CARMEL INVENTORY OF HISTORIC RESOURCES; AND 3) PROVIDING COMMENTS ON A PROPERTY OWNER-SPONSORED NATIONAL REGISTER OF HISTORIC PLACES NOMINATION FOR THE “REIMERS’ STONEHOUSE TERRACE” LOCATED AT SAN CARLOS STREET 2 SOUTHWEST OF 7TH AVENUE IN THE SERVICE COMMERCIAL (SC) DISTRICT. APN 010-145-018-000.

WHEREAS, in March, 2026, the City of Carmel-by-the-Sea received a 60-day review and comment period notification letter from the State Office of Historic Preservation regarding the property owner-sponsored “Reimers’ Stonehouse Terrace” National Register of Historic Places Nomination agendized for public hearing by the State Historical Resources Commission on May 7, 2026; and

WHEREAS, in response, the City (“Applicant”) initiated a Historic Evaluation application “HE 26090 (Stonehouse Terrace)” for a Phase 1 Intensive Review for the property located at San Carlos Street 2 southwest of 7th Avenue in the Service Commercial (SC) Zoning District (Block 91, south 20 ft of Lot 3, all of lots 5 & 7); and

WHEREAS, the 11,009 square-foot property contains one 1977 building designed by local significant architect, Olaf Dahlstrand, and one c.1904 building remodeled by Dahlstrand in 1977; and

WHEREAS, in accordance with the City’s Historic Preservation Ordinance (Carmel-by-the-Sea Municipal Code [CMC] Chapter 17.32), as initiated by the [Planning] Department, an initial assessment of historic significance shall be conducted to determine whether the property may have historic resource potential sufficient to warrant conducting an intensive survey (CMC Section 17.42.060.B.1); and

WHEREAS, in accordance with CMC Section 17.32.060.B, if a property appears to meet the criteria for the Inventory, a qualified professional under contract to the City shall prepare an intensive survey of the property; and

WHEREAS, a qualified professional under contract with the City, Margaret Clovis, completed a Phase 1 Intensive Review on a DPR 523A Form and concluded that the “Reimers’ Stonehouse Terrace” is significant under California Register Criterion 3 as a good example of the Organic style designed by significant local architect Olaf Dahlstrand, and retains substantial

integrity, yet is ineligible for listing in the Carmel Historic Inventory as it has not yet reached 50 years of age; and

WHEREAS, in accordance with CMC Section 17.32.070.D, upon making a determination that a property does not qualify for the Carmel Inventory, the City shall issue a determination of ineligibility; and

WHEREAS, because the property owner has sponsored a National Register of Historic Places Nomination, scheduled for public hearing by the State Historical Resources Commission on May 7, 2026, the Historic Resources Board herein provide comments on the Nomination; and

WHEREAS, on or before April 10, 2026, the City posted the Historic Resources Board public meeting notice on the project site, hand-delivered a copy of the public notice to each property within a 100-foot radius of the project site, and published a notice in the Pine Cone indicating the date and time of the public hearing; and

WHEREAS, on or before April 17, 2026, the meeting agenda was posted in three locations in compliance with State law indicating the date and time of the public hearing; and

WHEREAS, on April 20, 2026, the Historic Resources Board held a duly noticed public hearing to receive public testimony, including without limitation, the information provided to the Board by City staff and through public testimony on the proposal; and

WHEREAS, this Resolution and its findings are made based upon the evidence presented to the Board at the hearing including, without limitation, the staff report and attachments submitted by the Community Planning and Building Department; and

WHEREAS, the Historic Resources Board did hear and consider all said reports, attachments, recommendations, and testimony herein above set forth and used their independent judgement to evaluate the project; and

WHEREAS, the Historic Resources Board provided the following comments on the National Register of Historic Places Nomination, for consideration by the State Historical Resources Commission:

1)

2)

WHEREAS, the California Environmental Quality Act (California Public Resources Code §§ 21000, et seq., "CEQA"), together with State Guidelines (14 California Code Regulations §§ 15000, et seq., the "CEQA Guidelines") and City Environmental Regulations (CMC 17.60) require

the review of certain projects for environmental impacts and preparation of environmental documents; and

WHEREAS, issuing a Determination of Ineligibility for listing on the Carmel Inventory of Historic Resources, and providing comments on a National Register of Historic Places Nomination, is “not a project” as defined in Public Resources Code section 21065 and section 15378 of the CEQA Guidelines. The action does not grant any permits or entitlements approving a project that would result in a direct or indirect physical change in the environment; and

WHEREAS, the facts set forth in the recitals are true and correct and are incorporated herein by reference.

NOW THEREFORE, BE IT RESOLVED, that the Historic Resources Board 1) FINDS, pursuant to CEQA Regulations, the application is “not a project” as defined in Public Resources Code Section 21065 and Section 15378 of the CEQA guidelines; 2) ISSUES a Determination of Ineligibility for Listing on the Carmel Inventory of Historic Resources; and 3) PROVIDES comments on a property-owner sponsored National Register of Historic Places Nomination for the “Reimers’ Stonehouse Terrace” located at San Carlos Street 2 southwest of 7th Avenue in the Service Commercial (SC) District. APN 010-145-018-000.

PASSED, APPROVED AND ADOPTED BY THE HISTORIC RESOURCES BOARD OF THE CITY OF CARMEL-BY-THE-SEA THIS 20th DAY OF APRIL, 2026, BY THE FOLLOWING VOTE:

AYES:

NOES:

ABSENT:

ABSTAIN:

APPROVED:

ATTEST:

Erik Dyar
Vice Chair

Shelby Gorman
Historic Resources Board Secretary



**DEPARTMENT OF PARKS AND RECREATION
OFFICE OF HISTORIC PRESERVATION**

Armando Quintero, Director

Julianne Polanco, State Historic Preservation Officer
1725 23rd Street, Suite 100, Sacramento, CA 95816-7100
Telephone: (916) 445-7000 FAX: (916) 445-7053
calshpo.ohp@parks.ca.gov www.ohp.parks.ca.gov

February 26, 2026

Marnie R. Waffle, AICP, Principal Planner
Community Planning & Building Dept
City of Carmel-by-the-Sea
PO Box CC
Carmel-by-the-Sea, CA 93921

RE: National Register of Historic Places Nomination for Reimers' Stonehouse Terrace

Dear Ms. Waffle:

Pursuant to the Certified Local Government Agreement between the Office of Historic Preservation (OHP) and your governmental entity, we are providing you as the chief elected local official with a sixty (60) day review and comment period before the State Historical Resources Commission (SHRC) takes action on the above stated National Register of Historic Places (National Register) nomination at its next meeting. Details on the meeting are enclosed.

Please review the enclosed nomination and send your comments to OHP. Pursuant to the National Historic Preservation Act of 1966, as amended, we have also provided a copy of the nomination to your local preservation commission. Your local preservation commission may comment on whether or not the nominated property, in its opinion, meets the criteria for the National Register and forward their comments to you. Please transmit your local preservation commission's comments with your comments to California State Parks, Attn: Office of Historic Preservation, Julianne Polanco, State Historic Preservation Officer, P.O. Box 942896, Sacramento, CA 94296-0001. To allow the SHRC adequate time to consider the comments, it is requested that written comments be received by the Office of Historic Preservation seven (7) days in advance of the SHRC's meeting. Written comments received within seven days of the meeting will still be included in the nomination file as sent to the Keeper of the National Register. If you have questions or require further information, please contact the Registration Unit at CalSHPO.SHRC@parks.ca.gov.

As of January 1, 1993, all National Register properties are automatically included in the California Register of Historical Resources and afforded consideration in accordance with state and local environmental review procedures.

Supplemental information on the National Register is available on our website at the following address: http://www.ohp.parks.ca.gov/?page_id=24368.

Thank you for your assistance in this program.

Sincerely,

Julianne Polanco, State Historic Preservation Officer

Enclosures: Nomination, Meeting Notice

February 28, 2017

Ms. R. Weller, AICP, Principal Planner
County Planning & Building Dept.
City of Carmel-by-the-Sea
PO Box 62
Carmel-by-the-Sea, CA 95021

RE: National Register of Historic Places Nomination for [Name], [Address]

Dear Ms. Weller:

Pursuant to the California State Historic Preservation Act (SHPO) and your governmental entity, we are providing you as the principal applicant with a copy of the review and comment letter from the State Historic Preservation Officer (SHPO) regarding the above State National Register of Historic Places Nomination at the next meeting. Details on the meeting are enclosed.

Please review the enclosed nomination and send your comments to the SHPO at the National Historic Preservation Act (NHPA) as amended. The nomination is a copy of the nomination to your local government commission. Your local government commission has the right to take any action and to refer the nomination to the National Historic Preservation Commission (NHPC) for review. Please contact your local preservation commission's contact with your comments to California State Historic Preservation Officer, Office of Historic Preservation, 1155 Third Street, Suite 400, PO Box 62398, Sacramento, CA 95833-0201. To allow the SHPO adequate time to consider the nomination, it is advised that written comments be received by the Office of Historic Preservation seven (7) days in advance of the SHPO meeting. Written comments received within seven days of the meeting will still be included in the nomination file as sent to the National Register. If you have questions or require further information, please contact the Registrar at CalSHPO@shpo.ca.gov.

As of January 1, 2014, the National Register program is administered by the National Register of Historic Places and reported completed in accordance with state and local environmental review procedures.

Supplemental information on the National Register is available on our website at the following address: <http://www.nhp.gov>

Thank you for your assistance in this project.

Sincerely,

Judith E. Poirer, State Historic Preservation Officer

Enclosures: Nomination Meeting Notice



**DEPARTMENT OF PARKS AND RECREATION
OFFICE OF HISTORIC PRESERVATION
STATE HISTORICAL RESOURCES COMMISSION**

Julianne Polanco, State Historic Preservation Officer
1725 23rd Street, Suite 100, Sacramento, CA 95816-7100
Telephone: (916) 445-7000
Info.calshpo@parks.ca.gov www.ohp.parks.ca.gov

Armando Quintero, Director

COMMISSION MEMBERS

Adam Siro, Chair
Lee Adams III
Bryan K. Brandes
Janet Hansen
Alan Hess
Neal Payton, FAIA
René Vellanoweth, PhD

MEETING NOTICE

Pursuant to the Bagley-Keene Open Meeting Act, Government Code Section 11120 et seq., members of a state body may participate in public meetings in-person or remotely. Also in accordance with the Bagley-Keene Opening Meeting Act, the public may observe and provide public comment during the public comment periods, either in-person or remotely.

FOR: State Historical Resources Commission Quarterly Meeting

DATE: Thursday, May 7, 2026

TIME: 1:00 P.M.

PLACE: Riverside Convention Center
3637 5th Street, Room MR6
Riverside, CA 92501

The Commission Meeting will also occur through teleconference, available via Zoom through CAL*SPAN. Dial-in access will also be available.

Information on how to log in or phone in to this meeting, including web address and passcodes, will be posted no later than April 24, 2026, at <http://ohp.parks.ca.gov>.

If you need special accommodations pursuant to the Americans with Disabilities Act, please call Executive Secretary, Monica Newman, at (916) 445-7000. Questions regarding the meeting should be directed to the Registration Unit at (916) 445-7000. In accordance with the *Bagley-Keene Open Meeting Act* an agenda for this meeting will be published on the Office of Historic Preservation website no later than April 24, 2026.

Kevin Newman, Governor
Amanda Gustafson, Director
COMMISSION MEMBERS
John C. Carr
Lisa M. Adams
John A. B. Davis
Scott Johnson
Tom Hotal
Lisa P. Brown, L.A.
Randy Yoncoski, P.S.D.

State of California - Natural Resources Agency
DEPARTMENT OF PARKS AND RECREATION
OFFICE OF HISTORIC PRESERVATION
STATE HISTORICAL RESOURCES COMMISSION
Juliana Polanco, State Historic Preservation Officer
1733 Central Express, Suite 100, Sacramento, CA 95811-1100
Telephone: (916) 445-7400
Info: info@shrc.com
www.shrc.com

MEETING NOTICE

Pursuant to the Bagley-Kerns Open Meeting Act, Government Code Section 11120 et seq., members of a state body may participate in public meetings in-person or virtually. Also in accordance with the Bagley-Kerns Open Meeting Act, the public may observe and provide public comment during the public comment period, either in-person or virtually.

FOR: State Historical Resources Commission Quarterly Meeting

DATE: Thursday, May 7, 2020

TIME: 1:00 P.M.

PLACE: Riverside Convention Center
3007 5th Street, Room M18
Riverside, CA 92501

The Commission meeting will also occur through teleconference, available via Zoom through CALSPAN. Dial-in access will also be available.

Information on how to log in or phone in to this meeting, including web address and passwords, will be posted no later than April 24, 2020 at history.parks.ca.gov.

If you need special accommodations pursuant to the Americans with Disabilities Act, please call Executive Secretary Monica Newman at (916) 445-7000. Questions regarding the meeting should be directed to the Registration Unit at (916) 445-7000. In accordance with the Bagley-Kerns Open Meeting Act an agenda for the meeting will be published on the Office of Historic Preservation website no later than April 24, 2020.

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.

1. Name of Property

DRAFT

Historic name: Reimers' Stonehouse Terrace

Other names/site number: _____

Name of related multiple property listing: N/A

(Enter "N/A" if property is not part of a multiple property listing)

2. Location

Street & number: 2 SW 7th on San Carlos Street

City or town: Carmel-by-the-Sea State: California County: Monterey

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	

Reimers' Stonehouse Terrace
Name of Property

Monterey, California
County and State

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

Reimers' Stonehouse Terrace
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Number of Resources within Property

(Do not include previously listed resources in the count)

Contributing	Noncontributing	
<u>1</u>	_____	buildings
_____	_____	sites
_____	_____	structures
_____	_____	objects
<u>1</u>	<u>0</u>	Total

Number of contributing resources previously listed in the National Register 0

6. Function or Use

Historic Functions

(Enter categories from instructions.)

COMMERCIAL: restaurant

COMMERCIAL: business

DOMESTIC: multiple dwelling

Current Functions

(Enter categories from instructions.)

COMMERCIAL: restaurant

COMMERCIAL: business

DOMESTIC: multiple dwelling

Reimers' Stonehouse Terrace
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7. Description

Architectural Classification

(Enter categories from instructions.)

OTHER

MODERN MOVEMENT

Materials: (enter categories from instructions.)

Principal exterior materials of the property: Stucco, Wood, Glass, Stone

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

Constructed in 1977, Reimers' Stonehouse Terrace is located on the west side of San Carlos Street just south of 7th Street, occupying lots 5, 7, and portions of 3 of Block 91. The building is one of the anchors of downtown Carmel-by-the-Sea, an area populated with many small, low-rise, businesses amidst an abundance of trees and plantings. Facing east, the 7,783-square-foot complex comprises the renovation of a free-standing, existing, stone-clad cottage, built in approximately 1910, and the 1977 addition of a two-story L-shaped building in the Modern style featuring deep overhangs, low hipped roofs, and a mix of stone, stucco, and wood cladding, recalling the work of Frank Lloyd Wright. The addition, which rises on the north and west, is separated from the cottage by a deep courtyard that includes two mature original Coast Live oak trees and verdant plantings. The former residence houses a two-story café/restaurant; the later building's ground floor has a variety of small retail shops and services opening to the street or into the shady courtyard. Two offset sets of stairs lead to offices and two apartments, each approximately 895 square feet, that occupy the north and west part of the second story. Parking for six vehicles is accommodated below the northmost apartment above. The property retains all aspects of historic integrity.

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Narrative Description

The walls facing San Carlos Street are clad in natural stone and wood, while the much of the north and west elevations are stucco and redwood cladding with accents of natural stone. The west elevation is an opaque stucco wall on the ground floor, while the upper floor overlooks what was originally a carefully designed outdoor space that included room for cars to park, a space that is framed by the Northern California Savings and Loan complex on the north edge of what became a parking lot.

At San Carlos Street, the stone-clad complex carefully introduces graduated stepped heights, demonstrating a sensitivity to the pedestrian experience and a respect for the historic low scale of San Carlos Street. On the south is a squarish one-story volume. The flat roof has an outdoor café whose pivotal location encourages engagement with the street. Its tall corner stone piers rise above the line of the flat roof, acting to frame the café's metal railing. Behind the outdoor café, the remodeled building rises several feet, presenting a shed roof to the east and a front gable roof to the south. The southeast corner is both unified and softened by the presence of two planters of different sizes. Rounding the corner, the planters are abundant with greenery and the holly tree planted by the Reimers.

The well-shaded central spine between the original building and its addition has two offset series of concrete steps that lead to the upper stories on the north, the result of Dahlstrand's strategy of excavating earth to create a higher elevation above, where the two-story office and apartments are located, and tucking parking spaces below, out of sight. While clad in stucco and redwood boards and trim, the motif of natural stone and plantings percolate through the complex, unifying it even while cladding and trim change in material and in color from the primary façade on San Carlos Street.

Roof lines and window types differ throughout. Rather than imposing a new roof line on the older cottage, Dahlstrand retained what he inherited: the flat roof occupied by the outdoor eating area and a front gable roof facing south. By contrast, for his new designs on the north and west, he introduced his characteristic low hipped roof lines and deep overhangs. Likewise, the windows change according to the function of the building. For some of the shops facing San Carlos Street, some of the offices, and the apartments, the windows are large, primarily single-light windows with crafted wood surrounds. Elsewhere, extant windows have been retained as multi-light, steel-framed windows. Notably, the windows are never static: their configuration responds not to a rigid aesthetic but to a specific opportunity and function.

The north elevation includes lower-level parking, dug in below the offices and apartments above, while the west elevation on the north is characterized by a solid, stucco-clad ground floor. The apartments above feature large windows and sheltered, recessed rear entrances. Secondary kitchen and storage spaces occupy the south end of the west elevation.

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While the west elevation is undeniably more restrained than the animated primary façade facing San Carlos Street, more analysis reveals Dahlstrand's respect for and sensitivity to the project that preceded his own. The Northern California Savings and Loan (1972), designed by Burde Shaw and Associates with landscape design by Harry H. Tsugawa (1931-2003), employed stucco cladding (the same hue as Dahlstrand's choice for his new buildings) and redwood as seen on Dahlstrand's elevations facing the savings and loan building.¹ A thickened wall below the apartments is the same color and relative thickness as an existing wall east of a driveway and terrace adjacent to the savings and loan building, later a restaurant. The deferential gesture, perhaps one master architect respecting the precedent of another, established a continuity in framing the open landscaped space.

Alterations and Integrity

Unchanged and immaculately maintained, Reimers' Stonehouse Terrace retains all aspects of integrity. The property remains in its original *location* and was built and remains exactly as drawn. An examination of city records and visual inspection demonstrate that apart from a small rear kitchen addition and the addition of an outdoor enclosed elevator to comply with Americans with Disabilities Act access requirements, changes to the property have been restricted to maintenance. The property retains integrity of *design*. While the larger setting within downtown Carmel is basically unchanged in scale and in its small-town feeling, the immediate setting has been compromised on the west elevation due to the loss of the densely landscaped open space designed to accommodate parking within an urban forest setting. Dahlstrand designed this elevation, with its windows and balcony, to overlook a pastoral setting. As the area is still open with light and air, the property retains integrity of *setting*.

Materials remain unchanged, representing Modern design with stucco, wood, glass, and stone intact. The workmanship of the original building is retained and respected; the Modern addition continues to express a high degree of quality workmanship of the period. The property retains integrity of *materials* and *workmanship*.

The property readily conveys its aesthetic and historic sense of late 1970s Modernism and retains all character-defining features associated with the work of Olof Dahlstrand. Careful renovation of the existing early twentieth century cottage demonstrates Dahlstrand's skill at integrating an older building with a brand-new design. Firmly associated with the downtown character of Carmel-by-the-Sea, the property retains integrity of feeling, and association.

¹ Seth A. Bergstein, cover letter, "Phase One Historic Assessment, SE Corner Dolores St. and 7th Ave., Carmel APN 010-145-022/023/024," January 3, 2023, states that the Northern Savings & Loan Bank Complex was formerly known as the Palo Alto Savings and Loan. According to regulatory filings, Northern California Savings, Federal Savings and Loan Association retained that formal legal name until it merged into Great Western Savings in 1982. Prior to 1972, when the building designed by Burde Shaw and Associates was constructed, the Modern building housed the 1969 merger of two banks, Palo Alto Savings and Loan with Salinas Valley Savings and Loan, which took on the Northern California Savings and Loan name in 1972.

Reimers' Stonehouse Terrace
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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.
- 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

Reimers' Stonehouse Terrace
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Areas of Significance
(Enter categories from instructions.)

ARCHITECTURE

Period of Significance

1910

1977

Significant Dates

1977

Significant Person

(Complete only if Criterion B is marked above.)

N/A

Cultural Affiliation

N/A

Architect/Builder

Unknown

Dahlstrand, Olof

Reimers' Stonehouse Terrace

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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.)

Reimers' Stonehouse Terrace is eligible for the National Register of Historic Places at the local level of significance under Criterion C in the Area of Architecture as an excellent example of master architect Olof Dahlstrand's expertise in integrating a work of his design to harmonize with an existing and much older building. The addition's Modern design employs his repertoire of character-defining features and embodies Dahlstrand's respect for the existing built fabric surrounding the property. With its simple palette of natural materials, deep overhangs, and lush planting and landscaping, Dahlstrand's work also recalls Carmel's older allegiance to nature, simplicity, and rusticity. The two periods of significance represent the 1910 year of construction for the cottage and 1977 when construction of Dahlstrand's surrounding complex was complete. The property's contribution to Carmel's history, architecture and culture has the necessary exceptional significance within the local context to meet Criteria Consideration G: Properties That Have Achieved Significance Within the Last Fifty Years.

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

Construction History

Norwegian-born Kristi and Niels Reimers purchased several lots on San Carlos Street, including a small cottage occupying the northeast corner of a double parcel. The cottage dated back to at least 1910, based on the Sanborn Fire Insurance Maps of 1910 and 1924. The Reimers purchased lots 7 and 9 in 1939, and as noted in a "Letter To The Editor" in *The Carmel Pine Cone* February 18, 1946, the Reimers purchased half of lot 3 and lot 5 in 1945, selling the southern lots 9 and 11. They chose to keep the charming one-story, stone-clad cottage on lot 7 and develop the north and west portion of their property, commissioning fellow Scandinavian, Swedish American architect Olof Dahlstrand to renovate the cottage and design a new complex around it.

The property was developed as part of the subdivision map (**Figure 1**) recorded March 7, 1902, for Wells Fargo Bank. The 1910 and 1924 Sanborn Fire Insurance Maps (**Figures 2-3**) show one building on the property, an existing cottage that later became part of the Reimers' development. As can be seen from comparing the 1910, 1924, and 1962 Sanborn maps, the cottage that houses a shop and an outdoor café is extant; a small residence on the west side of the adjacent parcel, visible on the 1962 Sanborn map (**Figure 3**), was later demolished.

The original building permit for the one- and two-story Reimers' Stonehouse Terrace, Permit No. 76-191, with a valuation of \$330,000, was approved October 27, 1976. The architect was Olof Dahlstrand on behalf of owners Gunnar and Niels Reimers, sons of Kristi and Niels. The permit identifies a number of key inspections of finished tasks completed in 1977. As documented on the Carmel-by-the-Sea Community Planning and Building online property records, minor permits were issued over later decades, typically addressing minor kitchen and bakery upgrades, regular maintenance, a replaced roof, a rear trash enclosure, fire sprinkler

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systems, and a small rear addition to the restaurant's kitchen in 2012. Notably, no permits indicate any other changes to the property.

Master Architect Olof Dahlstrand (1916-2014)

Wauwatosa, Wisconsin-born Otto Olof Hans Dahlstrand was the son of Swedish immigrants, his father a mechanical engineer. In 1934, he visited Taliesin East, Frank Lloyd Wright's atelier and school in Spring Green, Wisconsin, where he discovered a way of practice that was "much more humanistic."² Dahlstrand matriculated at Cornell University, earning a B.Arch. in 1939, and returned to Wisconsin to practice from 1940 to 1948. He moved to the San Francisco Bay Area in 1948, where he worked for Langhorst and Langhorst Architects until 1950, when he became a project architect at the international firm Skidmore Owings and Merrill (SOM) until 1958, when he successfully completed Carmel Plaza (1959-1965) on his own after the client fired SOM.³ Dahlstrand practiced independently ever after, with a portfolio that included residences, commercial, and civic projects. Although he never became a Taliesin Fellow, as his former employer Fred Langhorst was, Dahlstrand did visit Taliesin East other times. Importantly, while he was obviously influenced by Wright and his "Usonian" language, Dahlstrand read the philosophers and poets whom Wright had read, such as Ralph Waldo Emerson, Henry David Thoreau, and Walt Whitman.⁴ Dahlstrand's quest was not to copy from but to drink at the sources that inspired individual expression and freedom.

A chronology of his California work includes:⁵

- Muscatine Residence (1949) Berkeley (with Langhorst and Langhorst)
- East Bay "Magnificent Seven" Usonian Residences (1949-1958)
- Garneau Residence (1951) Lafayette
- Knapton Residence (1951) Berkeley
- Thurston Residence (1954) Orinda
- Valle-Riestra Residence (1956) Walnut Creek
- Peterson Residence (1957) Point Richmond
- Smith Residence (1958) Orinda
- Carmel Plaza (1959-1960), Carmel-by-the-Sea, mixed-use shopping/commercial
- Gurries Apartment Building (1963-1975) for Fenton & Clark, Carmel Highlands
- Crocker-Citizens National Bank (1965) Carmel
- Wells Fargo Bank (1965) Carmel
- Mid-Valley Shopping Center (1966) Carmel, mixed-use shopping/dining/commercial
- Aguajito Building (1966-1968) Monterey
- Forest Hill Manor Convalescent Hospital (1967-1968) Pacific Grove

² Joanne Furio, "Work of modernist Olof Dahlstrand revisited in the East Bay," *SFGate*, January 9, 2008 <https://www.sfgate.com/homeandgarden/article/Work-of-modernist-Olof-Dahlstrand-revisited-in-3298433.php> (accessed June 2025).

³ Fred Langhorst had worked both for Frank Lloyd Wright's Taliesin Fellowship and in the office of William Wurster.

⁴ "Usonian" is the term Wright invented for modest post-World War II homes he designed, characterized by a restricted palette of materials, often wood, brick, and glass. The "Us" stands for United States.

⁵ Environmental Design Archives – UC Berkeley College of Environmental Design, Olof Dahlstrand Project Index.

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Bank of America branches King City (1967-1968) & Hollister (1969)
Atlantic Richfield Service Station (1968) Carmel Valley
T. W. Slaughter Dental Office (1968-1970) Salinas
York School Headmaster's Residence (1969) Monterey
University of California (UC), Santa Cruz Faculty Housing (1974-1983)

Archives

University of California, Berkeley's Environmental Design Archives (Berkeley EDA) contains Dahlstrand's papers. The inclusion of the Dahlstrand Collection in this selective repository indicates that his work is considered worthy of preservation and study and that he was a significant architect in the Bay Area.⁶

Publications/Presentations

A report by Page & Turnbull, a Los Angeles-based historic preservation and planning firm, notes that "the 1976 publication *Architecture of the Monterey Peninsula*, published by the Monterey Peninsula Museum of Art, includes Dahlstrand and his design for the Dodds Residence in its compendium of architects whose work in the area was influenced by Frank Lloyd Wright."⁷

Dahlstrand is noted three times in *NorCalMod: Icons of Northern California Modernism* (Chronicle Books, 2006) written by architect and architectural scholar of Modernism Pierluigi Serraino, who interviewed Dahlstrand in 2003 as one of the Bay Area architects practicing Modern architecture in the mid twentieth century. Serraino's goal was to recast Modernism as interpreted by Northern California architects and to illuminate the little-known or unknown contributions of these individuals.⁸ Dahlstrand's work "has been recognized as part of the larger body of Modernist architecture of the Monterey Bay area," included in presentations by Serraino's March 2019 lecture series for the Monterey Bay Chapter of the American Institute of Architects, 'Which Modernism is the Monterey Bay?' and historian Kent Seavey's *Carmel: A History in Architecture*.⁹

Olof Dahlstrand: The Usonians, 2007, Brook House Press, was written by Bill [sic] and Bea Welty. The 72-page book focuses on the seven Usonian houses designed by Olof Dahlstrand between 1951 and 1958. The designs for the Dahlstrand Usonians—a pioneering concept developed by Wright in the late 1930s and 1940s on behalf of middle-class owners in search of good design at a more modest price—follow Wright's work closely, using several identical details including Wright's famous 30-60 degree angles and triangles for defining spaces, horizontally oriented wide wood board siding, mitred windows, textured concrete block, interior soffit lighting, angled concrete block fireplaces, and furniture design. While articles on

⁶ Olof Dahlstrand Collection, University of California, Berkeley, <https://archives.ced.berkeley.edu/collections/dahlstrand-olof> (accessed June 2025).

⁷ Page & Turnbull, Phase One Historic Assessment for Carmel Valley Association, November 19, 2019, 38, citing Monterey Peninsula Museum of Art, *Architecture of the Monterey Peninsula* (Monterey, 1975), 77.

⁸ Pierluigi Serraino, *NorCalMod: Icons of Northern California Modernism* (San Francisco: Chronicle Books, 2006), 20, 59, 79.

⁹ Page & Turnbull, Phase One Historic Assessment for Carmel Valley Association, November 19, 2019, 38, citing Kent Seavey, *Carmel: A History in Architecture* (San Francisco: Arcadia Publishing, 2007), 113.

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Dahlstrand were more likely to highlight his homes, his commercial work appeared in local newspapers and in national publications, including "Downtown Center for an Unusual West Coast Town," *Architectural Record*, June 1962, and "Making it Fun to Shop," *Redwood News*, January 1963.

Historic Context Statements

Dahlstrand is noted in the City of San Francisco's "Modern Design Historic Context Statement Case Report," 2011, as among a group of architects considered key to the development of a regional Modern style¹⁰ and again in association with Fred and Lois Langhorst, among the,

...Bay Area's prominent young Modernist architects renowned for inventive Second Bay Tradition residential designs. The works of the San Francisco-based firm were the first of local architects to be featured at the San Francisco Museum of Art, including the 1950 exhibit "Variation Within a Concept: Fred and Lois Langhorst & Olof Dahlstrand..."¹¹

Dahlstrand is also noted in the "Carmel Historic Context Statement," 2011, updated in 2019, as a practitioner of the "Wrightian Organic style, which is "not entirely different in principle from Bay Regionalism." He was "influenced by Wrightian methods" characterized by "dramatic roof forms sheltering buildings constructed of natural materials."¹² In the 2019 update, Dahlstrand is listed among the list of "Significant Carmel Area Architects," which includes a short biography.¹³ The text to this biography emphasizes not only his architecture but also his skills as a renderer and his many years of public service to Carmel,

Olof (sometimes spelled Olaf) Dahlstrand (1916-2014) was born in Wisconsin and studied architecture at Cornell University, graduating in 1939. He designed buildings as a defense contractor during World War II and moved from the Midwest to California in 1948. He settled in Carmel around 1959. With a lifelong talent for drawing, Dahlstrand not only designed and drew his own buildings but was commissioned for renderings by other architects, most famously for John Carl Warnecke's design for the John F. Kennedy gravesite presentation.¹⁴

The 2019 update lists the Wells Fargo Building (1965), San Carlos Street south of Ocean Avenue, as a "notable Carmel example" of the "Midcentury Modern/Bay Region Style

¹⁰ Mary Brown, "San Francisco Modern Architecture and Landscape Design Historic Context Statement 1935-1970," San Francisco Planning Department, 2011, 213.

¹¹ *Ibid.*, 248.

¹² Teresa Grimes and Leslie Heumann, Leslie Heumann and Associates, 1994; revised by Glory Anne Laffey, Archives and Architecture, 1997, "Historic Context Statement Carmel-By-The-Sea," adopted by City Council, Carmel 2008, 48. See also Section 9.6, where Dahlstrand's name is listed under "Architects, Builders, and Designers in Carmel" https://ci.carmel.ca.us/sites/main/files/file-attachments/final_updated_carmel_historic_context_statement_091208-b.pdf?1510262312 (accessed June 2025).

¹³ Historic Context Statement Update, 1966-1990, Carmel-by-the-Sea, Working Draft, December 4, 2019, 21.

¹⁴ *Ibid.*, 25.

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(circa 1945-1990.)”¹⁵ Dahlstrand is also credited there with the design of the Nielson Brothers Market, 1979.

Public Service

Dahlstrand has been widely acknowledged for his community involvement, which included advocating a “holding capacity” for Carmel based on the area’s “ecological limitations.”¹⁶ He was a member of the tree commission and the travel advisory board, he served on the Planning Commission for nine years and on the Carmel City Council for three years, and was “actively engaged with Carmel’s local politics when not in office.”¹⁷ After his retirement from architecture in 1984, at the age of 68, he integrated his skills as a renderer with his love of fine arts painting.

Exhibitions and Recognition by Peers, Awards

In addition to the previously noted inclusion in the 1976 exhibition on Peninsula architecture, Dahlstrand was included in *Carmel Modernism*, 2016, “a photography exhibit exploring the early influence of Monterey Peninsula master architects on modernism.”¹⁸ Co-founder of the award-winning Monterey Peninsula-based Hall & Goodhue (later HGHB), former planning commissioner Donald Goodhue, FAIA-E, noted,

Ole provided leadership in both the architectural sphere and in civic engagement. His design was consistently modest, a model for other architects to follow. His work was never showy but uniformly well-crafted and sensitive, especially suited for Carmel.”¹⁹

Goodhue, a Harvard graduate who went on to earn a master’s degree at the Harvard Graduate School of Design, worked for internationally famous firms including Skidmore, Owings & Merrill (SOM) and the renowned Paul Rudolph ... and for Dahlstrand.

Architectural/Historical Precedents

Dahlstrand’s choice to weave rustic stone and wood throughout Reimers’ Stonehouse Terrace has echoes in Carmel’s architectural history, a tradition that can be seen in many homes and buildings, such as La Playa (1905, later a hotel). With its base of rugged local stone supporting

¹⁵ Carmel Update, 2019, 21. The text notes that this style, marked by natural materials, “dramatic” roof lines, low-pitched or hipped, is also called the Bay Area Style and also the Second Bay Tradition. By contrast, the Update states that the “Organic” style is marked by “larger ... and more eccentric” designs than the Bay Region Style, and that it is a philosophy established by Frank Lloyd Wright, rather than a style.

¹⁶ *Adventures of a Home Town Tourist*, March 27, 2017, <http://carmelbytheseaca.blogspot.com/2017/03/> (accessed June 2025)

¹⁷ Carmel Historic Context Statement, 2019 Update, 17.

¹⁸ The exhibit included many important architects, including Walter Burde (1912-1996), Olof Dahlstrand (1916-2014), Gardner Dailey (1895-1967), John Howard Gamble (1911-1997), Harwell Hamilton Harris (1903-1990), Albert Henry Hill (1913-1984), Robert Jones (1911-1989), Pafford Keatinge-Clay (b. 1926), John Konigshoter (1907-1990), Roger E. Larson (1935-2009), Frank Lloyd (1907-1983), Clarence Mayhew (1906-1994), Mark Mills (1921-2007), Charles W. Moore (1925-1993), Richard Neutra (1892-1970), C.J. Ryland (1892-1980), Mary Ann Schicketanz (b. 1956), Will Shaw (1924-1997), Ralph L. Stean (1918-2004), Joseph Sythe (b. 1920), John Thodos (1934-2009), Frank Lloyd Wright (1867-1959), and Willam Wilson Wurster (1895-1973).

¹⁹ Email correspondence with author, July 18, 2015.

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more refined upper stories, as originally constructed (**Figure 5**), it spoke to Carmel's culture of being close to the natural environment, as does the all-stone home built in 1919 by Robinson and Una Jeffers (**Figure 6**), or the wood cladding of the Carmel Art Association, 1927, another example of integrating one architectural tradition with another, as seen in the Classical pediment and brick surround of the front entrance (**Figure 7**).

Reimers' Stonehouse Terrace embodies a full repertoire of signature Dahlstrand features. These include attention to human scale; sensitivity to the pedestrian experience; and animated, coherent spatial relationships. Notably, he retained the massing and roof form of the cottage without compromising his own design strategies for the rest of the complex. His distinctive repertoire is on full display, reflecting Frank Lloyd Wright's Usonian vocabulary while independent of it. These features include:

- natural materials such as redwood and native stone that extend from interior to exterior
- low, long volumes
- broad overhangs integrating a variety of low roof shapes
- clerestories and corner windows that follow the angle of a roof
- a lack of fussiness and gratuitous ornament
- windows sized according to location and function (some quite large)
- attention to landscape, fusing setting and building

Originally Dahlstrand's west elevation faced a field of trees that served to continue the plantings that Dahlstrand and the Reimers family established in their own complex, a treescape that effectively linked San Carlos and Dolores Streets. The trees tempered what later became a bare parking lot. Walter Burde and Walter Shaw (Burde Shaw Associates), architects of the Northern California Saving and Loan, understood Carmel's heritage to be that of a city built amidst densely forested land. They sought to mitigate the impact of a typical parking lot, a heat sink, by "returning" it to forest and hired landscape architect and UC Berkeley graduate Harry H. Tsugawa (1931-2003) to design a landscape populated by a variety of trees and plants, exemplifying what became termed "the urbanized forest."²⁰ Tsugawa's plant list of trees, shrubs, and vines for the open space numbered an extraordinary 2,362. Many of the trees were Monterey pines, *Pinus radiata*, a robust tree native to the Monterey Peninsula and Santa Cruz (**Figures 8-9**).

Dahlstrand's design is masterful in its play of solid and void along with a disciplined palette of texture and variety on behalf of the pedestrian experience. The courtyard, with its own urbanized forest of trees and verdant plantings, and the graduated stepped volumes entice the visitor in the

²⁰ As noted in the City of Carmel-by-the-Sea Carmel Forest Management Plan, 2001, "Carmel's forest is an 'urbanized' forest rather than an 'urban' forest. 'Urban' forests are planted after the urban development and typically consist of single species, regularly spaced trees planted in a row between the sidewalk and the street. An 'urbanized' forest existed before the development and is characterized by its diversity in species, age and randomness in tree location resulting in meandering streets of varying width." The phrase was introduced in 1995, referring to development in the Amazon.

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interior of the courtyard (**Figure 10**). Typically, urban infill courtyard designs turn inward, permitting the architect to control views, light, and the overall spatial experience. For Reimers' Stonehouse Terrace, the west end is oriented outward, thus disrupting the careful spatial arrangement and material selection of the eastward-facing design elements. This deliberate loss of control would be a risky maneuver for most architects working in downtown environments. Dahlstrand understood the extraordinary, integrated landscape, hardscape, and building design of Northern California Savings and Loan complex to his west. In response, he flipped the orientation of the upper western spaces and added a balcony terrace running the length of the building, set high like a treehouse fort to look out through the branches of the Monterey pine screen that Tsugawa had planted. Dahlstrand detailed that entire elevation with the same materials and colors as those of the neighboring complex, even duplicating the stucco wall color and thickness. He thereby created a firm material and spatial connection with Burde and Shaw's lush garden courtyard with its carefully detailed terracing and thousands of new plants framing the expressive sculptural roof form of the savings and loan.

It can be argued that it took sensitivity and self-confidence for an architect to direct views away from his own work, acknowledging the character of an existing context before proceeding. Dahlstrand demonstrated such respect while not compromising his own vision. His choices here speak a deeper and wider concern, that of connecting and reinforcing the urbanized forest that is Carmel's definitive character-defining feature, a forest that flows through the city to the hills and valleys beyond.

In a June 23, 2006 letter to *The Carmel Pine Cone*, Dahlstrand spoke on behalf of preserving good architecture. When the former Northern California Savings and Loans building was threatened with demolition, he wrote,

The issues surrounding the proposed demolition... are central to a greater problem facing Carmel, namely, the precipitous decline in the community's historical appreciation and esteem for all things of cultural value. This is especially true in the realm of art and architecture. The building, originally designed as a bank by two of Carmel's most talented architects, Walter Burde and Will Shaw, was immediately recognized as an exceptionally fine work. This should be the principal reason for its retention. The age of a structure is not necessarily worth treasuring, but an excellent design is. The possible approval of its demolition to make room for another development on the site threatens to continue the city's habitual acceptance of bad design throughout the residential and commercial district. Carmel, because of its failure to insist on the level of aesthetic excellence that was its historical standard, is morphing into just another mediocre high-priced suburb... Decisions on what is important architecture should be made by Carmelites, not outside consultants who haven't a clue about Carmel's history, traditions, and essence.²¹

²¹ Olof Dahlstrand, "Save the Bank Building" letter to the editor, *The Carmel Pine Cone*, June 23, 2006, 22A.

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Criteria Consideration G

Archival drawings and renderings signed by Olof Dahlstrand are dated 1976 and the property was approved by the Carmel Planning Commission on March 13, 1976. As a property studied and recognized as an important work of design by master architect Olof Dahlstrand that has brought architectural distinction to the city of Carmel-by-the-Sea since its completion in 1977, Reimers' Stonehouse Terrace meets Criteria Consideration G: Properties That Have Achieved Significance Within the Last Fifty Years.

Conclusion

Reimers' Stonehouse Terrace is eligible for the National Register of Historic Places at the local level of significance under Criterion C in the area of Architecture as the work of a master, possessing high artistic values. The property exemplifies a skillful synthesis of Dahlstrand's organic Modernism with the vernacular rusticity of an older Carmel, demonstrating a respect for the city's urban scale and precedents. His deliberate use of redwood and stucco in parts of his design pays homage to the nearby 1972 Northern California Savings and Loan, thus establishing aesthetic continuity with the work of his architectural peers and colleagues, Burde and Shaw, and with his own 1965 Wells Fargo Bank, both excellent examples of Bay Area Regional Modernism. Reimers' Stonehouse Terrace uniquely embodies this unusual triptych of syntheses in the City of Carmel. Dahlstrand's ability to create a stable and enduring sense of place, making a strong contribution to Carmel's history, architecture and culture since its completion in 1977, has the exceptional significance to meet Criteria Consideration G.

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9. Major Bibliographical References

Bibliography (Cite the books, articles, and other sources used in preparing this form.)

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Accessed June 2025.

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Monterey Peninsula Herald. March 18, 1976.

Page & Turnbull. Phase One Historic Assessment with DPR 523A and 523B forms, for the Carmel Valley Association. Nov. 19, 2019.

Serraino, Pierluigi. *NorCalMod: Icons of Northern California Modernism*. San Francisco: Chronicle Books, 2006.

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_____. Lecture "Olof Dahlstrand." AIA Monterey Bay, Aug. 26, 2021.

Welty, Bea and Bill. *Olof Dahlstrand: The Usonians — The Magnificent Seven of the East Bay*. Self-published. 2007.

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
- ____ Other
- ____ Name of repository: _____

Historic Resources Survey Number (if assigned): _____

10. Geographical Data

Acreeage of Property less than one acre

Latitude/Longitude Coordinates

Datum if other than WGS84: _____

(enter coordinates to 6 decimal places)

1. Latitude: 36.564296 Longitude: -121.921852

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

Legal Description as follows,

The South half of lot Numbered 3 and all of Lots 5 and 7 in Block Numbered 91, as said Lots and Block are shown on that certain map entitled, Map of "Carmel-by-Sea," filed for record March 7, 1902 in the office of the County Recorder of the County of Monterey, State of California in Volume 1 of Maps, "Cities and Towns at page 2."

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Boundary Justification (Explain why the boundaries were selected.)

In accordance with the above legal description.

11. Form Prepared By

name/title: Barbara Lamprecht
organization: Modern Resources
street & number: 550 E. Jackson Street
city or town: Pasadena state: CA zip code: 91104
e-mail: bmlamprecht@gmail.com
telephone: (626) 264-7600
date: February 2026

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: Reimers' Stonehouse Terrace
City or Vicinity: Carmel-by-the-Sea
County: Monterey
State: California
Photographer: Ian Martin
Date Photographed: May 27, 2025; June 3, 2025; February 15, 2026

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

1 of 19 South and east elevations, facing northwest (06/03/2025)

Reimers' Stonehouse Terrace
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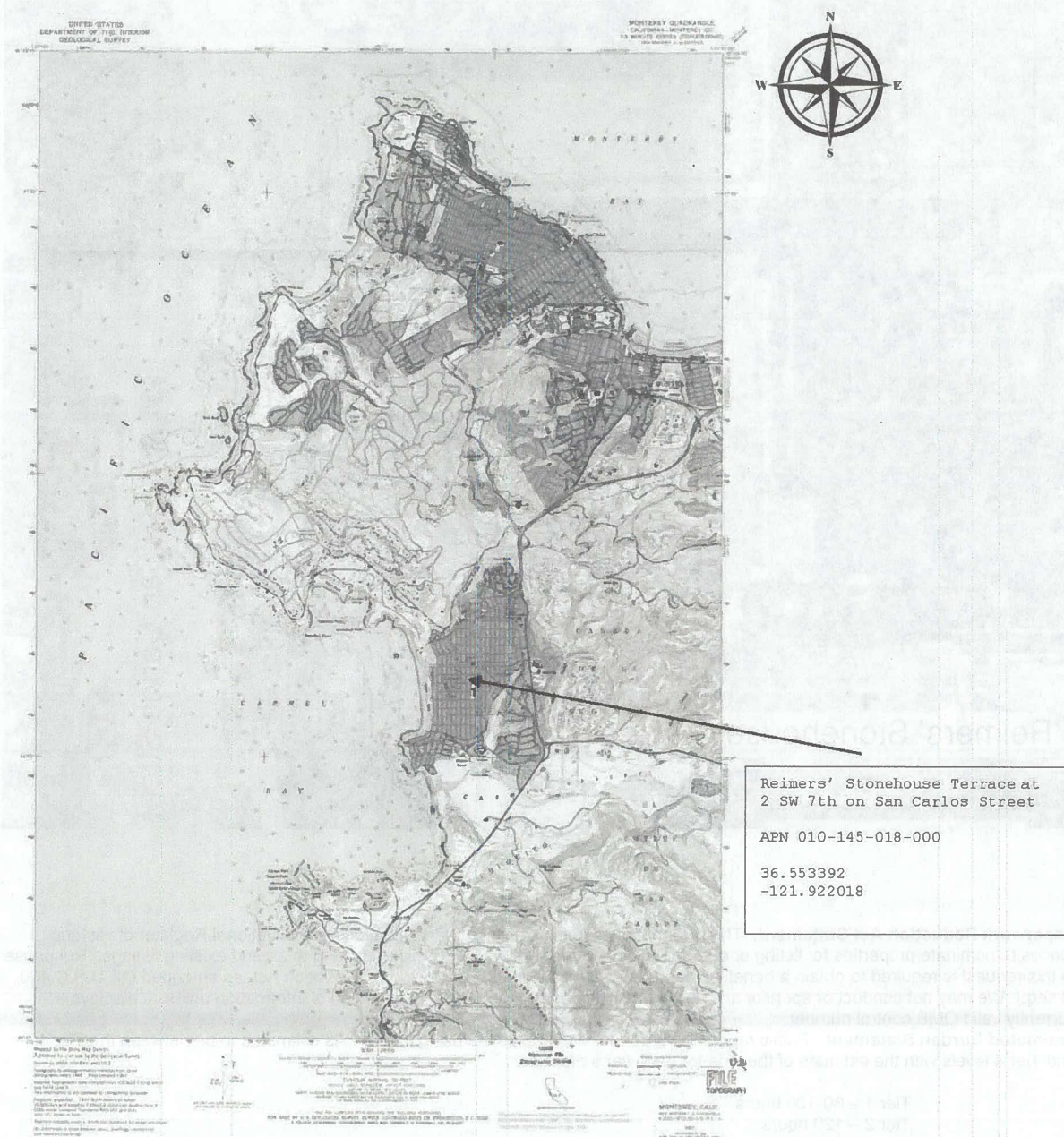
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- 2 of 19 Whole east elevation, facing west (05/27/2025)
- 3 of 19 East elevation, facing southwest (05/27/2025)
- 4 of 19 East elevation, facing northwest (05/27/2025)
- 5 of 19 East elevation, facing northwest (05/27/2025)
- 6 of 19 Stairs to interior courtyard as seen from San Carlos Street, facing west (05/27/2025)
- 7 of 19 East elevation, facing west (05/27/2025)
- 8 of 19 East and north elevations, facing southwest (06/03/2025)
- 9 of 19 East elevation, facing southwest (06/03/2025)
- 10 of 19 Stonework detail, east elevation, facing southwest (06/03/2025)
- 11 of 19 North elevation, facing southwest (06/03/2025)
- 12 of 19 Whole west elevation across parking lot of adjacent property, facing east; wooden shed on right is on adjacent property (02/15/2026)
- 13 of 19 Western wing, facing northwest (02/15/2026)
- 14 of 19 Interior courtyard, facing west (06/03/2025)
- 15 of 19 Interior courtyard, facing north (02/15/2026)
- 16 of 19 Interior courtyard, facing west (02/15/2026)
- 17 of 19 Interior courtyard, facing southeast (02/15/2026)
- 18 of 19 South elevation, facing north (02/15/2026)
- 19 of 19 South elevation across adjacent property courtyard, facing north (02/15/2026)

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Location Map



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Sketch Map/Photo Key



Paperwork Reduction Act Statement: This information is being collected for nominations to the National Register of Historic Places to nominate properties for listing or determine eligibility for listing, to list properties, and to amend existing listings. Response to this request is required to obtain a benefit in accordance with the National Historic Preservation Act, as amended (16 U.S.C. 460 et seq.). We may not conduct or sponsor and you are not required to respond to a collection of information unless it displays a currently valid OMB control number.

Estimated Burden Statement: Public reporting burden for each response using this form is estimated to be between the Tier 1 and Tier 4 levels with the estimate of the time for each tier as follows:

- Tier 1 – 60-100 hours
- Tier 2 – 120 hours
- Tier 3 – 230 hours
- Tier 4 – 280 hours

The above estimates include time for reviewing instructions, gathering and maintaining data, and preparing and transmitting nominations. Send comments regarding these estimates or any other aspect of the requirement(s) to the Service Information Collection Clearance Officer, National Park Service, 1201 Oakridge Drive Fort Collins, CO 80525.

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Figure 1 Tract Map for Wells Fargo Bank, March 7, 1902; Source: City of Carmel Planning Division (North <)

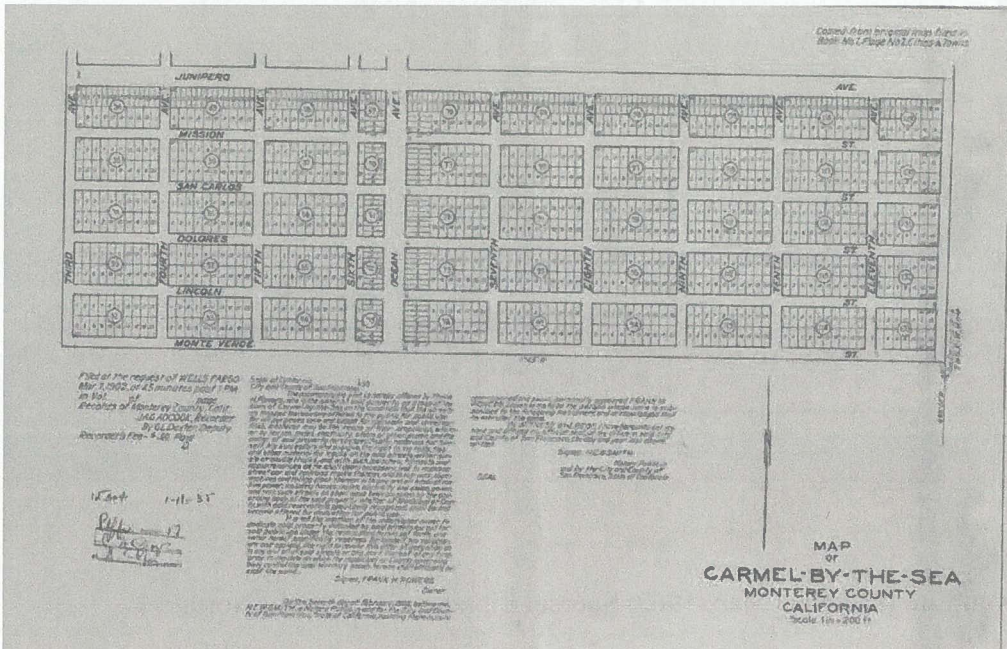
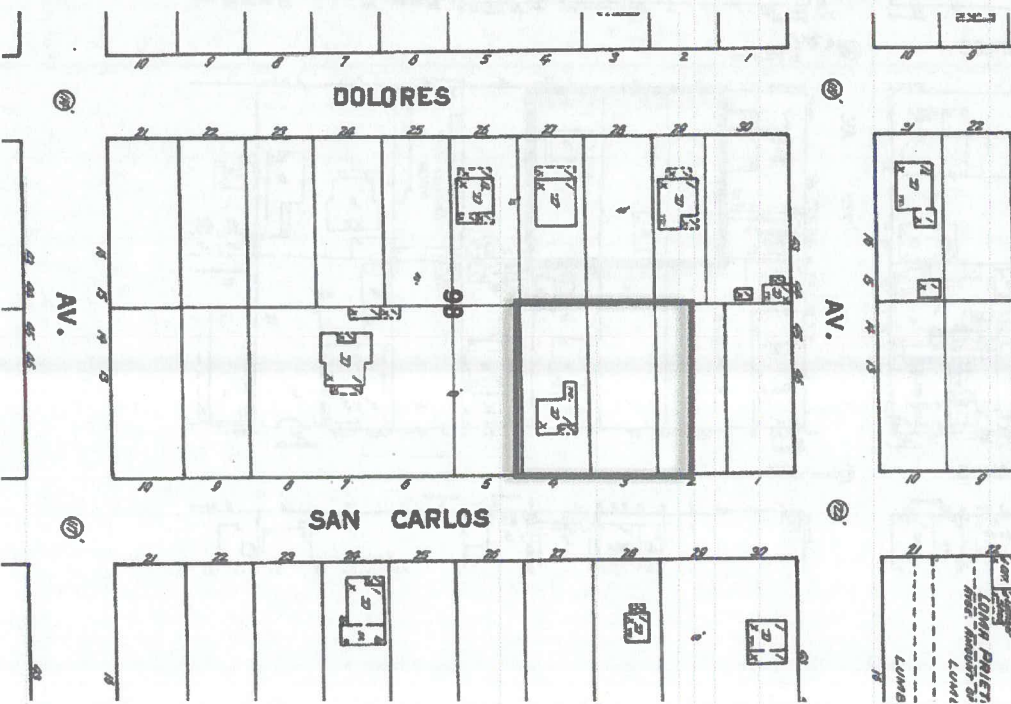


Figure 2 Sanborn Fire Insurance Map, 1910; Source: Library of Congress (North >)



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Figure 3 Sanborn Fire Insurance Map, 1924; Source: Library of Congress (North <)

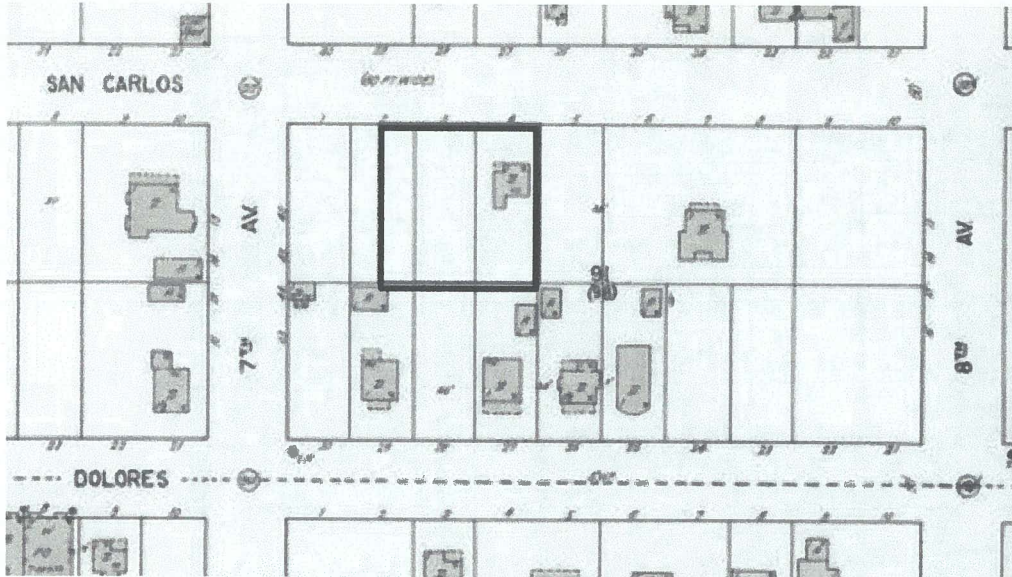
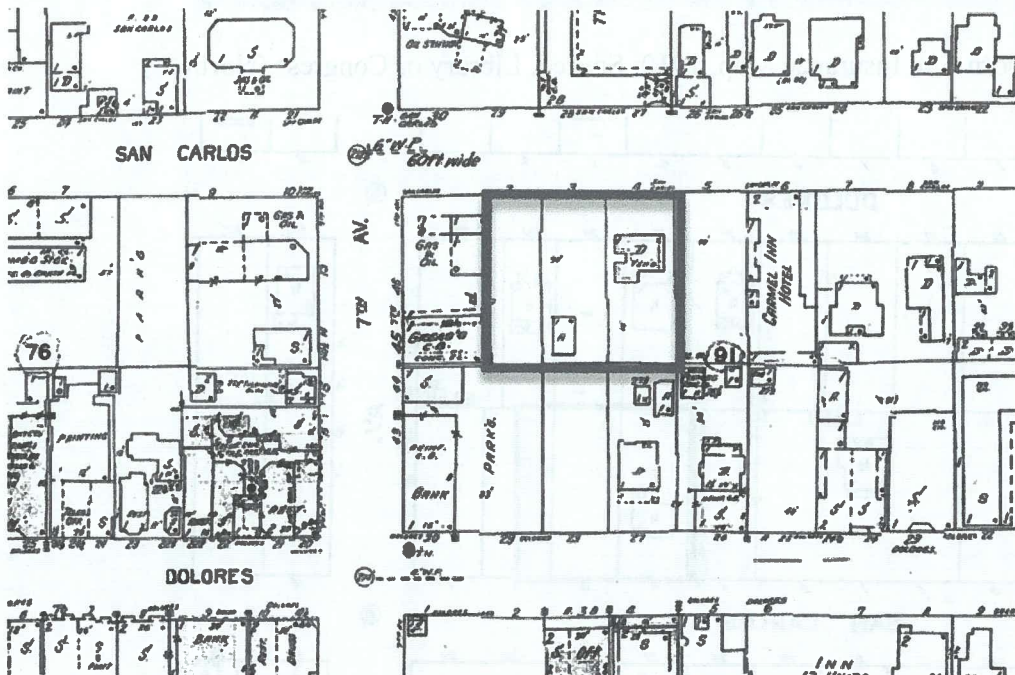


Figure 4 Sanborn Fire Insurance Map, 1962; Source: Library of Congress (North <)



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Figure 5 La Playa home of Chris Jorgensen and Angela Ghirardelli, 1905; Source: <https://www.carmelcalifornia.com/history-of-carmel/>



Figure 6 Robinson and Una Jeffers home, 1919; Source: <https://www.carmelcalifornia.com/history-of-carmel/>



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Figure 7 Carmel Art Association, 1927; Source: <https://www.carmelcalifornia.com/history-of-carmel/>

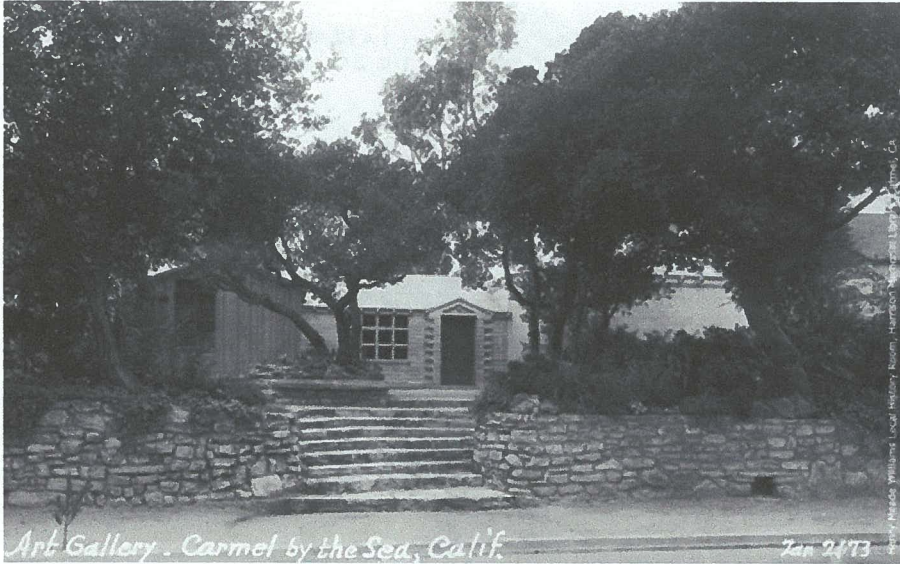
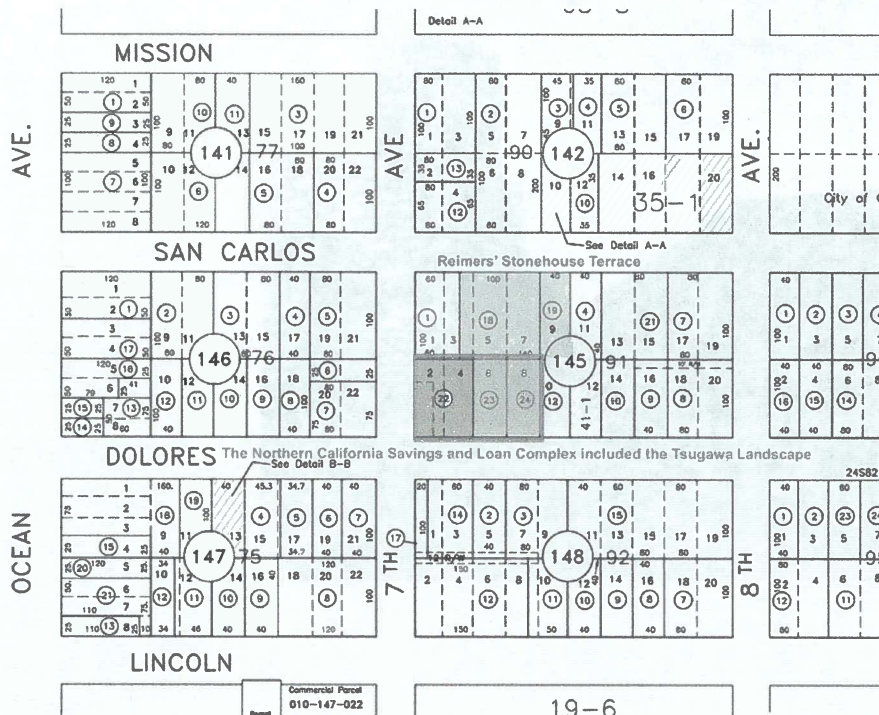


Figure 8 Assessor's Parcel Map showing physical relationship among Northern California Savings and Loan (blue), Tsugawa landscape (green), and Reimers' Stonehouse Terrace (brown); Source: County of Monterey (North <)



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Figure 9 Site Development Plan, Palo Alto-Salinas Savings (as of 1972, Northern California Savings and Loan) Permit 72-80, April 19, 1972; line of trees at top of drawing abuts west elevation of Reimers' Stonehouse Terrace; Source: Reimers Family

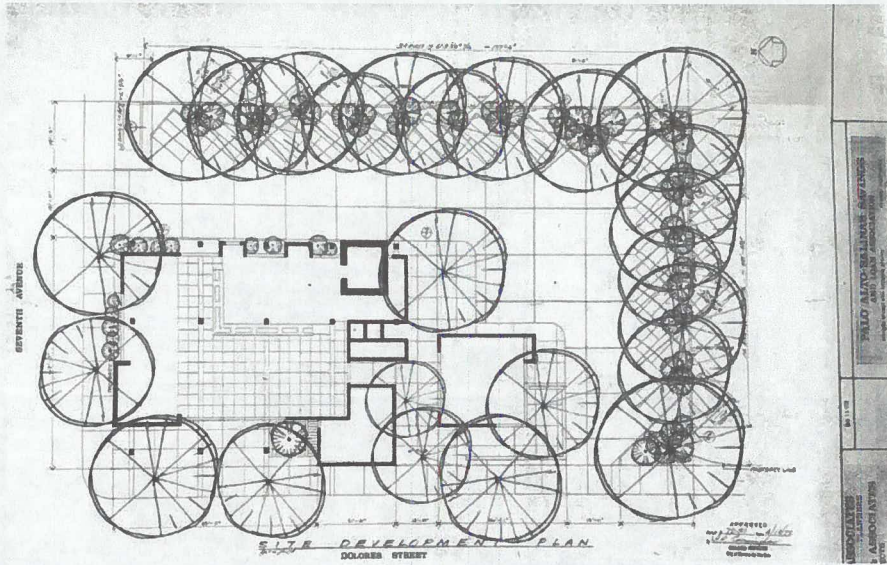
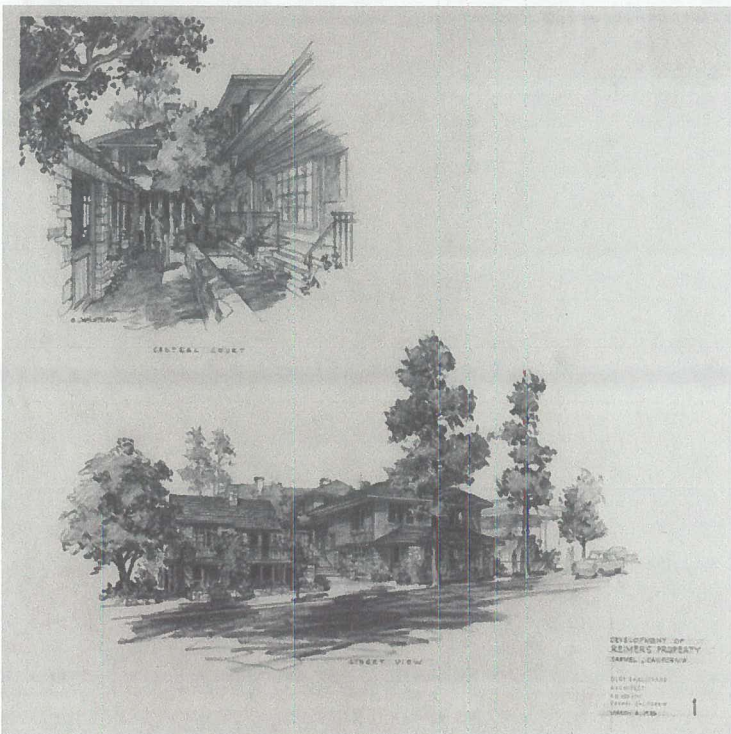


Figure 10 Reimers' Stonehouse Terrace, March 1976, view facing west (above) and northwest (below) graphite rendering by Olof Dahlstrand; Source: Reimers Family



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Figure 11 Reimers' Stonehouse Terrace, March 1976, view facing west, graphite rendering by Olof Dahlstrand; Source: Reimers Family



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Photo 1 South and east elevations, facing northwest



Photo 2 Whole east elevation, facing west



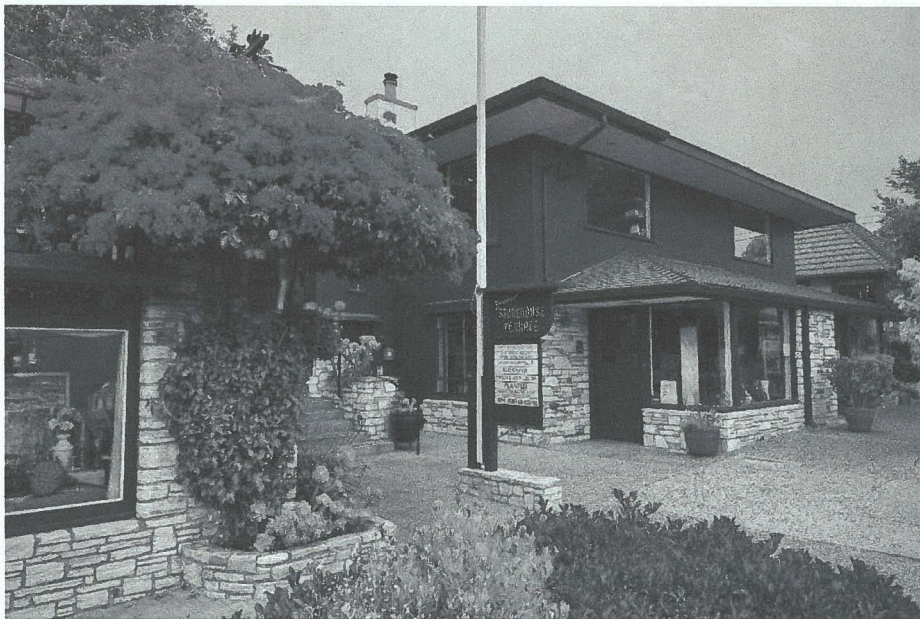
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Photo 3 East elevation, facing southwest



Photo 4 East elevation, facing northwest



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Photo 5 East elevation, facing northwest



Photo 6 Stairs to interior courtyard as seen from San Carlos Street, facing west



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County and State

Photo 7 East elevation, facing west

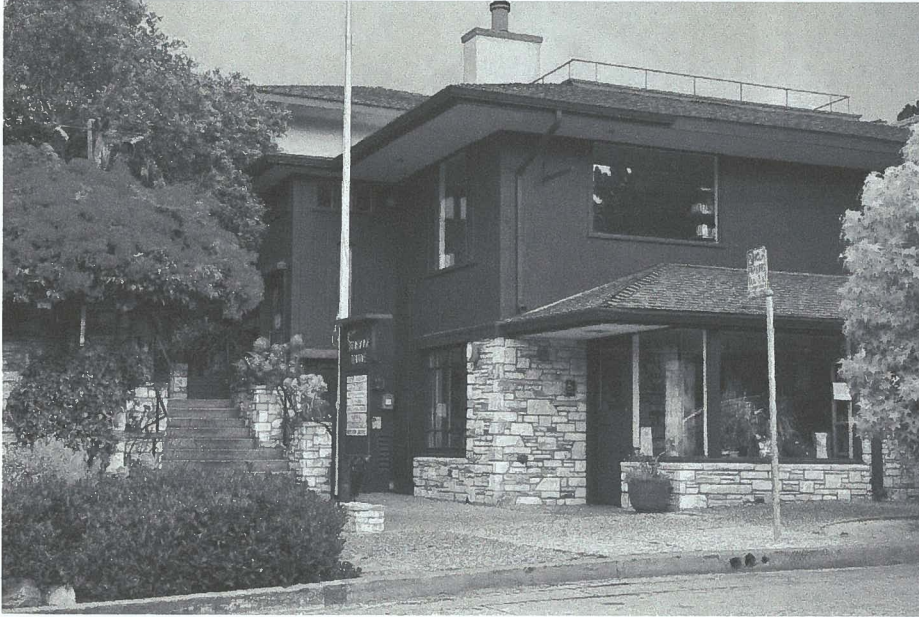


Photo 8 East and north elevations, facing southwest



Reimers' Stonehouse Terrace
Name of Property

Monterey, California
County and State

Photo 9 East elevation, facing southwest



Photo 10 Stonework detail, east elevation, facing southwest



Reimers' Stonehouse Terrace
Name of Property

Monterey, California
County and State

Photo 11 North elevation, facing southwest

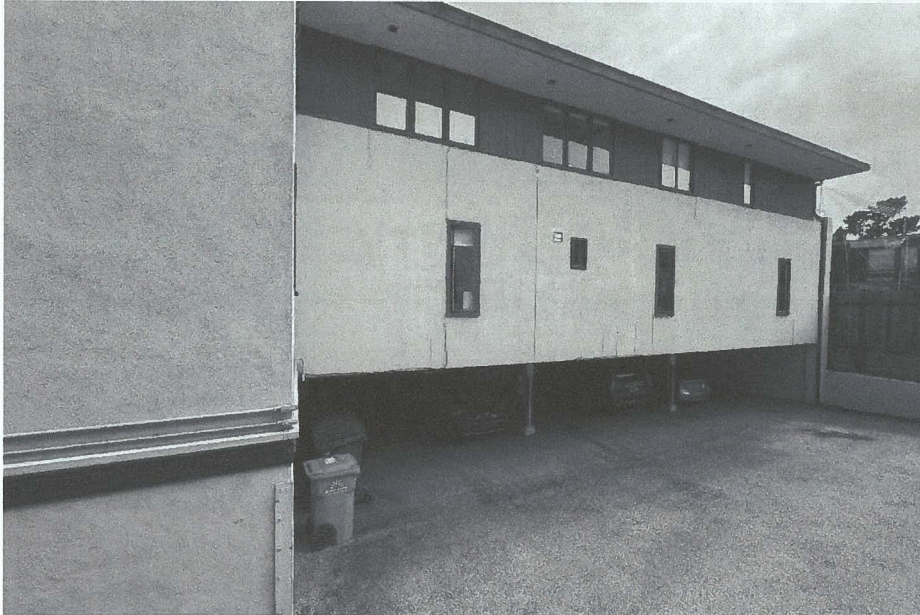


Photo 12 Whole west elevation across parking lot of adjacent property, facing east; wooden shed on right is on adjacent property



Reimers' Stonehouse Terrace
Name of Property

Monterey, California
County and State

Photo 13 Western wing, facing northwest



Photo 14 Interior courtyard, facing west



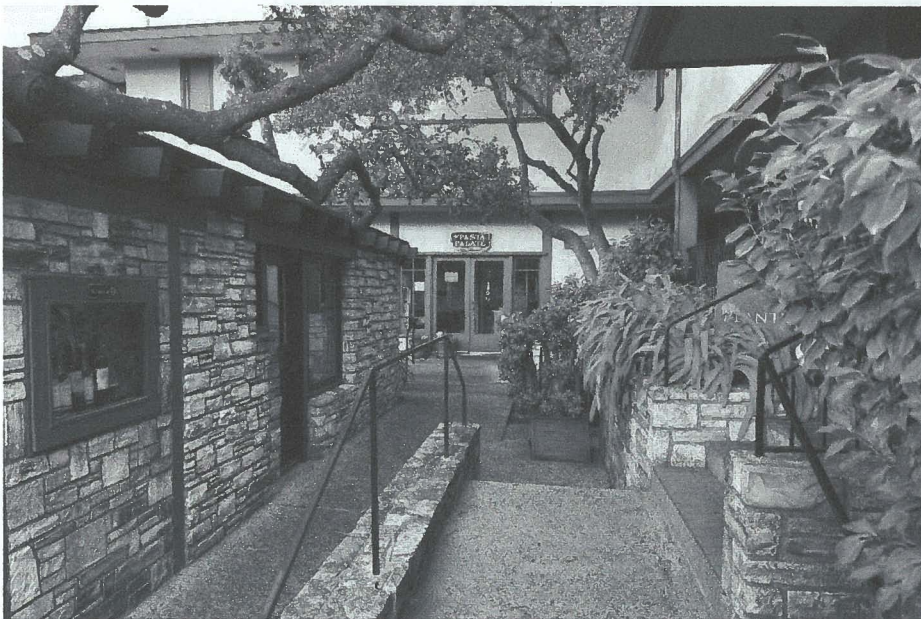
Reimers' Stonehouse Terrace
Name of Property

Monterey, California
County and State

Photo 15 Interior courtyard, facing north



Photo 16 Interior courtyard, facing west



Reimers' Stonehouse Terrace

Name of Property

Monterey, California

County and State

Photo 17 Interior courtyard, facing southeast

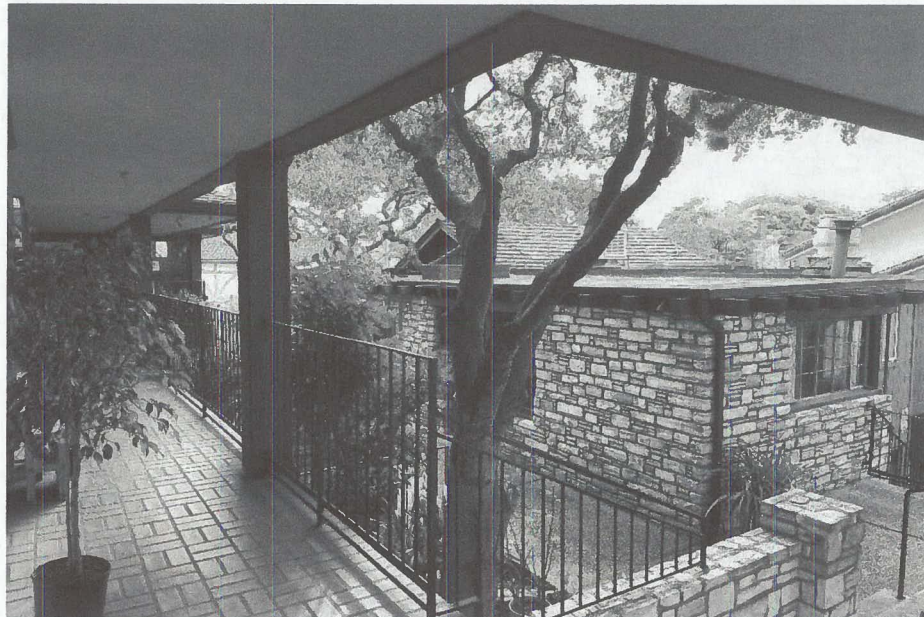
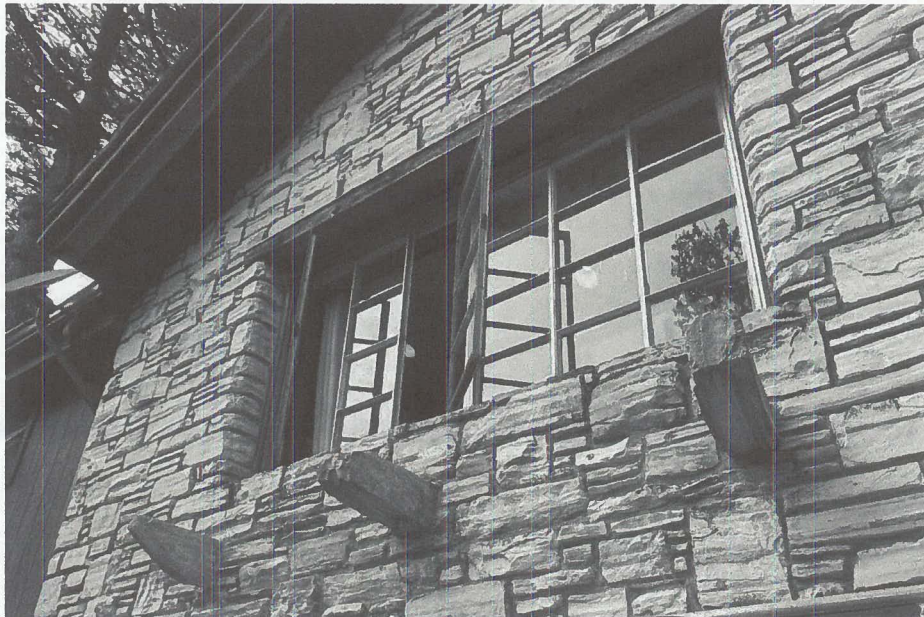


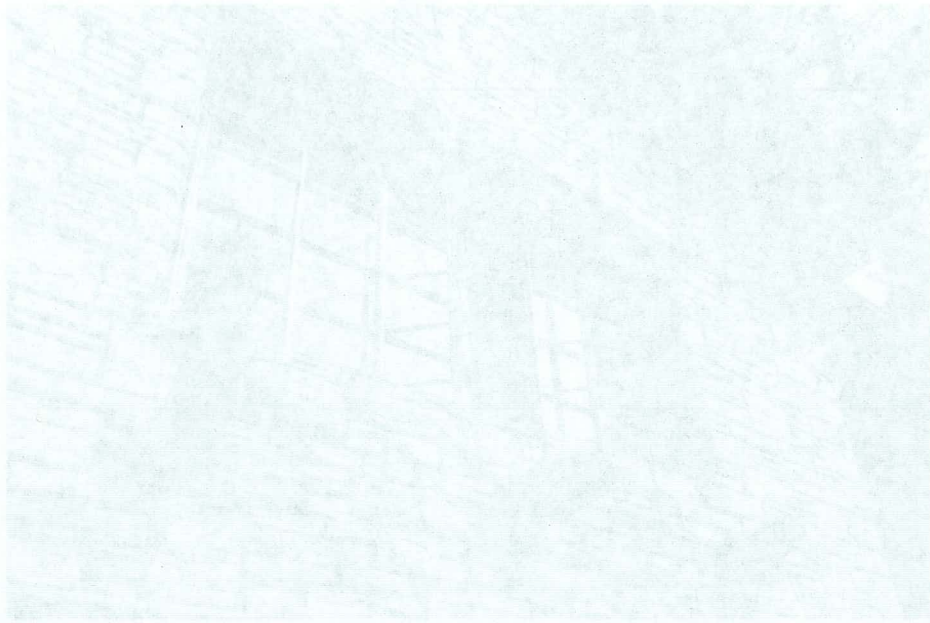
Photo 18 South elevation, facing north



Reimers' Stonehouse Terrace
Name of Property

Monterey, California
County and State

Photo 19 South elevation across adjacent property courtyard, facing north



State of California -- The Resources Agency
 DEPARTMENT OF PARKS AND RECREATION
PRIMARY RECORD

Primary # _____
 HRI # _____
 Trinomial _____
 NRHP Status Code _____

Other Listings _____
 Review Code _____ Reviewer _____ Date _____

Page 1 of 20

*Resource Name or #: (Assigned by recorder) Reimers' Stonehouse Terrace

P1. Other Identifier: San Carlos 2 SW of 7th Ave.

*P2. Location: Not for Publication Unrestricted *a. County Monterey
 and (P2b and P2c or P2d. Attach a Location Map as necessary)

*b. USGS 7.5' Quad Monterey Date 2012 T ; R ; ¼ of ¼ of Sec ; Mount Diablo B.M.

c. Address San Carlos 2 SW of 7th Ave. City Carmel by the Sea Zip 93921

d. UTM: (Give more than one for large and/or linear resources) Zone ; mE/ mN

e. Other Locational Data: (e.g., parcel #, directions to resource, elevation, etc., as appropriate)

APN 010-145-018, Block 91, S 20 FT of lot 3; All of lots 5 & 7

*P3a. Description: (Describe resource and its major elements. Include design, materials, condition, alterations, size, setting and boundaries)

The Reimers' Stonehouse Terrace commercial complex is located on the west side of San Carlos Street, between 7th and 8th Avenues. There are two separate buildings within the complex: the southernmost building was constructed about 1904, and the northernmost building was constructed in 1977.

Ruth Milwain bought lot 7, Block 91 from the Carmel Development Company in 1904 (*Pajaronian*, 8/11/1904, p. 6). She later bought lots 3, 5, and 9 in the same block. The 1910 Sanborn Map indicates that she built a one-story wood-framed L-shaped cottage on lot 7. A small front porch was located on the northeast corner of the house. By 1930, the Sanborn Map (Figures 16-19) indicates a small addition was added to the southeast corner of the house, and a garage was added to lot 5 (this may have been BP# 984, issued in May 1925). The Reimers family bought the property in the late 1930s. Two permits for remodeling the house were issued in 1944 (BP# 1104) and 1948 (BP# 1710). The first was for building an unspecified addition and adding the (cont. p. 3)

*P3b. Resource Attributes: (List attributes and codes) HP6, 1-3 story commercial building; HP3, multiple family dwelling

*P4. Resources Present: Building Structure Object Site District Element of District Other (Isolates, etc.)



P5b. Description of Photo: (View, date, accession #) Front Elevation, 03/2026

*P6. Date Constructed/Age and Sources: c. 1904; 1977
 Historic Prehistoric Both
 BP# 76-191

*P7. Owner and Address:
 Reimers Family Trust
 POB 41
 Carmel, CA. 93921

*P8. Recorded by: (Name, affiliation, and address)
 Meg Clovis
 14024 Reservation Rd.
 Salinas, CA 93908

*P9. Date Recorded: 03/2026

*P10. Survey Type: (Describe)
 Intensive

*P11. Report Citation: (cite survey report and other sources, or enter "none.") Carmel Historic Resources Survey, 1990

*Attachments: NONE Location Map Sketch Map Continuation Sheet Building, Structure and Object Record
 Archaeological Record District Record Linear Feature Record Milling Station Record Rock Art Record
 Artifact Record Photograph Record Other (List)

BUILDING, STRUCTURE, AND OBJECT RECORD

*Resource Name or # (Assigned by recorder) Reimers' Stonehouse Terrace

- B1. Historic Name: Reimers Residence
- B2. Common Name: San Carlos 2 SW of 7th Ave.
- B3. Original Use: Residence
- B4. Present Use: Mixed-Use Commercial

*B5. Architectural Style: Organic

*B6. Construction History: (Construction date, alteration, and date of alterations) Cottage built c. 1904; Commercial building built in 1977 (see P3a for description of alterations and dates).

*B7. Moved? No Yes Unknown Date: Original Location:

*B8. Related Features: N/A

B9a. Architect/Designer: Olof Dahlstrand b. Builder: Ausonio Construction

*B10. Significance Theme: The Carmel Dynamic Continues (1966-1986) Area Carmel by the Sea

Period of Significance: 1977 Property Type: Building Applicable Criteria: CR3

(Discuss importance in terms of historical or architectural context as defined by theme, period, and geographic scope. Address integrity.)

Ruth May Milwain (1858-1947) bought lot 7, Block 91 in 1904 from the Carmel Development Company. By 1910 a small one-story cottage was developed on the property (1910 Sanborn Map). Ruth Milwain was born in Placer County. She was the daughter of Alexander Milwain, a carpenter, who immigrated from New York to California with the Argonauts of 1849 (also known as the "forty-niners", seeking their fortunes in the California Gold Rush). The family later settled in Oakland where Mr. Milwain opened a contracting business. Ruth's brother, William Milwain, was an architect who worked in Oakland and San Francisco. Ruth likely received help from her father and brother to build the small vacation cottage in Carmel. In 1916 Ruth bought lots 3, 5, and 9 in Block 91 (*The Californian*, 12/9/1916, p. 6).

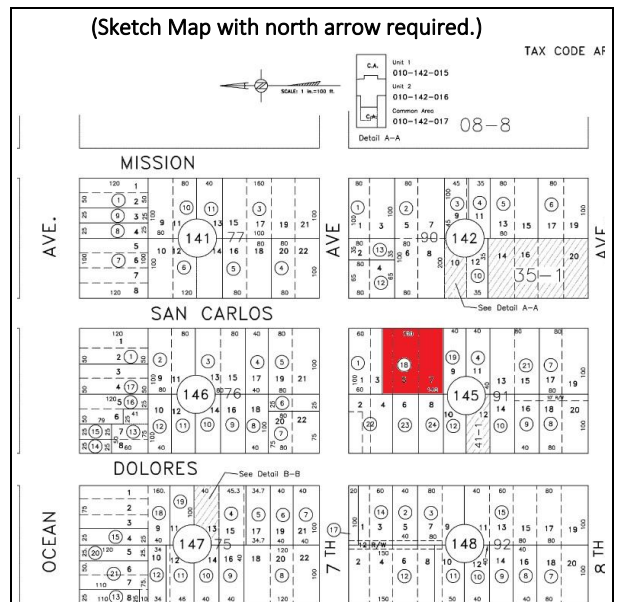
Norwegian immigrants Niels Juel Reimers (1899-1969) and Kristi Reimers (1903-1964) settled in Carmel in the 1920s. The couple borrowed \$10,000 from Barney Segal in the late 1930s and bought lots 5, 7, and 9 in Block 91. At that time, a plumbing shop was on lot 9 (presently APN 010-145-019-000, located directly south of the subject property). They remodeled the plumbing shop into the Carmel Inn, and they lived in the cottage. Niels was an electrician for Rohr Electric in the Village and Kristi managed the Inn. (cont. p. 5)

B11. Additional Resource Attributes (List attributes and codes):

*B12. References:

- Carmel Context Statement & Historic Preservation Ordinance Building File, Carmel Planning Dept.
- National Register Bulletin 15
- Gunnar Reimers Obit., *Carmel Pine Cone*, 10/11/2019.
- Niels Reimers Oral History, Harrison Memorial Library, 3/18/2016
- Census Records & US Directories accessed through Ancestry.com.
- Newspapers accessed through Newspapers.com.
- Sanborn Maps
- B13. Remarks
- *B14. Evaluator: Meg Clovis
- *Date of Evaluation: 03/2026

(This space reserved for official comments.)



P3a. Description continued:

rock veneer that faces the building today. The second permit was for another addition, a new foundation, a general remodel and more chalk rock veneer. By 1962 the Sanborn Map reveals that the footprint had changed to a U-shape and the northeast porch had been enclosed. In 1977 the Reimers' sons, Gunnar and Niels, significantly remodeled the house to incorporate it into their new Stonehouse Terrace development (BP# 76-191). This remodel, designed by architect Olaf Dahlstrand, included building a one-story addition with a rooftop patio across the front elevation. The final change to the building was the removal of the chalk rock chimney and fireplace in 2013 (no building permit on file). There is no record of what the Milwain cottage originally looked like, and it can be safely said that the building no longer resembles the Milwain vacation cottage or the Reimers' home where the family lived in the 1940s and 1950s. For this reason, no character-defining features are identified for the former cottage.

Today the former Milwain/Reimers cottage is a two-story building with an antique store on the ground level and a restaurant on the second level. On the east façade, plate glass windows flank the central Dutch door. Another entry is located on the ground floor on the south elevation. A plaque on the wall above the south door is inscribed *Solveig Marie Reimers*, the name of the Reimers' one month old daughter who passed away in 1930. Concrete stairs lead up to the second floor to the restaurant entrance at the north elevation. The entrance is in the indent of the U plan. The restaurant's rooftop patio is above the antique store and faces San Carlos Street. Most of the building's original fenestration was changed in 1977 to serve the building's new commercial use.

In 1977 Olof Dahlstrand designed and executed the Reimers Stonehouse Terrace mixed-use commercial building, located on lot 5. The L plan building has mid-level retail and office units, two apartment units on the upper level, and a lower-level parking garage below the north wing. The building is located on a parcel that slopes down towards San Carlos Street. Dahlstrand used the topography as an opportunity to step the building up the site. A single-story store is located on the ground level facing San Carlos Street. From there, the building moves up the slope into its three-story massing. A low-pitched cross hipped roof system is used throughout. The wide, overhanging boxed eaves are a prominent feature. Most exterior walls are covered with cement stucco, especially the less visible elevations. Chalk rock faces the ground floor exterior walls along San Carlos Street and then the siding transitions into vertical redwood planks in the courtyard area. A variety of window types are used throughout the building. Many are fixed plate glass windows, but others are shallow bay windows, located along the mid-level retail and office walkway.¹ The windows in the west wing are fixed glass with grid frames. Doors vary as well. Dahlstrand used both glazed doors and Dutch doors, the latter of which can be credited to a long-standing Carmel design tradition. The upper-level apartments have balconies.

The courtyard between the two buildings is an important defining space. Like the 1977 building, the landscape features are stepped up the site, in a network of stairs and terraces. Photographs indicate that Dahlstrand

¹ Figure 20 shows multipaned windows in the midlevel walkway, but there is no evidence that they were actually installed.

incorporated chalk rock planters, aggregate walkways, and concrete steps up to the mid-level retail space. These provided the foundation for lush plantings. There is no record in the building file that a landscape architect was responsible for the landscape plan.

In 2012 the Reimers brothers hired architect Robert Littell to build an enclosure for the existing ADA lift within the north wing of the mixed-use building and to redesign the entrance to the Stonehouse Terrace courtyard. Littell's design did not change the spatial relationships between the two buildings, which is defined by the courtyard. It did result in the stepped chalk rock planters that border the entry stairs today, rebuilt stairs, new planters, and new railings throughout the courtyard.

Dahlstrand was recognized for his Usonian or Organic² style buildings and he used Usonian principles in his design of the Stonehouse Terrace. These principles include:

- The Stonehouse Terrace building harmonizes with its natural environment. This is demonstrated by how Dahlstrand's design responded to the sloped terrain of the site.
- Dahlstrand design used regional and natural materials, such as chalk rock and redwood to relate to the building's setting.
- Dahlstrand's design used a low-pitched roof with deep overhanging eaves to provide protection from the weather.
- Dahlstrand's design incorporates a wide variety of windows to connect indoors and outdoors.

The character-defining features of the Reimers' Stonehouse terrace property includes the following:

1977 Mixed-Use Commercial Building

- The low-pitched hipped roof system with wide overhanging boxed eaves.
- The L-shaped plan, one and two-story massing, and stepped arrangement of the building on the site.
- The chalk rock, vertical redwood siding and cement stucco siding.
- Original window and door openings including all original door and window variations.

1977 Site Features

- Primary pedestrian access to courtyard from San Carlos Street.
- The central courtyard space.
- The brick along the mid-level retail walkway.
- Hardscape features such as the chalk rock planters and chalk rock walls.

Most of the alterations to the 1977 Stonehouse Terrace building have focused on interior changes and/or repairs. The building has been reroofed three times: in 1989 (BP# 89-119), in 2002 (BP# 02-02C), and in 2009 (BP# 09-02C). The original shake roofing was replaced with composition roofing in 2002. The Reimers brothers hired architect Robert Littell to design an enclosure for the ADA lift (located on the northeast side of the

² Carmel's Historic Context Statement refers to the Usonian style as the Organic style (see p. 137).

courtyard) in 2012 (BP# 12-182C). This slightly extended the roofline, and new windows were added to the second level of the east, west and south elevations of the new enclosure (see Figure 4). The simple design and arrangement of the windows do not compete with Dahlstrand's more complex window types. They are both compatible and differentiated from the original windows in the building and the ADA lift enclosure does not affect the building's integrity.

The 2012 alterations included constructing new aggregate concrete entry stairs into the courtyard and changing other elements within the courtyard. New chalk rock planters were added that bordered the stairs and new metal railings were added to the mid-level retail walkway. Although compatible materials were used to construct these alterations, the result was the removal of Olaf Dahlstrand's original courtyard entrance.

B10. Significance continued:

Their two sons, Niels and Gunnar, were raised in the cottage. Gunnar Reimers (1931-2019) attended Sunset School. After graduation he entered St. Olaf's College where he earned a degree in Physics. He then attended the University of California, Berkeley, where he graduated with a Business degree. Gunnar Reimers worked for Philco Ford Aerospace where he built satellite tracking stations worldwide. He retired in Carmel Valley.

Niels Reimers (1933-) studied at Stanford and Oregon State and received a Bachelor of Science in Mechanical Engineering. After serving three years in the US Navy, he worked in manufacturing, engineering, and contract management at Ampex Corporation and Philco Western Development Laboratories. He joined Stanford University in 1968 and founded the Office of Technological Licensing, serving as its director until his retirement in 1991. Niels Reimers currently lives in Carmel.

Ruth Milwain nor any member of the Reimers family are included in Carmel's Historic Context Statement as significant people.

In 1977 the Reimers brothers remodeled their old family home on San Carlos Street and built a new commercial complex, Reimers' Stonehouse Terrace, which included a restaurant, retail shops, offices and two apartments. They hired architect Olaf Dahlstrand to remodel the residence and design the new commercial complex.

Olof Dahlstrand (1916-2014) was born in Wisconsin, the son of Swedish immigrants. In 1939 he graduated from Cornell University with a degree in architecture. After designing buildings for the defense industry during World War II, he moved to the San Francisco Bay area and worked as an associate for Fred and Lois Langhorst. He became responsible for the practice in 1950 when they moved to Europe. Later he worked for Skidmore, Owings and Merrill. Between 1950 and 1958 Dahlstrand designed seven "Usonian" residences in the San Francisco Bay area. He opened an architectural office in Carmel in 1960, designing residences, schools, and commercial buildings. Locally he is best known for designing the Carmel Valley Shopping Center (1966) and the

Wells Fargo Bank in Carmel (1964).³ Dahlstrand retired in 1984 and went on to serve on Carmel's Planning Commission and City Council. Olof Dahlstrand is included in Carmel's Historic Context Statement as a significant architect.

Both the Milwain/Reimers cottage (c. 1904) and the Reimers' Stonehouse Terrace (1977) were included in the Carmel Historic Resource Inventory that was completed in 1990⁴. Although the buildings were identified in the survey they were not evaluated for significance. Neither building is included in the California Office of Historic Preservation's *Built Environment Resource Directory* (BERD).

Evaluation for Significance

Historians use *National Register Bulletin 15*⁵ as a guide when evaluating a property's significance whether on a local, state, or national level. As a first step, to determine whether a property is significant, it must be evaluated within its historic context and the City of Carmel's Historic Context Statement⁶ provides this context. The City of Carmel's Historic Preservation Ordinance (Section 17.32.040) reiterates the role of *National Register Bulletin 15* in the evaluation of historic resources. Adopted eligibility criteria is modeled on the California Register's four criteria with the addition of specific qualifications for Criterion 3 (Section 17.32.040.D).

The Reimers' Stonehouse Terrace complex is not eligible under **Criterion One (Events, Patterns, Trends)** because no specific event led to the construction of the complex, and no important event took place in the complex.

The Reimers' Stonehouse Terrace complex is not eligible under **Criterion Two (Person)** because neither Ruth Milwain nor any member of the Reimers family made any notable contributions to the village of Carmel-by-the-Sea.

Criterion Three (Architecture) has three eligibility factors as follows:

- a) The property embodies the distinctive characteristics of a type, period, or method of construction; or
- b) The property represents the work of a master or important creative individual; or
- c) The property possesses high artistic values.

Bulletin 15 defines distinctive characteristics as the physical features that commonly recur in individual types, and "to be eligible, a property must clearly contain enough of those characteristics to be considered a true

³ The Wells Fargo Bank building is included in the California Office of Historic Preservation's *Built Environment Resource Directory* as a significant building with a status code of 5S2 (individual property eligible for local listing or designation).

⁴ Other Cultural Resource Surveys have been completed in Carmel since 1990, and the 1990 survey should not be confused with the most recent survey which is posted on the City's website.

⁵ National Register Bulletin 15. *How to Apply the National Register Criteria for Evaluation*. National Park Service. 1998.

⁶ *Historic Context Statement: Carmel-by-the-Sea*. Approved by the City Council January 2025.

representative of a particular type." The Milwain cottage was remodeled in 1944, 1948, and 1977, which significantly changed the footprint of the house, added a second story, changed the exterior siding, and materially altered the front elevation. It is not a contributing building within the complex.

The Olof Dahlstrand-designed commercial complex, constructed in 1977, exhibits several of the Organic style's character-defining features, as described in Carmel's Historic Context Statement (see p. 137). These include the low-pitched hipped roof system with wide, overhanging boxed eaves, the use of modernist construction methods using natural and local materials, wide expanses of glass, and the central courtyard that links the old and new buildings. The Dahlstrand hardscape features within the courtyard were changed in 2012, but the space remains the same. The Reimers' Stonehouse Terrace building meets the first part of Criterion Three.

The Reimers' Stonehouse Terrace complex was designed by Olof Dahlstrand who is included in Carmel's Historic Context Statement as a significant architect because he was an important creative individual. The building meets the second part of Criterion Three.

Bulletin 15 explains the third part of Criterion Three as follows:

"A property is eligible for its high artistic values if it so fully articulates a particular concept of design that it expresses an aesthetic ideal. A property is not eligible, however, if it does not express aesthetic ideals or design concepts more fully than other properties of its type."

In Carmel the Organic style is fully articulated by the Mrs. Clinton Walker House on Scenic Avenue, which was designed by Frank Lloyd Wright. The Reimers' Stonehouse Terrace complex does not meet the third part of Criterion Three because it does not express aesthetic ideals or design concepts more fully than the Walker House.

The California Register's **Fourth Criterion (Information Potential)** is generally reserved for archeological sites. The Reimers' Stonehouse Terrace complex is not located within Carmel's Archeological Overlay Zone, and there is no evidence in the historical record that the complex meets the eligibility requirements for Criterion Four.

Integrity

Integrity is defined as the ability of a property to convey its significance. There are seven aspects of integrity and to retain integrity, a property must retain several, if not most aspects. Carmel's Historic Context Statement states that buildings designed by a significant architect should be strong examples of a particular architectural style, in this case the Organic style, and should possess sufficient historic integrity.

- **Location:** the Reimers' Stonehouse Terrace is still in its original location. The building retains integrity of Location.

- **Design:** the Dahlstrand designed commercial building has retained important design features such as the hipped roof system with wide, overhanging boxed eaves and the wide variety of fenestration types and patterns.
- **Setting:** the Reimers' Stonehouse Terrace complex is in a commercial setting which has not changed since its construction in 1977.
- **Materials:** the Dahlstrand designed commercial building within the complex retains integrity of materials, such as the redwood and chalk rock siding.
- **Workmanship:** the Dahlstrand designed commercial building within the complex has retained integrity of workmanship which is visible in the chalk rock siding and construction details.
- **Feeling:** Integrity of Feeling requires a property to contain enough physical features to convey its historic character. The Dahlstrand designed building within the complex retains enough physical features to illustrate an Organic style building, and therefore it retains integrity of Feeling.
- **Association:** Association is only applicable to properties that are significant under Criteria One and Two.

To be eligible for the **Carmel Inventory of Historic Resources** a property must represent a theme in the Context Statement, retain substantial integrity, be at least 50 years old, and meet at least one of the four criteria for listing in the California Register. The Reimers' Stonehouse Terrace complex is not 50 years old, but it meets California Register Criterion Three. The building does retain substantial integrity, and it represents the Historic Context theme *The Carmel Dynamic Continues (1966-1986)*. The Reimers' Stonehouse Terrace complex does not meet the eligibility criteria for the Carmel Inventory of Historic Resources because it is not 50 years old. However, Carmel's Historic Preservation Ordinance provides exceptions to this rule, as discussed below.

The Fifty-Year Rule

In 1948 the National Park Service established the 50-year rule to operate as a filter to ward off potentially controversial decisions regarding historic significance. The National Register, California Register, and Carmel Historic Preservation Ordinance have different interpretations of the 50-year rule and when there may be exceptions.

The National Register's Criterion G states that "a property achieving significance within the last 50 years is eligible if it is of exceptional importance." Example of properties that are considered exceptionally important are presidential sites and resources associated with the country's atomic heritage. A resource does not need to be nationally significant; rather, to determine if a property is exceptionally important it must be measured within its context.

The California Register states that "a resource less than 50 years old may be considered for listing if it can be demonstrated that sufficient time has passed to understand its historical importance."

A resource less than 50 years old may be eligible for the Carmel Historic Resources Inventory. Carmel's Historic Preservation Ordinance states that "a resource less than 50 years old may be eligible if it is of exceptional importance to the City, State, or Nation based on its unusually strong contribution to history, architecture, engineering or culture, or because it is an integral part of a historic district (Carmel Municipal Code 17.32.040.H)." In Carmel, there have been debates in the past about listing buildings less than 50 years old. One such debate involved the Burde and Shaw designed Northern California Savings and Loan building on the southeast corner of Seventh Avenue and Dolores Street. Although the building is widely recognized as a significant Modern Movement building and was evaluated by the City prior to its 50-year date, it was not listed until it had officially reached the 50-year threshold. To date, no building in Carmel-by-the-Sea was less than 50 years old when it was listed on the City's Inventory. When considered within its context, there is no evidence that the Stonehouse Terrace complex makes an unusually strong contribution to Carmel's outstanding collection of Modern Movement buildings. It is not listed in the state's Built Environment Resource Directory. It was not included in the retrospective of Carmel Modernism (2016) at the Carl Cherry Center, and it is not mentioned in any academic articles about the Modern Movement in Carmel.

In summary, the Carmel Context Statement, the Carmel Historic Preservation Ordinance, and the historical record do not support the eligibility of the Reimers' Stonehouse Terrace complex for the Carmel Inventory of Historic Resources because it is not 50 years old and does not demonstrate exceptional importance to the City, State, or Nation.

Photographs of Dahlstrand Designed Building



Figure 1: View of the mid-level retail space, looking north. The chalk rock hardscape in the foreground and walkway railings were installed in 2012. The bump-out at image right accommodates access to the 2012 ADA lift.

CONTINUATION SHEET



Figure 2: View of façade & partial north elevation (image right) looking southwest.



Figure 3: View of the parking garage on the north elevation, looking southwest.

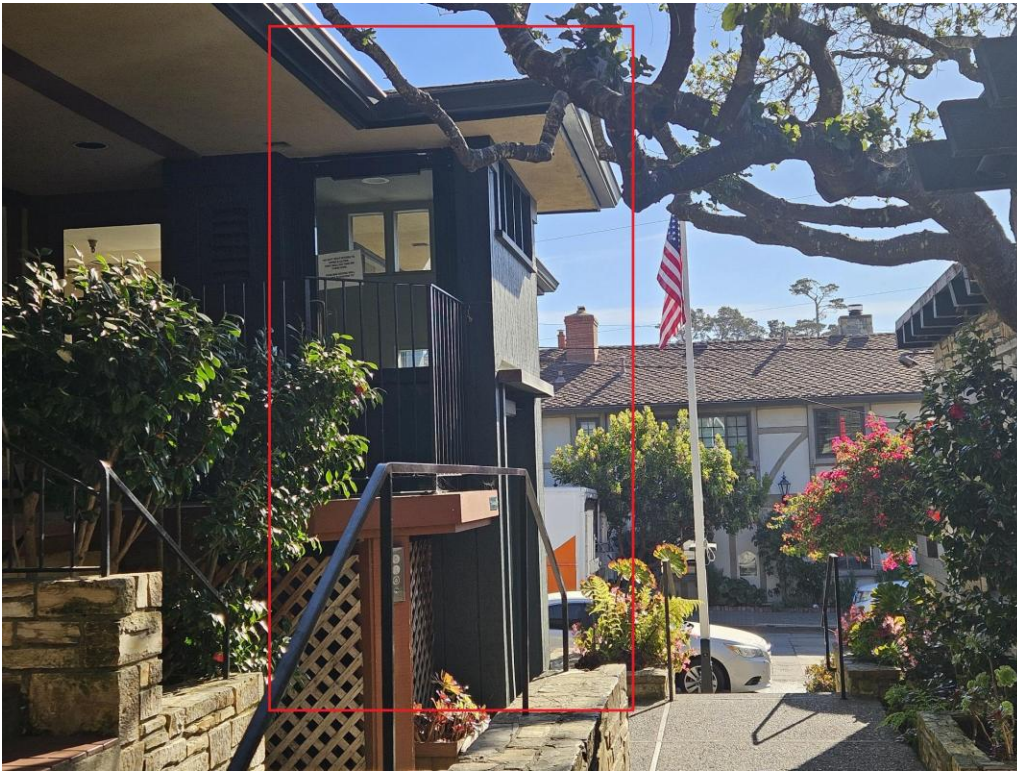


Figure 4: 2012 ADA elevator enclosure and extended roofline indicated in red.



Figure 5: Looking west down mid-level retail/office walkway with bay windows.

CONTINUATION SHEET



Figure 6: Mid-level retail windows in west wing.



Figure 7: West elevation, looking east.

Photos of Milwain/Reimers Cottage



Figure 8: View of cottage south elevation (image left) and east façade, looking northwest.



Figure 9: View of cottage east façade and north elevation, looking southwest.



Figure 10: View of cottage north elevation, with recessed restaurant entrance, looking southeast.



Figure 11: View of cottage north elevation (image center) and rear west elevation (image right).

CONTINUATION SHEET

Primary # _____

HRI# _____

Trinomial _____

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*Resource Name or # Reimers' Stonehouse Terrace

*Recorded by Meg Clovis

*Date 03/2026

Continuation Update



Figure 12: View of cottage south elevation, looking north from neighboring property.

Photos of Original Courtyard

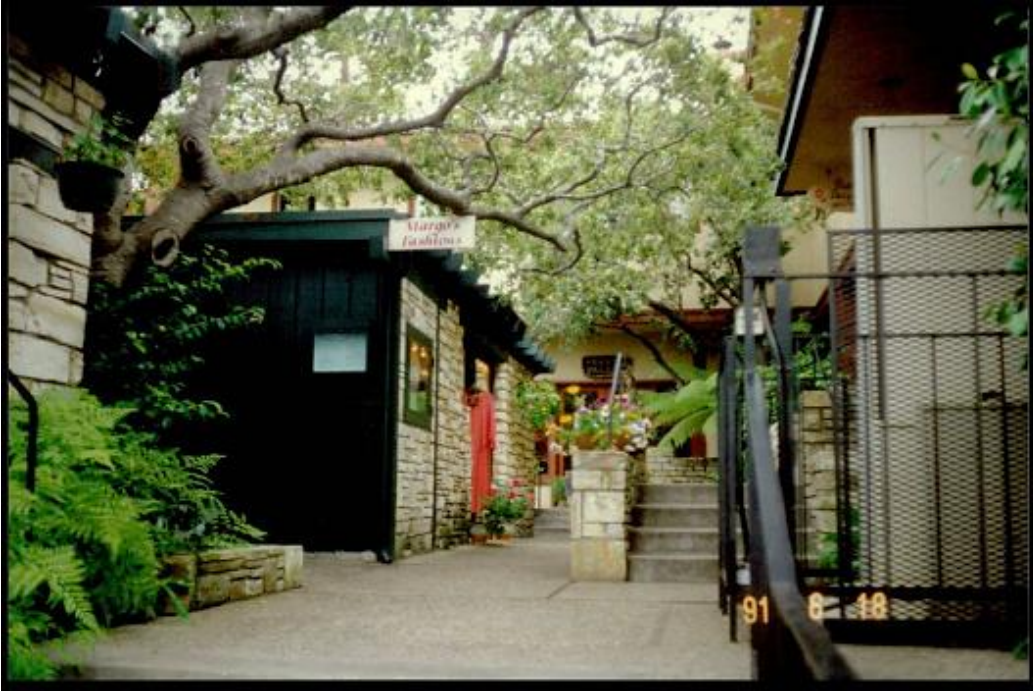


Figure 12: View of upper courtyard looking west.

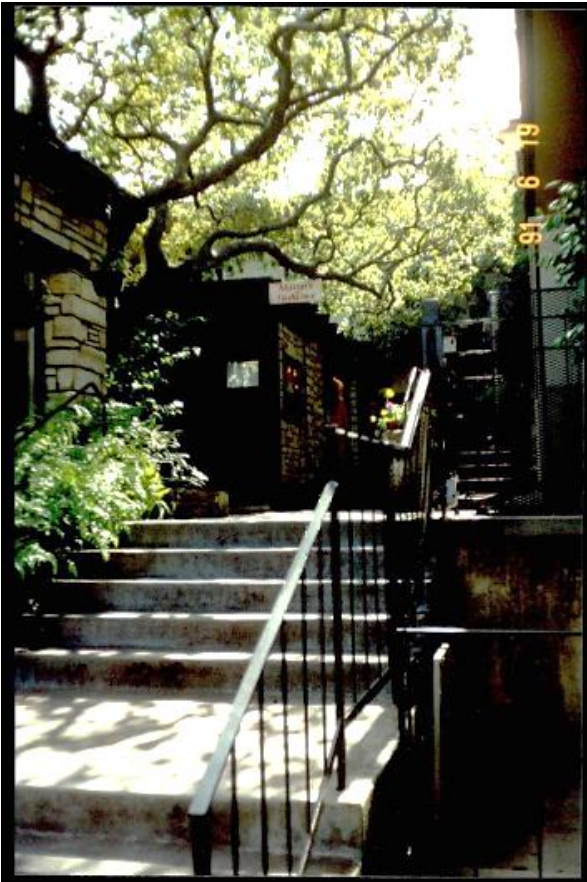


Figure 13: View of original stairs with metal railing.



Figure 14: Current view of front stairs.

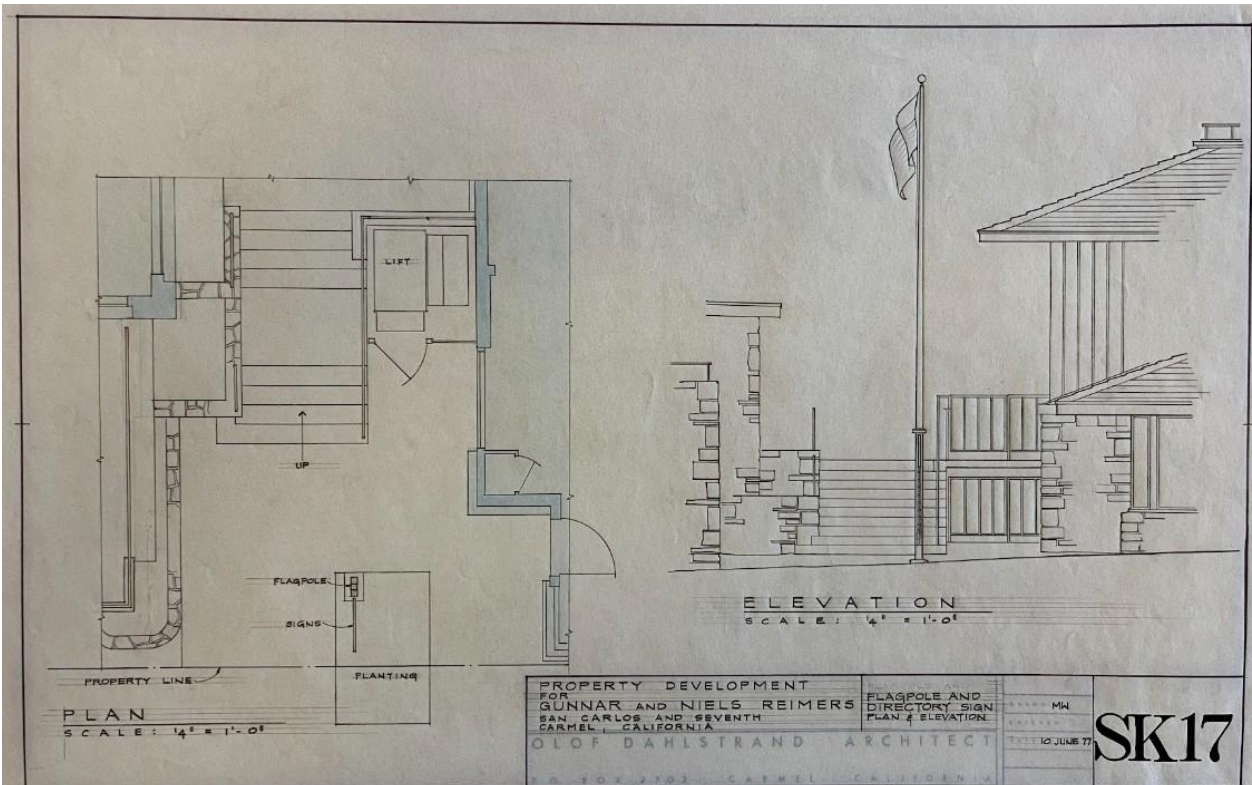


Figure 15: Dahlstrand Entrance Plan, 1976. Courtesy of Kristi Reimers.

Sanborn Maps Showing Milwain/Reimers Cottage Transitions

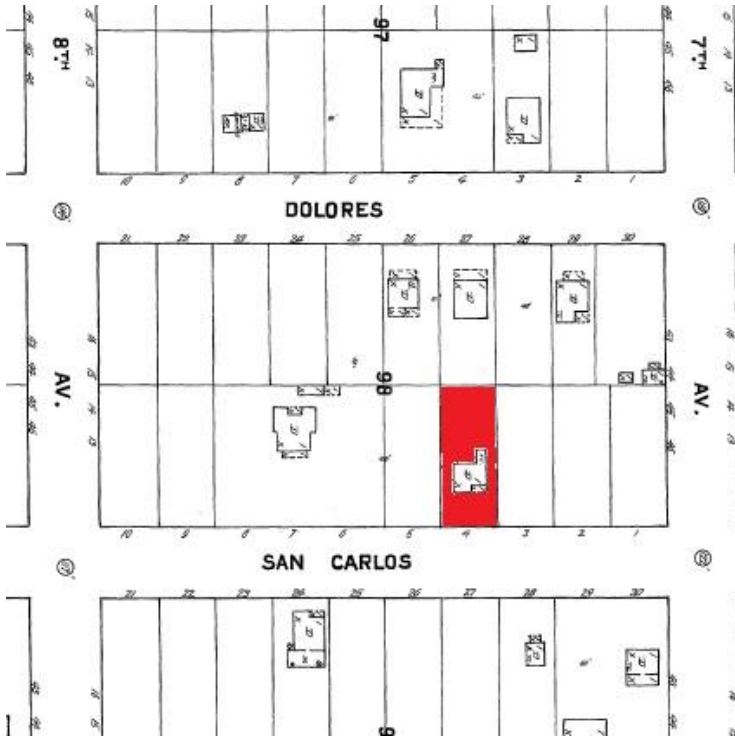


Figure 16: 1910 Sanborn Map.

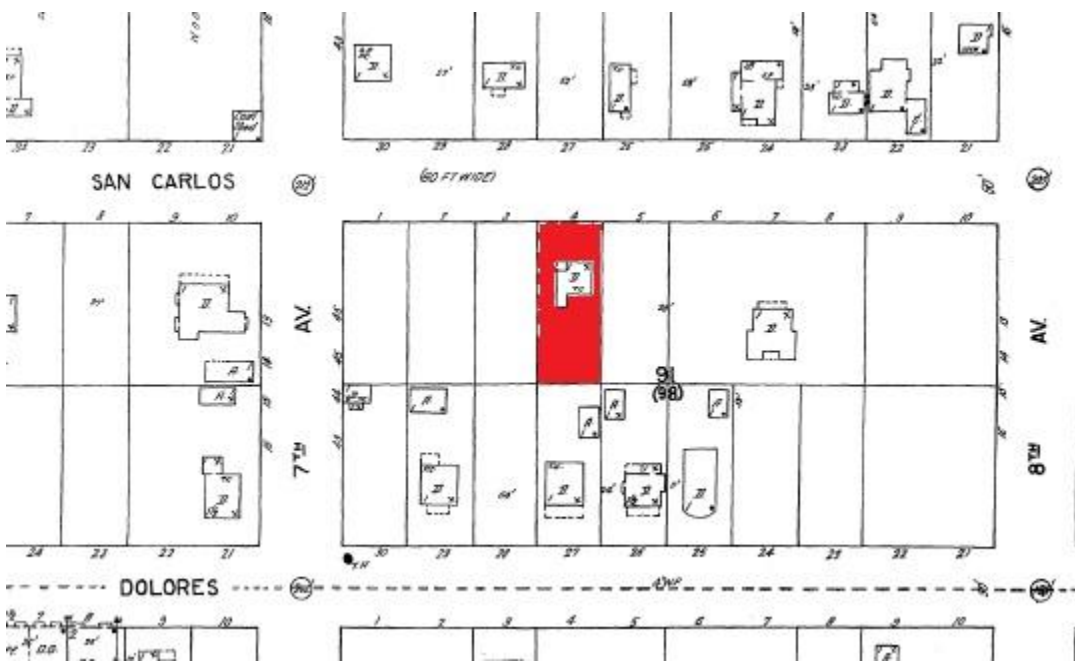


Figure 17: 1924 Sanborn Map.

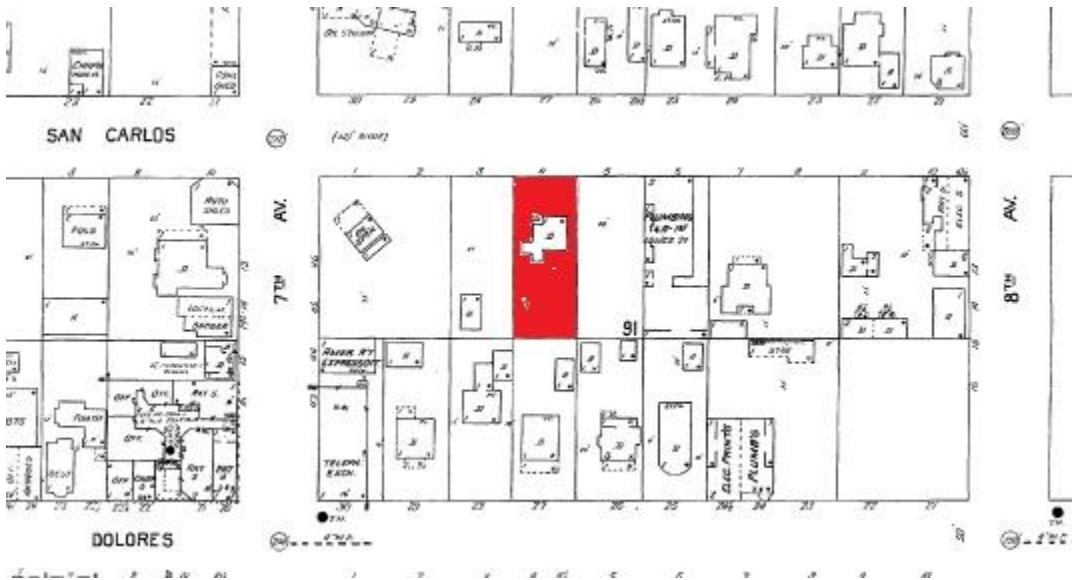


Figure 18: 1930 Sanborn Map.

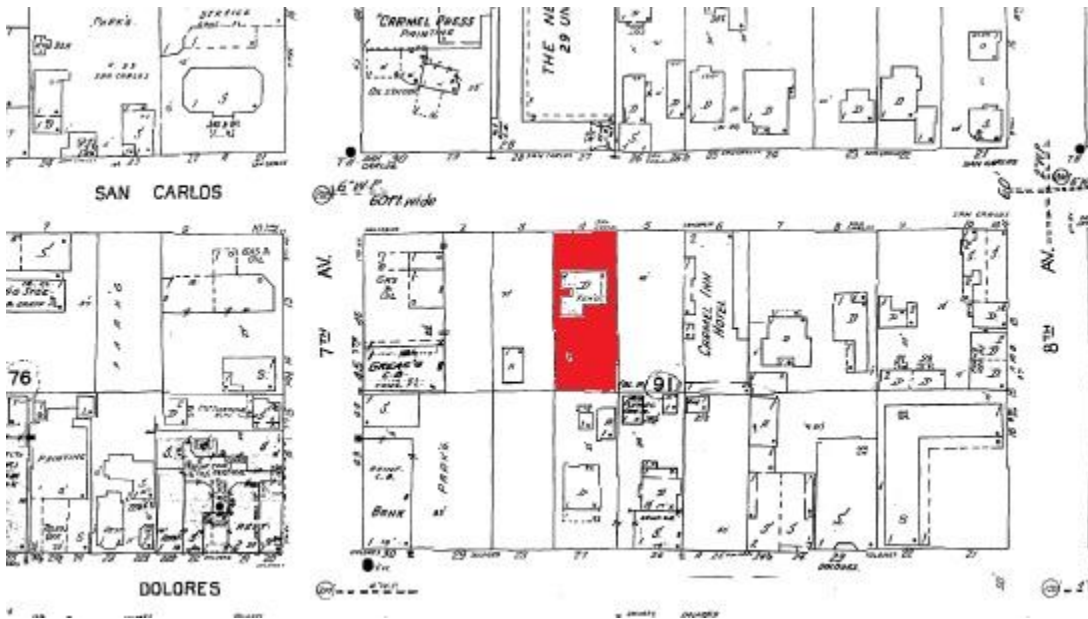


Figure 19: 1962 Sanborn Map.

CONTINUATION SHEET

Primary # _____

HRI# _____

Trinomial _____

Page 20 of 20

*Resource Name or # Reimers' Stonehouse Terrace

*Recorded by Meg Clovis

*Date 03/2026

Continuation Update

Dahlstrand Rendering



Figure 20: Dahlstrand rendering of Reimers' Stonehouse Terrace, 1976. Note multipaned windows on mid-level walkway. Courtesy of Kristi Reimers.



CARMEL-BY-THE-SEA

DETERMINATION OF INELIGIBILITY

For the Carmel Historic Resources Inventory

On April 20, 2026, the City of Carmel-by-the-Sea Historic Resources Board made a determination that the property identified below does not constitute an historic resource and is therefore ineligible for the Carmel Inventory of Historic Resources.

Assessor's Parcel Number: 010-145-018-000

Current Owner: REIMERS KRISTIE E ET AL

Block: 91; **Lots:** Part lot 3, All lots 5, 7

Street Location: San Carlos Street 2 southwest of 7th Avenue

Lot Size: 11,009 sq. ft.

Original Date of Construction: 1977

The basis for this determination is:

- The property lacks sufficient age to be considered historic.
- The property has substantially lost its historic integrity through alterations, additions, deterioration, changes in the surrounding environment or other causes.
- The property does not relate to historic themes or property types established in the Historic Context Statement for Carmel-by-the-Sea.
- The property has no association with important events, people or architecture that are identified in the Historic Context Statement or that represent the historical/cultural evolution of Carmel-by-the-Sea.
- There are other better examples of the builder's work in the city.

This determination shall expire when the property reaches 50 years of age on October 21, 2027.

UNITED STATES DEPARTMENT OF THE INTERIOR
NATIONAL PARK SERVICE

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**NATIONAL REGISTER OF HISTORIC PLACES
INVENTORY -- NOMINATION FORM**

SEE INSTRUCTIONS IN *HOW TO COMPLETE NATIONAL REGISTER FORMS*
TYPE ALL ENTRIES -- COMPLETE APPLICABLE SECTIONS

1 NAME

HISTORIC
Carmel Mission

AND/OR COMMON
Mission San Carlos De Borromeo Del Rio Carmelo

2 LOCATION

STREET & NUMBER
Southwest corner, Rio Road and Lasuen Drive

___ NOT FOR PUBLICATION
CONGRESSIONAL DISTRICT

CITY, TOWN

Carmel

___ VICINITY OF

STATE

California

CODE

COUNTY

Monterey

CODE

3 CLASSIFICATION

CATEGORY	OWNERSHIP	STATUS	PRESENT USE
___ DISTRICT	___ PUBLIC	___ OCCUPIED	___ AGRICULTURE
<input checked="" type="checkbox"/> BUILDING(S)	___ PRIVATE	___ UNOCCUPIED	___ MUSEUM
___ STRUCTURE	___ BOTH	___ WORK IN PROGRESS	___ COMMERCIAL
___ SITE	PUBLIC ACQUISITION	ACCESSIBLE	___ EDUCATIONAL
___ OBJECT	___ IN PROCESS	___ YES: RESTRICTED	___ ENTERTAINMENT
	___ BEING CONSIDERED	___ YES: UNRESTRICTED	___ GOVERNMENT
		___ NO	___ INDUSTRIAL
			___ MILITARY
			___ PARK
			___ PRIVATE RESIDENCE
			___ RELIGIOUS
			___ SCIENTIFIC
			___ TRANSPORTATION
			___ OTHER:

4 OWNER OF PROPERTY

NAME
The Roman Catholic Diocese of Monterey

STREET & NUMBER
580 Fremont Boulevard

CITY, TOWN

Monterey

___ VICINITY OF

STATE

California

5 LOCATION OF LEGAL DESCRIPTION

COURTHOUSE,
REGISTRY OF DEEDS, ETC. County Recorder's Office (Monterey County)

STREET & NUMBER
240 Church Street

CITY, TOWN

Salinas

STATE

California

6 REPRESENTATION IN EXISTING SURVEYS

TITLE

DATE

___ FEDERAL ___ STATE ___ COUNTY ___ LOCAL

DEPOSITORY FOR
SURVEY RECORDS

CITY, TOWN

STATE

7 DESCRIPTION

CONDITION

EXCELLENT

GOOD

FAIR

DETERIORATED

RUINS

UNEXPOSED

CHECK ONE

UNALTERED

ALTERED

CHECK ONE

ORIGINAL SITE

MOVED DATE _____

DESCRIBE THE PRESENT AND ORIGINAL (IF KNOWN) PHYSICAL APPEARANCE

The Carmel Mission, as we see it today, is a fusion of an early building plus its early restorations, with twentieth century structures sympathetic to the Mission Style of architecture in California. Only parts of the Mission Church hearken back to the late 18th or even the 19th century, while the remainder of the Mission quadrangle and the nearby buildings are of quite recent construction.

The mission church of San Carlos de Borromeo is constructed of sandstone, faced with sand-colored stucco, and is a simple nave plan, 150' X 29', measured on the inside. The walls are 5 feet thick.

The West facade is an interesting composition of two dissimilar towers flanking a round-arched portal, surmounted by a classicistic trabeation and an interlaced quatrefoil and star window. The North tower is the shorter of the two, and generally serves as a foil to the larger and richer bell tower at the south. It is more simply treated overall, with smaller arched openings. The bell tower, on the other hand, has three openings (two to the West, one to the south) and features baroque finials at the four corners, a setback octagonal drum which carries eight pinnacles, and a dome which is circular in plan, half-egg shaped in section. Surmounted by a wrought iron cross, the dome should be seen as deriving from an essentially Spanish-Moorish inspiration.

The interior of the Carmel Mission Church is unique among the Mission Churches in its wooden tunnel vault, shaped in a parabolic arch and spanning 29 feet. The planks forming the vault are supported by three transverse stone ribs carried on pairs of Doric pilasters projecting from the wall, reflected on the exterior at these points by buttressing.

8 SIGNIFICANCE

PERIOD

AREAS OF SIGNIFICANCE -- CHECK AND JUSTIFY BELOW

<input type="checkbox"/> PREHISTORIC	<input type="checkbox"/> ARCHEOLOGY-PREHISTORIC	<input type="checkbox"/> COMMUNITY PLANNING	<input type="checkbox"/> LANDSCAPE ARCHITECTURE	<input type="checkbox"/> RELIGION
<input type="checkbox"/> 1400-1499	<input type="checkbox"/> ARCHEOLOGY-HISTORIC	<input type="checkbox"/> CONSERVATION	<input type="checkbox"/> LAW	<input type="checkbox"/> SCIENCE
<input type="checkbox"/> 1500-1599	<input type="checkbox"/> AGRICULTURE	<input type="checkbox"/> ECONOMICS	<input type="checkbox"/> LITERATURE	<input type="checkbox"/> SCULPTURE
<input type="checkbox"/> 1600-1699	<input checked="" type="checkbox"/> ARCHITECTURE	<input type="checkbox"/> EDUCATION	<input type="checkbox"/> MILITARY	<input type="checkbox"/> SOCIAL/HUMANITARIAN
<input type="checkbox"/> 1700-1799	<input type="checkbox"/> ART	<input type="checkbox"/> ENGINEERING	<input type="checkbox"/> MUSIC	<input type="checkbox"/> THEATER
<input checked="" type="checkbox"/> 1800-1899	<input type="checkbox"/> COMMERCE	<input type="checkbox"/> EXPLORATION/SETTLEMENT	<input type="checkbox"/> PHILOSOPHY	<input type="checkbox"/> TRANSPORTATION
<input type="checkbox"/> 1900-	<input type="checkbox"/> COMMUNICATIONS	<input type="checkbox"/> INDUSTRY	<input type="checkbox"/> POLITICS/GOVERNMENT	<input type="checkbox"/> OTHER (SPECIFY)
		<input type="checkbox"/> INVENTION		

SPECIFIC DATES 1793-1797

BUILDER/ARCHITECT

STATEMENT OF SIGNIFICANCE

The Carmel Mission is an excellent, restored and reconstructed example of a California mission, which has the added significance of having been founded by Padre Junipero Serra in 1770, and having served as the headquarters from which he directed the administration of the expanding mission system until his death.

HISTORY

The Carmel Mission (San Carlos de Borromeo) was established on June 3, 1770, at the Presidio of Monterey, and was moved three miles South to its present site in December 1771. The first structures were temporary: dwellings, storeroom, and a wooden church, as well as an adobe church which we know to have been underway by 1774. This building served Father Serra's needs for no less than 20 years, but in 1793, the present stone church was begun under the supervision of Father Serra's successor, Father Lasuen. It was dedicated in September 1797.

The mission functioned primarily as an administrative center for the whole mission system, until that role was removed to Santa Barbara by Lasuen's successor, Father Estevan Tapis. It never served nearly as many Indians as the other missions, reaching a high of 876 in 1795.

The Carmel Mission was sorely beset between 1818 and 1834 by sickness, death, and depredations of the military. By 1836, the church was almost completely destroyed, and in 1843, only ruins remained. The roof collapsed in 1852, and for the next 30 years, the building remained open to the elements.

In 1884, following the determined work of Father Angelo Casanova to reclaim the church, it was rededicated and re-roofed. Little, other than an uncharacteristic steeply-pitched gable roof was added to the building until 1924 when the restoration program which continues today, was begun. The building now serves still, as an active church, with a museum and gift shop immediately adjacent, as well as twentieth century buildings in a California Mission Style, which house a schoolhouse, and a rectory.

9 MAJOR BIBLIOGRAPHICAL REFERENCES

(See Continuation Sheet)

10 GEOGRAPHICAL DATA

ACREAGE OF NOMINATED PROPERTY c. 5

UTM REFERENCES

A	1,0	59,68,0,0	4,04,45,0,0
	ZONE	EASTING	NORTHING
C			

B			
	ZONE	EASTING	NORTHING
D			

VERBAL BOUNDARY DESCRIPTION

(See continuation Sheet)

LIST ALL STATES AND COUNTIES FOR PROPERTIES OVERLAPPING STATE OR COUNTY BOUNDARIES

STATE	CODE	COUNTY	CODE
STATE	CODE	COUNTY	CODE

11 FORM PREPARED BY

NAME / TITLE

James Dillon, Architectural Historian

ORGANIZATION

Historic Sites Survey

DATE

9/4/76

STREET & NUMBER

1100 L Street NW.

TELEPHONE

CITY OR TOWN

Washington

STATE

D.C.

12 STATE HISTORIC PRESERVATION OFFICER CERTIFICATION

THE EVALUATED SIGNIFICANCE OF THIS PROPERTY WITHIN THE STATE IS:

NATIONAL

STATE

LOCAL

As the designated State Historic Preservation Officer for the National Historic Preservation Act of 1966 (Public Law 89-665), I hereby nominate this property for inclusion in the National Register and certify that it has been evaluated according to the criteria and procedures set forth by the National Park Service.

FEDERAL REPRESENTATIVE SIGNATURE

TITLE

DATE

FOR NPS USE ONLY

I HEREBY CERTIFY THAT THIS PROPERTY IS INCLUDED IN THE NATIONAL REGISTER

DATE

9/8/83

ATTEST:

DATE

KEEPER OF THE NATIONAL REGISTER

(NATIONAL HISTORIC LANDMARKS)

(NATIONAL HISTORIC LANDMARKS)

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NATIONAL PARK SERVICE

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**NATIONAL REGISTER OF HISTORIC PLACES
INVENTORY -- NOMINATION FORM**

Carmel Mission

CONTINUATION SHEET

ITEM NUMBER 9 PAGE 1

Hubert H. Bancroft, History of California (7 Vols., San Francisco, 1884-90), I-IV.

John A. Berger, The Franciscan Missions of California (New York, 1941), 268-282.

Father Zephyrin Engelhardt, Mission San Carlos Borromeo (Santa Barbara, 1934).

Kurt Baer, Architecture of the California Missions (Berkeley and Los Angeles, 1958), 159-160

Rexford Newcomb, The Old Mission Churches and Historic Houses of California (Philadelphia and London, 1925), 256-267

Hugh Morrison, Early American Architecture (New York, 1952), 226-229.

UNITED STATES DEPARTMENT OF THE INTERIOR
NATIONAL PARK SERVICE

**NATIONAL REGISTER OF HISTORIC PLACES
INVENTORY -- NOMINATION FORM**

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DATE ENTERED

Carmel Mission

CONTINUATION SHEET

ITEM NUMBER 10 PAGE 1

The Mission Church of San Carlos Borromeo, in Carmel, California, lay in ruins by 1852. Since that time, the Church has been rebuilt (1884 re-roofed, 1920's full restoration) and the Mission complex immediately adjacent has been recreated by the stylistically sympathetic construction of a Parish Rectory, Museum, and School, in a quadrangle to the south of the Mission Church. The twentieth century has seen the construction of a road system around the Mission complex which largely creates the most reasonable boundary for the building group. Comprising the Mission Church, the rectory-museum-school quadrangle, and a meeting hall and convent, the building compound is bounded on the east by the western edge of Rio Road and on the north and west by Lasuen Drive which curves around the Mission towards the Carmel River School, east of the Mission. The South boundary of the compound is formed by a line drawn from the southwest corner of the mission quadrangle, first southwest to a point on Lasuen Drive where it turns from its north-south course to an east-west course, to go to the Carmel Valley School, and secondly, northeast from that corner of the quadrangle to the Rio Road. Only the Mission church of San Carlo Borromeo is of national significance.

687

BOUNDARY DEFINITION
RECEIVED

Property *Carmel Mission*

State *California*

Working Number *NHL*

4.12.76

TECHNICAL

Photos _____

Maps _____

*Easting appears incorrect
corrected map 5/13/80*

CONTROL

*pl
5.6.77*

HISTORIAN

ARCHITECTURAL HISTORIAN

*BOUNDARY O.K.
Bink 6/12/78*

ARCHEOLOGIST

OTHER

HAER

Inventory _____

Review _____

REVIEW UNIT CHIEF

BRANCH CHIEF

*Accept boundary
Shull 9-30-80*

KEEPER

National Register Write-up _____

Send-back _____

Entered _____

Federal Register Entry _____

Re-submit _____

INT:2106-74

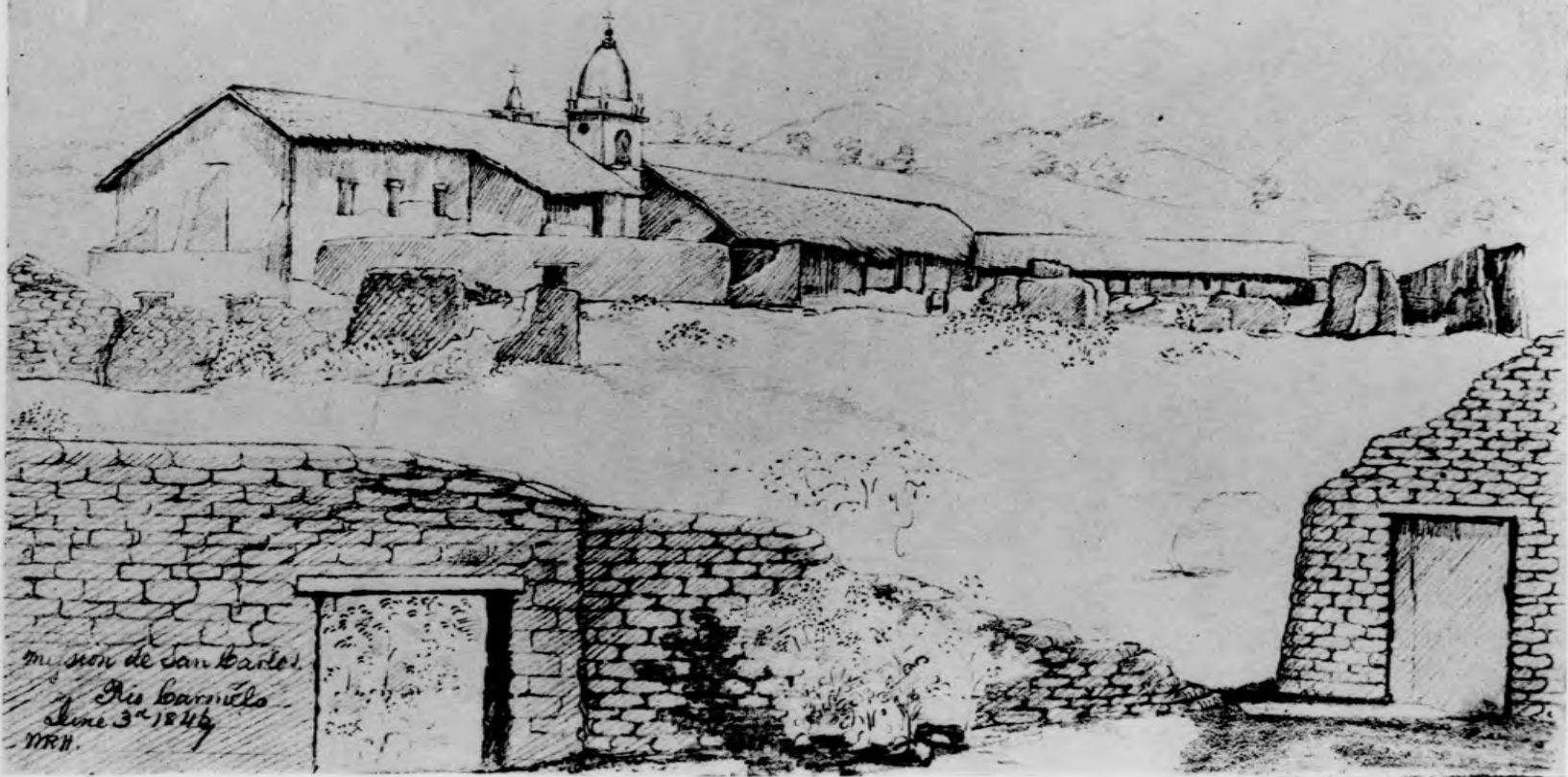


Mission Carmel Church, Carmel, California



Plate XXVII. CARMEL MISSION, [1848]

Mission of St. Charles (Carmel)
near Monterey -
Looking N.E.



Mission de San Carlos
Des Carméls
June 3rd 1846
NRH.

Plate XXVI. CARMEL MISSION, 1847



78. When Restoration Was Not Restoration

These two photographs show the changes made in the appearance of San Carlos (Carmel) Mission at the time it was "restored" in 1884. The upper view shows the ruined church, the roof line of which met the facade behind the top of the arch. The towers both reached above the peak of the roof. The architect in planning restoration, disregarding the former lines, raised the tip of the roof some twelve feet thus destroying very largely the beauty of the Spanish architecture. In the later building the steep shingle roof dominates the whole structure, whereas the gentle sloping tiled roof of the padres was not more noticeable than the other features.



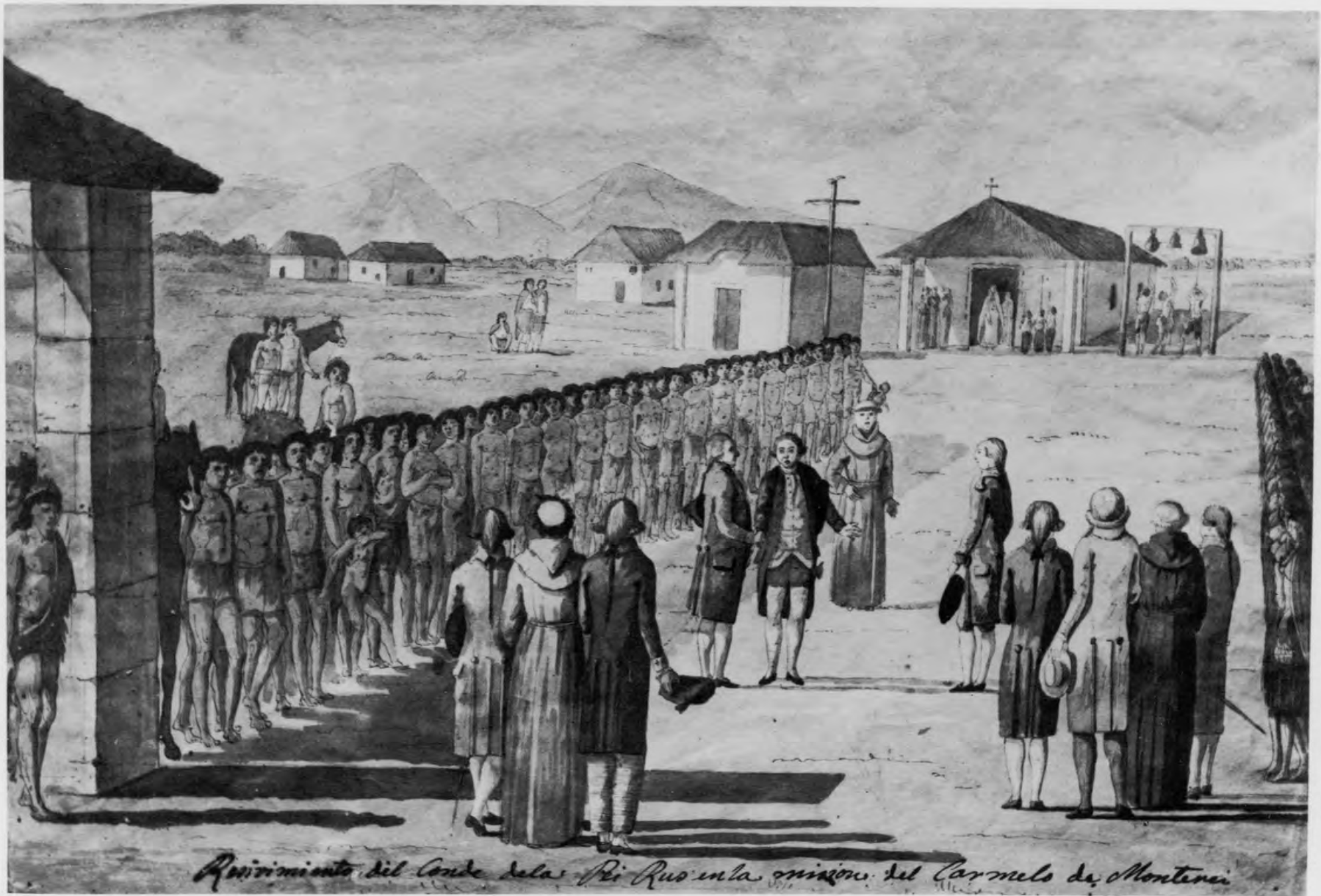


W. Alexander del. from a Sketch taken on the Spot by J. Sykes

H. T. Pouncy Sculp!

The MISSION of S^T CARLOS, near MONTERREY.

London. Published May 1st 1798. by R. Edwards New Bond Street J. Edwards Pall Mall & G. Robinson Peter-nuster Row.



RECEPTION OF LA PÉROUSE AT MONTEREY

MUSEO NAVAL COLLECTION

385x500mm

See pp. 20-21, item 17



X. Renard imp. r. des Nevers 69 Paris

MISSION DE N-D DU CARMEL AUX ENVIRONS DE SAN CARLOS DE MONTEREY.

CALIFORNIA

61443 1/2



Drawn by Capt. W^m Smith, R.N.

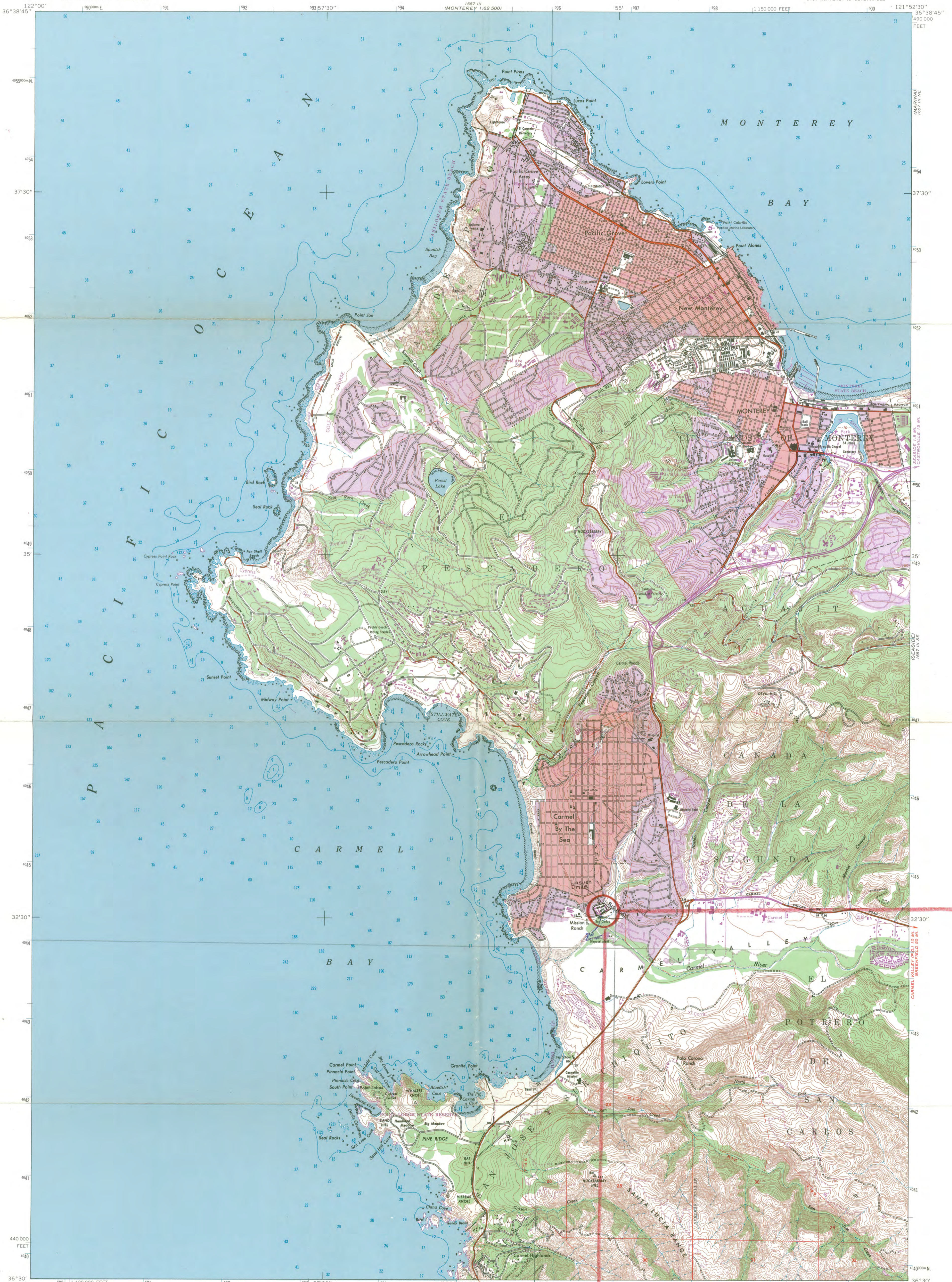
MISSION of SAN CARLOS, and BAY of CARMEL, UPPER CALIFORNIA.

Smith, Elder & C^o Cornwall.

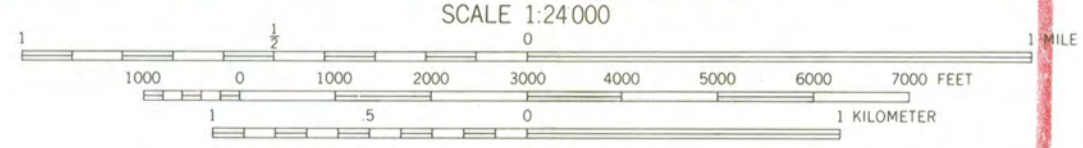
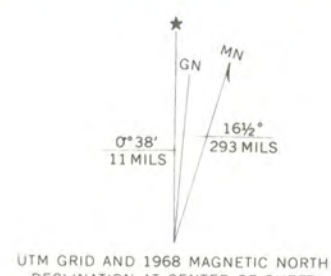
Printed by J. G. Lathrop, in the Occident.

614 239/16

52



Mapped by the Army Map Service
Published for civil use by the Geological Survey
Control by USGS, USC&GS, and USCE
Topography by photogrammetric methods from aerial
photographs taken 1945. Field checked 1947
Selected hydrographic data compiled from USC&GS Charts 5403
and 5476 (1947)
This information is not intended for navigational purposes
Polyconic projection. 1927 North American datum
10,000-foot grid based on California coordinate system, zone 4
1000-meter Universal Transverse Mercator grid ticks
zone 10, shown in blue
Red tint indicates areas in which only landmark buildings are shown
No distinction is made between barns, dwellings, commercial,
and industrial buildings



CONTOUR INTERVAL 20 FEET
DOTTED LINES REPRESENT 10-FOOT CONTOURS
DATUM IS MEAN SEA LEVEL
DEPTH CURVES AND SOUNDINGS IN FATHOMS—DATUM IS MEAN LOWER LOW WATER
SHORELINE SHOWN REPRESENTS THE APPROXIMATE LINE OF MEAN HIGH WATER
THE MEAN RANGE OF TIDE IS APPROXIMATELY 4 FEET

THIS MAP COMPLIES WITH NATIONAL MAP ACCURACY STANDARDS
FOR SALE BY U.S. GEOLOGICAL SURVEY, DENVER, COLORADO 80225, OR WASHINGTON, D.C. 20542
A FOLDER DESCRIBING TOPOGRAPHIC MAPS AND SYMBOLS IS AVAILABLE ON REQUEST

Revisions shown in purple compiled by the Geological Survey from
aerial photographs taken 1968. This information not field checked
Purple tint indicates extension of urban areas
Revised in cooperation with California
Department of Water Resources



QUADRANGLE LOCATION

ROAD CLASSIFICATION
Heavy-duty ——— Light-duty ———
Medium-duty ——— Unimproved dirt ———
State Route —○—

Mission San Carlos
MONTEREY, CALIF.
SW/4 MONTEREY 15 QUADRANGLE
N3630—W12152.5/8.75 X 7.5
1947
PHOTOREVISED: 1968
AMS 1657 III SW—SERIES V895



DEPARTMENT OF THE INTERIOR INFORMATION SERVICE

NATIONAL PARK SERVICE

For Release OCTOBER 9, 1960

SECRETARY SEATON ANNOUNCES PLAN TO REGISTER NATIONAL HISTORIC SITES

Historic landmarks of national significance and interest may be registered by the National Park Service under a plan announced today by the Secretary of the Interior Fred A. Seaton.

The National Registry of Historic Landmarks is designed to recognize and endorse the preservation and protection of structures and sites now administered by the States, other public agencies, or historical societies and to encourage private owners of historic landmarks to maintain such properties.

"The establishment of this Registry," said Secretary Seaton, "serves a long-felt need for the Federal Government to give moral support and recognition to organizations now concerned with the preservation of archeological and historic properties. Because of the number of important historic landmarks in our great Nation, it is manifestly impossible for the Government to acquire or manage these sites or support them financially, although they are an integral part of the American heritage."

The Federal involvement, said the Secretary, will be limited to the issuance of certificates, periodic inspection and arrangements for the site owner to acquire a suitable marker. He emphasized that participation in the program is entirely voluntary.

In addition, said Secretary Seaton, the Registry will provide tourists and students a list of the more important of the large number of landmarks recognized by a variety of organizations throughout the country.

The Secretary said that the Registry of National Historic Landmarks is an outgrowth of the National Survey of Historic Sites and Buildings program of the National Park Service. That program, authorized by the Historic Sites Act of 1935 directs "a survey of historic and archeological sites, buildings, and objects for the purpose of determining which possess exceptional value as commemorating or illustrating the history of the United States."

Studies of significant historic and archeological sites are submitted to the Advisory Board on National Parks, Historic Sites, Buildings, and Monuments for review and evaluation. The Board then makes recommendations to the Secretary concerning which sites are eligible for Registered National Historic Landmark status.

The National Survey is preparing a number of "theme studies" covering all the major periods of human history of our country. Although many sites are studied, only a few are designated as having "exceptional value." Administrators or owners of any site recommended shall be eligible to receive a certificate issued by the Secretary designating that site as a Registered National Historic Landmark upon application and agreement to certain standards of protection and management.

Five theme studies covering the English, French, and Spanish Exploration and Settlement; the Development of the English Colonies, 1700-1775; and The Advance of the Frontier, 1763-1830 have been completed. The five theme studies have been approved by Secretary Seaton and may later be published for public distribution.

In the English, French, and Spanish themes on Exploration and Settlement, 52 sites are listed as possessing exceptional value. Seventeen of them are represented and interpreted in the National Park System and related areas. The remaining 35 sites are eligible for Registered National Historic Landmark status.

In the Development of the English Colonies, 1700-1775, 50 sites are recommended, of which five are in the National Park System and three have been designated as national historic sites in non-Federal ownership. The remaining 42 sites are eligible for registration status.

In the Advance of the Frontier, 1763-1830, 22 sites are recommended, of which seven are in the National Park System. The remaining 15 sites are eligible for registration status.

A list of sites eligible for Registered National Historic Landmark status--developed as a result of the first five studies--is attached.

A list of themes presently under study by the National Survey of Historic Sites and Buildings program is also attached. Completion of additional theme studies will be announced from time to time, with their accompanying lists of landmarks of exceptional value, said Secretary Seaton.

x x x

Spanish Exploration and Settlement

In the Spanish study there are 26 sites listed as possessing exceptional value. Sixteen of these, not administered by the National Park Service, are eligible to receive certificates as Registered National Historic Landmarks. They are as follows:

1. San Luis de Apalache, Florida. Typifies the Spanish mission system in Florida. San Luis de Apalache became the administrative center of the Old Spanish province of Guale. Privately owned.
2. Fort San Carlos de Barrancas, Florida. Built during the last Spanish occupation of West Florida, it was an important defense bastion of Pensacola. Administered by the United States Navy.
3. La Fortaleza, Puerto Rico. The first true fortification of San Juan built between 1533 and 1540 as a defense against French and English freebooters. Administered by the Commonwealth of Puerto Rico.
4. Columbus Landing Site, Virgin Islands. Earliest site now under United States dominion associated with Christopher Columbus. Columbus, on his second voyage in 1493, put in at this spot. Administered by the Territorial Government, Virgin Islands.
5. The Cabildo, New Orleans, Louisiana. The present building, erected in 1795, housed the Administrative and Legislative Council which ruled Spanish Louisiana. Owned by the city of New Orleans.
6. Fort San Lorenzo, Panama Canal Zone. A link in the Spanish lifeline across the Isthmus of Panama in its New World empire. Administered by the United States Army.
7. Hawikuh, New Mexico. This pueblo ruin, the largest of the fabled "Seven Cities of Cibola," was the first pueblo visited by Francisco Coronado in 1540. Owned by the Zuni Indian Tribe.
8. Palace of the Governors, Santa Fe, New Mexico. One of the most historic buildings in the United States, the Palace of the Governors served successively as the Spanish, Mexican, and American capitols of New Mexico. State owned.

9. Acoma, New Mexico. Believed to be the oldest continuously occupied settlement in the United States, it was intimately associated with 16th century Spanish expeditions, including those of Coronado, Rodriquez and Chamuscado, Espejo, and Onate. Owned by Acoma Indian Tribe.

10. Pecos, New Mexico. Was the point of departure of Coronado's expedition from New Mexico to Quivira in present day Kansas. State owned.

11. Taos, New Mexico. Exemplifies Indian resistance to Spanish rule during the 17th century. It was the headquarters of the 1680 Pueblo revolt. Owned by the Taos Indian Tribe.

12. San Xavier del Bac, Arizona. One of the finest surviving examples of Spanish mission architecture, it commemorates the missionary activities of the famous Padre Kino. Owned by the Catholic Church.

13. San Diego Presidio, California. Commemorates the founding of the first mission in California. It marks the first permanent European settlement on the Pacific Coast of the United States. Owned by the city of San Diego.

14. Royal Presidio Chapel, Monterey, California. For three-quarters of a century Monterey was the stronghold of Spanish-Mexican civilization on the Pacific coast. It was the capital of California from 1776 until shortly before the American occupation. Owned by the Catholic Church.

15. Santa Barbara Mission, California. Of the 21 California missions, Santa Barbara is outstanding for its unusual and continued vigor. It is also perhaps the best preserved. Owned by the Catholic Church.

16. Carmel Mission, Monterey, California. The most important of the California Spanish missions from an ecclesiastical standpoint. It was the headquarters of the two great Franciscan Fathers, Padres Serra and Lasuen. Owned by the Catholic Church.

In addition 10 sites are represented and interpreted in the National Park System, as follows:

1. De Soto National Memorial, Florida
2. Castillo de San Marcos National Monument, Florida

3. Fort Matanzas National Monument, Florida
4. San Juan National Historic Site, Puerto Rico
5. San Jose Mission National Historic Site, Texas
6. Gran Quivira National Monument, New Mexico
7. El Morro National Monument, New Mexico
8. Tumacacori National Monument, Arizona
9. Coronado National Memorial, Arizona
10. Cabrillo National Monument, California.

French Exploration and Settlement

In the French Exploration and Settlement study, 14 sites have been recognized as possessing exceptional value. Nine of these, not administered by the National Park Service, are eligible to receive certificates as Registered National Historic Landmarks as follows:

1. Fort St. Frederic, Crown Point, New York. For almost a quarter of a century, from 1731, Fort St. Frederic was a keystone of France's defenses of Canada. State owned.
2. Old Fort Niagara, New York. Throughout the colonial period and the early years of the United States, control of this strategic site was the goal of military operations of France, England, the United States, as well as the League of the Iroquois Indian tribes. State owned, but administered by a private association.
3. Starved Rock, Illinois. As the base of the Sieur de la Salle's administration and development of the Mississippi Valley, Starved Rock was the first major center of French influence in the Illinois country. State owned.
4. Sainte Genevieve, Missouri. Of all the numerous Creole missionary, fur trading, farming, mining, and military establishments in the Illinois country, only Sainte Genevieve has retained much of its early appearance. It constitutes an important survival of New France in the Mississippi Valley. Privately owned buildings.
5. Fort de Chartres, Illinois. Near Prairie du Rocher, this was the 18th century center of French civil and military government in the Illinois country and was one of France's most imposing fortifications in North America. State owned.
6. Arkansas Post State Park and historic environs. Situated near the mouth of the Arkansas, Arkansas Post was the first white settlement in the lower Mississippi Valley and the later Louisiana Purchase. It was established by the famed Henri de Tonty, lieutenant of the Sieur de la Salle. Partially state owned.
7. Fort de la Boulaye, Louisiana. Represents French defense of the mouth of the Mississippi River against English and Spanish encroachment in the early 18th century. Private ownership.

8. Ursuline Convent, New Orleans, Louisiana. This site represents the influence of French culture on Louisiana. It was established about 1727 by Ursuline nuns to "relieve the poor, sick, and provide at the same time for the education of young girls." Owned by the Catholic Church.

9. Fort Toulouse, Wetumpka, Alabama. From 1717 to the end of the French and Indian War, Fort Toulouse was the offensive-defensive eastern outpost of French Louisiana. It figured significantly in the French drive to wrest control of the Southeast from the Spanish and the English. Site partially State owned.

In addition, five sites are represented and interpreted in the National Park System, as follows:

1. Saint Croix National Monument, Maine, authorized by law
2. Grand Portage National Monument, Minnesota
3. Ackia Battleground National Monument, Mississippi
4. Fort Caroline National Memorial, Florida
5. Chicago Portage National Historic Site, Illinois, non-Federal ownership.

English Exploration and Settlement to 1700

The Advisory Board has recognized 12 sites as having exceptional value in this phase of American history. Ten of these, not administered by the National Park Service, are eligible to receive certificates as Registered National Historic Landmarks. These are as follows:

1. Stanley-Whitman House, Farmington, Connecticut. Built about 1664 and considered a classic example of New England architecture. Owned by the Farmington Village Green and Library Association.
2. Coles Hill, Plymouth, Massachusetts. Part of the settlement site of the Plymouth Colony of 1620, affording a sweeping view of the bay into which the Mayflower sailed and the shore on which its grateful passengers made their settlement. Owned by the Pilgrim Society.
3. Fairbanks House, Dedham, Massachusetts. Believed to date from at least the middle of the 17th century, and perhaps as early as 1636, it is one of the most picturesque and authentic survivors of the colonial homes of New England. Owned by the Fairbanks Family in America, Inc.
4. Old Ship Church, Hingham, Massachusetts. Built about 1681 and an example of the 17th century Puritan Church in New England. Owned by the Unitarian Church.
5. The Parson Capen House, Topsfield, Massachusetts. One of the most perfect of New England colonial houses, believed to have been built in 1683. Owned by the Topsfield Historical Society.
6. The Whipple House, Ipswich, Massachusetts. One of the earliest New England houses, built in 1640. This fine Puritan home and its later additions reflect growth and prosperity through several generations. Owned by the Ipswich Historical Society.
7. Wanton-Lyman-Hazard House, Newport, Rhode Island. Probably built in 1695, this house is an outstanding example of architecture of the late 17th century and is significant as a representation of architectural transition from 17th to 18th century. Owned by the Newport Historical Society.

8. Adam Thoroughgood House, Princess Anne County, Virginia. One of the oldest houses in the English speaking colonies, believed to have been built circa 1636-40. It is a fine example of the central-hall plan house of 17th century Virginia. Owned by the Adam Thoroughgood House Foundation.

9. Bacon's Castle, Surry County, Virginia. The earliest of the Virginia cross-plan houses and one of the most remarkable architectural monuments of the colonial period. It was built by Arthur Allen about 1655 and figured prominently in Bacon's Rebellion of 1676. Privately owned.

10. Saint Luke's Church, Isle of Wight County, Virginia. An authentic 17th century Virginia church in the Gothic style of medieval English parish churches. Owned by Historic Saint Luke's Restoration, Inc.

In addition, two sites recognized as having exceptional value are already included in the National Park System. They are as follows:

1. Fort Raleigh National Historic Site, North Carolina.
2. Jamestown National Historic Site, Virginia. Partly owned by the Association for the Preservation of Virginia Antiquities and partly owned by the United States.

Development of the English Colonies, 1700-1775

The 42 sites listed below have been recognized as having exceptional value in commemorating or illustrating the history of the United States:

1. Lady Pepperell House, Kittery Point, Maine. A house of great architectural distinction, built by the widow of Sir William Pepperell about 1760. Owned by the Society for the Preservation of New England Antiquities.
2. Hammond-Harwood House, Annapolis, Maryland. A distinguished Georgian dwelling, completed about 1774. Owned by the Hammond-Harwood House Association.
3. Whitehall, Anne Arundel County, Maryland. A colonial dwelling with temple-type portico, built by Governor Horatio Sharpe at the close of the French and Indian War and subsequently enlarged. Privately owned.
4. Christ Church, Cambridge, Massachusetts. A superb example of religious architecture; designed by Peter Harrison and constructed in 1759-61. Owned by the Episcopal Church.
5. Faneuil Hall, Boston, Massachusetts. The "cradle of liberty" in the years immediately prior to the American Revolution; designed by John Smibert. Owned by the city of Boston.
6. Isaac Royall House, Medford, Massachusetts. A 17th century structure which was extensively remodeled and enlarged in the 18th century by Isaac Royall, a wealthy merchant and his son. Owned by the Royall House Association.
7. Jeremiah Lee House, Marblehead, Massachusetts. One of the finest surviving examples of colonial architecture; built by Lee in 1768. Owned by the Marblehead Historical Society.
8. King's Chapel, Boston, Massachusetts. A fine example of religious architecture; designed by Peter Harrison and built in 1749-54. Owned by the Unitarian Church.
9. Massachusetts Hall, Cambridge, Massachusetts. The oldest surviving building of Harvard University; built in 1718-20. Owned by Harvard University.

10. Old South Meeting House, Boston, Massachusetts. Scene of many of the notable colonial protest meetings prior to the Revolution, including that which led to the Boston Tea Party in 1773. Owned by the Old South Association.
11. Old State House (Second Town House), Boston, Massachusetts. One of the oldest American public buildings and of foremost historical significance; built in 1712-13 and rebuilt in 1748 after its destruction by fire. Property of the city of Boston.
12. Shirley-Eustis House, Roxbury, Massachusetts. An imposing 18th century house, built by Governor William Shirley about 1747. Owned by the Shirley-Eustis House Association and the Society for the Preservation of New England Antiquities.
13. Warner-McPheadris House, Portsmouth, New Hampshire. An early Georgian residence, built by Captain Archibald McPheadris in 1718-23. Owned by the Warner House Association.
14. Nassau Hall, Princeton, New Jersey. The first permanent building of Princeton University, built in 1754-56. Owned by the University.
15. Fort Ticonderoga, Ticonderoga, New York. Fort at the junction of Lake Champlain and Lake George, which played such an important role in the French and Indian War and the American Revolution. Owned by the Fort Ticonderoga Association.
16. Johnson Hall, Johnstown, New York. The home of Sir William Johnson, superintendent of Indian affairs for the northern colonies from 1763 to 1774. State owned and administered.
17. St. Paul's Chapel, New York, New York. A church of New York City's colonial era, designed by Thomas McBean and built in 1764-66. Owned by the Episcopal Church.
18. Bushy Run Battlefield, Westmoreland County, Pennsylvania. Site of the battle of August 5-6, 1763, which crushed the Indian uprising known as "Pontiac's Rebellion." State owned.
19. Conrad Weiser House, Womelsdorf, Pennsylvania. Home of Conrad Weiser, an important Indian agent in Pennsylvania in the mid-18th century. State owned.

20. Fort Duquesne and Fort Pitt, Pittsburgh, Pennsylvania. Sites of important forts of the French and Indian War period at the strategic confluence of the Monongahela and Allegheny Rivers. State owned for the most part; but Allegheny Chapter, D.A.R. owns and administers the blockhouse.
21. Graeme Park, Horsham, Pennsylvania. A great Pennsylvania field stone house; one of the most distinguished architectural examples in a region rich in fine 18th century houses. State owned.
22. John Bartram House, Philadelphia, Pennsylvania. Home of the great botanist; said to have been built by Bartram's own hands in 1731. Owned by the city of Philadelphia.
23. Mount Pleasant, Philadelphia, Pennsylvania. The most important of a number of distinguished houses in Fairmount Park, built by John McPherson in 1761-62. Owned by the city of Philadelphia.
24. The Brick Market, Newport, Rhode Island. An architecturally noteworthy public building, designed by Peter Harrison and built circa 1762-63. Owned by the city of Newport.
25. First Baptist Meetinghouse, Providence, Rhode Island. Both architecturally and historically one of New England's most notable public buildings constructed in 1774-75 from a design credited to Joseph Brown. Owned by the Baptist Church.
26. Old Colony House, Newport, Rhode Island. A superb public building of colonial America, possessing both architectural and historical distinction, designed by Richard Munday and built in 1739-41 to house the General Assembly of the Colony of Rhode Island. State owned.
27. Redwood Library, Newport, Rhode Island. One of the oldest library buildings in continuous use in the United States, completed about 1750 after a design by the architect, Peter Harrison. Owned by the Redwood Library and Athenaeum.
28. Drayton Hall, Charleston County, South Carolina. An early Georgia mansion, often considered the "outstanding surviving example of South Carolina's plantation houses." Privately owned.

29. Miles Brewton House, Charleston, South Carolina. A splendid example of the Charleston "double house," built 1765-69 for Miles Brewton from a design by Ezra White. Privately owned.
30. Robert Brewton House, Charleston, South Carolina. The earliest accurately dated example of the Charleston "single house," built by Miles Brewton for his son in 1730. Privately owned.
31. St. Michael's Episcopal Church, Charleston, South Carolina. One of the great Georgian churches of America, noted for its very early giant portico. Owned by the St. Michael's Church Corporation.
32. The Mulberry, Berkeley County, South Carolina. One of the most impressive of the 18th century river rice plantations, with a manor house built by Thomas Broughton about 1714. Privately owned.
33. Greenway Court, Clarke County, Virginia. Stone "land office" building used by Thomas Lord Fairfax for his Northern Neck Proprietary from 1762 to 1781. Privately owned.
34. Mount Airy, Richmond County, Virginia. One of the few stone houses built in Virginia in the 18th century; built by Colonel John Tayloe in 1758-62 from a design by John Ariss. Privately owned.
35. Stratford Hall, Westmoreland County, Virginia. Ancestral home of the prominent Lee family of Virginia; birthplace of many noted men, including two signers of the Declaration of Independence and Robert E. Lee, and an unusual example of early Georgian architecture. Owned by the Robert E. Lee Memorial Foundation.
36. Westover, Charles City County, Virginia. A noted example of early Georgian architecture, built by William Byrd II about 1730-34. Privately owned.
37. Wren Building, Williamsburg, Virginia. Restored original building of the College of William and Mary; ascribed to Sir Christopher Wren; originally built 1695-1702 and rebuilt after a fire in 1705. Part of William and Mary College.

In addition, five historic districts have been recognized as of exceptional value. These are:

1. Old Deerfield Village, Deerfield, Massachusetts. A community of early 18th century houses, mostly built soon after the disastrous Indian raid of 1704. Private homes and houses owned by the Deerfield Heritage Foundation and the Pocumtuck Valley Memorial Association.
2. Huguenot Street, New Paltz, New York. Group of five stone houses, built by Huguenot settlers during the 18th century. Owned in part by Huguenot Patriotic Historical and Monument Society, and by private individuals.
3. Elfreth's Alley, Philadelphia, Pennsylvania. A row of 33 late 17th and 18th century houses, preserving the appearance of the Philadelphia of that period. Private ownership.
4. Charleston, South Carolina. A community of fine 18th and 19th century houses. City and private ownerships.
5. Williamsburg, Virginia. Eighteenth century capital of colonial Virginia restored since 1927 under the auspices of John D. Rockefeller, Jr., involving the restoration of some 100 buildings and the reconstruction of approximately 350 more. Mostly owned and administered by Colonial Williamsburg, Inc.; some private ownerships.

The National Park System now includes five areas representing the development of the English colonies during the period 1700-1775. These are as follows:

1. Hopewell Village National Historic Site, Pennsylvania
2. Salem Maritime National Historic Site, Massachusetts
3. Fort Frederica National Monument, Georgia
4. Fort Mifflin National Battlefield Site, Pennsylvania
5. George Washington Birthplace National Monument, Virginia.

In addition, three National Historic Sites in this theme are in non-Federal ownership:

1. Gloria Dei Church National Historic Site, Philadelphia, Pennsylvania.
2. St. Paul's Church National Historic Site, New York, New York.
3. Touro Synagogue National Historic Site, Newport, Rhode Island.

Advance of the Frontier, 1763-1830

In the Advance of the Frontier, 1763-1830 study, 22 sites have been recognized as having exceptional value. Fifteen of these, not administered by the National Park Service, are eligible to receive certificates as Registered National Historic Landmarks as follows:

1. Erie Canal, New York. Completion of the Erie Canal by the State of New York in 1825 speeded settlement of the Old Northwest and gave Western agriculture direct access to Eastern markets. Ownership is divided between the State of New York and private individuals.
2. Fallen Timbers Battlefield, Ohio. General "Mad Anthony" Wayne's decisive victory over Ohio Indians and Canadian militia allies on August 20, 1794, successfully asserted United States sovereignty in the Northwest country and resulted in opening of the Ohio country to settlement. Four acres of the site are owned by the State of Ohio and administered by the Ohio Historical Society.
3. Forks of the Ohio, Pittsburgh, Pennsylvania. From the middle 18th Century through the early 19th Century, Forks of the Ohio represented the strategic key to the Ohio Valley and the vast territory drained by the Mississippi. Control of this key point was a major objective in French, English, and American struggles for North America. Now part of Point Park in the Golden Triangle, Pittsburgh. Owned by the city of Pittsburgh. Bouquet's blockhouse, an outlying fortification of Fort Pitt, is owned by the Daughters of the American Revolution, Allegheny Chapter.
4. Jackson Square, New Orleans, Louisiana. This is the site of the raising of the American flag over the newly purchased Louisiana Territory in 1803. Owned by the city of New Orleans.
5. Long Island of the Holston, Tennessee. Daniel Boone made Long Island of the Holston the starting point of his Wilderness Road through Cumberland Gap. The Battle of Long Island Flats in 1776 crushed Indian fighting strength during the critical years of the American Revolution. Privately owned, partly by the Tennessee Eastman Company.
6. Plaza Ferdinand the VII, Pensacola, Florida. In this square, on July 17, 1821, was consummated the transfer of Florida from the rule of Spain to that of the United States. Owned by the city of Pensacola.

7. Prairie du Chien, Wisconsin. Prairie du Chien portrays the roles played by the French, British, and Americans in settlement and development of the American Northwest. It marks the site of discovery of the Upper Mississippi River by Louis Joliet and Pere Marquette in 1673, and was later the Western terminus of the Fox-Wisconsin portage route. Variouslly owned by the State Historical Society of Wisconsin, Wisconsin State Medical Society, and private individuals.

8. Straits of Mackinac, Michigan. Key to control of the upper Great Lakes, within a period of 150 years. The Straits were claimed successfully by France, England, and the United States. They were the heart of John Jacob Astor's Northwestern fur trade empire. Owned variously by the State of Michigan, the town of St. Ignace, and the town of Mackinac Island.

9. Tippecanoe Battlefield, Indiana. The American victory at Tippecanoe on November 7, 1811 destroyed the Shawnee Chief Tecumseh's plans for a confederation of northern and southern tribes against westward expansion. It also sparked agitation for war against the British in 1812. Owned by the State of Indiana.

10. Holland Land Office, New York. The Holland Land Office typifies the role of foreign speculative enterprise on the early American frontier. The Holland Land Company probably was unsurpassed in its enlightened treatment of settlers. Owned by Genesee County, New York.

Subtheme - The Lewis and Clark Expedition

1. Three Forks of the Missouri, Montana. At this notable landmark, Lewis and Clark decided that the Missouri River ended and they gave to the three forks that joined here the names: the Gallatin, the Madison, and the Jefferson. Owned by the State of Montana, by railroads and other private owners.

2. Lemhi Pass, Montana - Idaho. This site marks the spot where the Lewis and Clark expedition crossed the Continental Divide, passing to the Pacific Slope of the Rocky Mountains. Owned by the Federal Government.

3. Travelers Rest, Montana. This was used as a campsite by Lewis and Clark, both on their trip to the Pacific Coast in 1805 and on their return in 1806. Private ownership.

4. The Lolo Trail, Idaho. Along this famous buffalo trail of the Nez Perce, the Lewis and Clark Expedition was guided across the Bitterroot Range. Owned by the Federal Government.

5. Sergeant Floyd Grave and Monument, Iowa. On August 20, 1804, Sergeant Charles Floyd, a kinsman of Captain William Clark, who was co-leader of the Lewis and Clark Expedition, died as the expedition proceeded up the Missouri River. He was the only member of the expedition to lose his life during the two and a half year journey to the Pacific and back, and he was the first United States soldier to lose his life west of the Mississippi River. His burial place on the high bluff overlooking the Missouri has important associations with the Nation's early history and the great Lewis and Clark Expedition.

The National Park Service presently includes five areas representing events and personages associated with the Advance of the Frontier, 1763-1830, and two that are authorized and in process of being established. The seven areas are as follows:

1. Meriwether Lewis National Monument, Tennessee
2. Jefferson National Expansion National Memorial, Missouri
3. Natchez Trace Parkway, Tennessee, Alabama, Mississippi
4. Cumberland Gap National Historical Park, Kentucky, Virginia, Tennessee
5. Horseshoe Bend National Military Park, Alabama
6. Fort Clatsop National Memorial, Oregon (authorized and in process of establishment)
7. Grand Portage, Minnesota.

NATIONAL SURVEY OF HISTORIC SITES AND BUILDINGS

List of Themes, Subthemes,
and Special Studies

- I. Prehistoric Hunters and Gatherers
- II. Early Indian Farmers
- III. Indian Villages and Communities
- IV. Spanish Exploration and Settlement
Special Study: Spanish Colonial Sites in the Panama Canal Zone
- V. French Exploration and Settlement
- VI. English Exploration and Settlement to 1700
- VII. Dutch and Swedish Exploration and Settlement
- VIII. Contact with the Indians
- IX. Development of the English Colonies, 1700-1775
- X. The War for Independence
- XI. The Advance of the Frontier, 1763-1830
Subtheme: The Lewis and Clark Expedition
Special Study: Lincoln State Park and Nancy Hanks Lincoln State Memorial
- XII. Political and Military Affairs, 1783-1830
- XIII. Political and Military Affairs, 1830-1860
- XIV. The Civil War, 1861-1865
- XV. Westward Expansion and Extension of the National Boundaries to the Pacific, 1830-1898
Subthemes: The Santa Fe Trail
The Mining Frontier
The Cattlemen's Empire
The Farming Frontier
Military and Indian Affairs
Special Study: Fort Bowie
" " Fort Davis
The Texas Revolution and the War with Mexico, 1820-1853
The Fur Trade Era
Special Study: The Bailly Homestead
Overland Migrations of the Trans-Mississippi West
Great Explorers of the West
Transportation and Communication
Special Study: Promontory Summit (Golden Spike)
Special Study: The Hubbell Trading Post

- XVI. Indigenous Peoples and Cultures
- XVII. Commerce, Industry, and Agriculture
- XVIII. Travel and Communication
- XIX. Development and Conservation of Natural Resources
- XX. The Arts and Sciences
 - Subthemes: Education
 - Architecture
 - Literature, Painting, and Sculpture
 - Inventions and Scientific Discoveries
- XXI. Development of the United States to World Power
 - Special Study: Fort De Soto
 - " " Hawaii
 - " " Alaska

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SITES AND BUILDINGS IN REGION FOUR ELIGIBLE
FOR REGISTERED NATIONAL HISTORIC LANDMARK STATUS

Theme IV, Spanish Exploration and Settlement

1. San Diego Presidio, San Diego, California. Commemorates the founding of the first mission in California. It marks the first permanent European settlement on the Pacific Coast of the United States. Site owned by the city of San Diego.
2. Royal Presidio Chapel, Monterey, California. For three-quarters of a century Monterey was the stronghold of Spanish-Mexican civilization on the Pacific Coast. It was the capitol of California from 1776 until shortly before the American occupation. The site is owned by the Catholic Church.
3. Santa Barbara Mission, Santa Barbara, California. Of the 21 California missions, Santa Barbara is outstanding for its unusual and continued vigor. It is also perhaps the best preserved. Site owned by the Catholic Church.
4. Carmel Mission, Monterey, California. The most important of the California Spanish missions from an ecclesiastical standpoint. It was the headquarters of the two great Franciscan Fathers, Padres Serra and Lasuen. Site owned by the Catholic Church.

Theme XI, The Advance of the Frontier, 1763-1830
Subtheme -- The Lewis and Clark Expedition:

5. Lemhi Pass -- Montana-Idaho. This site marks the spot where the Lewis and Clark Expedition crossed the Continental Divide, passing to the Pacific Slope of the Rocky Mountains. Owned by the Federal Government.
6. The Lolo Trail, Idaho. Along this famous buffalo trail of the Nez Perce, the Lewis and Clark Expedition was guided across the Bitterroot Range. Owned by the Federal Government.

SITES AND BUILDINGS IN REGION FOUR ELIGIBLE
FOR REGISTERED NATIONAL HISTORIC LANDMARK STATUS

Theme XV, Westward Expansion and Extension of the National
Boundaries to the Pacific, 1830-1898

Subtheme: The Texas Revolution and the War with Mexico, 1820-1853

7. Monterey Custom House, California. On July 7, 1846, Commodore John D. Sloat, commanding the Pacific squadron, raised the American flag over the Custom House at Monterey, the Capitol of California, and officially proclaimed the province as part of the United States. The building dates in part from 1827. State owned.
8. Larkin House, Monterey, California. Important for both historical and architectural values, this house was built by Thomas O. Larkin in 1834-1835 and became the first American consulate in Mexican California. Commodore Sloat, and General Stephen W. Kearney, the first military governor of California, resided in the Larkin House, causing it sometimes to be called the first American capitol of California. State owned.
9. Sonoma Plaza, Sonoma, California. On June 14, 1846, a group of 33 Americans seized Sonoma, home of General Vallejo who was a dominant figure in north California, and raised in the plaza their homemade Bear Flag as the symbol of independent California after electing William B. Ide as president of the newly proclaimed republic. This beginning of the Bear Flag revolt preceded news in California of the official breaking out of War with Mexico. State and private ownership.

Declared Eligible
Jan. 20, 1961

SITES AND BUILDINGS IN REGION FOUR ELIGIBLE
FOR REGISTERED NATIONAL HISTORIC LANDMARK STATUS

Theme I, Prehistoric Hunters and Gatherers

10. Iyatayet, Alaska. Located on Cape Denbigh, Norton Sound, this is one of the earliest sites yet found in Alaska. It is the type site for the Norton Culture which flourished from 500 B.C. to A.D. 300. Owned by U.S. Bureau of Land Management.
11. Ipiutak, Alaska. Located near the tip of the Point Hope Peninsula, this is a large spectacular Paleo-Eskimo site with house remains and elaborate burials. Owned by Native Village of Point Hope.
12. Leonard Rock Shelter, Nevada. Located near Lovelock, this stratified site provided evidence for three periods of prehistoric occupation in the Great Basin, the first beginning about 7,000 B.C. Owned by Southern Pacific Railroad.
13. Fort Rock Cave, Oregon. Located in Lake County, this cave yielded the famous Fort Rock sandals which are the oldest dated artifacts in the New World. It also indicated that Indians occupied Central Oregon at the time of the Newberry eruption of Mount Mazama. Owned by Mr. Ruben Long.

Theme V, Westward Expansion and Extension of the National Boundaries to
the Pacific, 1830-1898.

Subtheme: Overland Migrations West of the Mississippi River

14. Donner Camp, California. Located in Nevada County, this is the site of the snowbound winter camp of the Donner Party, 1847-1848, in which tragedy struck this California-bound party of 89 people. Only 45 survived the ordeal, one of the worst episodes of overland migration. In a sense, it epitomizes the hardships and dangers encountered by those who made the overland crossing in those days. Donner Camp is a State Park.
15. Sutter's Fort, California. Located in Sacramento, the Fort and settlement were established by the Swiss, John A. Sutter, in 1839 on the Sacramento River. This post became the objective of nearly all westbound emigrants to California from the United States by way of the central and northern routes. Sutter was a generous benefactor to the emigrants, and his Fort and assistance proved an invaluable aid to the American settlement of California. Sutter's Fort has been restored and is now a State Historical Monument.

16. Warner's Ranch, California. This ranch, located 75 miles northeast of San Diego in San Diego County, was established by Jonathan T. Warner, an American citizen from Connecticut. The ranch was a famous place on the southern emigrant and wagon road into California. It was the first place the traveler could find shelter and food after enduring the hardships of the desert crossing, and almost everyone traveling by this route stopped here. Owned by the San Diego Water Company and leased to private ranchers.

17. Fort Hall, Idaho. Located in Bingham County, Fort Hall was established by Nathaniel Wyeth of Massachusetts in 1834. The post became one of the most famous of all landmarks and stopping places on the Oregon and California Trail. The Oregon and California Trails, westbound, separated near Fort Hall. The Fort was associated importantly with the fur trade, the overland migrations to Oregon and California, and the transportation and supply network to the Inland Empire and the gold mines of Montana. Located in the Fort Hall Indian Reservation, and under the jurisdiction of the United States Bureau of Indian Affairs.

Declared Eligible
July 4, 1961

SITES AND BUILDINGS IN REGION FOUR ELIGIBLE
FOR REGISTERED NATIONAL HISTORIC LANDMARK STATUS

Theme XV, Westward Expansion and Extension of the National Boundaries
to the Pacific, 1830-1898

Subtheme: The Mining Frontier

18. Bodie, California. One of the best preserved gold mining "ghost" towns of the Far West, the first strike here was in 1859. In the 1870's the town reached its peak with a population of about 10,000 people. One mine yielded nearly \$15,000,000 in a 25-year period. Total output up to World War II, when mining was discontinued, is estimated at \$70,000,000. Located in Mono County, only a few miles from Bridgeport and the high Sierra Nevada, the more than 100 surviving deserted buildings are unusually well preserved. The town is owned by the State of California. (To be a State Park)
19. Coloma, California. James Marshall, a foreman for John Sutter, discovered gold here on January 24, 1848, while building a sawmill tailrace. This resulted in the greatest series of gold strikes on the North American continent, and one of the greatest in the history of the world. The California gold rush followed in the wake of Marshall's discovery. At the time of the gold discovery there were only a few thousand Americans in California. The next year there were 100,000, and in 1850 California was admitted as a state. The California gold discovery had incalculable consequences on the economic and political development of the United States. Located seven miles west of Placerville on California State Highway 49; the site is owned by the State of California and is a State Park.
20. Columbia, California. A gold town dating from 1850, Columbia today probably has more original buildings than any other town of the Mother Lode country. Its surrounding mining district yielded about \$90,000,000 in gold. Unlike most of the gold camps, Columbia was never completely deserted. The site is located 60 miles east of Stockton, just off California State Highway 49, and four miles northwest of Sonora. The town is in private and state ownership, with a large portion being a State Park.
21. New Almaden, California. Here, in 1824, were discovered the first quicksilver deposits in North America. It is the oldest mine in California, and has been one of the four greatest sources of quicksilver in the world. It has yielded greater value than any mine in California and produces about one-third the mercury mined in the United States. Since 1927 the New Almaden mines have been active only intermittently. At present they are inactive. New Almaden is located 14 miles south of San Jose, California, and is in private ownership.
22. San Francisco Old Mint, California. A San Francisco branch mint was established in 1854 as a result of the discovery of gold in 1848. The added flood of silver from the Comstock Lode in Nevada in the 1860's necessitated enlargement of the mint and a new one, begun in 1869, was completed in 1874. It was placed on an independent basis and soon became the

principal mint in the United States and the chief Federal deposit for gold and silver produced in the western states. The building possesses architectural distinction and is considered a fine example of 19th century Federal building architecture. One of the few remaining structures in downtown San Francisco that survived the 1906 Fire, the former mint is located at Fifth and Mission Streets and is in Federal ownership (General Services Administration).

23. Virginia City, Nevada. Virginia City, the great community of the rich Comstock Lode, was the greatest silver strike in the United States. From their discovery in 1859 and during the next 20 years, the Virginia City mines yielded \$300,000,000 in gold and silver. Largely because of the wealth, population, and influence that accompanied the exploitation of the Comstock Lode, Nevada became a territory in 1861 and a state in 1864. The great wealth of the mines resulted in many fine brick and stone buildings, rather than the usual board structures of a boom camp. Many of these buildings survive. Virginia City is located on Nevada Highway 17, 23 miles south of Reno, Nevada, and is in private ownership.

Theme XV -- Subtheme -- Great Explorers of the West

24. Chinook Point, Washington. The discovery of the Columbia River, in 1792, by the American, Captain Robert Gray, marked the climax of a long search for the legendary Great River of the West, and gave the United States a valid claim to the Northwest under international law. Chinook Point, overlooking the mouth of the river, is a salient landmark at the discovery site. It is located along U.S. Highway 101, within the bounds of Fort Columbia Historical State Park, and is owned by the State of Washington.

25. Walker Pass, California. The discovery of this pass by Joseph Walker, the famous mountain man, established a new route to California. Through this pass in 1843 Walker himself led the first emigrant wagon train into California. Later he guided part of Fremont's third expedition over the Sierra by way of this pass. Walker Pass, 5,250 feet in elevation, is located 60 miles northeast of Bakersfield, California, on State Highway 178, and is owned by the Federal Government (U.S. Bureau of Land Management).

Theme XV, Subtheme: Indian Affairs Supplement to Military & Indian Affairs

26. Cataldo Mission, Idaho. In 1848, Jesuit missionaries began construction of the Old Mission of the Sacred Heart, using only primitive tools and Indian labor. Completed in 1853, the structure is the oldest building in Idaho. The Mission played a successful role in educating Indians of Idaho. The peaceful influence of the Jesuits probably was partly responsible for the refusal of the Coeur d'Alene to join Chief Joseph during the 1877 Nez Perce War. The Mission is located about 20 miles east of Coeur d'Alene, Idaho, on U.S. Highway 10, and is owned and administrated by the Catholic Church.

SITES AND BUILDINGS IN REGION FOUR ELIGIBLE
FOR REGISTERED NATIONAL HISTORIC LANDMARK STATUS

Theme XIII, Political and Military Affairs, 1830-1860

27. American and English Camps, San Juan Island, Washington.

This site commemorates the long series of boundary disputes between Canada and the United States over the location of the international boundary. Here, in 1859, disputes between citizens of the two countries came to a head in a colorful incident in which an American settler shot and killed a trespassing pig belonging to a Hudson's Bay Company officer. Succeeding series of events resulted in military and naval occupation of San Juan Island by a British force to the north and an American force to the south. War was averted, however, when it was agreed to submit the boundary dispute to arbitration by a disinterested third party, Emperor Wilhelm I of Germany, who heard the contentions of both sides and, in 1872, upheld the claims of the United States regarding San Juan Island. Remains of the English Camp, including a blockhouse, exist today adjacent to Garrison Bay. Ten miles south of the English camp, near the southern end and west coast of the island, are the fortifications of the American Camp. Both sites are owned by the State of Washington.

Theme XV: Westward Expansion and Extension of the National Boundaries to
the Pacific, 1830-1898.

Subtheme: The Fur Trade

28. Fort Astoria, Oregon. Astoria is one of the most significant sites of the American Fur Trade symbolizing John Jacob Astor's great bid to break the British monopoly on the northwest trade. It commemorates the powerful commercial and political influences exerted by the fur trade interests. It also represents an important American claim to the Oregon Country, even though the effort made in 1811-1813 failed. The site of the original fort is located in Astoria, Oregon. Although most of the site has been completely covered by the modern city, a very small plot of ground at 15th and Exchange Streets, has escaped modern construction activity. This parcel of land is owned by the City of Astoria.

29. Fort Ross, California. Established in 1812, Fort Ross was the largest single Russian trade center south of Alaska. Founded as part of the Russian-American Company fur trading operation, it represented a strong attempt by Russia to gain control of California. Continuing expansion of the Russians in western North America was the direct cause of the Monroe Doctrine. Failure of the Fort Ross operation, both as a fur trading and agricultural colony, along with Spanish demands for Russian withdrawal resulted in sale of the holdings to John Sutter in 1841. Largely restored, and maintained as a State Historical Museum by the California Division of Beaches and Parks, Fort Ross is located on State Highway 1, 60 miles north of San Francisco, and is owned by the State of California.

Theme XV -- Subtheme -- Transportation and Communication

30. Pony Express Terminal, California. The Pony Express Terminal, located at 1006 Second Street, Sacramento, served as the original western terminal of the Pony Express from April 1860 to March 1861, and also is the office, 1858-1863, of the California State Telegraph Company, which helped to construct the first transcontinental telegraph line in 1860-61.

This two-story brick building, erected in 1853, was occupied by B. F. Hastings and Co., the State Library, the State Supreme Court, and Wells, Fargo and Co. In 1858 Wells Fargo moved out of the south portion of the structure, and this section was at once occupied by the Alta Telegraph Co. This latter company, reorganized in July 1860 as the California State Telegraph Company, served as the Sacramento agent of Russell, Majors, and Waddell's Pony Express from April 1860 to March 1861. Owned by Federal Urban Renewal Project.

31. Oak Grove Butterfield Stage Station, California. The Oak Grove station appears to be the only one still standing on the entire route of the Butterfield Overland Mail which operated between San Francisco and the two eastern termini, St. Louis, Missouri, and Memphis, Tennessee. The Oak Grove Stage Station is a well preserved, one-story adobe building, and the quaint, rambling structure still retains the atmosphere of old staging days. Located in San Diego County, California, on State Highway 79, the site has been marked by the State of California, and is in private ownership.

32. Big Four House, California. The Big Four Building, located at 220-226 K Street, Sacramento, was the first general offices of the Central Pacific Railroad. Here the "Big Four" -- Huntington, Stanford, Hopkins, and Charles Crocker, assisted by the engineer Theodore Judah, planned, financed, and built the western end (California to Utah) of the first transcontinental railway. Here also the "Big Four" obtained control of the Southern Pacific Railroad and began the construction of that line to southern California. The structure served as the general offices of the Central Pacific until 1873, when they were transferred to San Francisco. Owned by Federal Urban Renewal Project.

33. Fort Churchill, Nevada. Fort Churchill served as an important post from 1860 to 1867 on the Central Overland Mail Stage and the Pony Express. It also protected the first transcontinental telegraph lines. From 1861 to 1865, it was the main headquarters of all military posts in Nevada. Fort Churchill was abandoned in March, 1870, following which the adobe structures gradually dissolved. In 1935, under the supervision of the National Park Service, some of the buildings were reconstructed. Today only ruins of some 15 of the reconstructed structures remain. Located in Lyons County, on U. S. Highway 95, eight miles south of its junction with U.S. 50, Fort Churchill is now a Nevada State Park.

34. Fort Ruby, Nevada. Established during the Civil War to protect the stage and telegraph facilities from Indian attacks, Fort Ruby was built in the fall of 1862. Near Fort Ruby, also, was the overland stage ranch, established to supply the stage line with grain and provisions. Fort Ruby was

occupied until 1869 when the transcontinental stage operations came to an end. Fort Ruby now consists of two original structures of the old Post. Both log buildings are in excellent condition. Located in White Pine County, Nevada, about 71 miles southeast of Elko, Fort Ruby is privately owned.

Declared Eligible
June 13, 1962

SITES AND BUILDINGS IN WESTERN REGION ELIGIBLE
FOR REGISTERED NATIONAL HISTORIC LANDMARK STATUS

Theme XXI, Political and Military Affairs, 1865-1900

Special Study: Alaska History

35. Erskine House, Kodiak. This structure, 15 rooms plus a large attic, constructed in 1793-94 to provide office and fur warehouse space, is the oldest Russian building still standing in the United States. Of frame construction, it is apparently in basically sound condition. It is owned by the Donnelley and Acheson Commercial Co. of Kodiak.
36. Old Sitka. Redoubt St. Michael or Old Sitka, 1799-1802, was the first European settlement on the Alexander Archipelago. It was burned to the ground by the vigorous, warlike Tlingit Indians in a surprise attack. It is owned by the State of Alaska and lies six miles north of modern Sitka.
37. St. Michael's Cathedral, Sitka. This structure dates from 1848-1850, and is regarded as the finest example of Russian architecture in the United States. The interior contains original and precious icons, religious books, and rich, ornamental gold and silver chalices. The walls display original elaborately decorated canvasses. The Cathedral is owned by the Russian Orthodox Greek Catholic Church of North America.
38. Russian Mission Orphanage, Sitka. This interesting example of Russian architecture dates from 1842. It has served as school and seminary, and contains the Bishop's Chapel or Church of the Annunciation. Little altered over the years, it is owned by the Russian Orthodox Greek Catholic Church of North America.
39. American Flag Raising Site, Sitka. At this site on the afternoon of October 18, 1867, the Russian flag was lowered and the American flag raised, to symbolize the transfer to the new owner of sovereignty over the vast territory. A plaque marks where the flagpole stood in 1867, which then was in front of the Governor's House, "Baranov's Castle." The State of Alaska owns 1.4 acres at the site.
40. Fur Seal Rookeries (St. Paul Island), Pribilof Islands. The greatest single source of furs in the world, the Pribilof Island rookeries exhibit in living form today the fur resource that lured Russian, British, French, Spanish, and American fur hunters from the 18th century down to the present. The existing flourishing seal herds serve as an outstanding example of the international application of conservation principles, as embodied in the Convention of July 7, 1911, for their protection. The herds have several times been threatened with extinction due to indiscriminate hunting. The islands are owned by the U.S. Government and administered by the Fish and Wildlife Service of the Department of the Interior.

41. Skagway and White Pass. Skagway, founded in 1897, flourished as a result of the discovery of gold in the Upper Yukon Valley and Klondike. It lay on the direct route into the gold-bearing region and was a terminus for the White Pass and Yukon Route Railway, completed in July, 1900. About 100 buildings still stand which, taken together, provide the finest existing example of an Alaskan mining frontier town. White Pass, about 45 miles long, lies northeast of Skagway and is still traversed by the narrow-gauge railway. The pass attains a maximum elevation of 2886 feet and offers both scenic and historic values. Ownership of these areas is mixed, public and private.

Theme XIII - Political and Military Affairs, 1830-1860.

42. San Francisco Presidio, California. This military post has been important in California and West Coast history from the 18th century to the present. The first military establishment was built here by the Spanish in 1776 and it remained a most important seat of Spanish, and later Mexican, authority until after the War with Mexico when it passed to United States control. The United States built a strong, heavily gunned fort at Fort Point in the period from 1853-1861, on the site of one of three earlier Spanish forts. This brick and masonry fort, retired by the Army from active use in 1914, still stands. The Presidio is still the headquarters of the United States Army of the Pacific Coast, and has been such from 1849 to the present, with the exception of a six-year period between 1851-1857. The Presidio, encompassing an area of about 1,414 acres on the south side of the Golden Gate and San Francisco Harbor, is owned by the United States Army.

Declared Eligible
Dec. 29, 1962

SITES AND BUILDINGS IN WESTERN REGION ELIGIBLE
FOR REGISTERED NATIONAL HISTORIC LANDMARK STATUS

Theme XVI, Indigenous Peoples and Cultures
Special Study: Alaska Aboriginal Culture

43. Palugvik, Hawkins Island, Prince William Sound. This site marks the eastern range of Eskimo archeology in southern Alaska, and helps clarify the relationship of Eskimos to the Tlingit Indians.
44. Yukon Island, (Main Site), Kachemak Bay, Cook Inlet. This is the oldest and most continuously occupied of the Cook Inlet sites. These sites collectively led to the definition of the Kachemak Bay Culture. Kachemak Bay Culture is a generalized Eskimo culture type related both to that of Asiatic groups, and of the Salish Indians further south.
45. Chaluka, Unmak Island, Aleutian Chain. The Chaluka site is a large village mound which holds remains of all culture periods so far identified in this region. While work there is not yet complete, Chaluka promises the first careful stratigraphic treatment of a single large Aleutian site. The site is Federal ownership.
46. Gambell, St. Lawrence Island. The Gambell sites were the first in the greater Bering Strait region to be scientifically investigated and reported upon. Investigation of these sites first provided data on the sequence of cultures on St. Lawrence Island, and through this work the accumulated information on Eskimo prehistory could be reduced to chronological order. These sites are in Federal ownership.
47. Wales, Cape Prince of Wales, Seward Peninsula. The Wales sites include materials dating from around 600 to 800 A.D. up to recent times. A living Eskimo community in the area brings the local aboriginal cultural record up to the present day. The sites are in Federal ownership.
48. Birnirk, Point Barrow. The series of mounds at this site provided material by which the archeologists have been able to describe the development of Eskimo culture in this northernmost part of the United States from around A.D. 600 to present day.

Sitka National Monument is also significantly related to this theme.

Theme XVI -- Special Study -- Hawaii Aboriginal Culture

49. Wailua Complex of Heiaus, Island of Kauai. Located at the mouth of the Wailua River, this complex consists of a city of refuge, four important heiaus, royal birthstones, and sacrificial rock. This series

of heiaus and sacred sites forms one of the most important complexes of archeological sites in the Hawaiian Islands. The sites typify a long period of Hawaiian prehistory as well as many aspects of Hawaiian aboriginal culture.

50. Puu o Mahuka Heiau, Island of Oahu. Located on the north side of the island near Waimea, this is the largest heiau of Oahu. Since Oahu's greatest priests came from this district, it is probably also the most important single heiau in the Hawaiian Islands.
51. Huilua Fish Pond, Island of Oahu. The aboriginal people of Hawaii stored and raised fish for food. The Huilua pond, located on Kahana Bay, on the east coast of Oahu, is one of the last surviving ponds on this island. According to tradition, this picturesque pond was built by the menehunes for raising and storing fish.
52. Hokukano-Ualapue Complex, Island of Molokai. Located on the south coast of the island, this complex forms one of the most important and impressive exhibits in the State of Hawaii. It includes six important heiaus and two fine fish ponds.
53. Kaunolu Village Site, Island of Lanai. Located on the southwest cape of the island, this was once a typical vigorous Hawaiian fishing community. Its ruins represent nearly all phases of Hawaiian culture and are extremely well preserved.
54. Loaloa Heiau, Island of Maui. This temple, built on the southeast coast of the island, near Kaupo, is believed to have been constructed by King Piilani. It was the center and prime site of a cluster of sites around Kaupo. This complex of sites includes remains of villages and other heiaus.
55. Mookini Heiau, Island of Hawaii. This huge temple is located on the northern tip of the island near Upolu Point. The temple, one of Hawaii's largest, is a "luakini" or sacrificial heiau. Traditional Hawaiian history states that this heiau was constructed in the 11th century by Paa o, a famous priest who came into Hawaii from Tahiti. The birthstone of King Kamehameha I is located nearby.
56. Mauna Kea Adz Quarry, Island of Hawaii. Located on the top of Mauna Kea, this is the largest basalt adz quarry in the world. The adz was the single most important stone tool in Polynesia. To this quarry the ancient Hawaiians came to obtain the material needed for their stone artifacts.
57. Honokohau Settlement, Island of Hawaii. Located on the west coast of the island, just north of Kailua, this settlement preserves sites which date from prehistoric times to 1920. The sites are virtually intact and include 50 ancient house sites, four heiaus, three fish ponds, and a holua slide.

58. Keauhou Holua Slide, Island of Hawaii. Tobogganing on stone slides was a sport reserved for the chiefs. This slide is located at Keauhou on the west coast of the island, and is the best preserved and largest toboggan slide in the State. The slide served as the site of the "olympic games" of the Hawaiian people.
59. South Point Complex, Island of Hawaii. This area at the extreme southern point of the island contains a group of sites that document the longest and most complete record of human occupation in the Hawaiian Islands. It includes the Sand Dune site, which produced the earliest radiocarbon date (A.D. 124) in the State.

In addition, the following areas administered by the National Park Service also have features typifying this theme:

1. Hawaii Volcanoes National Park, Island of Hawaii.
2. Haleakala National Park, Island of Maui.
3. City of Refuge National Historical Park is significantly associated with this theme.

Theme XXI, Political and Military Affairs Since 1865
Special Study: Hawaii History

60. Cook Landing Site, Waimea, Island of Kauai. According to the best evidence available, Waimea Beach is the site where Captain James Cook, the English Explorer, first landed in the Hawaiian Islands on January 20, 1778. Captain Cook is remembered in history as the discoverer of the Hawaiian Islands. The site is owned in part by the State of Hawaii and in part with the county of Kauai.
61. Punukohola Heiau, Island of Hawaii. At this stone temple King Kamehameha the Great sacrificed Keoua, his chief rival for control of the Hawaiian Islands. This event occurred in the summer of 1791 and led to the unification of the Hawaiian Islands as a single kingdom. The site is privately owned.
62. Kamakahonu, Residence of King Kamehameha I, Island of Hawaii. In 1812 King Kamehameha I moved his residence from Honolulu to this site at Kamakahonu Cove. Here also his son Liholiho, abolished the Kapu system and the Hawaiian religion. The site is partly in private ownership; partly in State ownership.
63. Russian Fort, Waimea, Island of Kauai. In 1817 the Russian-American Company built this stone fort at the mouth of the Waimea River. The Russians were expelled, however, by King Kamehameha I and Hawaiian troops occupied the fort. The ruins of the fort commemorate the period of international rivalry for influence in the Islands. The site is privately owned.
64. Kawaiahao Church and Mission Houses, Honolulu, Island of Oahu. Beginning in the mid-1820's, Kawaiahao Church was virtually the State

church of the Hawaiian Kingdom, and it commemorates the importance of Protestant missionaries as a force in 19th century Hawaiian life and spreading American influence in the Islands. The Mission houses are related structures which commemorate this influence. The Kawaiahao Church is owned by the Congregational Church. The Mission structures are owned by the Hawaiian Mission Children's Society.

65. Lahaina (Historic District), Island of Maui. This town preserves the atmosphere of a mid-19th century seaport. It commemorates the 19th century period when the American whaling fleet visited the port and when American missionaries were an important influence in the Islands.
66. Sugar Mill at Koloa, Island of Kauai. The ruins of this sugar mill, on the former Ladd & Company's plantation, date from 1841-1842. Sugar first became important in the economy of Hawaii in 1835 and after 1836 sugar production became Hawaii's largest industry. The site is privately owned.
67. Iolani Palace, Honolulu, Island of Oahu. Iolani Palace was the royal residence of the last two rulers of the Hawaiian Kingdom, King Kalahaua and Queen Liliuokalani. It is the most important surviving symbol of Hawaiian independence. Transfer of sovereignty of the Islands to the United States took place on the palace steps on August 12, 1898. The palace is owned by the State of Hawaii and currently houses the State senate and legislature and the Governor's offices.

In addition, three sites in the National Park System also have associations with Hawaiian history. They are as follows:

1. City of Refuge National Historic Site
2. Hawaii Volcanoes National Park
3. Haleakala National Park

Theme XX, The Arts and Sciences: -- Subtheme: Literature

68. Hubert Howe Bancroft Ranch House, Spring Valley, San Diego County, California. Bancroft was the monumental historian of the western half of the American continent. He and his associates produced 39 volumes of history related to the West. He bought the ranch in 1885, and lived there until his death in 1918. Owned by Spring Valley Chamber of Commerce.
69. Jack London's Ranch, Glen Ellen, Sonoma County, California. One of the most spectacular American literary figures in the first decade of the 20th century. London purchased the 130-acre hill ranch in 1905, and here wrote several of his most significant novels. This is the setting for his book The Valley of the Moon. The area is now a State Historical Park including 49 acres of the original ranch, London's grave, the ruins of "the Wolf House," and a two-story stone building erected as a museum after his death. It is owned by the State of California.

70. John Muir House, Contra Costa County, California. John Muir, great nature writer, explorer and conservationist, settled on this ranch in 1880, at the age of 42. Much of his best writing was accomplished during his residence here. The site contains 5 acres of the original 800-acre ranch and two houses in which he lived for 10 and 14 years respectively. The houses are in excellent condition. The site is in private ownership.
71. Frank Norris Cabin, Redwood Retreat, Santa Clara County, California. Frank Norris, generally regarded as the most stimulating and militant of the early American naturalist writers and an exposé of sordid business practices, died at the age of 32. He and his wife built a two-room, one-story, log cabin near Redwood Retreat, a short time before his death. The cabin, surrounded by redwoods, is unchanged and intact. It is in private ownership.
72. "The Abbey," Joaquin Miller Home, Oakland, California. The Abbey was built by Cincinnati Hiner "Joaquin" Miller in 1886, and here he lived until his death 27 years later. The home consists of three one-story, one-room frame structures joined together to form a single unit. It is well maintained and is operated as a museum. It is a California State Historical Landmark owned by the City of Oakland, California.

Declared Eligible
May 23, 1963

Sites and Buildings in Western Region Eligible For
Registered National Historic Landmark Status

Theme XIX -- Conservation of Natural Resources

73. Old Mission Dam (Padre Dam), San Diego, California.

The Old Mission Dam was the first major irrigation-engineering project on the Pacific Coast of the United States. It was built between 1800 and 1817, along with a long aqueduct and flume which delivered water to San Diego Mission, the "Birthplace of California," which had been founded in 1769. The dam, of which enough remains still to impound some water, was about 220 feet long, 13 feet thick at the bottom and 12 feet or more high at its maximum. It is situated on City-owned land in Mission Gorge, on the San Diego River, about 13 miles northeast of Old Town, San Diego.

74. Lake Merritt Wild Duck Refuge, Oakland, California.

Created on March 18, 1870, Lake Merritt Wild Duck Refuge is the oldest legally established public wildlife sanctuary in the United States. Although located in the heart of downtown Oakland, this 160-acre saltwater lake attracts large numbers of migrating ducks. It is probably the most noted of the small wildlife sanctuaries maintained by local governments. Owned by City of Oakland.

75. Senator Francis G. Newlands' Home, 7 Elm Court, Reno, Nevada.

This large, two-story frame home still in excellent condition and little altered, was the home of Francis G. Newlands, who lived in Nevada from 1889 until his death in 1919. He served in the House from 1892 to 1903, and then in the Senate until his death at the age of 71. He is considered to be the "father" of the Reclamation (or Newlands) Act of June 17, 1902, which placed the Federal Government in the field of irrigation. From 1907 to 1919 he labored unsuccessfully to win Congress to support a multiple-purpose river development program for the entire nation. The Newlands home is privately owned, and used as a residence.

In addition to these three new sites, two other sites, already classified under other themes, have also been found eligible under Theme XIX. These sites are as follows:

1. John Muir House, Contra Costa County, California.

(Already classified as eligible under Theme XX - The Arts and Sciences, subtheme, Literature.)

John Muir, great nature writer, explorer, and conservationist, settled on this ranch in 1880, at the age of 42 and resided here until his death in 1914. It was during this period that Muir played a critical, leading, and vital role in the successful movements to create national forests and national parks. The site contains 5 acres of the original 800-acre ranch and the house in which he lived from 1890 to 1914. The site is in private ownership.

2. Fur Seal Rookeries, Pribilof Islands, Alaska.

(Previously classified as possessing exceptional value under Theme XXI-- Special Study: Alaska History.)

The greatest single source of furs in the world, the existing flourishing herds of the Pribilof Islands serve as an outstanding example of the international application of the conservation principles, as embodied in the Convention of July 7, 1911, for their protection. The islands are owned by the United States Government and administered by the Fish and Wildlife Service of the Department of the Interior.

Two National Parks located in the Western Region have also been found to have important associations with the Theme XIX, Conservation of Natural Resources. They are:

1. Yosemite National Park, California.

Yosemite, world-famed for its scenic splendors, served as an important symbol and battleground in the cause of conservation from 1864 to 1913. Yosemite Valley and the Mariposa Grove of Big Trees, established as a state park on June 30, 1864 and April 2, 1866, was the first grant made by the Federal Government from the public domain of land for purposes of preservation and recreation. Yosemite was also the first state park to be established in the United States.

Yosemite was the training ground of John Muir, the great naturalist, from 1868 to 1874. It was the center of battle from 1890 to 1906 to complete the national park by re-including the original 1864 state grant. Visited by President Theodore Roosevelt in 1903 and President Taft in 1909, Yosemite played an important role in the Roosevelt Conservation program. The park was also the scene of the famous battle and final defeat on the Hetch Hetchy Valley issue in 1913.

2. Olympic National Park, Washington.

Established originally as Mount Olympus National Monument on March 2, 1909 with 636,600 acres, for the purpose of protecting and preserving the habitat of the rare Olympic or Roosevelt Elk, the Monument became a national park on June 29, 1938. Mount Olympus, together with the National Bison Range in Montana, was one of the first two large federal areas to be set aside to protect big-game animals.

National Park areas in other Regions significantly associated with the theme include:

1. Yellowstone National Park, Wyoming, Montana, Idaho. Established by act of Congress, March 1, 1872, Yellowstone National Park was the first of the federal areas to be set aside and preserved by the U. S. Government for its scenic, scientific, and wildlife values.
2. Devils Tower National Monument, Wyoming. The first of the National Monuments to be set aside by the Federal Government under the Antiquities (or Lacey) Act of June 8, 1906, which authorized the President to preserve areas and public lands for their scientific or prehistoric interest, Devils Tower National Monument was established by proclamation of President Theodore Roosevelt, September 24, 1906.
3. Sagamore Hill, Theodore Roosevelt Home, Long Island, New York. President Theodore Roosevelt used his position in the White House to advance the conservation of natural resources in every way that he could. Roosevelt translated the ideas of other conservationists into federal policy, supported non-federal conservation undertakings, and personally galvanized widespread public support for conservation. Without Roosevelt's enthusiastic support as president, the conservation movement would not have achieved a fraction of what it did between 1901-1909.

Declared Eligible
Jan. 29, 1964

Sites and Buildings in Western Region Eligible
For Registered National Historic Landmark Status

Theme XVI -- Hawaii Aboriginal Culture

76. Piilanihale Heiau, Hawaii. This is the largest heiau, or temple, in the Hawaiian Islands, about 340 by 425, built probably in the 16th century. Privately owned, located on the east coast of Maui, it is well preserved because of heavy vegetation, but also difficult to reach because of this growth.

Theme XVIII -- Travel and Communication

77. San Francisco Cable Cars, California. This method of urban transportation--cars moved by gripping moving underground cables--was pioneered in 1873 in San Francisco, to which it was especially well suited because of steep hills in the downtown area. At its maximum, eight companies operated 112 miles of track in San Francisco, and five other American cities had similar lines. About 10 miles are still in operation, all in San Francisco. Owned by the City of San Francisco.

Theme XXI -- Political and Military Affairs After 1865

78. Pearl Harbor Naval Base, Hawaii. Pearl Harbor, on the Island of Oahu, was one of the keys to the development of American Naval power in the Pacific after 1908, and is still today an active, major naval base. The U.S.S. Arizona Memorial, where over 1,100 men were entombed in the battleship sunk by the Japanese in their surprise attack of December 7, 1941, is a point of major visitor interest. Owned by U. S. Navy.

Theme XV - Westward Expansion, Subtheme: Mining Frontier

79. Assay Office, Idaho. The Assay Office at Boise, a two-story stone building erected by the U. S. Government in 1870-72 is a symbol of the importance that mining has played in the political, social, economic, and legal development of the Pacific Northwest. The site is owned by the Federal Government (U. S. Forest Service).

Theme XVIIb - Commerce and Industry

80. First Pacific Coast Salmon Cannery

Location: In Broderick, on the Yolo County side of the Sacramento River, opposite the fort of Sacramento's K Street. This was the former site of the first salmon cannery on the Pacific Coast. The cannery was developed by William and George Hume and Andrew Hapgood in 1864-1866, when they moved their cannery to the Columbia River. This is owned by Tallichet Enterprises, Inc., Broderick, California.

Letter December 8, 1960 to owner of Carmel Mission, California
notifying him of eligibility of Landmark status, signed by Director.

Owner: The Most Reverend Harry A. Clinch, DD; Auxiliary Bishop,
Diocese of Monterey-Fresno; P. O. Box 2235; Carmel, California.

Letters also sent to: Sen. Thomas H. Kuchel, 10-9-60
Sen. Clair Engle, 10-9-60
Cong. Charles M. Teague, 10-9-60

DEC 29 1960

*Mr. Kahler.
Dr. Logan*

Dec 27 11 58 AM

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Mr. Conrad L. Wirth, Director
National Park Service
Department of the Interior
Washington 25, D. C.

Dear Mr. Wirth:

As the owner (or owners) of Carmel Mission, California located in
(name of site)

Carmel-by-the-Sea Monterey California
(City) (County) (State)

(I,we) hereby make formal application for a certificate designating this historic property as a Registered National Historic Landmark.

1. Fully conscious of the high responsibility to the Nation that goes with the ownership and care of a property classified as having exceptional value and worthy of Registered National Historic Landmark status (I,we) agree to preserve, so far as practicable and to the best of (my,our) ability, the historical integrity of this important part of the national cultural heritage.

2. Toward this end, (I,we) agree to continue to use the property only for purposes compatible with its historical character.

3. (I,we) also agree to permit an annual visit to the property by a representative of the National Park Service, as a basis for continuing Landmark status.

4. If for any reason the three conditions mentioned above cannot continue to be met, it is agreed that the Registered National Historic Landmark status shall cease and that until Landmark status is restored by the Secretary of the Interior, the Registered National Historic Landmark Certificate will not be displayed.

Sincerely yours,

+ H.A. Clinch

Most Reverend Harry A. Clinch
Auxiliary Bishop of Monterey-Fresno
Pastor of Carmel Mission

Sent to Region IV 3/8/61

REGION FOUR
180 New Montgomery Street
San Francisco 5, California

L98-IBH

April 25, 1961

Most Reverend Harry A. Clinch
Auxiliary Bishop of Monterey-Fresno
Pastor of Carmel Mission
P. O. Box 2235
Carmel, California

Your Excellency:

The certificate, signed by the Secretary of the Interior and the Director of the National Park Service, designating Carmel Mission a Registered National Historic Landmark has come to hand and is ready to be delivered to you personally by a member of our staff. But before taking this step, we wish to advise you of a recent decision of the Secretary of the Interior whereby the owner of the site, if he so desires, can also receive free of charge a small (18" by 17") bronze marker in addition to the certificate.

If you would also like to have the marker, please advise us of your decision, and we will take steps to have the marker manufactured at no cost to yourself. If this is the case, we then suggest that we hold your certificate until the bronze plaque is received, and then both items will be delivered to you at your convenience.

Sincerely yours,

John D. Woaky
Acting Regional Director

Copy to: Director (2)



CARMEL MISSION BASILICA
XXXXXX
P. O. BOX 2235
CARMEL, CALIFORNIA

May Fourth
19 61

Hickey
Snell
Jew
5/6

Mr. John D. Wosky
Acting Regional Director
United States Dept. of the Interior
National Park Service
180 New Montgomery St.
San Francisco 5, Calif.

My dear Mr. Wosky,

In reply to your letter No. L58-LBH of April 25,
1961, we would be pleased to receive the bronze
placque in addition to the regular certificate
denoting Carmel Mission Basilica as a Registered
National Historic Monument.

Sincerely yours,

J. H. Schick

Auxiliary Bishop of Monterey-Fresno
Pastor Carmel Mission Basilica

May 10, 1961

Memorandum

To: Director

From: Assistant Regional Director, Region Four

**Subject: National Survey of Historic Sites and Buildings:
Small Bronze Marker for Carmel Mission, Carmel, California**

We request that one small (18" by 17") bronze marker be made up for Carmel Mission, Monterey [Carmel], California.

Attached is a copy of the owner's request for the small marker. It will be noted that the owners have recently changed the official name of the site from "Mission San Carlos Borromeo" to "Carmel Mission Basilica." We believe "Carmel Mission" -- the traditional "common name" of the site would be satisfactory for use on the marker. If the address is used on the marker, however, we believe "Carmel" would be preferable to "Monterey." Monterey is the nearest city, but the mission actually is in the town of Carmel, which is nationally known.

TSGD: HERBERT MAIER

Assistant Regional Director

Attachment

AM
THE NATIONAL SURVEY OF
HISTORIC SITES AND BUILDINGS

✓

February 14, 1962

L58

Memorandum

To: Director

From: Regional Director, Region Four

Subject: National Survey of Historic Sites and Buildings:
Shipment of Registered Landmark Markers

In response to Acting Chief Historian Charles W. Porter's memorandum of February 9, the bronze Registered National Historic Landmark markers for this region should be shipped to the addresses listed below:

<u>S I T E</u>	<u>Shipping Address</u>
✓ 1. Carmel Mission, California....	Region Four Office
2. San Diego Presidio, Calif.....	Superintendent Cabrillo National Monument Point Loma San Diego 6, Calif.
3. Fort Hall, Idaho	Superintendent Craters of the Moon National Monument Arco, Idaho
4. Warner's Ranch, California.....	Superintendent Cabrillo National Monument Point Loma San Diego 6, Calif.
5. Cataldo Mission, Idaho	Superintendent Whitman National Monument Route 2 Walla Walla, Washington

We will hold up the presentation of the Carmel Mission plaque until the marker for the Royal Presidio Chapel, Monterey, California, is also received. The sites are located only a few miles apart and such a delay appears to be the best course to take from a public relations point of view.

We also hope you will keep in mind our memorandum of February 7 requesting that plaques be scheduled for production, so as to be in this office on August 1 for Fort Ross, California, and on September 1, for Donner Camp, California.

Lawrence C. Mecham
Regional Director

Copy to: Supts. Cabrillo, Craters of the Moon, Whitman

L58-CHA

May 27, 1962

Memorandum

To: Regional Director, Region Four

From: Acting Chief Historian

Subject: National Survey of Historic Sites and Buildings:
Shipment of Bronze Marker for Carmel Mission, California

This is to inform you that we are shipping the Registered National Historic Landmark Plaque for Carmel Mission, California, to you today. We would appreciate it if you would advise us upon receipt of the plaque.

/S/ CHARLES W. PORTER III

Acting Chief Historian

Copy to: Mr. Littleton ✓

JOLittleton:gb

REGION FOUR
180 New Montgomery Street
San Francisco 5, California
May 28, 1962

L58

AIR MAIL

The Most Reverend
Harry A. Clinch
Auxiliary Bishop of Monterey-Fresno
Pastor, Carmel Mission Basilica
P.O. Box 2235
Carmel, California

Your Excellency:

It is with great pleasure that I inform you that the bronze marker designating Carmel Mission a Registered National Historic Landmark has been completed and is being shipped to us from Washington, D. C. We are therefore now able to present you with both the landmark certificate and the marker in a ceremony, if you so desire, at such time, place, and date as you may select.

In conducting presentation ceremonies of this nature, we have found it best to have some person chosen by the owners of the site to speak on the historical significance of the landmark. In presenting the award, our representative then explains briefly the significance of the Registered National Historic Landmark program. The foregoing, of course, is merely a suggestion, and you are free to arrange the ceremony in such manner as you think best. In order to explain the significance of this recognition we enclose three copies of the printed leaflet The Registry of National Historic Landmarks.

The bronze plaque is 18" by 17" in size. If you wish to have the marker permanently mounted prior to the ceremony, please let us know and we will ship the plaque to you at once. Otherwise, our representative will bring the marker with him and it can then be mounted on a temporary standard for unveiling at the ceremony.

Please let us know of your decisions in these matters so that we may make our plans accordingly.

Sincerely yours,

(Sd) LAWRENCE G. MERRIAM
Lawrence C. Merriam
Regional Director

Enclosures

Four to: Monterey (2)

May 29, 1962

L58

Memorandum

To: Director
From: Acting Assistant Regional Director, Region Four
Subject: National Survey of Historic Sites and Buildings:
Landmark Plaque for Carmel Mission

This is to advise you that we have received today the
Registered National Historic Landmark plaque for Carmel
Mission, California.

(SGD) James V. Lloyd

Acting Assistant Regional Director

✓
In duplicate

June 9, 1964

L58-RHAH

Memorandum

To: Director

From: Assistant to the Regional Director, Western Region

Subject: National Survey of Historic Sites and Buildings:
Inspection reports of Four Registered National Historic Landmarks

We transmit in duplicate Reports on Biannual Visits to Four Registered National Historic Landmarks. The enclosed inspection reports are for:

1. Carmel Mission, California
2. Larkin House, Monterey, California
3. Old Custom House, Monterey, California
4. Royal Presidio Chapel, Monterey, California

Bennett T. Gale

Enclosure



United States Department of the Interior

NATIONAL PARK SERVICE
WASHINGTON, D.C. 20240

IN REPLY REFER TO:

JUN 28 1983

The Bishop of Monterey
Box 2048
Monterey, California 92940
Attention: Dan Blake

Re: Carmel Mission

Dear Bishop:

The National Park Service has been working to establish boundaries for all National Historic Landmarks for which no specific boundary was identified at the time of designation and therefore are without a clear delineation of the amount of property involved. The benefits now afforded such properties by the National Historic Preservation Act of 1966, as well as the possible application of other statutes, make it essential that we define specific boundaries for each Landmark.

In accordance with the National Historic Landmark program regulations, the National Park Service notifies owners, public officials and other interested parties and provides them with an opportunity to make comments on the proposed boundaries. We are requesting your comments on the proposed boundary for the Landmark stated above and described in the enclosed form.

National Historic Landmark designation has several possible implications, most of which derive from the automatic listing of Landmarks in the National Register of Historic Places. Landmarks are eligible to be considered for Federal grants-in-aid for historic preservation. All Landmarks receive limited protection through comments by the Advisory Council on Historic Preservation on the effect of federally funded, assisted, or licensed undertakings on historic properties.

A Landmark property which is depreciable may be subject to certain provisions of the Tax Reform of 1976, as amended by the Revenue Act of 1978 and the Tax Treatment Extension Act of 1980, and the Economic Recovery Tax Act of 1981. These Acts contain provisions intended to encourage the preservation of depreciable historic structures by allowing favorable tax treatments for rehabilitation, and to discourage destruction of historic buildings by eliminating certain Federal tax provisions for demolition of historic structures. Beginning January 1, 1982, the Economic Recovery Tax Act replaces the rehabilitation tax incentives available under prior law with a 25% investment tax credit for rehabilitations of certain historic commercial, industrial and residential rental buildings. This can be combined with a 15 year cost recovery period for the adjusted basis of the historic building. Historic buildings with certified rehabilitations receive additional tax savings because owners are allowed to reduce the basis of the building by one half the amount of the credit. The Tax Treatment Extension Act of 1980 includes provisions regarding charitable contributions for conservation purposes of partial interests in historically important land areas or structures.

Section 9 of the Mining in National Parks Act of 1976 allows the Secretary of the Interior to request comments from the Advisory Council on Historic Preservation on any surface mining activity that might irreparably damage a National Historic Landmark. If a Landmark contains coal resources, certain provisions of the Surface Mining and Control Act of 1977 make it less likely that surface mining of the coal will be permitted by the State or Federal government.

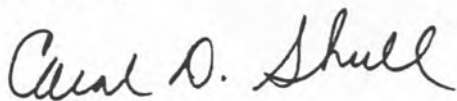
We will be happy to receive any comments you care to make on the proposed boundaries within 60 days of the date of this letter. Please address your reply to Jerry L. Rogers, Keeper of the National Register of Historic Places, National Park Service, Washington, D.C. 20240, Attention: Chief of Registration.

Because National Historic Landmarks possess significance for all Americans, they are among the most important of the tangible reminders of our country's rich heritage. Designation honors both the Landmarks themselves and the individuals and organizations who have worked to preserve them.

We are pleased to inform you of the status of the pending National Historic Landmark boundary delineation and look forward to your reply. If you have any questions, our staff will be happy to assist you (202-343-9536).

We appreciate your interest in the National Historic Landmark program and your cooperation in this project.

Sincerely,



Carol D. Shull
Chief of Registration
National Register of Historic Places
Interagency Resources Division

Copies sent to public officials, SHPO and property owners.



United States Department of the Interior

NATIONAL PARK SERVICE
WASHINGTON, D.C. 20240

IN REPLY REFER TO:

SEP 9 1983

The Bishop of Monterey
Box 2048
Monterey, CA 93940
Attn: Dan Blake

Re: Carmel Mission
Carmel, Monterey Co., CA

Dear Bishop:

We are pleased to inform you that the boundary proposed for the above property has been formally established by the National Park Service. The property is listed on the National Register of Historic Places and is eligible for the benefits of listing described in earlier correspondence. We gave careful consideration to the comments we received and in some cases the documentation or boundary has been revised if the National Park Service concurred with the comments. The date of the Keeper of the National Register's signature on the enclosed form is the date the boundary was formally established.

We appreciate your cooperation and interest in the National Historic Landmarks program.

Sincerely,

Carol D. Shull
Chief of Registration
National Register of Historic Places
Interagency Resources Division

Enclosure

Copies sent to public officials, SHPO
and property owners.



UNITED STATES
DEPARTMENT OF THE INTERIOR
NATIONAL PARK SERVICE
WASHINGTON 25, D.C.

IN REPLY REFER TO:

The Most Reverend
Harry A. Clinch, D.D.
Auxiliary Bishop, Diocese
of Monterey-Fresno
P. O. Box 2235
Carmel, California

Your Excellency:

It is a pleasure to inform you that the property described on the enclosure has been found to possess exceptional value in commemorating and illustrating the history of the United States.

It has been studied by the National Survey of Historic Sites and Buildings; evaluated by the Advisory Board on National Parks, Historic Sites, Buildings, and Monuments; and approved by the Secretary of the Interior pursuant to the Historic Sites Act of August 21, 1935.

As explained in the enclosed folder, the site is eligible for Registered National Historic Landmark status. A certificate attesting to this status may be obtained upon your application and your agreement to adhere to simple preservation practices. Should you wish to apply for the certificate, copies of the application form are enclosed. These should be completed in triplicate for the site to be certified.

At the present time, the work of the National Survey of Historic Sites and Buildings is incomplete. From time to time, announcements will be made of additional sites eligible for Landmark certification.

In recognizing the historical importance of this site, the Federal Government encourages its preservation, but does not seek ownership of it.

Respectfully yours,

Director

Enclosures

UNITED STATES
DEPARTMENT OF THE INTERIOR
NATIONAL PARK SERVICE

NATIONAL SURVEY OF HISTORIC SITES AND BUILDINGS

1. STATE California	2. THEME(S). IF ARCHEOLOGICAL SITE, WRITE "ARCH" BEFORE THEME NO. Theme IV, Spanish Exploration and Settlement
3. NAME(S) OF SITE Carmel Mission (Mission San Carlos Borromeo)	4. APPROX. ACREAGE 15
5. EXACT LOCATION (County, township, roads, etc. If difficult to find, sketch on Supplementary Sheet) Carmel	
6. NAME AND ADDRESS OF PRESENT OWNER (Also administrator if different from owner) Catholic Church	
7. IMPORTANCE AND DESCRIPTION (Describe briefly what makes site important and what remains are extant)	

Carmel Mission (Mission San Carlos Borromeo) was the most important of the California Missions from an ecclesiastical standpoint. It is considered one of the outstanding historic sites in California and commands a unique respect; for it was the headquarters and the home mission of the saintly Father Junipero Serra, under whose guidance and inspiration the California mission system was established. (The chain of twenty-one missions along El Camino Real in California is sometimes referred to as "Father Serra's Rosary.") It was also the headquarters of Father Lasuen, Serra's successor as padre presidente, a distinguished administrator whose solid achievement compares favorably with that of Serra. Eighteen of the twenty-one missions were founded by Serra and Lasuen, both of whom are buried in the church.

The historical importance of the Carmel Mission rests not upon the number of its Indian converts or the beauty of the mission architecture, but upon its position as Franciscan headquarters of the entire mission chain under the leadership of Serra and Lasuen. At Carmel were housed the mission records and a library of 2,500 volumes. It received the missionaries and supplies from Mexico for the establishment of new missions and the strengthening of the old. Its proximity to the capital at Monterey gave it added significance.

In 1771, the year following the establishment of the mission and presidio at Monterey, Father Serra moved the mission to nearby Carmel Valley, away from the corrupting influence of the soldiers. The aged priest himself directed the felling of trees and construction of the first church and buildings of Carmel Mission, which he christened San Carlos Borromeo del Carmelo.

8. BIBLIOGRAPHICAL REFERENCES (Give best sources; give location of manuscripts and rare works)	
Bancroft, H. H., <u>History of California, San Francisco, 1884-90</u> (7 vols.) Berger, John A., <u>The Franciscan Missions of California</u>, New York, 1941 Bolton, H. E., <u>Fray Juan Crespi</u>, Berkeley, 1927 Engelhardt, Father Zephyrin, <u>Missions and Missionaries of California</u>, 4 vols., 1908-15	
9. REPORTS AND STUDIES (Mention best reports and studies, as, NPS study, HABS, etc.)	
Hagen, Olaf I., "His Sites Survey Report, Monterey, California" (NPS), 1940	

10. PHOTOGRAPHS* ATTACHED: YES <input checked="" type="checkbox"/> NO <input type="checkbox"/>	11. CONDITION Excellent	12. PRESENT USE (Museum, farm, etc.) Church	13. DATE OF VISIT 6/15/58
14. NAME OF RECORDER (Signature) William C. Everhart	15. TITLE Historian	16. DATE 1/20/59	

* DRY MOUNT ON AN 8 X 10 1/2 SHEET OF FAIRLY HEAVY PAPER. IDENTIFY BY VIEW AND NAME OF THE SITE, DATE OF PHOTOGRAPH, AND NAME OF PHOTOGRAPHER. GIVE LOCATION OF NEGATIVE. IF ATTACHED, ENCLOSE IN PROPER NEGATIVE ENVELOPES.

(IF ADDITIONAL SPACE IS NEEDED USE SUPPLEMENTARY SHEET, 10-317a, AND REFER TO ITEM NUMBER)

UNITED STATES
DEPARTMENT OF THE INTERIOR
NATIONAL PARK SERVICE

NATIONAL SURVEY OF HISTORIC SITES AND BUILDINGS
SUPPLEMENTARY SHEET

This sheet is to be used for giving additional information or comments, for more space for any item on the regular form, and for recording pertinent data from future studies, visitations, etc. Be brief, but use as many Supplement Sheets as necessary. When items are continued they should be listed, if possible, in numerical order of the items. All information given should be headed by the item number, its name, and the word (cont'd), as, 6. Description and Importance (cont'd) . . .

STATE California	NAME(S) OF SITE Carmel Mission (Mission San Carlos Borromeo)
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Here in humble, primitive quarters, Serra and his devoted companion Father Crespi spent the remainder of their lives in the furtherance of the California missions. Nine missions were established by Serra during his presidency, during which time he travelled regularly on official visitations from Carmel to his missions to encourage and to counsel. Ascetic, humble and meek, yet a vigorous fighter in defense of the religious against the political order, he rightfully earned the title of spiritual father of California.

In addition to the dramatic appeal of his brave and unselfish career, Father Serra found a most excellent biographer in his close companion, Father Palou. Serra's statue is one of the two representing California in the Capitol Building at Washington.

Lasuen's career as padre-presidente was distinguished by his abilities as an administrator, by his tactful handling of the governors and military, and by his excellence as a builder of sound architectural structures. Lasuen greatly increased the economic scope of the missions, introducing "industries" and making of the missions diversified establishments. He also encouraged more pretentious tile and stone churches in place of thatch-covered adobes. In 1793 he laid the foundation of the present (actually the third) mission church at Carmel which, with some alterations, has survived to the present day. When Captain George Vancouver visited the mission at this time, he found Indian artisans cutting sandstone slabs from the slopes of Carmel Valley and manufacturing mortar from abalone shells. A unique feature of the construction was the wall, five feet thick at the base and gradually curved inward to form a parabolic arched ceiling. The finished church was dedicated in 1797.

But the general decline of the missions had already begun. Lasuen died in 1803 and his successor moved the Franciscan headquarters to Santa Barbara. In 1826 the Mexican governor set free many of the neophytes and in 1833, when the Mexican Republic decreed all Spaniards must leave her soil, the Franciscan missionaries were replaced by native Mexican Zacatecos. After the order of secularization in 1833, the padres were ousted, the neophytes scattered, the herd confiscated, and the buildings left to fall into ruin. When offered for sale by Governor Pico in 1846, the buildings had crumbled almost beyond repair, and no bids were received. In 1892 the church roof collapsed and the tiles were carried away.

UNITED STATES
DEPARTMENT OF THE INTERIOR
NATIONAL PARK SERVICE

NATIONAL SURVEY OF HISTORIC SITES AND BUILDINGS
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STATE California	NAME(S) OF SITE Carmel Mission (Mission San Carlos Borromeo)
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In 1884 the church was rededicated and with aid from interested citizenry restoration of the church begun. Restoration proceeded gradually over the years, sometimes with more zeal than accuracy. Since 1936 the work on the buildings has continued, based on more careful research and the use of native materials. The ornate facade with its slightly irregular and star-shaped window of Moorish design is original and one of the most distinctive of the California missions. In the baptistry beneath one of the belfries is the ancient stone font where the Indians were baptized. Before the altar are the graves of Serra, Crespi and Lasuen. Throughout the church are many original paintings and statues.

In the adjoining Monterey Chapel, a small adobe replica of the original chapel, is a great bronze sarcophagus, executed by the California sculptor Jo Mora, depicting Padre Serra on his deathbed, with Padre Crespi standing at his head and Padres Lasuen and Lopez kneeling at his feet.

8. Bibliographical References (continued)

Newcomb, Rexford, *The Old Mission Churches and Historic Houses of California*, Philadelphia, 1925

UNITED STATES
DEPARTMENT OF THE INTERIOR
NATIONAL PARK SERVICE

REVISED

NATIONAL SURVEY OF HISTORIC SITES AND BUILDINGS

1. STATE California	2. THEME(S). IF ARCHEOLOGICAL SITE, WRITE "ARCH" BEFORE THEME NO. IV - Spanish Exploration and Settlement
3. NAME(S) OF SITE Carmel Mission (Mission San Carlos Borromeo)	4. APPROX. ACREAGE 15 Acres
5. EXACT LOCATION (County, township, roads, etc. If difficult to find, sketch on Supplementary Sheet) Monterey County, Rio Road, Carmel	
6. NAME AND ADDRESS OF PRESENT OWNER (Also administrator if different from owner) Roman Catholic Church (Auxiliary Bishop of Monterey-Fresno)	
7. IMPORTANCE AND DESCRIPTION (Describe briefly what makes site important and what remains are extant)	

Mission San Carlos de Borromeo, or Carmel Mission, was the most important of the California missions from an ecclesiastical standpoint. For Carmel Mission was the headquarters of the two great Franciscan Fathers, Junipero Serra and Fermin Francisco de Lasuen, under whose guidance and inspiration were established eighteen of the 21 California Missions. At Carmel were housed the mission records and a library of 2,500 volumes. To this headquarters came the missionaries and supplies from Mexico with which new missions were founded and the old strengthened. And in Mission Carmel are the graves of Serra and Lasuen.

Father Serra established Carmel Mission, June 3, 1770, at the Presidio of Monterey, as the second mission in California. In December, 1771, however, he moved the mission to its present site, 3 miles south of Monterey, to remove his Indian neophytes from the corrupting influence of the soldiers. Here, in humble primitive quarters, Serra and his devoted companion, Father Crespi, spent the remainder of their lives in furtherance of the California missions. Nine missions were established by Serra during his presidency, during which time he traveled regularly on official visitations from Carmel to his other missions to encourage and to counsel. Ascetic, humble, and meek, yet a vigorous fighter in defense of the religious as against the political order, he rightfully earned the title of the spiritual father of California.

In 1784 Father Lasuen became padre presidente at Carmel, succeeding Father Serra, who had died in 1783. His career was distinguished by his tactful handling of the governors and the military, and by his excellence as a builder of sound architectural structures for the missions. In 1793 he laid the foundations of the present Mission Carmel Church, using sandstone from the slopes of Carmel Valley, and manufacturing lime from abalone shells. The finished church was dedicated in 1797.

Lasuen also added nine new missions to the chain before his death in 1803. His successor then moved the Franciscan headquarters to Santa Barbara Mission.

(Continued on next page)

8. BIBLIOGRAPHICAL REFERENCES (Give best sources: give location of manuscripts and rare works) Hubert H. Bancroft, History of California (7 vols., San Francisco, 1884-90), Vols. I-IV; John A. Berger, The Franciscan Missions of California (New York, 1941); Father Zephyrin Engelhardt, Mission San Carlos Borromeo, ed. by Fr. Felix Pudlowski (Santa Barbara, 1934); Mrs. Francis N. Smith, The Architectural History of Mission San Carlos Borromeo (Berkeley, 1921); Kurt Baer, Architecture of the California Missions (Berkeley and Los Angeles, 1958).

9. REPORTS AND STUDIES (Mention best reports and studies, as, NPS study, HABS, etc.)

Olaf I. Hagen, "Historic Sites Survey Report: Monterey, California" (N.P.S. Typescript, San Francisco, January 8, 1940), Historic American Building Survey No. CAL 136.

10. PHOTOGRAPHS * ATTACHED: YES <input checked="" type="checkbox"/> NO <input type="checkbox"/>	11. CONDITION Largely Reconstructed	12. PRESENT USE (Museum, farm, etc.) Church and Museum	13. DATE OF VISIT 6/15/58
14. NAME OF RECORDER (Signature) Charles W. Snell	15. TITLE Reg. Chief, Br. Historic Sites	16. DATE Nov. 6, 1963	

* DRY MOUNT ON AN 8 X 10 1/2 SHEET OF FAIRLY HEAVY PAPER. IDENTIFY BY VIEW AND NAME OF THE SITE, DATE OF PHOTOGRAPH, AND NAME OF PHOTOGRAPHER. GIVE LOCATION OF NEGATIVE. IF ATTACHED, ENCLOSE IN PROPER NEGATIVE ENVELOPES.

(IF ADDITIONAL SPACE IS NEEDED USE SUPPLEMENTARY SHEET, 10-317a, AND REFER TO ITEM NUMBER)

UNITED STATES
DEPARTMENT OF THE INTERIOR
NATIONAL PARK SERVICE

NATIONAL SURVEY OF HISTORIC SITES AND BUILDINGS
SUPPLEMENTARY SHEET

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STATE	NAME(S) OF SITE
California	Carmel Mission (Mission San Carlos Borromeo)

7. Continued:

Carmel Mission reached its greatest number of Indian neophytes in 1797, when the figure was 927, but it then began to decline, falling to 381 by 1820, and to 150 in 1834.

Present Appearance: The mission was secularized in 1834. By 1836 the church was almost totally destroyed and the other buildings were also in ruins when offered for sale in 1846.

In 1859 the United States returned the mission to the Catholic Church. A new roof was put over what was left of the 1793-97 church and the structure was rededicated as a church in 1864. Restoration of the mission began in 1924 and was at first carried on with more zeal than accuracy. Since 1933, however, the work has continued, based on more careful research and the use of native building materials.

The facade and portions of the stone walls of the church are original, but the remainder of the structure and all the other buildings are reconstructions. The church, is also furnished with the ancient stone font where the Indians were baptized, and with many original paintings and statues that have subsequently been returned.

Before the altar are situated the graves of Fathers Serra, Crespi, and Lasuen.

UNITED STATES
DEPARTMENT OF THE INTERIOR
NATIONAL PARK SERVICE

NATIONAL SURVEY OF HISTORIC SITES AND BUILDINGS

1. STATE California	2. THEME(S). IF ARCHEOLOGICAL SITE, WRITE "ARCH" BEFORE THEME NO. XX Architecture; IV (Colonial Architecture)
3. NAME(S) OF SITE Carmel Mission (Mission San Carlos Borromeo)	4. APPROX. ACREAGE 15 acres
5. EXACT LOCATION (County, township, roads, etc. If difficult to find, sketch on Supplementary Sheet) Rio Road, Carmel, Monterey County.	
6. NAME AND ADDRESS OF PRESENT OWNER (Also administrator if different from owner) Roman Catholic Church	
7. IMPORTANCE AND DESCRIPTION (Describe briefly what makes site important and what remains are extant)	

Statement of Significance

Mission San Carlos de Borromeo, or Carmel Mission, was the most important of the California missions from an ecclesiastical standpoint. It was the headquarters of the two great Franciscan padres Junipero Serra and Fermin Francisco de Lasuen, under whose guidance and inspiration 18 of the 21 California missions were established.

History

Father Serra established Carmel Mission on June 3, 1770, at the Presidio of Monterey, as the second mission in California. In December 1771, he relocated it at the present site, 3 miles south of Monterey, to remove his Indian neophytes from the corrupting influence of the presidial garrison. The first church, a log structure, was erected in 1771. In 1774 this was replaced by an adobe church, which was used until 1794. In 1793 the present stone church was begun under the supervision of Father Lasuen, the master stonemason Manuel Esteran Ruiz, having been brought up from Mexico for the work. When completed in September 1797, it was the most ambitious church built in California up to that time.

(Continued)

8. BIBLIOGRAPHICAL REFERENCES (Give best sources; give location of manuscripts and rare works)

See page 3.

9. REPORTS AND STUDIES (Mention best reports and studies, as, NPS study, HABS, etc.)

Olaf I Hagen, "Historic Sites Survey Report: Monterey, California," (N.P.S. Typescript, San Francisco, Jan. 8, 1940); Historic American Building:

CAL-136

10. PHOTOGRAPHS ATTACHED: YES <input checked="" type="checkbox"/> NO <input type="checkbox"/> Yes 346	11. CONDITION Largely reconstructed	12. PRESENT USE (Museum, farm, etc.) Church and Museum	13. DATE OF VISIT June 15, 1958
14. NAME OF RECORDER (Signature) <i>Charles W. Snell</i>	15. TITLE Historian	16. DATE Feb. 1, 1967	

* DRY MOUNT ON AN 8 X 10 1/2 SHEET OF FAIRLY HEAVY PAPER. IDENTIFY BY VIEW AND NAME OF THE SITE, DATE OF PHOTOGRAPH, AND NAME OF PHOTOGRAPHER. GIVE LOCATION OF NEGATIVE. IF ATTACHED, ENCLOSE IN PROPER NEGATIVE ENVELOPES.

UNITED STATES
DEPARTMENT OF THE INTERIOR
NATIONAL PARK SERVICE

NATIONAL SURVEY OF HISTORIC SITES AND BUILDINGS
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6. Description and Importance (cont'd) . . . Page 2.

STATE California	NAME(S) OF SITE Carmel Mission (Mission San Carlos Borromeo)
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7. Continued:

ambitious church built in California up to that time.

The church, which measures 150 feet by 29 feet inside, is built on the typical mission church plan, with a simple nave and outlying sacristies and baptistries. The broad facade has plain surfaces of tawny-colored stucco as a foil to richly carved sandstone masonry. The round arch main portal is framed by pilasters and entablature, above which is an inter-laced star-and-quatrefoil window with a distinctly Moorish flavor. The two flanking towers, set forward a few inches for emphasis, are dissimilar. The south tower, with two arched openings on the front and one on the south side was the bell tower and thus emphasized by greater size and richness. Baroque finials crown its four corners, and a set-back octagonal drum carries eight pinnacles and the curious dome, circular in plan and half egg-shaped in section. Surmounted by its ancient wrought-iron cross, this dome certainly owes its inspiration to the Moorish tradition in Spain. Access to the belfry is gained from the patio by a flight of stone steps. The north tower, of smaller size and with single-arched openings and simpler treatment, was probably intended as a foil to the superior importance and richness of the bell tower.

The interior of Carmel Mission Church is unique among the mission churches in its wooden tunnel vault, shaped in a parabolic arch. Spanning the width of 29 feet, the planks forming this vault are supported by three transverse stone ribs carried on pairs of Doric pilasters projecting from the wall. Though the sandstone walls are 5 feet thick, the point of thrust of these arched ribs is met by exterior wall buttresses. Even more remarkable is the interior wall treatment, with pilasters and the wall itself curving inward to the impost of the main vault, the wall reaching a thickness of 7 feet at this level. The vault stood securely for 15 years but was damaged in the earthquake of 1812 and had to be removed the following year.

UNITED STATES
DEPARTMENT OF THE INTERIOR
NATIONAL PARK SERVICE

NATIONAL SURVEY OF HISTORIC SITES AND BUILDINGS
SUPPLEMENTARY SHEET

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Page 3.

STATE California	NAME(S) OF SITE Carmel Mission (Mission San Carlos Borromeo)
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7. Continued:

The church has the customary choir loft located over the entrance; this was reached by a small spiral stairway in the north tower. At the base of the stone tower is a small baptistry, with engaged "Doric" columns at the corners carrying a stone ribbed ceiling in the form of a Gothic tierceron vault. Midway on the left side of the church is an elaborately carved doorway leading to a small lateral chapel that was added in 1817. Steps rise to the sanctuary and beneath stone slabs in the floor before the altar, lie the bodies of Fathers Serra, Lasuen, Crespi and Lopez. A low arched doorway leads from the sanctuary to the sacristy, on the north side, and beyond this is the Indian cemetery.

In 1834 the mission was secularized by the Mexican government, and by 1846 the church and other mission buildings were in ruins. In 1859 the United States returned the mission to the California Church.

Condition

In 1852 the church's low-pitched tile-covered roof collapsed and the building remained without cover for 32 years. In 1884 the structure was reroofed and rededicated as a church. Full restoration of the mission, which began in the 1920's, was at first pursued with more zeal than historical precision. Since 1933, however, the work has continued on the basis of more careful research and the use of native building materials. The facade and portions of the stone walls of the church are original. The remainder of the structure and all the other mission buildings are reconstructions. The restored church is in excellent condition and is open to visitors.

8. Bibliographical References.

Hubert H. Bancroft, History of California (7 Vols., San Francisco, 1884-90), I-IV; John A. Berger, The Franciscan Missions of California (New York, 1941), 268-282; Father Zephyrin Engelhardt, Mission San Carlos Borromeo (Santa Barbara, 1934); Kurt Baer, Architecture of the California Missions (Berkeley and Los Angeles, 1958), 159-160; Rexford Newcomb, The Old Mission Churches and Historic Houses of California (Philadelphia and London, 1925), 256-267; Hugh Morrison, Early American Architecture (New York, 1952), 226-229.



Mission Carmel. Headquarters of the California mission system and home of the two great father presidents, Serra and Lasuen. Constructed 1793-1797. Restoration of the ruins began in the 1880's.



Carmel Mission Church, 1793-97
North (Side) Elevation

Rio Road
Carmel, California

April 15, 1968

Charles W. Snell

Western Neg. Neg. 4940



Carmel Mission Church, 1793-1797
South (Side) and East (Front)
Elevations

Rio Road
Carmel, California

April 15, 1968

Charles W. Snell

Western Neg. Neg. 4939



Carmel Mission Church, 1793-97
South (Side) Elevation and East End

Rio Road,
Carmel, California

April 15, 1968

Charles W. Snell

Western Neg. Neg. 4041



Carmel Mission Church, 1793-97
East (Front) Elevation

Rio Road
Carmel, California

April 15, 1968

Charles W. Snell

Western Neg. Neg. 4937



Carmel Mission Church, 1793-97
East (front) Elevation

Rio Road
Carmel, California

April 15, 1968

Charles W. Snell

Western Reg. Mag. 4938

1977 National Historical Landmark Inspection

1. Site:

- (a) Carmel Mission, Monterey County, California
- (b) Registered
- (c) Declared October, 1960 Registered October, 1962

2. General Background:

- (a) Inspection Conducted by: Superintendent Rothwell P. Broyles
Pinnacles National Monument
National Park Service
(408) 389-4578
- (b) The site was visited on June 28, 1977 and Carmel Mission
Curator, Harry Downie was consulted.

3. Ownership:

- (a) The status of ownership has not changed from the Roman Catholic
Church.
- (b) In conversation with Mr. Downie, there was no indication that
church officials had any adverse feelings toward continued
cooperation in the National Landmark Program.

4. Land Use and Integrity:

- (a) There has been no change in land use since the site was
designated as a landmark. The site is open to the public,
daily and is an active Catholic Church.
- (b) There was nothing observed during the inspection or in
conversation with Mr. Downie that indicated any change in
the integrity of the site.

5. Threat:

The mission grounds, patio, exhibit rooms and church are

all in very good conditions. In discussing possible encroachments or threats to the integrity to the historical site. Mr. Downie feels that at the present time there is little likelihood of any change.

6. Natural Value:

None noted

7. Other Corrections:

None

8. Plaque and Certificate:

The plaque in good condition is located in the patio and on the west wall of the church's rear entrance. Mr. Downie was unable to locate the certificate and would very much like to have a duplicate, if at all possible.

9. Special Problems:

None noted

10. Suggestions Offered to Owners:

None

11. Recommendations:

The inspection revealed nothing to suggest that the integrity of the site has been impaired or modified to render it unfit for continued landmark status.

JUL 12 1977

Date



Rothwell P. Broyles

NATIONAL SURVEY OF HISTORIC SITES AND BUILDINGS

REPORT ON BI-ANNUAL VISIT
TO

Carmel Mission

Carmel, California

Theme **IV** Spanish Exploration and Settlement

Date of Visit: **April 22, 1964**

Visited by: **Bennett T. Gale, Asst. to the Regional Director**

Condition: **Excellent**

Operation: **As an active church with considerable emphasis on visitor use.**

Special Problems: **One criticism of the landmark was expressed by the Mission's architect to the effect that the plaque made visitors believe the area was supported by the Federal Government and reduced the amount of contribution received.**

Suggestions offered: **That information on the ownership and operation of the site be better presented through personal contact or literature.**

(sgd.) Bennett T. Gale

Sgd.

REGISTRY OF NATIONAL HISTORIC LANDMARKS

BIENNIAL VISIT REPORT

CARMEL MISSION

Date: Sept. 9, 1969

Visited by: PATTERSON

1. Location: South on San Carlos Road in the city of Carmel,
California

2. Theme: Complete reconstruction of the Church at Carmel Mission
and the various buildings and grounds which which surrounded it

3. Owner Roman Catholic Church
 - a. When designated Diocese of Monterey
 - b. Present: Same
() New

4. Use: Visitor Attraction and parochial church
 - a. When designated
 - b. Present: Same
() Changed as follows:

REGISTRY OF NATIONAL HISTORIC LANDMARKS

BIENNIAL VISIT REPORT

CARMEL MISSION

5. Plaque and Certificate: Location and condition

- a. Plaque ON FRONT WALL OF COMPLEX NEAR THE GIFT SHOP ENTRANCE
- b. Certificate UNKNOWN

6. Physical condition

- a. When designated
- b. Present: (X) Excellent; () Good; () Fair; () Poor

Comments: The place appears to be in ashambles but the builder Harry Downie built everything there with a weathered antique appearance. The structure remains sound even if he purposely made the place appear as if it could use all the paint in the world.

REGISTRY OF NATIONAL HISTORIC LANDMARKS

BIENNIAL VISIT REPORT

CARMEL MISSION

7. Special Problems: None

The Roman Catholic Church never had it so good at Carmel Mission. In spite of travel trends being down in almost all places on the west coast, particularly Carmel, the Mission had more travel this year than ever before.

8 Suggestions Offered: None

- To be completed in triplicate:
- original and one copy to WRO
- one copy to be retained in
park file

NATIONAL LANDMARKS
BIENNIAL VISIT REPORT
Carmel Mission

O. R. Dy
Greenfield
4/14/72

Date: April 3, 1972

Visited by:

Gordon K. Patterson
Superintendent
Pinnacles N.M.

1. Location:
Rio Road
Carmel, California
2. Theme: Supposedly a reconstruction of stone church that was built by a Mexican Stonemason named Manuael Esteran Ruiz and completed in 1797. However, with the gift shop doing a booming business and the donations coming strong a massive series of buildings are being built. Construction still in progress.
3. Owner Roman Catholic Church
 - a. When designated Same
 - b. Present: Same
 New
4. Use: Tourist attraction and active church
 - a. When designated same
 - b. Present: Same
 Changed as follows:

NATIONAL LANDMARKS

BIENNIAL VISIT REPORT

Carmel Mission

5. Plaque and Certificate: Location and condition

- a. Plaque East wall of complex, to the left of entry into the Gift Shop
- b. Certificate I did not see it.

6. Physical condition Good

- a. When designated Good
- b. Present: () Excellent; (X) Good; () Fair; () Poor

Comments: As mentioned, construction nevers seems to end. I spoke with the retired builder, Harry Downie, and he is supervising the constructing of another wing at this time.

A sign out front states that those who go to mass at this mission can get credit for not missing mass at their own normal spot.

The gift shop is really booming.

NATIONAL LANDMARKS

BIENNIAL VISIT REPORT

Carmel Mission

7. Special Problems: A need for more parking space for the crowds

8 Suggestions Offered: None

IV-15

UNITED STATES
DEPARTMENT OF THE INTERIOR
NATIONAL PARK SERVICE
WASHINGTON 25, D. C.

The National Survey of Historic Sites and Buildings

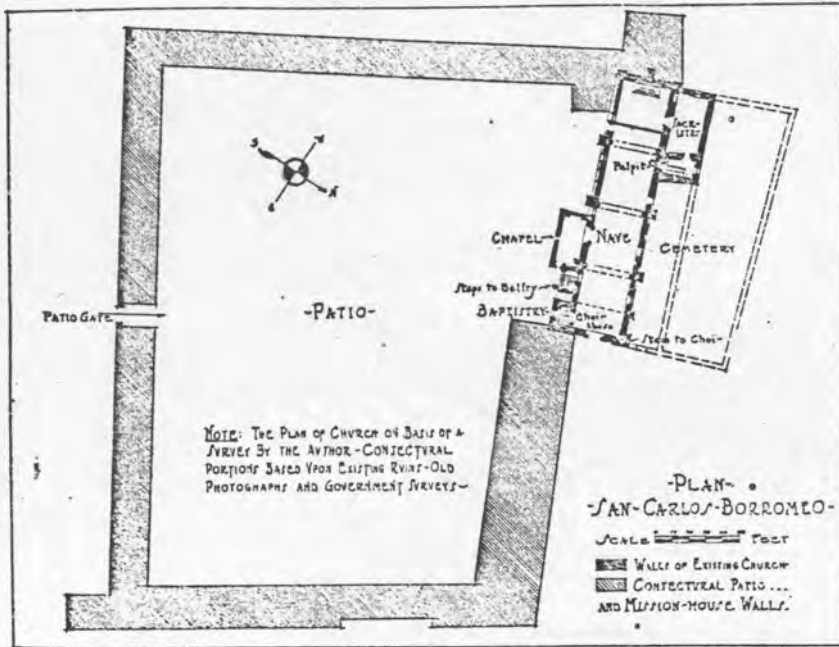
Carmel Mission - California

The mission of San Carlos Borromeo at Carmel Valley, five miles from Monterey, California, established in 1771 by Fray Junipero Serra, was the headquarters of the padre presidente and, as such, the most important of the California missions. One year after the founding of Monterey, the Spanish-Mexican capital, Father Serra moved his mission away from the presidio, and during his presidency established nine other mission parishes. His successor, Fray Fermin Francisco de Lasuen founded an equal number, and both are buried in the San Carlos Church.

The present church was built between 1793 and 1797, but it fell into a bad state of disrepair following the secularization of the mission in 1833. However in 1884 the abandoned church was rededicated and restoration was started. It is now in good condition and contains many original paintings and statues.

NSHSE780

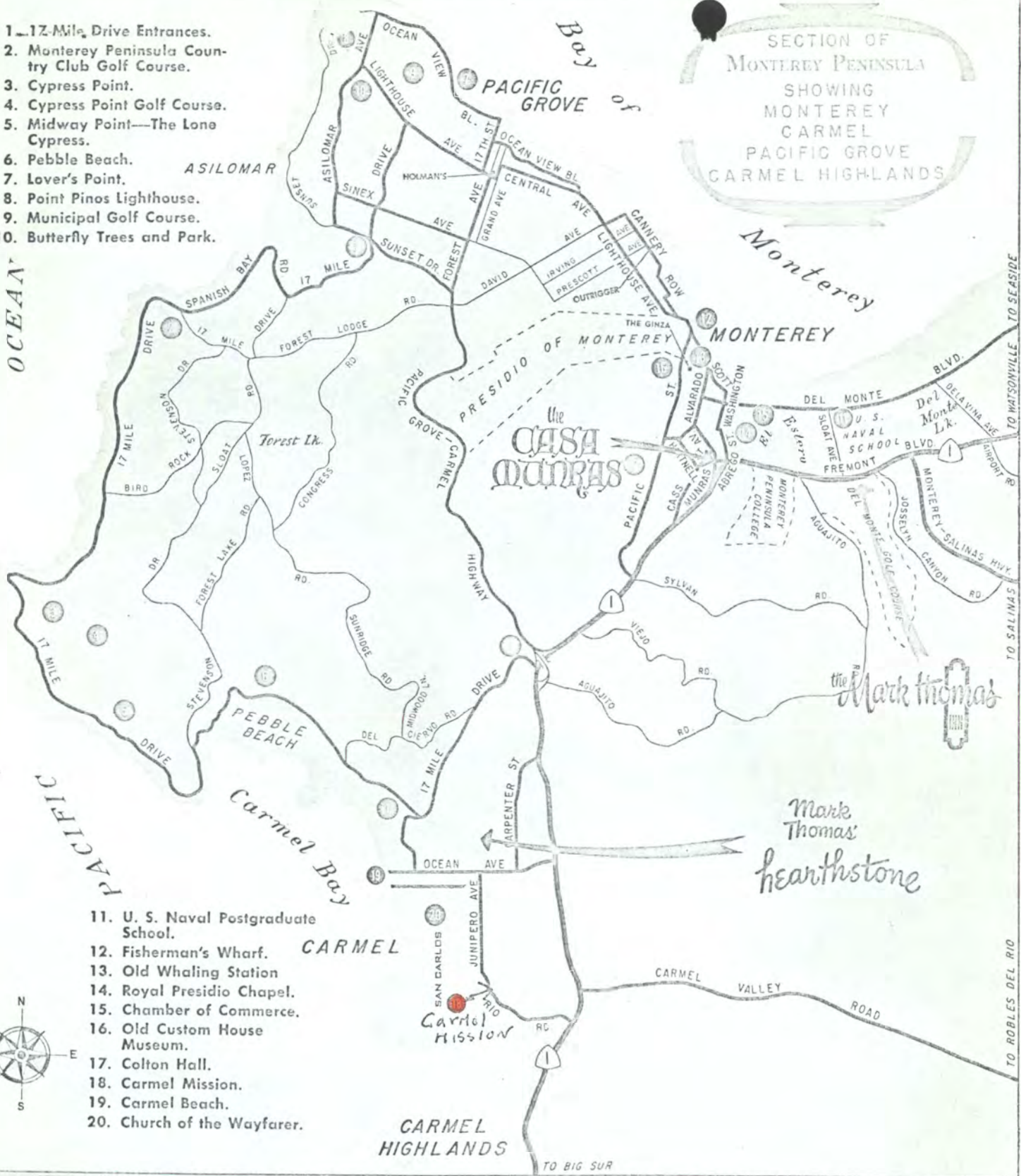
MISSION SAN CARLOS DE BORROMEO. THE CHURCH



From Rexford Newcomb, The Old Mission Churches and Historic Houses of California (Philadelphia & London, 1925), 31.

1. 17-Mile Drive Entrances.
2. Monterey Peninsula Country Club Golf Course.
3. Cypress Point.
4. Cypress Point Golf Course.
5. Midway Point—The Lone Cypress.
6. Pebble Beach.
7. Lover's Point.
8. Point Pinos Lighthouse.
9. Municipal Golf Course.
10. Butterfly Trees and Park.

SECTION OF
MONTEREY PENINSULA
SHOWING
MONTEREY
CARMEL
PACIFIC GROVE
CARMEL HIGHLANDS



11. U. S. Naval Postgraduate School.
12. Fisherman's Wharf.
13. Old Whaling Station.
14. Royal Presidio Chapel.
15. Chamber of Commerce.
16. Old Custom House Museum.
17. Colton Hall.
18. Carmel Mission.
19. Carmel Beach.
20. Church of the Wayfarer.



Interviewer: Karen L. Lon

Date: _____

NATIONAL HISTORIC LANDMARK BOUNDARY PROJECT

PROPERTY: Name: Carmel Mission

Address: SW corner of Rio Rd. & Laqueen

Carmel California Monterey
City State County

LOCAL ELECTED OFFICIALS:

CITY

COUNTY

Name: (See comments - over)

Name: William Peters

Title: _____

Title: Chairman
Board of Supervisors

Address: _____

Address: P.O. Box 1819
Salinas CA 93902

Source/Date: _____

Source/Date: Ann Arli
(408) 424 8611 5/14/83

CONGRESSIONAL DISTRICT: 16

REPRESENTATIVE: Leon E. Panetta

339 Cannon

Washington, D.C. 20515

Source/Date: CD-4/25; Panetta - 5/9

SENATORS: Alan Cranston

Pete Wilson

112 Hart SOB

613 Dirksen SOB

Washington, D.C. 20510

Washington, D.C. 20510

STATE HISTORIC PRESERVATION OFFICER:

Dr. Knox Mellon State Historic Preservation Officer
Office of Historic Preservation Department of
Parks & Recreation P.O. Box 2390
Sacramento CA 95811

COMMENTS: Carmel has no city government, but is a part of Monterey Co.
government.

Notice Letter Mailed: 6/28/83
(Date)

Comment Period Ends: 8/28/83
(Date)

PROPERTY OWNERS: Name(s)/Address(es): _____

The Bishop of Monterey
Box ~~2048~~ 2048
Monterey CA 93940
Attn: Dan Blake

Source/Date: Dan Blake, Bishops Office (408) 373-4345
KG 6/22

ONE PHOTO

Carmel Mission Church

Monterey Co., Calif.

P. Chisman 6/7/93

National Register of Historic Places
343-9517.

United States Department of the Interior
National Park Service

National Register of Historic Places Registration Form

634

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.

RECEIVED 2280

AUG - 5 2016

1. Name of Property

Historic name: Walker, Mrs. Clinton, House

Nat. Register of Historic Places
National Park Service

Other names/site number: Cabin-on-the-Rocks, Walker House

Name of related multiple property listing:

N/A

(Enter "N/A" if property is not part of a multiple property listing)

2. Location

Street & number: Scenic Road approximately 1/4 mile southwest of Martin Way

City or town: Carmel-by-the-Sea State: California County: Monterey

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 X 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 X 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 X local

Applicable National Register Criteria:

___ A ___ B X C ___ D

	<u>8/2/16</u>
Jenan Saunders, Deputy State Historic Preservation Officer	Date
<u>California State Office of Historic Preservation</u>	
State or Federal agency/bureau or Tribal Government	

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

Walker, Mrs. Clinton, House
Name of Property

Monterey County, CA
County and State

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:)

Jon Edson H. Beall
Signature of the Keeper

9.19.16
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

Walker, Mrs. Clinton, House
Name of Property

Monterey County, CA
County and State

Number of Resources within Property

(Do not include previously listed resources in the count)

Contributing	Noncontributing	
<u>1</u>	<u> </u>	buildings
<u> </u>	<u> </u>	sites
<u> </u>	<u> </u>	structures
<u> </u>	<u> </u>	objects
<u>1</u>	<u>0</u>	Total

Number of contributing resources previously listed in the National Register 0

6. Function or Use

Historic Functions

(Enter categories from instructions.)

DOMESTIC: single dwelling

Current Functions

(Enter categories from instructions.)

DOMESTIC: single dwelling

Walker, Mrs. Clinton, House
Name of Property

Monterey County, CA
County and State

7. Description

Architectural Classification

(Enter categories from instructions.)

MODERN MOVEMENT: Wrightian

Materials: (enter categories from instructions.)

Principal exterior materials of the property: WOOD: Cedar
STONE: Carmel stone
METAL: Steel and Copper
Concrete and Glass

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

Occupying a rocky promontory overlooking Carmel Bay in Carmel, California, the Mrs. Clinton Walker House (Walker House) is the only Usonian design completed by Frank Lloyd Wright in a coastal environment. The house rests on a concrete pad atop a triangular Carmel stone masonry wall system that appears as a ship's prow growing out of the rocky landscape. The house's most prominent feature is its hexagonal living room space framed in reverse-stepped glass panels that afford panoramic views of the Carmel coastline. Bedroom spaces are located in small wings toward the rear of the composition, creating an overall arrow-shaped plan. The house employs a cedar-framed structural system with Carmel stone exterior wall cladding, a cantilevered metal roof, and steel-framed, vented windows. A large, boxy chimney punctures the hexagonal living room roof and establishes the fireplace as the living room interior's focal point. The only alteration to the building occurred in 1960, with the addition of a bedroom space off the southeast building envelope, in scale, massing, and design of the original building. The property is in excellent condition and retains integrity of location, design, setting, materials, workmanship, feeling, and association. The primary condition issue is undermining of the Carmel stone ship's prow wall by wave action. This condition needs to be addressed to ensure preservation of the building.

Walker, Mrs. Clinton, House
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Narrative Description

Site and Setting

The Walker House property is a 9,170 sq. ft. triangular lot located north of Scenic Road, approximately ¼ mile west of Martin Way, in Carmel-by-the-Sea, California. The building site is a finger of rocky outcropping, projecting north of Scenic Road and jutting out into the Pacific Ocean. The 1,200-sq. ft. residence rests on a concrete pad atop Carmel stone masonry walls shaped like a ship's prow rising above the Pacific Ocean. A cypress hedge and low redwood fence with Carmel stone piers runs down the southern property boundary along Scenic Road. An asphalt driveway leads from Scenic Road down to the house. An entry gate designed by architect Frank Lloyd Wright and built to his specifications in 1999 is set within the redwood and Carmel stone fence at the southeast end of the driveway, at Scenic Road. To provide adequate privacy, Wright had the lot lowered four feet to enable the house to melt into the landscape, and planted a cypress hedge along the south property line that runs down Scenic Road. The Walker House is the only completed private house designed by Frank Lloyd Wright overlooking an ocean environment.

Physical Description

The Walker House has an irregular, arrow shaped plan with the head of the arrow expressed as a hexagonal roof form resting on triangular-shaped, Carmel stone walls that resemble a ship's prow projecting into the Pacific Ocean. The hexagonal section of the plan contains the public spaces of the small house and affords 180-degree views to the north, south, and west. Bedroom quarters are located in wings that comprise the tail of the arrow to the south and east.

The single-story, wood-framed building has Carmel stone exterior wall cladding. A rectangular, Carmel stone chimney punctures the hexagonal, living room roof and gives a vertical element to the low-slung horizontal composition. The house has cantilevered metal roofs with horizontal bands to provide the juxtaposition of horizontal and vertical elements that characterize Wright-designed Usonian compositions. This juxtaposition is most evident when the house is viewed from Scenic Road looking north (**Photo 1**).

The most dramatic element of the house is the ship's prow expressed in Carmel Stone and jutting into the Pacific Ocean. The hexagonal-shaped living room space, framed in stepped glass, rises out of the stone walls of the ship's prow and affords panoramic views of the surrounding ocean environment. Wright employed steel-framed windows in a vented, reverse-stepped pattern to allow the windows to drain naturally. The windows are set between low Carmel stone building walls and nestle beneath the cantilevered hexagonal roof (**Photo 2**).

The north elevation facing Carmel Beach and the Pacific Ocean is a low-slung, horizontal expression of Carmel stone walls with grouped ribbons of steel-framed windows set beneath the cantilevered roof (**Photo 3**).

Walker, Mrs. Clinton, House
Name of Property

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The southeast elevation encloses the bedroom spaces of the house and features few windows for privacy, as this elevation faces Scenic Road. The composition includes a second Carmel stone chimney constructed at the southeast portion of the arrow's tail, as part of a bedroom addition in 1960. A Carmel stone wall flanks the driveway to the southeast of the site and contains a replaced gate installed in 1999 to drawings and specifications made by Wright (**Photo 4**).

Significant site character defining features include the Carmel stone walls rising from the sea to create the ship's prow; the Thomas Church-designed landscape consisting of large stones, raked gravel and Coastal plants; the redwood and Carmel stone landscape walls; the cypress hedge along the south property line; and the circa 1999 replaced driveway gate.

Significant exterior character defining features include the irregular, arrow-shaped plan that terminates into a hexagonal mass at the west elevation; the loggia opening out to a stone deck and Thomas Church-designed landscape on the south elevation; the Carmel stone foundation walls, building walls, and chimney; the hexagonal, cantilevered copper roof system; the reverse-stepped, steel-framed windows within the hexagonal building mass; the banked and horizontal steel-framed windows on the remaining elevations; and the Carmel stone chimney at the southeast building corner, installed as part of the 1960 addition.

Significant interior character defining features include the open floor plan with seamless borders between interior and exterior spaces; the full-height Carmel stone fireplace; Carmel stone interior walls; cedar wood paneling; red-tinted concrete flooring in hexagonal pattern; and built-in furniture.

Construction Chronology and Alterations

Original construction began in 1951 and was completed in 1952. The original roof was an indigo blue, painted metal roof arranged in interlocking triangular panels, installed in 1952 (**Figure 12**). The roof was replaced in 1956 with a copper roof, and replaced again circa 1997 with horizontal banding to the same 1956 specifications in the same configuration (**Photographs 1-4**).¹

In 1956, a studio addition was designed by Wright at the southeast building corner, with extant plans drawn by the architect (**Figure 15**). Wright's 1956 plan was used for an expanded master bedroom addition with aluminum slider doors by Mrs. Clinton Walker's grandson, the architect Sandy Walker, in 1960. The addition included a study/guest bedroom with additional chimney at the southeast building corner. Descendants of the current owners, the Henderson Family, removed the aluminum slider doors, replacing them with Douglas fir French doors in the 1980s.²

The original redwood fence anchored by Carmel stone piers deteriorated and was replaced by the redwood and Carmel stone fence in 1999. The replaced fence also included construction of the Wright-designed driveway gate according to plans drawn as part of the Walker House's original drawings (**Figures 13 and 14**).

¹ Richard Janick, *The Cabin on the Rocks: Letters between Della Walker and Frank Lloyd Wright Concerning the Walker House, 1945-1959* (Los Angeles, CA: J. Paul Getty Museum, 1994).

² Ibid.

Walker, Mrs. Clinton, House
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Historic Integrity

The seven aspects of integrity are evaluated as follows.

- **Location.** The Walker House remains in its original location on the triangular outcropping of rock north of Scenic Road and retains integrity of location.
- **Design.** The Walker House is in largely original condition with respect to Frank Lloyd Wright's original design and retains nearly all of its character defining features as designed by the architect. The 1960 southeast building addition utilized Wright's 1956 plan and is designed using compatible scale, massing, and materials.
- **Setting.** The dramatic siting of the Walker House rising from the rocky coastline above its triangular Carmel stone walls remains intact. No encroachments to the site and setting north of Scenic Road have occurred. The surrounding neighborhood, that retains its original setting of large lots with prominent houses sited to take advantage of the Pacific Ocean views, remains intact.
- **Materials.** Original materials as constructed remain on the building, giving it integrity of materials. The 1960 building addition and 1999 driveway gate were designed using the same materials as originally specified for the building.
- **Workmanship.** The house retains sufficient integrity of workmanship, as expressed in original construction techniques in both the interior and exterior of the building. Examples of workmanship include the Carmel stone foundation walls, building walls and chimneys; the vented, reverse-stepped steel windows; interior scored concrete floors; cedar wood paneling and built-in furniture.
- **Feeling.** The house retains sufficient exterior and interior character defining features to retain integrity of feeling as a Wright-designed Usonian house.
- **Association.** The house retains sufficient exterior and interior character defining features to retain integrity of association as a Wright-designed Usonian house.

Walker, Mrs. Clinton, House
Name of Property

Monterey County, CA
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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.
- 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

Walker, Mrs. Clinton, House
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Areas of Significance

(Enter categories from instructions.)

ARCHITECTURE

Period of Significance

1952 I

Significant Dates

Significant Person

(Complete only if Criterion B is marked above.)

Cultural Affiliation

Architect/Builder

Wright, Frank Lloyd (Architect)
Green, Aaron (Supervising Architect)
Bain, Miles; Olds, Walter (Contractors)
Church, Thomas (Landscape Architect)

Walker, Mrs. Clinton, House
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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 Mrs. Clinton Walker House is eligible for the National Register of Historic Places under Criterion C at the local level of significance in the area of Architecture, as an intact example of Wright's Usonian house design principles, described as Organic Architecture by the architect. Usonian design elements include the use of natural and local materials, the construction of the building based on a modular unit, and the prioritization of nature by the integration of interior and exterior spaces opening out to views of the surrounding landscape. This example of Wright's Usonian design grows from and is a part of the landscape with strong horizontal emphasis, wide roof overhangs, and large expanses of glass. The Walker House is a later example of Wright's Usonian house design and is the only example overlooking a dramatic ocean environment. The period of significance is 1952, the year construction was completed.

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

Carmel-by-the-Sea: Early History

Carmel was founded toward the end of the nineteenth century, in reaction to a tourist influx on the Monterey Peninsula. Precipitated by the success of the Pacific Grove Methodist campground established in 1875, tourists arrived in greater numbers thanks to the arrival of the Southern Pacific Railroad in 1880, and its subsequent construction of the Del Monte Hotel in Monterey. A by-product of this expansion in the late 1880s was a popular movement to restore the old Carmel Mission. This effort, coupled with the projected extension of the Southern Pacific Railroad around the Peninsula to the Carmel River, led local entrepreneurs to develop plans for a Catholic religious retreat modeled after Pacific Grove's example.

The proposed railroad extension and the restoration of the Carmel Mission failed to materialize. Those factors, coupled with a major economic depression in the early 1890s, curtailed Carmel's development until the early twentieth century.

In 1902, San Francisco attorney Franklin Powers and Franklin Devendorf, a professional real estate broker, formed the Carmel Development Company, promoting the region's physical beauty and salubrious climate and offering very reasonable rates for land purchase and payment. They encouraged "School Teachers and Brain Workers" as well as creative artists of all types to populate the newly named Carmel By-The-Sea.³ The village's only hotel was moved down the main street closer to the beach, and a small group of Western false-fronted commercial houses developed as the initial business core of the community.

The 1906 San Francisco earthquake and fire prompted a rapid influx of creative and independent people. Many constructed their own homes, most in the woodsy Arts & Crafts tradition that was

³ Kent Seavey, *Carmel: A History in Architecture* (San Francisco, CA: Arcadia Publishing, 2007), 7.

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emerging in the San Francisco Bay Area. Perfectly suited to Carmel's physical setting, the Craftsman Style became the architectural style of choice well into the 1920s and beyond.

By 1916 it was clear to Carmel's residents that Monterey County could not provide the necessary land use controls to protect the emerging community's unique character and natural beauty. An election was held in the fall of that year to establish a city government. Once formed, two political factions emerged: art interests and business interests. They continue as opposing forces in the ongoing development of the community.

By 1922 a formal planning department was in place. The Depression slowed building in Carmel. However, civic improvements like the Sunset School and Auditorium and a new fire station were constructed without any concession to the high standards of design quality the community had come to expect.

Modernism Arrives in Carmel

Carmel's introduction to the Modern Movement came appropriately through 1930s residential design, evolving from San Francisco Bay Regionalism into the "soft modernism" of William W. Wurster, Harwell Hamilton Harris and others. Master builder Hugh Comstock adopted the style into a Western Ranch mode, leading him to develop his Post-Adobe construction method, in which California Ranch-style houses could be constructed in a modular manner, using locally made adobe bricks as wall infill between Redwood posts.⁴

After World War II, buildings designed using principles of the Modern Movement were executed by a bevy of architects, such as Frank Lloyd Wright, who had now established himself as a cutting edge architect of national recognition. Wright hired budding Modernist Jon Konigshofer to superintend the construction of one of his early designs. Initially, Wright had three individual residences planned in the area for the following clients:

- John Nesbitt, Cypress Point, Pebble Beach, California (1940 – plans completed but not executed);
- Stuart Haldorn, Carmel Point, Carmel, California (1945 – plans completed but not executed); and
- Mrs. Clinton Walker, Carmel Beach, Carmel, California (1948 – plans completed and project constructed in 1951-1952).⁵

Only one was completed. Wright's Walker House became the vehicle for the architect's later Usonian ideals, expressed on the rocky promontory at the southern edge of Carmel Beach.

Frank Lloyd Wright (1867-1959): A Summary

Frank Lloyd Wright was one of the most influential and controversial architects of the twentieth century. A true iconoclast who never earned a degree in architecture, Wright developed his

⁴ Ibid., 117.

⁵ David Gebhard, *Romanza: The California Architecture of Frank Lloyd Wright* (San Francisco, CA: Chronicle Books, 1988), 59.

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maverick architectural style over a working life of 60 years. His willingness to experiment and pioneer a new way of building began with the development of the Prairie School style in the Midwest, and culminated in some of the most daring designs of the Modern Movement.

By close observation, study of the natural world and the exploration of traditional vernacular building techniques from a variety of cultures, Wright derived and applied a set of design principles that integrated nature with architectural design to develop a truly American form of organic architecture.

In early childhood, Wright's mother provided him with a set of educational geometric wood blocks developed by Dr. Frederick Froebel. At an early age, these simple shapes became Wright's principal design tool. By 1937, this child's creative tool evolved into Wright's simplified grid or unit system that served as a modular dimensioning system for his Usonian designs. Certain forms recur in all of Wright's work, including circles, cubes, hexagons, and triangles. These basic shapes became the planning modules for Usonian commissions, such as the use of the hexagon as the building module for the Walker House.

After working as a draftsman in the office of Louis Sullivan in Chicago for six years (1887-1893), Wright opened his own practice. He translated Sullivan's unique decorative vocabulary of curvilinear floral motifs into the flattened and geometrically stylized forms expressed in Wright's early twentieth century Prairie School designs.⁶

Unlike the popular and frilly Victorian homes of the day, Wright's Prairie School houses were low to the ground, with horizontal planes resting harmoniously within their surroundings. The architect was thinking ahead to his dictum, "No house should ever be on a hill or on anything. It should be of the hill, belonging to it." This concept, as well as an open plan and the use of cantilevered roof forms that integrate interior and exterior spaces would all become integral to his later organic Usonian designs, of which the Walker House is an intact example.⁷

In 1911 Wright built a home and studio on 600 acres at Spring Green in his native Wisconsin. He called it Taliesin and developed his own school of architecture there in 1932, in a communal context of working apprentices who were in tune with his vision of a new American architecture. The Taliesin Fellowship at Spring Green expanded in 1938 to the desert outside of Phoenix, Arizona with a second campus, Taliesin West. Over time, a number of apprentices became Taliesin Fellows and some remained to advocate and practice Wright's doctrine of Organic Architecture. Others developed their own individual practices founded under Wrightian principles and assisted Wright in various building projects worldwide. An example is Aaron Green of San Francisco, who became Wright's construction supervisor for the Walker House in Carmel. Green was later the supervising architect of the Marin County Civic Center and completed the project for Wright following the architect's death in 1959.⁸

⁶ John Sergeant, *Frank Lloyd Wright's Usonian Houses* (New York: Watson-Guption, 1984), 183.

⁷ Gebhard, *Romanza*, 59.

⁸ *Ibid.*, 111.

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Wright championed the plasticity of concrete, poured into wood forms to create concrete masonry units with naturalistic decoration, as in the Hollyhock House (1921) in Pasadena, California. As a structural innovator, Wright also employed concrete in his cantilevered roof forms and for his foundations and flooring. Poured concrete slab foundations made possible the use of radiant heating, with hot water running through copper tubes set within the flooring. Wright had successfully employed the heating system, derived from traditional Korean building practices, in his Imperial Hotel in Tokyo, built between 1918 and 1922. As in the Imperial Hotel and the Walker House designed over 30 years later, Wright scored his concrete floors with the geometric pattern of the house's planning grid. Floors were also stained and polished as a decorative interior finish. This type of polished decorative concrete remains extant at the Walker House.⁹

Although a success artistically and professionally by the early 1930s, the Great Depression slowed Wright's career, and his number of completed commissions dwindled. In 1935, Wright designed what many regard as his residential masterpiece—Fallingwater—a stunning example of organic design built above a waterfall in Bear Run, Pennsylvania. Mrs. Clinton Walker's daughter commented on Fallingwater's dramatic beauty in a letter to her mother in 1945. Fallingwater integrated a house with its bubbling riparian environment. On the Carmel coast, Wright later integrated a house with the tempestuous Pacific Ocean.

Wright's Usonian Organic Designs

During the Great Depression, Frank Lloyd Wright proposed the word Usonian as a substitute for the term American to express his personal vision of modular planning in architectural design. Wright endeavored to create an affordable and efficient single-family dwelling for the American middle class. Wright's Usonian House would allow for an easy and maximal use of a small, but unique site. A primary tenet of the architect's Organic principles was the joining of the structure to its site by a series of terraces that reached out into and reordered the landscape, making it an integral part of the resident's experience.¹⁰ Accordingly, all components of the building should be Usonian, with all aspects of the building and its surroundings unified—the natural and the created—as though they belong together. Nothing should be attached to the building without considering the effect on the entire composition, for both the building and its landscape. To unify the house to its site, the architect often used large expanses of glass, as in the Walker House, to blur the boundary between indoors and outdoors, as visual access to nature was an essential characteristic of all Usonian homes.¹¹

Usonian homes were of the land. They were constructed with native materials, took advantage of natural light with large expanses of glass, and featured flat roofs with wide cantilevered overhangs for passive solar heating and natural cooling. Wright's Usonian interiors featured built-in furniture and shelving, reminiscent of his earlier Prairie Style houses, with the main

⁹ Alan Hess and Allan Weintraub, *Frank Lloyd Wright Mid-Century Modern* (New York: Rizzoli, 2007), 85.

¹⁰ "The Genius of Frank Lloyd Wright," *American Treasures of the Library of Congress*, (<http://www.loc.gov/exhibits/treasures/tri004.html>). (Accessed 8/15/2015).

¹¹ Lync Voice UC Industry News. "The Textile Block System (Concrete International)," (<http://www.lyncvoiceuc.com/news/2012/04/14/6258593.htm>). (Accessed 8/11/2015).

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living area focused on the fireplace. Living space was maximized, as the kitchen became a workspace, the formal dining room eliminated, bedrooms kept small, and bathrooms the size of closets. Usonian houses provided the country with a new model for independent living. Many sources suggest that Wright's Organic Usonian design played a part in the aesthetic origins of the Ranch-style houses popular nationally in the 1950s.

By the end of the Depression, Wright began to build a series of his Usonian houses nationwide. One of the first, constructed in 1936, was the Paul and Jean Hanna House, on the campus of Stanford University in Palo Alto. This was Wright's first California house since the 1920s, and the first Usonian house to employ a hexagonal planning grid. The Walker House employed the hexagon as the elemental symbol for its plan.¹²

According to one of his biographers, Robert C. Twombly, Wright had only completed two buildings between 1928 and 1935, one for a family member and neither for pay. With the success of Fallingwater and wide publication of his Usonian organic building concept in the popular and professional press, Wright completed 36 buildings between 1936 and 1943. In 1940 alone, he completed 12 commissions.¹³

In April 1940 radio and film personality, John B. Nesbitt, purchased the textile-block Ennis House in Los Angeles, designed by Wright in 1926. Nesbitt wrote the architect requesting a set of plans of the house for his files, to which Wright agreed. Nesbitt had previously purchased a prime parcel of oceanfront land at Pebble Beach on the Monterey Peninsula in late 1939. By August 1940, Nesbitt had engaged Wright to build him a new home on the Pebble Beach property. The house was to be called "Sea Garden," but was never constructed.¹⁴

Later in 1944, wealthy Monterey Peninsula resident Stuart Haldorn engaged the architect to design a home near the end of Carmel Point. His wife, Enid Haldorn, noted in her initial correspondence, "I cannot feel happy to put just any unimaginative house on this rare location. As my taste runs toward the extreme modernism, I think only of you, with your creative genius."¹⁵ Wright accepted the commission for the house that the architect called "The Wave;" however, it was never constructed. Of the three Monterey Peninsula designs created by Wright, only the Walker House was constructed.

Frank Lloyd Wright was a fiercely independent iconoclast, whose architectural designs and innovations were well ahead of their time and continue to resonate. He was never a member of the American Institute of Architects (AIA), yet the organization finally awarded the architect with a Gold Medal when Wright was 81. He was still working on the Guggenheim Museum

¹² Sergeant, 32.

¹³ Robert C. Twombly, *Frank Lloyd Wright: An Interpretive Biography* (New York: Harper & Row, 1973), 203.

¹⁴ Letter dated April 15, 1940, from John Nesbitt & Frank L. Wright, Frank Lloyd Wright Archives & Special Collections, J. Paul Getty Center for the History of Art, Santa Monica, CA.

¹⁵ Letter dated Oct. 17, 1944, from Enid Haldorn to Frank Lloyd Wright, Frank Lloyd Wright Archives & Special Collections, J. Paul Getty Center for the History of Art, Santa Monica, CA.

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when he died in April 1959. Wright was again recognized by the AIA in 1991 as “the greatest American architect of all time.”¹⁶

Wright’s Client Relationships Revealed Through the Walker Correspondence

By 1940, Frank Lloyd Wright had an expanding client base that sought him out because they had seen the residences—or illustrations of them in the popular press—and were aware of the type of house he was likely to produce for them. One of Wright’s noteworthy biographers, John Sergeant states, “All his clients were surprised at the rapid and personal treatment they received. They experienced the attention, loyalty, and ultimately the mutual respect that characterized Wright’s client relationship.”¹⁷ By the time of the Walker House’s construction, the architect had become too busy to visit individual building sites, and relied on a supervising architect to oversee the work. Wright’s personal relationships among these building contractors was considered tantamount, and the architect’s relationships with his builders were fostered over Wright’s lengthy career. Wright also employed topographic surveys of each site and a complete list of the owners’ requirements prior to commencing work.¹⁸

The architect met with his clients, generally at one of the Taliesin workshop settings, where they spent time together getting to know one another and discussing their goals and aspirations. A review of Wright’s correspondence with clients evokes, for the most part, a very amicable approach to their common purpose. Examination of the correspondence between Mrs. Clinton Walker (née Della Brooks), the client for Cabin on the Rocks, and Wright reveal the type of relationship to which biographer Sergeant was referring.

A native of Illinois who attended the University of Minnesota and the Pratt Institute, Della Brooks was a respected artist when she married Minneapolis lumber executive Clinton Walker. Walker was a successful businessman and the Walker Art Center in Minneapolis was a product of his family’s philanthropy. The couple relocated to Piedmont, California in 1904 and lived there for 40 years prior to Mr. Walker’s passing in 1944.¹⁹ Mrs. Della Walker moved to Carmel and rented a stone cottage close to the beach near Ocean Avenue, designed by local architect C. J. Ryland. Della’s sister Alma married Clinton’s brother Willis J. Walker, who owned a large tract of the former Mission Ranch in Carmel. Alma Walker deeded the oceanfront parcel with its rocky outcropping to her sister, as a gift so that Della could build her home.²⁰

The initial correspondence between Della Walker and Wright in 1945 set the tone for their client/architect relationship. On June 3rd Mrs. Walker wrote to the architect:

¹⁶ Brewster, M., “Frank Lloyd Wright: American Architect,” *Business Week Magazine*, McGraw-Hill Companies: New York, 7/28/2004.

¹⁷ Sergeant, 106.

¹⁸ *Ibid.*, 189.

¹⁹ “Obituary for Della Brooks Walker,” *Carmel Pine Cone* 2/23/1978, 20.

²⁰ Linda L. Paul, *Cottages by the Sea: The Handmade Homes of Carmel* (Milford, CT: Universe Publishing, 2000), 156.

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I own a rocky point of land in Carmel, Calif. extending into the Pacific Ocean. The surface is flat, it is located at the end of a white sand beach... I am a woman living alone—I wish protection from the wind and privacy from the road and a house as enduring as the rocks but as transparent and charming as the waves and as delicate as a seashore. You are the only man who can do this—will you help me?²¹

On July 2nd, 1945, Wright wrote back:

Dear Mrs. Walker: I liked your letter, brief and to the point. My requirements are few but I do not want to make changes after starting. The placing of the cabin, its lines and relation to surroundings, I am sure of, with you in charge.

Mrs. Walker replied by describing the setting and climate of her future home's surroundings:

For my pleasure it must be simple and direct, easy to take care of, high ceilings, bedrooms, linen closets, pleasant kitchen, as I spend much time there, a protected outside sitting place, and my living space protected from the glare from the sun or the ocean. We do not have to consider any warm days. They are too few and far between... There is almost a constant wind from the N.W. – a frost only once in many years... If there is sunshine, and one can be out of the wind, it is pleasant to be out all of the year. There are many gray days.

On October 26th, 1945, Wright responded:

Dear Mrs. Walker. We are coming to Taliesin West near Phoenix, Arizona about December 1st and will be glad to meet you and talk over your house.

On November 3rd, 1945, Mrs. Walker wrote the architect:

My daughter is most enthusiastic on my having you plan the cabin, she sent me a picture from New York of Mr. Kaufmann's house (which I have seen) and said "If Mr. Wright did this for a stream, what will he do for an ocean!!"²²

What followed was a continuous series of letters in which Della Walker gave her design preferences and the architect responded with beautiful renderings and his typical direct style. Wright's first rendering (**Figure 2**) was completed in 1948 and featured the carport and entrance on the east side of the lot, and the loggia and garden with access to the

²¹ Richard Janick, *The Cabin on the Rocks: Letters between Della Walker and Frank Lloyd Wright Concerning the Walker House, 1945-1959* (Los Angeles, CA: J. Paul Getty Museum, 1994). All correspondence from Mrs. Clinton Walker & Frank Lloyd Wright, Courtesy: Frank Lloyd Wright Archives & Special Collections, J. Paul Getty Center for the History of Art, Los Angeles, CA.

²² Ibid.

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beach, located on the north side. Mrs. Walker was not pleased with Wright's first iteration and requested the loggia opening up to a garden on the southwest side to enjoy the southern ocean views. Wright submitted a revised rendering in 1950 according to his client's wishes (**Figure 3**).

With the house's plans and elevations complete by 1950 (**Figures 5 and 6**), Monterey County Zoning Permit Application # C-46 was granted on April 24, 1950. It listed a 2,000 sq. ft. building on a 9,170 sq. ft. lot, with Wright listed as architect and Miles Bain, contractor.²³ Construction began in April 1951. Original specifications listed the use of "desert masonry" walls, as in Taliesin West. After an unsuccessful attempt to employ this type of masonry in the design (**Figure 7**), Mrs. Walker requested Carmel stone be used for the primary walls. The stone was provided by the DeMaria Brothers and quarried in Carmel Valley, a feature of local buildings dating back to the 1792 Royal Presidio Chapel, Monterey.

The architect and client wrangled over design details throughout the house's construction period of 1951-1952. In 1952, Mrs. Walker requested a small window and access door to her kitchen (for a garbage can) added onto the east elevation. Wright objected strenuously and wrote her that "it (the garbage can) would look as foolish as a hen resting where you ought to find a seagull! I am unwilling to spoil my charming sea-bird and substitute the hen."²⁴ In the end, Mrs. Walker had her way (**Figure 9**). Similarly, the living room fireplace became a source of concern because of its design and the flue operation. Wright historically designed tall fireboxes that burned 3-4 ft. vertical logs. Mrs. Walker tried small horizontal logs that smoked up the entire house. Eventually modifications to the flue damper solved the problem (**Figure 10**).

The roof was installed by 1952. It consisted of interlocking, indigo-colored triangular panels designed by Wright and fabricated by the Ross Roofing Company of Oakland, which the Company called a Ludowich-Celadon Roof (**Figure 12**). Indigo was considered a strategic material during the Korean War. Wright suggested enamel blue paint of various shades as a substitute, which resulted in constant replacement of panels from 1952-56 due to erosion and leaking. In 1956, Mrs. Walker requested the metal roof be replaced with a copper roof fabricated by the P.M.C. Roofing Company, Pacheco, California. The company fabricated a new copper roof in 1997 that remains in place.

In 1956, Mrs. Walker asked Wright to design a studio addition to the southeast of the house for her own craftwork and weaving. Wright responded with a plan of the addition (**Figure 15**). Eventually this was expanded by her grandson and architect John "Sandy" Walker, into a master bedroom with fireplace in 1960, that made the house a symmetrical composition on its east elevation. With the exception of the driveway entry gate constructed in 1999 (**Figures 13 and 14**), all work executed for the Walker House commission was the result of a meticulous collaboration between architect and client.

²³ Permit # C-46, Monterey County Assessor Records.

²⁴ Richard Janick, *The Cabin on the Rocks*.

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The Walker House as a Representative of Wright's Usonian Paradigm

The Walker House was widely revered in the popular press, with articles and photographic spreads by leading architectural photographers appearing in *House and Home* (1954: **Figures 4, 10, and 11**); and *California Homes Illustrated* (1955).

Wright influenced a group of eager young Carmel modernists. Architects such as Jon Konigsfhofer, Rowan Maiden, and Albert Henry Hill constructed buildings derived from Wright's Usonian design principles espoused at the Mrs. Clinton Walker House.

Precedent for the Walker House's use of a hexagonal grid was already set when Wright employed the hexagon in his Hanna House (1936), located in suburban Palo Alto. Like the Walker House, the Hanna House used a hexagon as the plan module for the building that also featured a hillside location, with integrated interior and exterior spaces that looked out onto the landscape.²⁵ Perhaps Wright's closest comparable commission in California would be the Robert Berger House (1950), located at 259 Redwood Road, in San Anselmo, California. The prow-like nature of the primary elevation, the integrated use of local stone, jagged roofline, and similar Usonian interior layout resemble the Walker House.²⁶ Of all of Frank Lloyd Wright's constructed body of work, the Mrs. Clinton Walker House is the only completed and virtually intact commission overlooking an ocean environment. No commissions executed by Wright were rendered in such a dramatic landscape: the rocky bluffs overlooking the thunderous surf of Carmel Beach.

Associated Builders and Designers

Aaron Green, Supervising Architect

Aaron Green was appointed Frank Lloyd Wright's West Coast representative in 1951. A native of Mississippi, Green grew up in Alabama, and took his architectural training at Cooper Union in New York City, returning to Alabama to develop an architectural practice in 1939. Approached by Stanley and Mildred Rosenbaum to design a residence for them, he suggested they instead contact Wright for the commission, to which the master architect agreed, making Green his client liaison during design and construction of their Usonian house.

Green was asked by Wright to become a Taliesin apprentice, and did, as well as becoming a lifelong friend of the architect. After service in WWII, Green worked in the Los Angeles office of Raymond Loewy, before opening his own practice in San Francisco, Aaron G. Green Associates, Inc.

Between 1951 and Wright's passing in 1959, Green worked on 40 projects with his mentor. The Walker House in Carmel was the first of these projects (**Figure 8**). In 1957 he was designated by Wright to serve as his Associate Architect on the Marin Civic Center, which he completed after Wright's passage in 1959. A Fellow of the AIA, Aaron G. Green was the first recipient of the Frank Lloyd Wright Foundation's Gold Medal in 2001.²⁷

²⁵ Gebhard, *Romanza*, 37.

²⁶ *Ibid.*, 71.

²⁷ "Aaron G. Green Associates, Inc.," undated promotional brochure, San Francisco, California.

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Thomas Church, Landscape Architect

Mrs. Walker hired Thomas Church, a renowned Bay Area landscape designer who had designed Harriet Henderson's (Mrs. Walker's daughter) garden for a house designed by William Wurster in Hillsborough, California in 1932. The garden featured large "Zen-like" stones and raked gravel. Mrs. Walker planted many different types of trees and shrubs for screening behind the fence, plants that all died in the damp ocean air. Eventually Cypress bushes were planted that survive and to a certain extent dominate Church's original garden. Wright wrote a caustic letter to Mrs. Walker about destroying his design with a "worse than Wurster shack and professional side-kick landscape."²⁸ Mrs. Walker responded firmly that she had known Tommy Church since he was a child and had planted 2000 succulents (ice-plant) herself with a man-eating clam shell on top.²⁹ The original Church-designed garden was typical of his Modernist designs (**Figure 11**).

Thomas "Tommy" Dolliver Church was educated at the University of California (UC), Berkeley and Harvard University and traveled extensively in Europe following his graduation in 1922. Upon his return to the United States, he began teaching landscape architecture at UC Berkeley. In 1929, he opened his own office in San Francisco where he practiced until his retirement in 1977. Church's most important works were the Dewey Donnell garden, El Novillero, in Sonoma, California (1948); the Martin residence beach garden in Aptos, California (1948); the General Motors Technical Center in Warren, Michigan (1956); portions of the campuses of Stanford University and the University of California at Berkeley and at Santa Cruz (1950s).³⁰

Walter Olds, Supervising Contractor

A native of Corning, Iowa, Olds learned carpentry from his grandfather while attending high school. He attended Iowa State University, studying engineering. He was greatly influenced by an article written by Frank Lloyd Wright in a 1938 issue of *Architectural Forum*, but did not actively make connection with the architect until 1947, when he was admitted as an apprentice in the Taliesin Fellowship. He was Wright's supervising senior apprentice for the V.C. Morris Building in San Francisco in 1948, and worked on the Walker House in 1951-52. After leaving Taliesin, Olds became the first employee of the San Francisco architectural firm Anshen and Allen, later joining Skidmore, Owings and Merrill, where he was employed for 40 years. In 1990 Mr. Olds restored the Wright designed Buehler Usonian house he helped build in Orinda in 1948.³¹

Miles Bain, Local Contractor

Miles Bain, designer/builder was best known in Carmel for his work on the Frank Lloyd Wright House and Nathaniel Owings' "Wild Bird" in Big Sur. Bain came to Carmel in the 1920s at the

²⁸ Richard Janick, *The Cabin on the Rocks*.

²⁹ Ibid.

³⁰ "Church, Thomas D.," *Environmental Design Archives, University of California, Berkeley, California*. <http://archives.ced.berkeley.edu/collections/church-thomas>. (Accessed 9/22/2015).

³¹ Martin Snapp, "Architect Walter Olds Dies at 89 in Berkeley," http://www.eastbaytimes.com/ci_6825887 9/7/2007. (Accessed 8/10/2015).

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suggestion of contractor George Mark Whitcomb, a former Navy friend, to work as Whitcomb's estimator. In the early 1930s Bain became a licensed contractor and went off on his own, designing and building a number of Carmel residences. Just after WWII, Bain rejoined his friend Whitcomb and went to Saudi Arabia with the Bechtel Corporation to build oil pumping stations. After his return he worked on building projects for F.L. Wright, Nathaniel Owings, Ansel Adams and Neil Weston.³²

Angelo DeMaria, Master Stonemason

Master mason Angelo De Maria was a member of Monterey's stonemasonry dynasty, consisting of the Chappells, DeMarias and Marottas, all from the same nuclear family. Angelo came to the United States from his native Marseilles, France in 1919 and began working with his uncles on Hearst's San Simeon Castle. DeMaria was an expert on the use of Carmel stone. On the Monterey Peninsula he worked on a number of properties from the 1920s to the 1970s. They included several homes along Carmel Point; where in 1951-1952 he did the stonework for Frank Lloyd Wright's Walker House.³³

John C. "Sandy" Walker, Architect for 1960 bedroom addition

Sandy Walker, a well-known San Francisco architect, was Della Walker's nephew. It was he who expanded Wright's 1956 proposed studio plan for the Walker House into the existing 1960s bedroom at the southeast end of the residence. Walker received his architectural training at UC Berkeley, graduating in 1957. He was architectural advisor to Grace Cathedral in San Francisco and the Graduate Theological Seminary in Berkeley. The architect was on the board of directors of the San Francisco Art Institute and the Walker Art Center in Minneapolis, Minnesota. He was a principal in the design firm of Walker & Moody Architects.

³² Kent Seavey Architectural Archives.

³³ Ibid.

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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 # _____

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Primary location of additional data:

State Historic Preservation Office

Other State agency

Federal agency

Local government

University

Other

Name of repository: Monterey Area Architectural Resource Archive (MAARA)

Historic Resources Survey Number (if assigned): _____

10. Geographical Data

Acreeage of Property less than one acre

Latitude/Longitude Coordinates

Datum if other than WGS84: _____

(enter coordinates to 6 decimal places)

1. Latitude: 36.544785

Longitude: -121.931401

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

The site is located approximately ¼ mile southwest of the intersection of Scenic Road and Martin Way, in Carmel-by-the-Sea, California. Scenic Road provides the southern boundary of the triangular lot. The lot projects north of Scenic Road, with Carmel Beach providing the site's natural boundaries to the east and west.

Boundary Justification (Explain why the boundaries were selected.)

Scenic Road provides the primary southern border of the site, with the natural features of rock outcroppings and Carmel Beach providing the remaining boundaries.

11. Form Prepared By

name/title: Kent Seavey, Preservation Consultant

organization: Monterey Area Architectural Resource Archives

street & number: 2460H Garden Road

city or town: Monterey state: CA zip code: 93940

e-mail klseavey@sbcglobal.net telephone: (831) 375-8739 date: November 2015

Revised 2016 by Seth A. Bergstein, PAST Consultants LLC, P.O. Box 721, Pacific Grove, CA 93950, (415) 515-6224, seth@pastconsultants.com

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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: Mrs. Clinton Walker House
City or Vicinity: Carmel-by-the-Sea
County: Monterey
State: California
Photographer: Kent Seavey: Photographs 1-4, 9-10 (exterior)
Date Photographed: September 2015
Photographer: Seth Bergstein: Photographs 5-8 (interior)
Date Photographed: January 2016

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

1 of 10	South elevation looking northeast from property line
2 of 10	West and north elevations looking southeast from beach
3 of 10	North elevation looking southwest from beach
4 of 10	East elevation looking northwest from Scenic Road gate
5 of 10	Interior: living room looking southwest
6 of 10	Interior: living room fireplace detail
7 of 10	Interior: kitchen detail looking northeast

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- 8 of 10 Interior: master bedroom detail
- 9 of 10 Exterior loggia detail looking southeast
- 10 of 10 Exterior detail of southwest building corner

Photo Key



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Walker, Mrs. Clinton, House
Name of Property

Monterey County, CA
County and State

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Paperwork Reduction Act Statement: This information is being collected for applications to the National Register of Historic Places to nominate properties for listing or determine eligibility for listing, to list properties, and to amend existing listings. Response to this request is required to obtain a benefit in accordance with the National Historic Preservation Act, as amended (16 U.S.C.460 et seq.).

Estimated Burden Statement: Public reporting burden for this form is estimated to average 100 hours per response including time for reviewing instructions, gathering and maintaining data, and completing and reviewing the form. Direct comments regarding this burden estimate or any aspect of this form to the Office of Planning and Performance Management, U.S. Dept. of the Interior, 1849 C. Street, NW, Washington, DC.

Walker, Mrs. Clinton, House
Name of Property

Monterey County, CA
County and State

Figure 1. Location Map



Source Map Google: North indicated by upper arrow.

Walker, Mrs. Clinton, House
Name of Property

Monterey County, CA
County and State

Figure 2. Walker House First Plan Rendering, 1948



Figure 3. Walker House Revised Plan Rendering, 1950



Walker, Mrs. Clinton, House
Name of Property

Monterey County, CA
County and State

Figure 4. Walker House Floor Plan, 1954

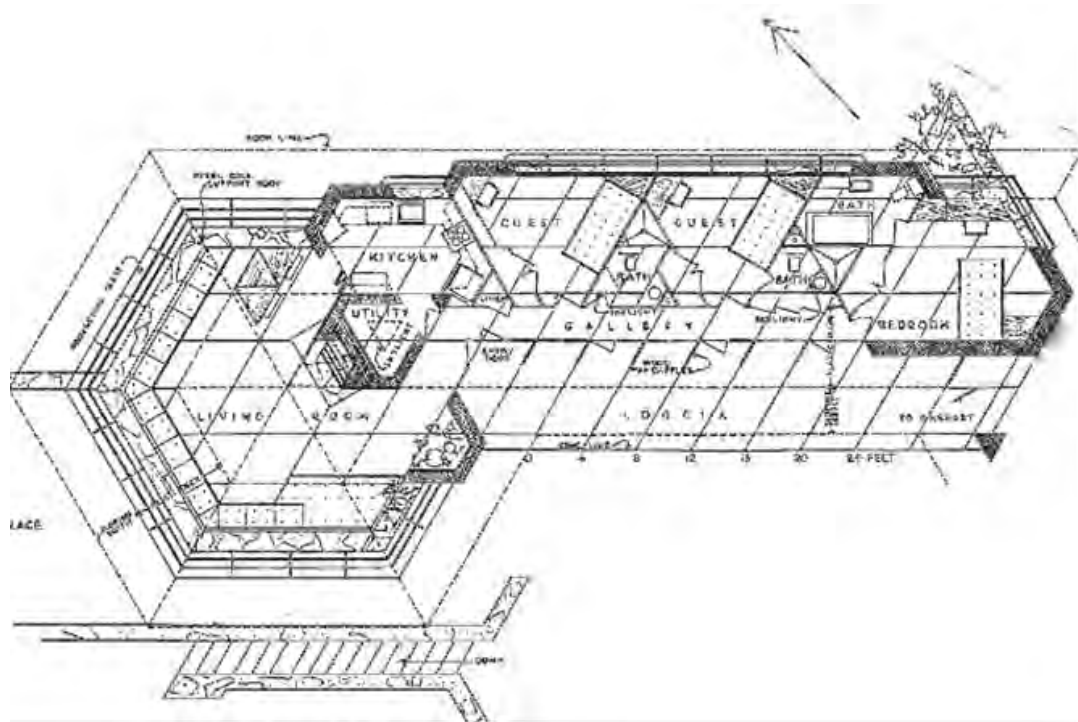
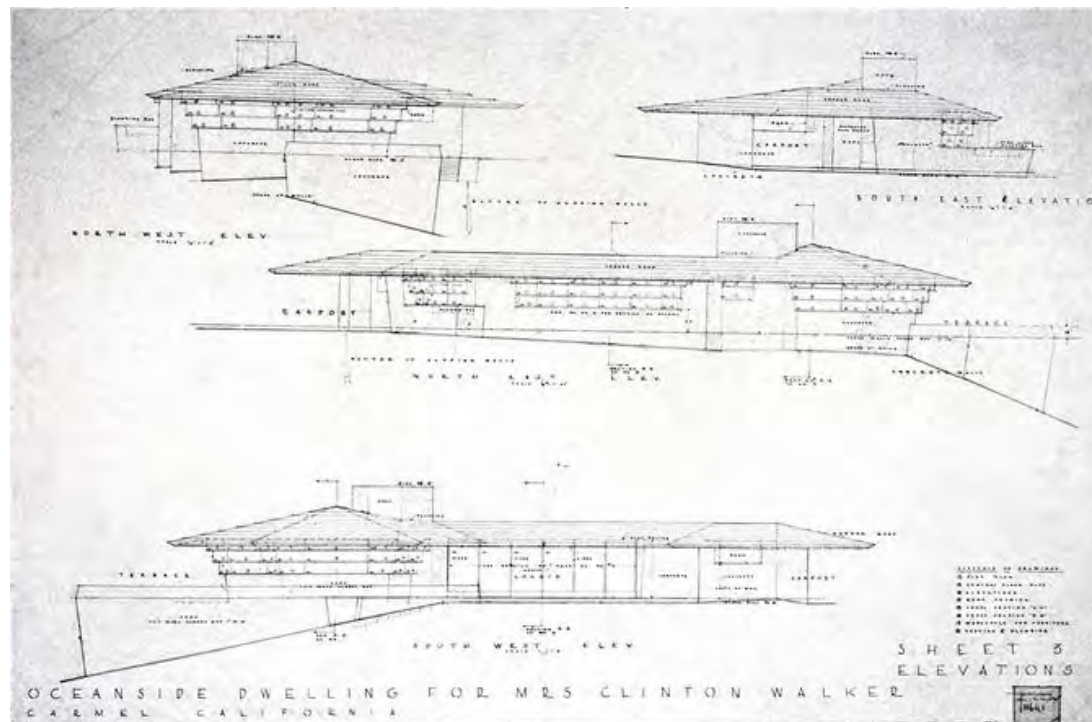


Figure 5. Elevations, 1950



Walker, Mrs. Clinton, House
Name of Property

Monterey County, CA
County and State

Figure 6. Living Room Section, 1950

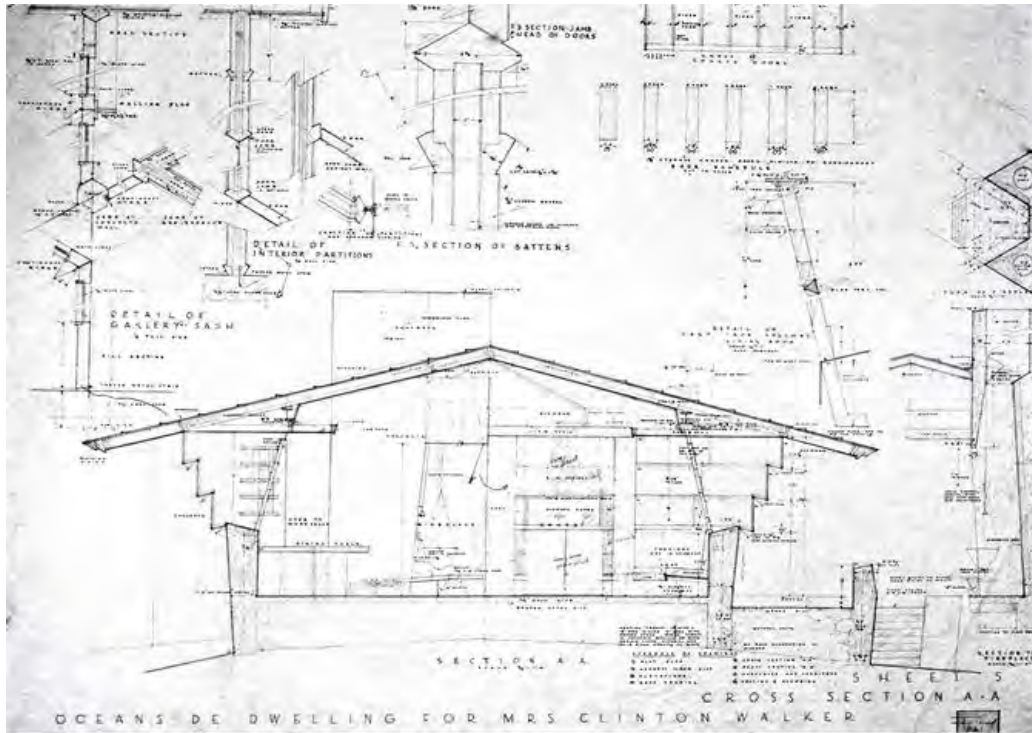


Figure 7 Walker House under construction with first desert masonry wall cladding and Wellington (Hendy) Henderson Jr.



Walker, Mrs. Clinton, House
Name of Property

Monterey County, CA
County and State

Figure 8 Circa 1951 image of Aaron Green, Supervising Architect, with Alma Walker



Walker, Mrs. Clinton, House
Name of Property

Monterey County, CA
County and State

Figure 9 Circa 2010 photograph of east elevation and kitchen door and window



Walker, Mrs. Clinton, House
Name of Property

Monterey County, CA
County and State

Figure 10 Circa 1954 photograph of Walker House fireplace



Walker, Mrs. Clinton, House
Name of Property

Monterey County, CA
County and State

Figure 11 Circa 1954 view of Thomas Church-designed garden



Figure 12 Still image of original metal roof of the Walker House, taken from the film *A Summer Place*



Walker, Mrs. Clinton, House
Name of Property

Monterey County, CA
County and State

Figure 13 Circa 1950 drawing for fence and gate

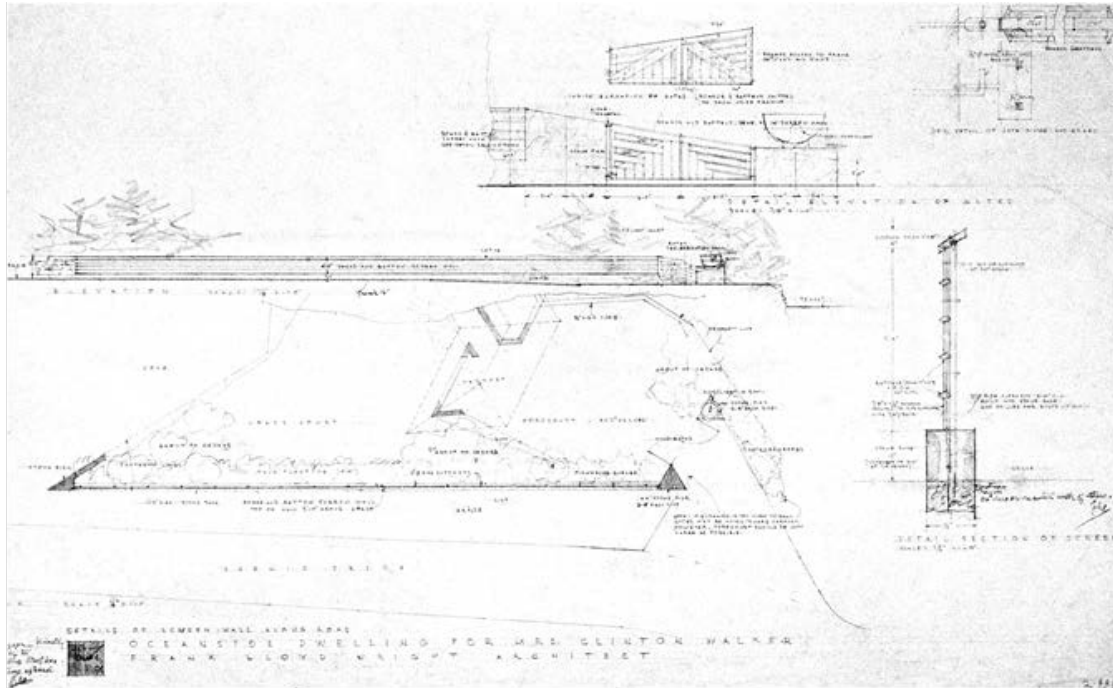


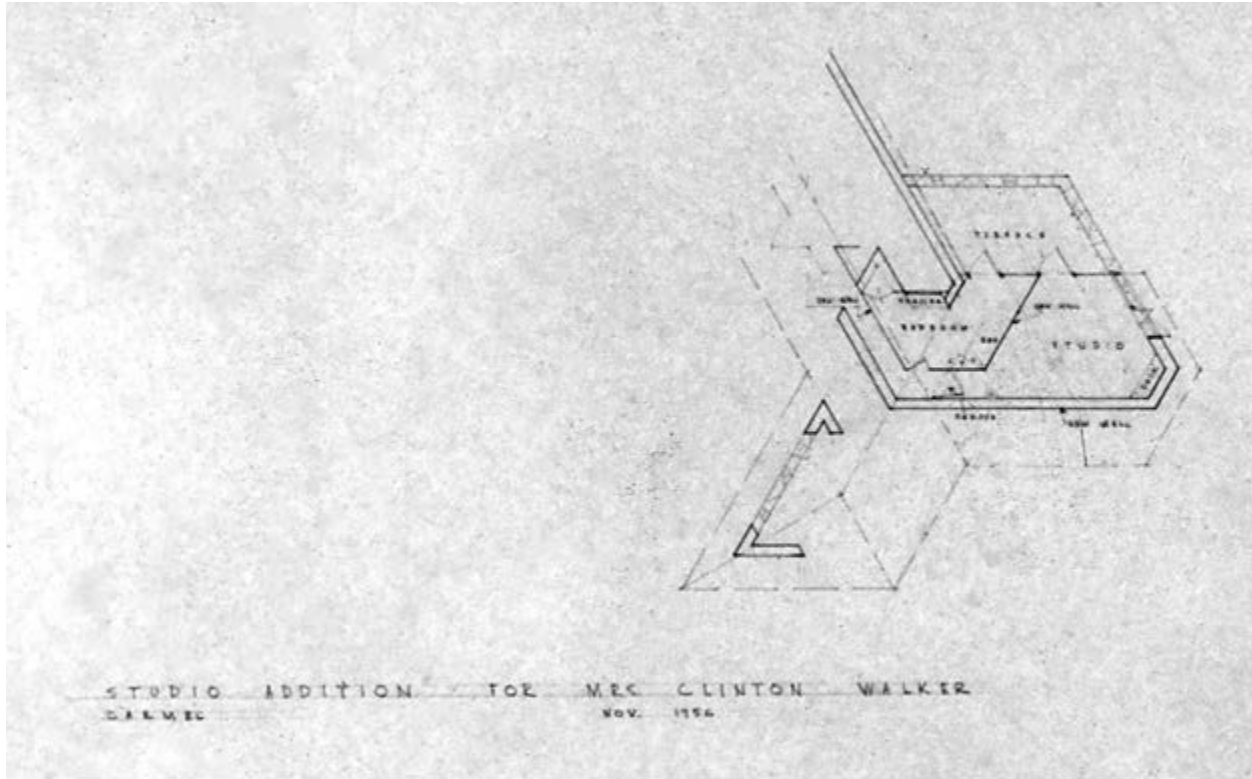
Figure 14 Circa 2000 image of rebuilt fence and gate



Walker, Mrs. Clinton, House
Name of Property

Monterey County, CA
County and State

Figure 15 November, 1956 drawing of studio and bedroom addition























UNITED STATES DEPARTMENT OF THE INTERIOR
NATIONAL PARK SERVICE

NATIONAL REGISTER OF HISTORIC PLACES
EVALUATION/RETURN SHEET

REQUESTED ACTION: NOMINATION

PROPERTY Walker, Mrs. Clinton, House
NAME:

MULTIPLE
NAME:

STATE & COUNTY: CALIFORNIA, Monterey

DATE RECEIVED: 8/05/16 DATE OF PENDING LIST: 9/02/16
DATE OF 16TH DAY: 9/19/16 DATE OF 45TH DAY: 9/20/16
DATE OF WEEKLY LIST:

REFERENCE NUMBER: 16000634

REASONS FOR REVIEW:

APPEAL: N DATA PROBLEM: N LANDSCAPE: N LESS THAN 50 YEARS: N
OTHER: N PDIL: N PERIOD: N PROGRAM UNAPPROVED: N
REQUEST: N SAMPLE: N SLR DRAFT: N NATIONAL: N

COMMENT WAIVER: N

ACCEPT RETURN REJECT 9.19.16 DATE

ABSTRACT/SUMMARY COMMENTS:

**Entered in
The National Register
of
Historic Places**

RECOM./CRITERIA _____

REVIEWER _____ DISCIPLINE _____

TELEPHONE _____ DATE _____

DOCUMENTATION see attached comments Y/N see attached SLR Y/N

If a nomination is returned to the nominating authority, the nomination is no longer under consideration by the NPS.

**Walker House
Carmel-by-the-Sea, Monterey County
Staff Report**

Occupying a rocky promontory overlooking Carmel Bay in Carmel, California, the Mrs. Clinton Walker House (Walker House) is the only Usonian design completed by Frank Lloyd Wright in a coastal environment. The house rests on a concrete pad atop a triangular Carmel stone masonry wall system that appears as a ship's prow growing out of the rocky landscape. The house's most prominent feature is its hexagonal living room space framed in reverse-stepped glass panels that afford panoramic views of the Carmel coastline. Bedroom spaces are located in small wings toward the rear of the composition, creating an overall arrow-shaped plan. The house employs a cedar-framed structural system with Carmel stone exterior wall cladding, a cantilevered metal roof, and steel-framed, vented windows. A large, boxy chimney punctures the hexagonal living room roof and establishes the fireplace as the living room interior's focal point. The only alteration to the building occurred in 1960, with the addition of a bedroom space off the southeast building envelope, in scale, massing, and design of the original building. The property is in excellent condition and retains integrity of location, design, setting, materials, workmanship, feeling, and association. The primary condition issue is undermining of the Carmel stone ship's prow wall by wave action.

Walker House is eligible for the National Register of Historic Places at the local level of significance under Criterion C in the area of Architecture, as an intact example of Wright's Usonian house design principles, described as Organic Architecture by the architect. Usonian design elements include the use of natural and local materials, the construction of the building based on a modular unit, and the prioritization of nature by the integration of interior and exterior spaces opening out to views of the surrounding landscape. This example of Wright's Usonian design grows from and is a part of the landscape with strong horizontal emphasis, wide roof overhangs, and large expanses of glass. The period of significance is 1952, the year construction was completed.

The property is nominated on behalf of the owner. In its role as representative of the City of Carmel-by-the-Sea, a Certified Local Government, the Historic Resources Board was advised of the nomination. Three letters of support have been received to date. Staff supports the nomination as written and recommends the State Historical Resources Commission determine that the Mrs. Clinton Walker House meets National Register Criterion C at the local level of significance with a 1952 period of significance. Staff recommends the State Historic Preservation Officer approve the nomination for forwarding to the National Park Service for listing on the National Register.

Amy H. Crain
State Historian II
July 14, 2016



July 12, 2016

California State Parks
Office of Historic Preservation
Ms. Julianne Polanco, State Historic Preservation Officer
1735 23rd Street, Suite 100
Sacramento, CA 95816
Sent by email: julianne.polanco@parks.ca.gov

RE: Nomination of the Mrs. Clinton Walker House to the National Register of Historic Places

Dear Ms. Polanco,

On behalf of the Board of Trustees of the California Preservation Foundation, I am pleased to submit a letter supporting the nomination of the Mrs. Clinton Walker House to the National Register of Historic Places.

The Walker House, designed by Frank Lloyd Wright in 1948 and constructed in 1952, is located on the coast in Carmel-by-the Sea. The history of the home chronicles the relationship between the architect and the owner and her desire to integrate the natural setting into the design of the house. The Walker House incorporates Wright's Usonian design principles and is the only structure designed by Frank Lloyd Wright constructed in an ocean setting.

The nomination clearly documents how the building meets the seven aspects of integrity and presents a delightful chronicle of the relationship between Wright and Mrs. Walker. The California Preservation Foundation supports the nomination, not only for the deserved honor and recognition it bestows upon the house and its owners, but for the ability to use alternative codes and standards to retain historical significance and integrity. Its location on the Pacific Coast presents challenges for the ongoing maintenance of the historic building and its site. Consideration of its history and setting is important in any decision to repair or mitigate hazards.

We thank your staff and the State Historical Resources Commission for your role in protecting our heritage and encourage your support of this nomination to the National Register of Historic Places.

Yours truly,

Cindy Heitzman
Executive Director

5 3RD STREET, SUITE 424
SAN FRANCISCO, CALIFORNIA
94103-3205

415.495.0349 PHONE
415.495.0265 FAX

CPF@CALIFORNIAPRESERVATION.ORG
WWW.CALIFORNIAPRESERVATION.ORG

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EXECUTIVE DIRECTOR
Cindy L. Heitzman



FRANK LLOYD WRIGHT BUILDING CONSERVANCY

July 5, 2016

California State Parks
Attn: Office of Historic Preservation
Julianne Polanco, State Historic Preservation Officer
1735 23rd Street, Suite 100
Sacramento, CA 95816

and via email: julianne.polanco@parks.ca.gov

Subject: Walker, Mrs. Clinton, House, proposed National Register listing

Dear Ms. Polanco,

I write to you in support of the proposed listing on the National Register of Historic Places of the Mrs. Clinton Walker House, in Carmel-by-the-Sea, California.

Designed by Frank Lloyd Wright and completed in 1952, the Walker House is an excellent example of Wright's ability to synthesize his client's program into a remarkable design. In her first letter to Wright, Mrs. Walker wrote, "I wish protection from the wind and privacy from the road and a house as enduring as the rocks but as transparent and charming as the waves and as delicate as a seashore." Her request was admirably fulfilled in the final design of the house, through its orientation away from the road, its rugged stonework, and its distinctive corbelled windows, which allow the sounds and sights of the ocean to permeate the house, while protecting it from direct winds.

The house meets all seven aspects of historic integrity to a strong degree, but it has a particularly high level of integrity in regard to setting, an aspect that is so important to the power of its design. As is stated in the nomination:

Of all of Frank Lloyd Wright's constructed body of work, the Mrs. Clinton Walker House is the only completed and virtually intact commission overlooking an ocean environment. No commissions executed by Wright were rendered in such a dramatic landscape: the rocky bluffs overlooking the thunderous surf of Carmel Beach.

It is worth noting that the Walker House is listed in "Frank Lloyd Wright Buildings Designated as National Historic Landmarks and Proposed for National Historic Landmark Consideration." This 1998 National Park Service sponsored study lists works by Wright considered appropriate for future nomination as National Historic Landmarks and may be found on the National Park Service website at www.nps.gov/nhl/learn/specialstudies/Wright.pdf. (See page 16 item no. 45 on the list.)

We urge your positive action on this National Register nomination.

Sincerely,

A handwritten signature in black ink that reads "Janet Halstead".

Janet Halstead

Executive Director

**P. O. Box 156
Carmel, CA 93921
June 27, 2016**

**Ms. Julianne Polanco, State Historic Preservation Officer
Members of the State Historical Resources Commission
California Office of Historic Preservation
1725 - 23rd Street, Suite 100
Sacramento, CA 95816-7100**

Dear Ms. Polanco and Commissioners,

I'm writing to lend my support for listing the Walker House in Carmel-By-The-Sea on the National Register of Historic Places. I understand that the nomination for this unique historic resource will be heard by the Commission at its upcoming July meeting.

Situated on the rocks and adjacent to the Pacific Ocean, the Walker House is visible to the public and is one of the most significant architectural landmarks on the Monterey Peninsula. For the past six decades, the property has played a prominent role in the area's cultural history, due to its association with the career of one of the nation's outstanding architects, Frank Lloyd Wright. I urge you to give the Walker House your careful consideration and nominate it to the National Register.

Sincerely yours,


Kathryn Gualtieri

Former State Historic Preservation Officer

**OFFICE OF HISTORIC PRESERVATION
DEPARTMENT OF PARKS AND RECREATION**

1725 23rd Street, Suite 100
SACRAMENTO, CA 95816-7100
(916) 445-7000 Fax: (916) 445-7053
calshpo@parks.ca.gov
www.ohp.parks.ca.gov

**RECEIVED 2280**

2016-8-2
Nat. Register of Historic Places
National Register of Historic Places

August 2, 2016

J. Paul Loether, Deputy Keeper and Chief
National Register and National Historic Landmark Programs
National Register of Historic Places
1201 Eye St. NW, 8th Fl.
Washington D.C. 20005

Subject: **Walker, Mrs. Clinton, House
Monterey County, California
National Register of Historic Places Nomination**

Dear Mr. Loether:

The enclosed disk contains the true and correct copy of the nomination for WALKER, MRS. CLINTON, HOUSE to the National Register of Historic Places. On July 29, 2016 in Woodland, California, the California State Historical Resources Commission unanimously found the property eligible at the local level of significance under Criterion C in the area of Architecture with a 1952 period of significance.

Occupying a rocky promontory overlooking Carmel Bay in Carmel, California, the Mrs. Clinton Walker House is the only Usonian design completed by Frank Lloyd Wright in a coastal environment. Usonian design elements include the use of natural and local materials, the construction of the building based on a modular unit, and the prioritization of nature by the integration of interior and exterior spaces opening out to views of the surrounding landscape. This example of Wright's Usonian design grows from and is a part of the landscape with strong horizontal emphasis, wide roof overhangs, and large expanses of glass.

The property is nominated on behalf of the owner. In its role as representative of the City of Carmel-by-the-Sea, a Certified Local Government, the Historic Resources Board was advised of the nomination. Three letters of support have been received. If you have any questions regarding this nomination, please contact Amy Crain of my staff at (916) 445-7009.

Sincerely,

A handwritten signature in blue ink, appearing to read "Jenan Saunders".

Jenan Saunders
Deputy State Historic Preservation Officer

Enclosure

228

United States Department of the Interior
National Park Service

National Register of Historic Places
Registration Form

FEB 21 1989

NATIONAL REGISTER

This form is for use in nominating or requesting determinations of eligibility for individual properties or districts. See instructions in *Guidelines for Completing National Register Forms* (National Register Bulletin 16). Complete each item by marking "x" in the appropriate box or by entering the requested information. If an item does not apply to the property being documented, enter "N/A" for "not applicable." For functions, styles, materials, and areas of significance, enter only the categories and subcategories listed in the instructions. For additional space use continuation sheets (Form 10-900a). Type all entries.

1. Name of Property

historic name OUTLANDS IN THE EIGHTY ACRES
other names/site number FLANDERS; PAUL MANSION

RECEIVED

AUG 25 1988

2. Location

street & number 25800 Hatton OHP
N/A not for publication
city, town Carmel By-the-Sea N/A vicinity
state CA code 06 county Monterey code 053 zip code 93921

3. Classification

Ownership of Property

- private
- public-local
- public-State
- public-Federal

Category of Property

- building(s)
- district
- site
- structure
- object

Number of Resources within Property

Contributing	Noncontributing
<u>1</u>	<u> </u> buildings
<u> </u>	<u> </u> sites
<u> </u>	<u> </u> structures
<u> </u>	<u> </u> objects
<u>1</u>	<u> </u> Total

Name of related multiple property listing:
N/A

Number of contributing resources previously listed in the National Register -0-

4. State/Federal Agency Certification

As the designated authority under the National Historic Preservation Act of 1966, 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. See continuation sheet.

Kathryn Matthews 2/9/89
Signature of certifying official Date

State or Federal agency and bureau _____

In my opinion, the property meets does not meet the National Register criteria. See continuation sheet.

Signature of commenting or other official _____ Date _____

State or Federal agency and bureau _____

5. National Park Service Certification

I, hereby, certify that this property is:

- entered in the National Register.
 See continuation sheet.
- determined eligible for the National Register. See continuation sheet.
- determined not eligible for the National Register.
- removed from the National Register.
- other, (explain): _____

Arlene Byer 3/23/89
Entered in the National Register

Signature of the Keeper

Date of Action Page 292 of 521

6. Function or Use

Historic Functions (enter categories from instructions)

Residence/Single Dwelling

Current Functions (enter categories from instructions)

Education/School (Art)Landscape/City Park**7. Description**Architectural Classification
(enter categories from instructions)Tudor RevivalOther: English Cottage

Materials (enter categories from instructions)

foundation Concretewalls Concreteroof Ceramic Tile

other _____

Describe present and historic physical appearance.

A two story cement residence resting on a full concrete foundation with partial basement and capped with an intersecting gable roof clad with tile, Paul Flander's "Outlands" at 25800 Hatton Road in Carmel, California, is complex-irregular in plan. The plan includes a small one story entry wing to the west, abutting the main two story residential block further east, this in turn connects with a second entry wing or hyphen with a south facing open entry court. West of this is the two story garage/servants wing. Designed in 1924 for the Carmel civic leader and land developer in an English Cottage substyle of the Tudor Revival, the home is an impressive example of the mature work of noted San Francisco architect Henry Higby Gutterson (1884-1954). Gutterson employed a cavity-walled building system of precast interlocking concrete blocks locally produced by the Carmel Thermotile Company, advertised as "fireproof, waterproof and practically everlasting." The construction of this cavity wall system is unique to its California location. The residence and its park-like setting retain to a remarkable extent their integrity as designed by architect Gutterson in 1924.

"Outlands" steeply pitched intersecting gable roofs are capped with Gladding McBean & Company's "Berkeley" small trough ceramic tiles, irregularly laid and fired in a russet color. Flashing throughout is in copper and lead. False rafters support the original redwood gutters at the eave line throughout the roof system. These rafter tails and simple vergeboards at the major gable ends are also of redwood. The roof plane is pierced on all elevations except the west entry wing by a series of small tile capped gable dormers with outward opening, 4 light casement windows. These casement windows are doubled in one of the two dormers along the west elevation of the main living block. The second, on the south side of the house is a wall dormer with 6/6 double hung wood sash. These two dormers flank the rectangular stack of an end wall chimney which is secured to the main roof by a pair of metal tie rods. Both this chimney and an interior chimney piercing the south facing roof plane of the entry court elevation at the ridgeline are constructed of Thermotile units to the eave line and faced with a light colored standard brick in the stacks which are topped with multiple undecorated chimney pots.

 See continuation sheet

United States Department of the Interior
National Park ServiceNational Register of Historic Places
Continuation SheetSection number 7 Page 2

All walls are constructed of "Thermotite" precast concrete blocks laid flush in an American bond. A single row of standard sized stretchers of the same material and set out from the surface about one-half inch runs horizontally as a belt course around the main residential block defining the first and second stories. This feature is no longer visible because foliage is overgrowing the wall surfaces. The light grey of the concrete blocks is the finish color of the building's exterior. Of particular interest in the use of the building materials is architect Gutterson's handling of the north facing gable wall of the garage/servants wing. Here he experimented with the textural possibilities inherent in the material and created, in relief, a tapestry-like surface not dissimilar to Random Ashlar patterns found in stone construction. All exterior window and door casings are of precast concrete.

There are two principal entries. One is located in the north elevation of the west wing immediately facing the circular asphalt driveway. The second is found midway along the south elevation as part of a raised, open entry court reach by a set of straight run brick stairs.

A low concrete wall enclosing this open court has had a wood framed glazed wind screen added at an unknown date. These entries are characterized by massive hardwood Tudor headed, batten doors enframed by precast concrete Tudor arch frames. Three, 4-light outward opening casement windows to the right (east) of the door bring light into a reception hall leading left (west) to the main living area. Directly ahead (north) is the dining room. The open entry court's west elevation is a large wall dormer stepped back slightly from the cover of the main residential block enclosing the main interior staircase. Light is brought into the enclosure from a small 4-light fixed window at the ground floor on the south facing wall and a similar outward opening casement window at the second floor facing east.

The west wing entry door is flanked by two small fixed leaded glass windows in a diamond pattern. Both doorways feature the identical cylindrical pierced copper decorative lighting fixture, glazed and electrified.

The remaining exterior entrances are found in the garage/servants wing (east). There are four in all, rectangular in shape. One leads

United States Department of the Interior
National Park ServiceNational Register of Historic Places
Continuation SheetSection number 7 Page 3

off the garage at the north elevation to the kitchen, the other three are found along the east elevation. One about midway in the building enters the laundry. The final two are at the southeast corner, one above the other. An open well two-run staircase, concrete below and wood above leads down to the basement entry and up to a landing and back bedroom entry. The wood upper stair and landing have a simple wrought iron rail. These four utilitarian doors are single panelled below and glazed above with minor variations in design. Fenestration along this elevation (east) is a mix of double hung wood sash and outward open casement types.

Fenestration at the ground floor is predominately double hung wood sash with small square lights scaling back along the residence's north elevation (west to east) from 6/9 to 6/6 to 3/6, generally in pairs. A triple set of tall slender 6 light outward opening casement windows are found in the second story gable end of the main residential block while the south facing gable has one 6/6 double hung sash. Examples of the slender 6 light window type appear in the second story gable ends of the garage/servants wing. Triangular louvered wooden vents are found in the main gable peaks throughout. Decoration is limited to two and three panelled redwood shutters with small single diamond cutouts in the upper panel at the major window openings along the ground elevation and in some, but not all of the second story gable windows. They are pintle hung and held in place by circular wrought iron hold backs mounted directly into the masonry walls. Grilled metal transom windows appear in the foundation along the south elevation bringing light into the partial basement.

Wall mounted vertical wrought iron grills front a pair of 4 light fixed windows on the ground floor garage wall (north elevation).

A retaining wall of concrete block construction runs west from the north side of the garage wall abutting into a small, square gardener's shed of the same construction, capped with a pyramidal tile roof. A decorative copper and glass lighting fixture acts as a finial atop this feature. The shed and retaining wall both act as storage units.

Interior

Interior finishes are generally simple in the Flanders Residence. The only exception being three sets of paired and paneled hardwood doors related to the principal entry along the south elevation. They are respectively the multi paneled segmental arched double doors leading from the entry hall to the main living room and the half circle paneled and carved walnut double doors associated with the dining room off the

United States Department of the Interior
National Park Service

National Register of Historic Places
Continuation Sheet

Section number 7 Page 4

same entry hall. There are two sets of these seen from the dining room interior. The main doors and a matching pair to the west that housed the family glassware. These massive 12 panel doors have quarter-round mouldings inset into each panel enriched with a carved band motif of figure eights. All the doors are hung on heavy duty hinges that fold into the door casing. Furniture on all doors of this type are ornate knobs of cast and burnished brass of the period (1920's).

Setting

Architect Gutterson carefully sited "Outlands" on a hillside overlooking the Carmel Valley to the southeast, Carmel Mission and Point Lobs to the southwest. He tucked the north elevation into the hill mass for privacy as well as environmental protection. Circulation is well handled using the natural contours of the site for a serpentine asphalt driveway and circle lined at intervals with a low rock wall. Rock pathways lead around the perimeter of the residence, laid in 1927. The mature plantings surrounding the home have tied it both formally and informally into its setting. Well maintained Cypress hedges to the east protect the large lawn area from the wind while the open forest to the south and west continue to afford the magnificent views originally envisioned by the designer. Since its acquisition in 1972 by the City of Carmel By-the-Sea, the property has become part of the Mission Trails Park with its grounds maintained by the City Forester and his staff.

8. Statement of Significance

Certifying official has considered the significance of this property in relation to other properties:

nationally statewide locally

Applicable National Register Criteria A B C D

Criteria Considerations (Exceptions) A B C D E F G

Areas of Significance (enter categories from instructions)

Architecture

Period of Significance

1924-1925

Significant Dates

1924

Cultural Affiliation

N/A

Significant Person

N/A

Architect/Builder

Gutterson, Henry Higby

Ruhl, Frederick

State significance of property, and justify criteria, criteria considerations, and areas and periods of significance noted above.

Significance

The Paul Flanders Mansion, "Outlands", is significant under National Register Eligibility Criteria C as the work of a prominent architect employing an innovative method of construction. "Outlands", if not the first, was one of the earliest architect designed residences in Carmel By-the-Sea and currently the only known example of Gutterson's work in the region. The architect used a unique cavity wall system from locally developed and fabricated precast hollow concrete structural units called Thermotite as his principal building material. Bonded by grout and bound by special metal ties for structural and seismic stability, the building material professed to be "waterproof, fireproof and practically everlasting". "Outlands" English cottage design was one of the first applications of this pictorial style of residential architecture in Carmel By-the-Sea. Variations on this mode, beginning in the town's commercial core in 1923, and expanding to the residential housing stock by 1924, established the still held popular image of the community as a quaint seaside village of creative artists. "Outlands" retains to a remarkable degree both its context and integrity as originally constructed in 1924-25. Its planned views of the Mission and Carmel Bay remain intact as conceived by architect Gutterson. Surely this beautiful building and its immediate setting qualify for listing at the local level of significant in the National Register of Historic Places.

Context

Carmel was founded toward the end of the nineteenth century in reaction to a tourist influx on the Monterey Peninsula. First precipitated by the success of the Pacific Grove Methodist campground established in 1875, it was further excellerated by the coming of the Southern Pacific Railway to Monterey in 1880, with its subsequent construction and operation of the Del Monte Hotel. A by-product of this

See continuation sheet

9. Major Bibliographical References

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 # _____

See continuation sheet

Primary location of additional data:

- State historic preservation office
- Other State agency
- Federal agency
- Local government
- University
- Other

Specify repository: _____

10. Geographical Data

Acree of property 1.43 acres

UTM References

A

1	0	5	9	7	0	6	7	4	0	4	5	1	0	0
Zone		Easting						Northing						

B

Zone		Easting						Northing						

C

Zone		Easting						Northing						

D

Zone		Easting						Northing						

See continuation sheet

Verbal Boundary Description

See continuation sheet

Boundary Justification

The boundary justification is based upon legally recorded boundary lines drawn by the City of Carmel By-the-Sea to immediately encompass all that remains of the original historic property.

See continuation sheet

11. Form Prepared By

name/title KENT L. SEAVEY/CONSULTANT
organization _____ date August, 1988
street & number 310 Lighthouse Ave. telephone (408) 375-8739
city or town Pacific Grove state CA zip code 93950

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expansion in the late 1880's was a popular movement to restore the Old Carmel Mission. This effort, coupled with the projected extension of the Southern Pacific Railroad around the Peninsula to the Carmel River led local entrepreneur Santiago J. Duckworth to develop plans for a Catholic Religious Retreat modeled after Pacific Grove's example. Duckworth, in a convoluted land agreement with Honre Escolle, owner of the Las Manzanita Rancho (present day Carmel) surveyed and platted Carmel City and published a map with a gridiron layout superimposed over its myriad sand hills and ravines in April of 1888.

Duckworth and his brother hired Mexican and Chinese laborers to clear the land, form the street lines and mark off corner lots. Home-sites measured forty by one hundred feet and commercial lots along Ocean Avenue, the main thoroughfare were twenty-five by one hundred feet. In 1889, he began to advertise his paper town as a "Catholic Summer Resort" and offered "a golden opportunity for men of enterprise to reap a golden harvest."

Unfortunately, the proposed railroad extension and the restoration of the Carmel Mission failed to materialize. Those factors, coupled with a major economic depression in the early 1890's put Duckworth out of business.

Another entrepreneur, Mrs. Abbie Jane Hunter of San Francisco formed a group of investors under the Womens Real Estate Investment Company and began to build houses in Carmel. Hunter's brother, Delos E. Goldsmith, a carpenter, erected some of the first residences in Carmel near Guadalupe Street and 4th. Avenue which are still in use. They were generally pattern book exercises in a Queen Anne Cottage form. He built the first bathhouse on the beach and constructed the Hotel Carmelo at Ocean Ave. and Junipero Street which was later moved (1903) down Ocean Ave. to Monte Verde Street where it formed the nucleus of today's Pine Inn Hotel.

By 1895, Hunter's efforts failed and her company went into bankruptcy. Some large land purchases were made from the original owner prior to 1900 when experienced real estate men in the form of James Franklin Devendorf and Frank Powers collectively bought up most of the property. Together they formed the Carmel Development Company in 1902 and changed the project's name to Carmel By-the-Sea. Their initial plat expanded the original gridiron west toward the ocean and south towards the Carmel River. The new developers made improvements to the infrastructure, including road grading and a water system and successfully advertised their product to educators and other "brain workers".

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By 1904, the commercial core had begun to develop and a few one and two story wood framed false-fronted business buildings began to dot Ocean Ave. Architecturally, Carmel By-the-Sea was a vernacular affair of owner/builder single wall board and batten cottages. At one point after the 1906 earthquake and fire in San Francisco, the Carmel Development Company purchased and dismantled some older San Francisco cottages and had them shipped in pieces to Carmel to meet the housing needs to potential residents. The result was a series of small houses, some still in place, along Lincoln Street near 9th Ave. built entirely of the doors that had arrived as the first shipment. Devendorf eventually hired a young man named Michael J. Murphy to act as the company's contractor.

Between 1907 and the early 1920's, M.J. Murphy designed and constructed most of the residential housing and commercial buildings in Carmel, establishing the carpenter/builder vernacular look of the village up to that time. Redwood and Monterey Shale, or "Carmel Stone" as it was locally called, were the building materials of choice. The community's commercial blocks, except for their forested setting, resembled any frontier main street. The population continued to expand and by 1913 there were about 450 year round residents. In 1916, Carmel By-the-Sea incorporated to assure local control of growth. Some local traditions established by that time still prevail. There are no sidewalks in the residential zone or street lighting and the houses are unnumbered. Mail, for the most part, is still collected at the post office downtown, a daily ritual for much of the permanent population.

In the early 1920's, S.F.B. Morse and his Del Monte Corporation began in earnest to develop Pebble Beach as an affluent country club. The subsequent success of this venture impacted the primarily residential Carmel. Pebble Beach's expanding population used the village as a service center and tourism flourished with the advent of the automobile and the improving road systems. Even Carmel's main street, Ocean Ave., a dirt road known locally as "The Devil's Staircase" was paved in 1922. Builders began to settle in Carmel to take advantage of the Pebble Beach development. Major architectural names were being employed by the wealthy to build their homes and estates. Morse, as owner of the property, defined the look of Pebble Beach as predominately Mediterranean Revival, "a style of architecture similar to that found in early California, Spain, Italy, Southern France or Mexico." All architectural control rested with his company and no structures could be erected without prior design approval.

The Mediterranean Revival was one of the two pictorial architectural styles that would permanently change the physical appearance of Carmel By-the-Sea in the decade of the 1920's. Tudor Revival or the

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"Old English" style as it was referred to at the time was the second. This suburban mode of architecture was characterized by elements loosely based on early English building traditions and was ideally suited to the community temperament of decidedly anti-urban Carmel. Edward G. Kuster designed the first examples as part of this theatre of the Golden Bough complex at the southeast corner of Ocean Avenue and Monte Verde Street across from the Pine Inn. L.R. Gottfried was the builder. The shops, half timbered cottages, are still in commercial use today. The Carmel Pine Cone for April 24, 1924 reported:

"In Carmel By-the-Sea there is a group of little shops that might well be transferred to an artist's canvas and labeled 'a bit of Old Europe.'"

The newspaper's editor/publisher, Perry Newberry, who later became one of the more colorful mayors of the village gave Kuster full credit for introducing the building style and in a later article noted how rapidly its popularity spread. "So" he said, "instead of the white front wooden buildings that are characteristic of every small town in the west, Kuster's dream - made into reality - has changed our main street into an Ocean Avenue of beauty and artistry."

The development of Pebble Beach introduced another design consideration into Carmel in the 1920's as well, that of the garden city subdivision. Morse's concept for the Monterey Peninsula Country Club at Pebble Beach was, "A community which will fit harmoniously into the landscape, maintain the traditions of the early days and present the world a unity of aspect in a style or mode free from the cut and dried sameness of most such efforts."

Following his lead, three major land developments were initiated adjacent to the city limits between 1922 and 1925. "Carmel Woods", a 125 acre tract on the north side of town was the first. The Walker Tract to the south of town on 216 acres of the old Martin Ranch was called "The Point". The third was "Hatton Fields", 233 acres between the eastern town limit and the county road (now Highway 1).

In three short years, 574 acres of planned residential development had been added to Carmel's immediate sphere of influence but controlled by the County of Monterey. The major effect of this decade of development was the successful "Keep Carmel off the Map" mayorial campaign by Perry Newberry. In 1929, Carmel By-the-Sea wrote its first basic zoning ordinance in March of that year establishing only two zones in the village: 1) residential and 2) essential business. The ordinance's preamble, still in effect in 1988, states that "Carmel is a residential community in which business and commerce have been, are now, and are proposed to be subordinate to its residential character." This

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political perspective, coupled with the nationwide economic depression already underway slowed, but did not stop development in Carmel By-the-Sea until the outbreak of World War II.

It was in this context of architectural change and community development that real estate developer Paul Flanders came to Carmel in 1923 to establish a home and business. It was he and his partners in the Carmel Realty Company that purchased and ultimately developed the "Hatton Fields" subdivision. He was one of the earliest, if not the first to hire an outside professional architect to design his residence. Named "Outlands" by his wife and constructed in 1924/25, it was sited just within the city limits of Carmel, immediately adjacent to the Hatton Fields subdivision. Flanders' choice for an architect was Henry Higby Gutterson (1884-1954) from San Francisco.

Gutterson had been trained at the University of California, Berkeley and the Ecole des Beaux Arts in Paris. He had worked under Daniel H. Burnham, Willis Polk and John Galen Howard before establishing his own practice in 1913. He was supervising architect for the St. Francis Woods garden city development west of Twin Peaks in San Francisco where he designed more than 30 homes. When hired by Paul Flanders to design his Carmel home, Flanders continued to retain Gutterson as supervising architect for the layout and design of the Hatton Fields tract.

Gutterson, along with his Bay Area contemporaries, John Hudson Thomas and Walter H. Ratcliff, had long been identified with the English period Revival movement. It seems more than fitting, then, that this skilled practitioner and his prominent real estate developer client should choose a mode that would take advantage of the immediate popularity of its commercial equivalent as a new and proper residential mode for Carmel By-the-Sea.

Gutterson's only competition in this line was a young man named Hugh Comstock who, in late 1924, designed a tiny shop for his wife's handmade doll business on Torres Street near the corner of 6th Avenue, northeast of the commercial core. Comstock called the structure "Hansel" which was appropriate to its fairy-tale cottage appearance. This sub-type of the Old English style would flourish, both commercially and residentially, through the last half of the 1920's but was no comparison to Gutterson's design for Paul Flanders.

Architecture

"Outlands" is an impressive example of Gutterson's mature work.

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He sited the building into the slope of a hill to take full advantage of a view shed that encompassed Carmel Valley and the Santa Lucia Mountain Range, as well as Carmel Bay and the Pacific Ocean. The building was segmented into distinct separate volumes to allow it to be read in small increments. This, in part, no doubt to reduce the impact and rawness of its untreated cement block construction. Detailing was kept to a minimum with contemporary materials, especially the cast concrete door casings alluding to the past by repeating traditional Old English forms. In this case, Tudor moldings. Modern fittings and machine fabricated decorative entry lights tend to balance the potential dichotomy of ancient forms in modern fabrics. The passing of time and natural foliation now covering most of the buildings' surface enhance these details and give them a feeling of hand craftsmanship realized by the machine. Typical of the English cottage style is the sense of enclosure evoked by the residence. Its multi-paned window openings read as screens rather than openings.

Designed both technically and aesthetically to meet the realities of Carmel's coastal climate, the mood of home and hearth is quickly established by the arrangement of interior spaces. Particularly effective is the south entry. Here one enters a shall hall with simple tiled floor. To the west, dark massive paneled doors open to view the central fireplace while dead ahead, their rich walnut equivalents invite the guest into an intimately scaled dining hall. The excellent condition of all interiors after sixty-four years of service is a credit to the technical design of the architect. Gutterson designed in the popular styles of his time, including the English half-timbered, English country house and English cottage styles. His strongest statements combine the elements of these styles with a clear, individualistic expression and a great classical control over proportion and massing. He worked with wood shingle, wood and stucco and various types of concrete and concrete tile systems.

Method of Construction

The choice of cement masonry construction was predicated in part on the recent and disastrous fire in Berkeley, California (1923) that destroyed many of the finest homes north of the University of California campus. Ironically, during construction of "Outlands" in February of 1925, the Flanders family was burned out of its temporary quarters in the Pebble Beach house of their contractor, Fred Ruhl. One of Gutterson's earlier Berkeley designs, the home of Raymond T. Farmer, had employed a concrete wall construction not dissimilar to that chosen for the Flanders home. "Outlands" was fabricated of precast concrete units manufactured locally by the Carmel Thermotite Company, a business that had been in operation since 1922 and incorporated in 1925. A number of local

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commercial buildings and some residences had employed this new product before construction of the Flanders home, but none in a cavity wall system. The most well known example was the Seven Arts Building at the southwest corner of Lincoln Street and Ocean Ave. "Outlands" continues to be the only known example of cavity wall construction in the region.

Although cavity wall construction was well known throughout the United States, its employment was not common to California. The construction of the "Outlands" cavity wall is unique to its California location. The Thermotite blocks were laid in a manner similar to a two wuthe cavity wall. Three inches in thickness, they have tongue and groove bed and head joints. The use of grout rather than mortar for bonding is unique to this building as is the employment of special size ties to reinforce standard horizontal ties. These special ties are used to form x-braced vertical truss webbs between the exterior wythes. The x-braced system appears at window jambs as well as functioning to provide a vertifally spanning system to carry wind loading on the wall. The anchors used for the connection of the cavity wall wythes were anchored into the joints of the inner walls. The anchors were then bent and attached to the rim roof joist evidencing a sound knowledge of construction details to meet California's building conditions.

The Flanders residence in Carmel, California, embodies the distinctive characteristics of the English cottage style of design as realized by the mature work of Henry Higby Gutterson (1184-1954), The masonry construction system of the building is a unique variation of eastern construction techniques adapted for California conditions clearly making it worthy of retention as a historical record of California building. Architect Gutterson's design and site planning possess the high artistic value that qualify this significant structure for listing on the National Registry of Historic Places under Criterion C.

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Continuation Sheet

Section number 9 Page 1

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United States Department of the Interior
National Park Service

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Continuation Sheet

Section number 9 Page 2

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National Park Service

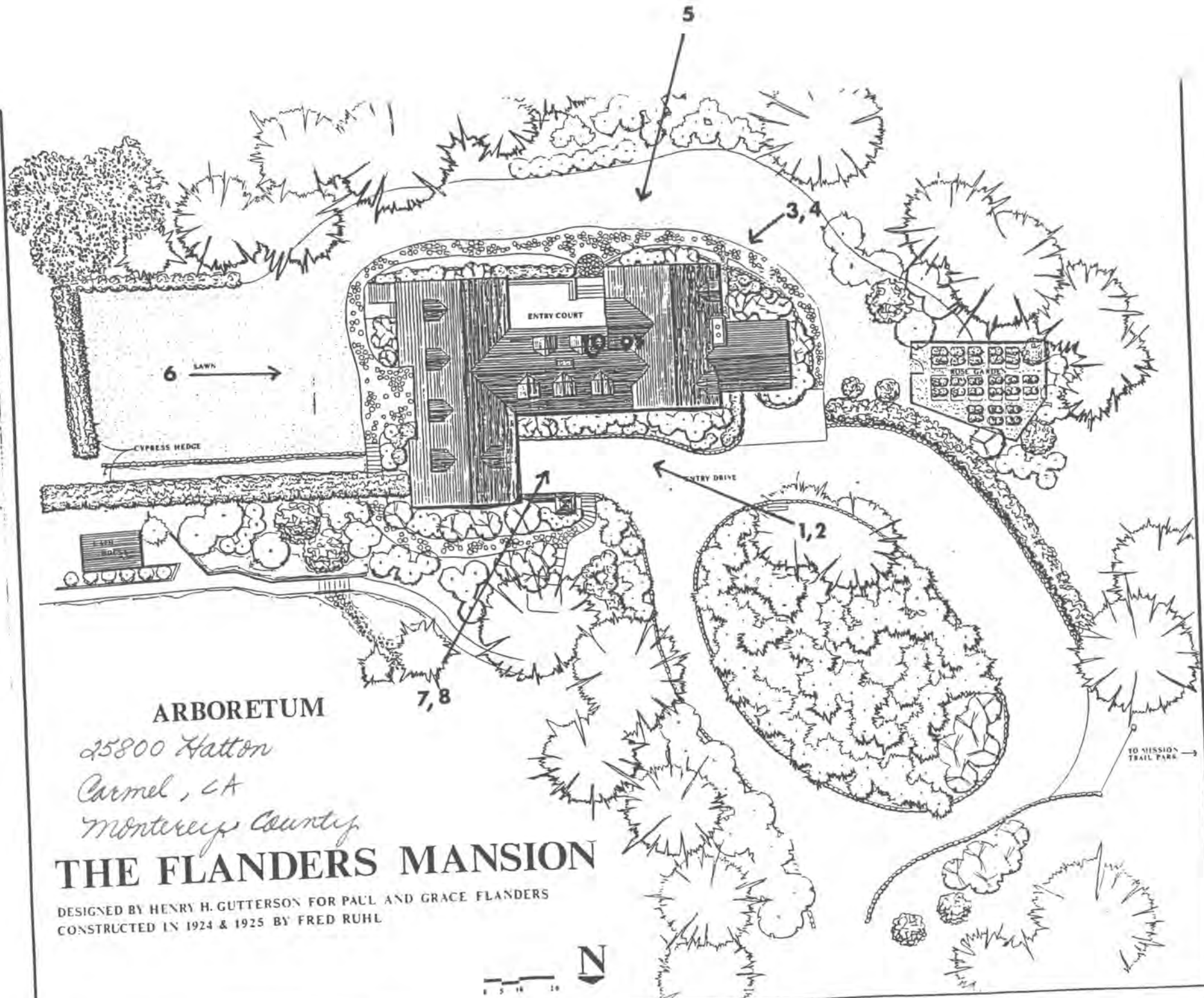
National Register of Historic Places
Continuation Sheet

Section number 10 Page 1

BEGINNING at a point distant S. 58 00' W., 221.00 feet from the northwest corner of Lot 5, Block 6, as said lot and block are shown on that certain map entitled "Hatton Fields Tract No. 1," etc., recorded in Volume 3 of Cities and Towns at Page 32, Monterey County Records; and running thence

- (1) S. 37° 10' W., 64.51 feet; thence
- (2) N. 59° 14' 40" W., 245.70 feet; thence
- (3) N. 25° 20' W., 120.00 feet; thence
- (4) N. 23° 00' E., 115.00 feet; thence
- (5) N. 73° 05' E., 200.08 feet; thence
- (6) S. 27° 41' 30" W., 72.00 feet; thence
- (7) S. 11° 40' 10" E., 229.38 feet; thence
- (8) S. 41° 46' 50" E., 78.30 feet to the point of beginning,

and containing 1.43 acres, more or less, bounded on all sides by Mission Trail Park and recorded as part of APN 10-001-5.



ARBORETUM

25800 Hatton

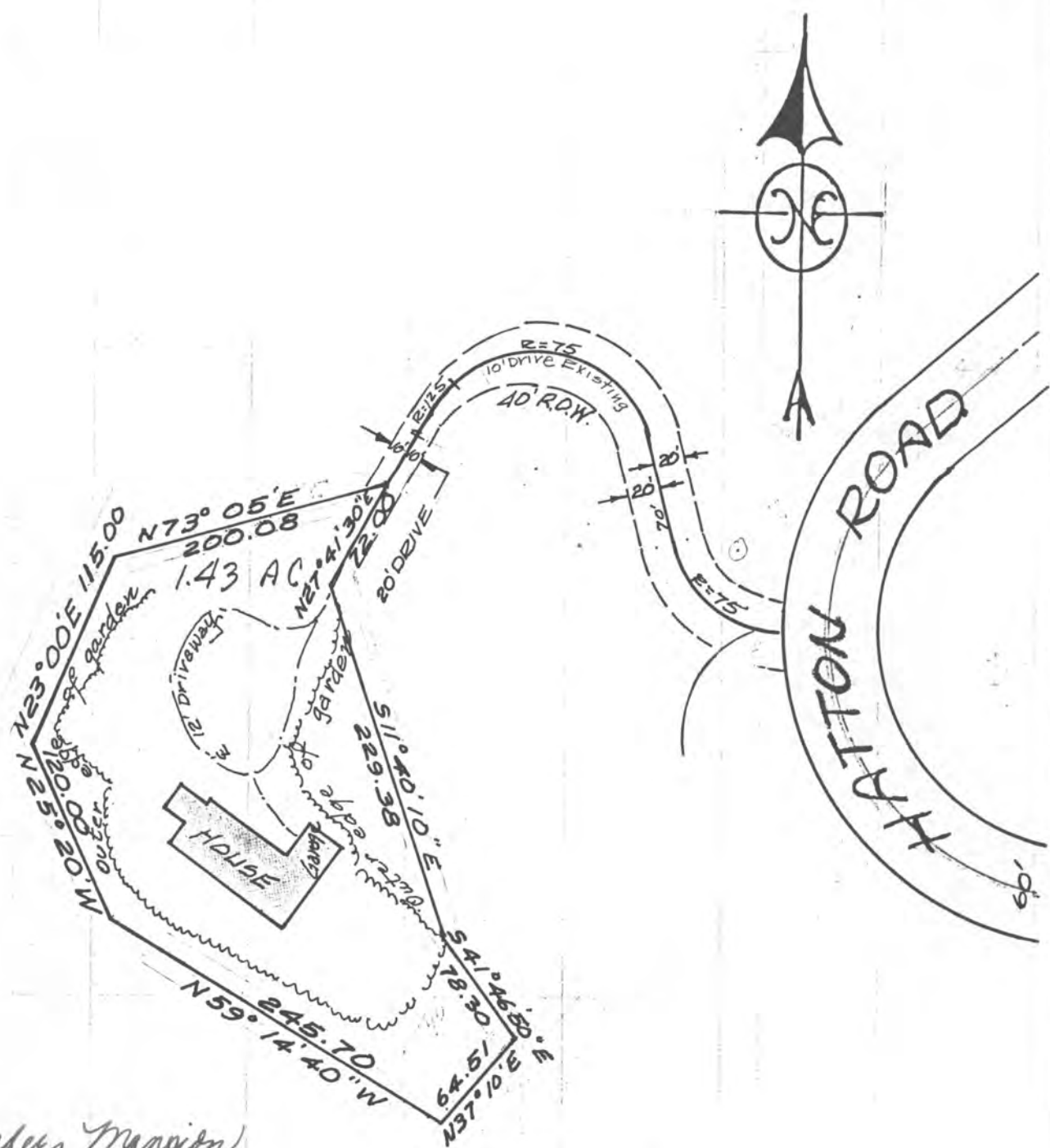
Carmel, CA

Monterey County

THE FLANDERS MANSION

DESIGNED BY HENRY H. GUTTERSON FOR PAUL AND GRACE FLANDERS
 CONSTRUCTED IN 1924 & 1925 BY FRED RUHL





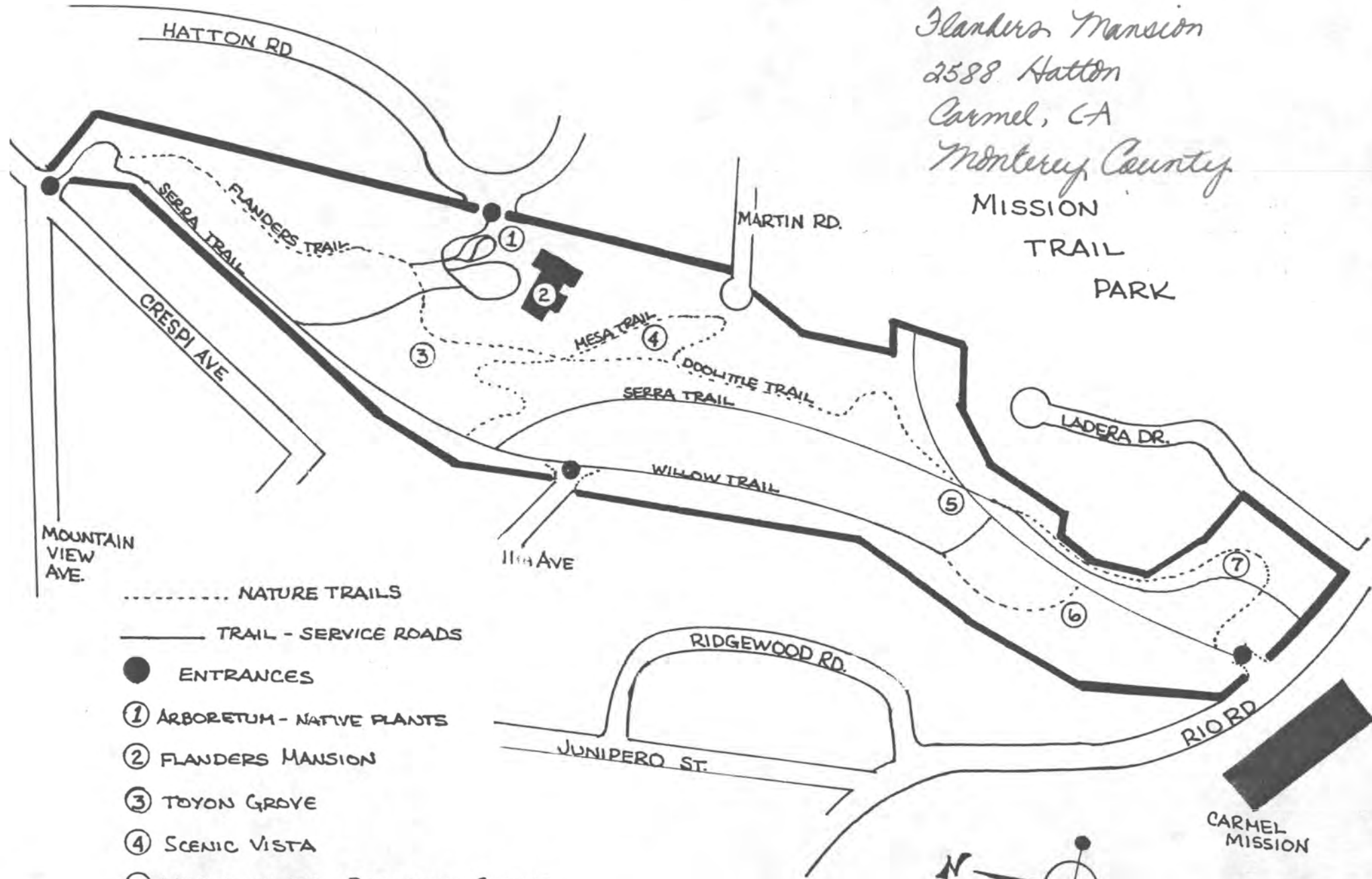
*Flanders Mansion
 25800 Hatton
 Carmel, CA
 Monterey County*

NEILL ENGINEERS, Inc. Consulting Engineers	
CARMEL	MONTEREY
SITE DIAGRAM FLANDERS ESTATE RESIDENCE FOR THE CITY OF CARMEL-BY-THE-SEA	
SCALE: 1"=100' DATE: JUNE 85 W.O. 506285	Clayton B. Neill Jr. Registered Civil Engineer

(Revised November 1986)

Flanders Mansion
 2588 Hatton
 Carmel, CA
 Monterey County

MISSION
 TRAIL
 PARK



- NATURE TRAILS
- TRAIL - SERVICE ROADS
- ENTRANCES
- ① ARBORETUM - NATIVE PLANTS
- ② FLANDERS MANSION
- ③ TOYON GROVE
- ④ SCENIC VISTA
- ⑤ WILD FLOWERS - REDWOOD GROVE
- ⑥ WILLOW TRAIL TUNNEL
- ⑦ MISSION VISTA - WILD POPPIES



CARMEL MISSION

UNITED STATES DEPARTMENT OF THE INTERIOR
NATIONAL PARK SERVICE

NATIONAL REGISTER OF HISTORIC PLACES
EVALUATION/RETURN SHEET

REQUESTED ACTION: NOMINATION

PROPERTY Name: Outlands in the Eighty Acres

MULTIPLE
NAME:

STATE & COUNTY: CALIFORNIA, Monterey

DATE RECEIVED: 2/21/89 DATE OF PENDING LIST: 3/07/89
DATE OF 16TH DAY: 3/23/89 DATE OF 45TH DAY: 4/07/89
DATE OF WEEKLY LIST:

REFERENCE NUMBER: 89000228

NOMINATOR: STATE

REASONS FOR REVIEW:

APPEAL: N DATA PROBLEM: N LANDSCAPE: N LESS THAN 50 YEARS: N
OTHER: N PDIL: N PERIOD: N PROGRAM UNAPPROVED: N
REQUEST: N SAMPLE: N SLR DRAFT: N NATIONAL: N

COMMENT WAIVER: N

ACCEPT RETURN REJECT 3/23/89 DATE

Entered in the
National Register

ABSTRACT/SUMMARY COMMENTS:

RECOM./CRITERIA _____
REVIEWER _____
DISCIPLINE _____
DATE _____

DOCUMENTATION see attached comments Y/N see attached SLR Y/N

CLASSIFICATION

count resource type

STATE/FEDERAL AGENCY CERTIFICATION

FUNCTION

historic current

DESCRIPTION

architectural classification
 materials
 descriptive text

SIGNIFICANCE

Period Areas of Significance--Check and justify below

Specific dates Builder/Architect
Statement of Significance (in one paragraph)

summary paragraph
 completeness
 clarity
 applicable criteria
 justification of areas checked
 relating significance to the resource context
 relationship of integrity to significance
 justification of exception
 other

BIBLIOGRAPHY

GEOGRAPHICAL DATA

acreage verbal boundary description
 UTMs boundary justification

ACCOMPANYING DOCUMENTATION/PRESENTATION

sketch maps USGS maps photographs presentation

OTHER COMMENTS

Questions concerning this nomination may be directed to

_____ Phone _____

Signed _____ Date _____











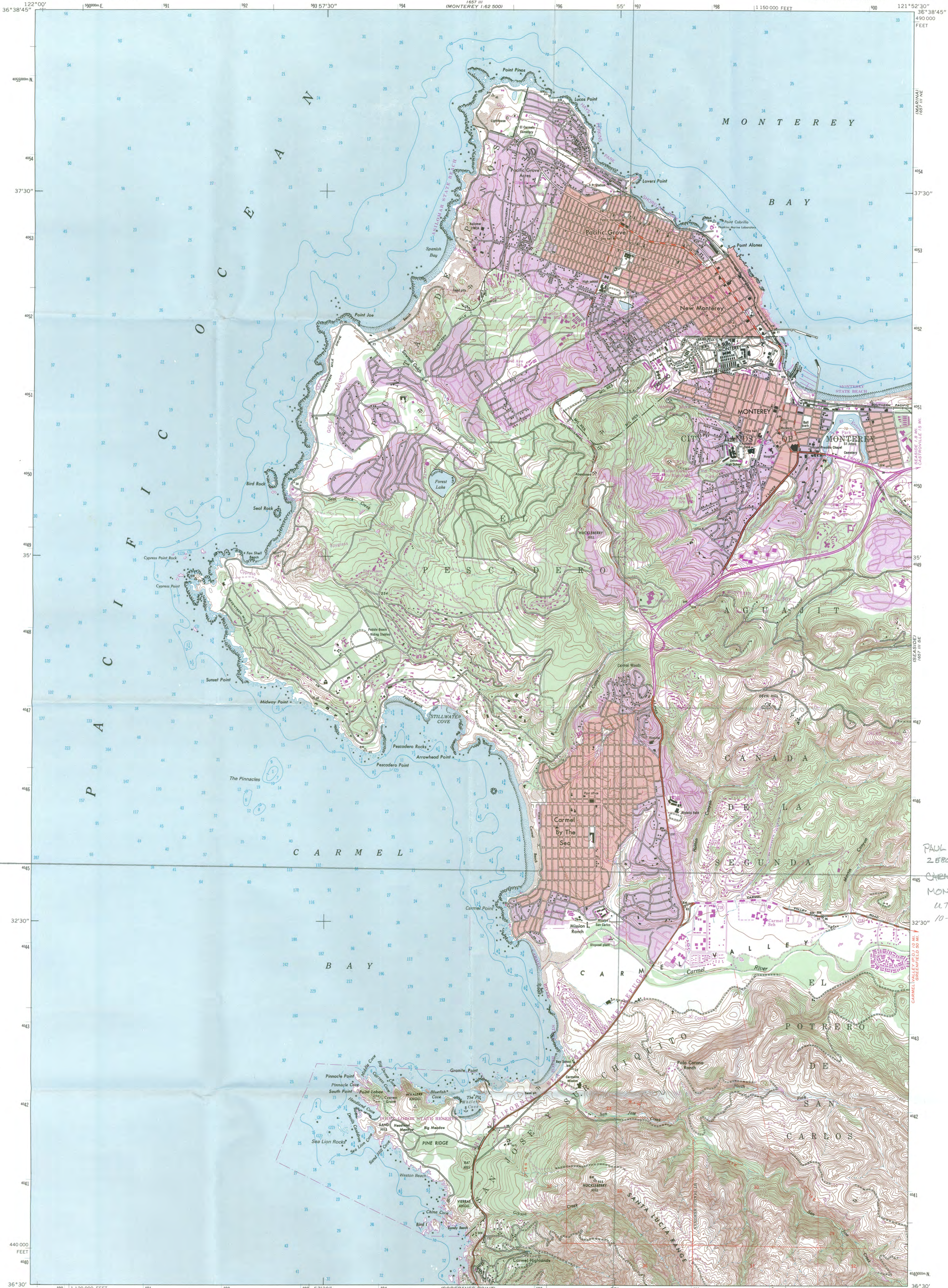






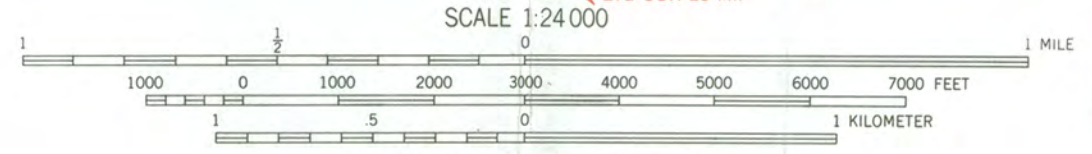
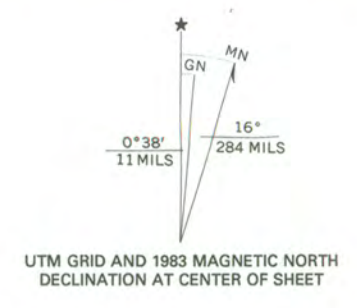






PAUL FLANDERS 'OUTLANDS'
25800 HATTON ROAD
CARMEL BY THE SEA
MONTEREY CO. CA
UTM
10-577067-4045100

Mapped by the Army Map Service
Published for civil use by the Geological Survey
Control by USGS and NOS/NOAA
Topography by photogrammetric methods from aerial
photographs taken 1945. Field checked 1947
Selected hydrographic data compiled from NOS/NOAA Charts 5403
and 5476 (1947)
This information is not intended for navigational purposes
Polyconic projection. 1927 North American datum
10,000-foot grid based on California coordinate system, zone 4
100C meter Universal Transverse Mercator grid ticks
zone 10, shown in blue
To place on the predicted North American Datum 1983
move the projection lines 11 meters north and
94 meters east as shown by dashed corner ticks
Red tint indicates areas in which only landmark buildings are shown
No distinction is made between barns, dwellings, commercial,
and industrial buildings
There may be private inholdings within the boundaries of
the National or State reservations shown on this map



CONTOUR INTERVAL 20 FEET
DOTTED LINES REPRESENT 10-FOOT CONTOURS
NATIONAL GEODETIC VERTICAL DATUM OF 1929
DEPTH CURVES AND SOUNDINGS IN FATHOMS-DATUM IS MEAN LOWER LOW WATER
SHORELINE SHOWN REPRESENTS THE APPROXIMATE LINE OF MEAN HIGH WATER
THE RELATIONSHIP BETWEEN THE TWO DATUMS IS VARIABLE
THE AVERAGE RANGE OF TIDES IS APPROXIMATELY 4 FEET
THIS MAP COMPLIES WITH NATIONAL MAP ACCURACY STANDARDS
FOR SALE BY U. S. GEOLOGICAL SURVEY, DENVER, COLORADO 80225, OR RESTON, VIRGINIA 22092
A FOLDER DESCRIBING TOPOGRAPHIC MAPS AND SYMBOLS IS AVAILABLE ON REQUEST



ROAD CLASSIFICATION

Heavy-duty	Light-duty
Medium-duty	Unimproved dirt
State Route	

MONTEREY, CALIF.
SW/4 MONTEREY 15' QUADRANGLE
N3630-W12152.5/B.75 X 7.5
1947
PHOTO-REVISED 1983
DMA 1957 III SW-SERIES V985

Revisions shown in purple compiled from aerial photographs
taken 1981 and other source data. This information not field
checked. Map edited 1983

OFFICE OF HISTORIC PRESERVATION

DEPARTMENT OF PARKS AND RECREATION

POST OFFICE BOX 942896
SACRAMENTO, CALIFORNIA 94296-0001
(916) 445-8006



02/08/89

FEB 21 1989

NATIONAL
REGISTER

Mr. Jerry Rogers, Keeper
National Register of Historic Places
National Park Service
U.S. Department of the Interior
P.O. Box 37127
Washington, D.C. 20013-7127

Dear Mr. Rogers:

Subject: Nomination to the National Register of Historic Places
OUTLANDS IN THE EIGHTY ACRES

We are submitting the above stated property for nomination to the National Register of Historic Places. The property is located in or near: CARMEL BY-THE-SEA
in the county of: MONTEREY
in: California.

Sincerely,

A handwritten signature in cursive script that reads "Kathryn Gualtieri".

Kathryn Gualtieri
State Historic Preservation Officer

Enclosures

UNITED STATES DEPARTMENT OF THE INTERIOR
NATIONAL PARK SERVICE

FOR NPS USE ONLY
RECEIVED AUG 20 1975
DATE ENTERED OCT 10 1975

**NATIONAL REGISTER OF HISTORIC PLACES
INVENTORY -- NOMINATION FORM**

SEE INSTRUCTIONS IN *HOW TO COMPLETE NATIONAL REGISTER FORMS*
TYPE ALL ENTRIES -- COMPLETE APPLICABLE SECTIONS

1 NAME

HISTORIC

Home of Robinson Jeffers

AND/OR COMMON

Tor House

2 LOCATION

STREET & NUMBER

26304 Ocean View Avenue

— NOT FOR PUBLICATION

CITY, TOWN

Carmel

— VICINITY OF

12th - Burt L. Talcott

STATE

California 93921

CODE

06

COUNTY

Monterey

CODE

053

3 CLASSIFICATION

CATEGORY	OWNERSHIP	STATUS	PRESENT USE
<input type="checkbox"/> DISTRICT	<input type="checkbox"/> PUBLIC	<input checked="" type="checkbox"/> OCCUPIED	<input type="checkbox"/> AGRICULTURE <input type="checkbox"/> MUSEUM
<input checked="" type="checkbox"/> BUILDING(S)	<input checked="" type="checkbox"/> PRIVATE	<input type="checkbox"/> UNOCCUPIED	<input type="checkbox"/> COMMERCIAL <input type="checkbox"/> PARK
<input type="checkbox"/> STRUCTURE	<input type="checkbox"/> BOTH	<input type="checkbox"/> WORK IN PROGRESS	<input type="checkbox"/> EDUCATIONAL <input checked="" type="checkbox"/> PRIVATE RESIDENCE
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	<input type="checkbox"/> BEING CONSIDERED	<input type="checkbox"/> YES; UNRESTRICTED	<input type="checkbox"/> INDUSTRIAL <input type="checkbox"/> TRANSPORTATION
		<input type="checkbox"/> NO	<input type="checkbox"/> MILITARY <input type="checkbox"/> OTHER:

4 OWNER OF PROPERTY

NAME

Mr. & Mrs. Donnan Jeffers

STREET & NUMBER

26304 Ocean View Avenue

CITY, TOWN

Carmel, California 93921

— VICINITY OF

STATE

California

5 LOCATION OF LEGAL DESCRIPTION

COURTHOUSE,
REGISTRY OF DEEDS, ETC.

Monterey County Court House

STREET & NUMBER

240 Church Street

CITY, TOWN

Salinas

STATE

California

6 REPRESENTATION IN EXISTING SURVEYS

TITLE

Guide to Architecture in San Francisco and Northern California

DATE

1973

— FEDERAL — STATE — COUNTY LOCAL

DEPOSITORY FOR
SURVEY RECORDS

David Gebhard, director, University Art Galleries

CITY, TOWN

Santa Barbara

STATE

California

7 DESCRIPTION

CONDITION		CHECK ONE	CHECK ONE
<input checked="" type="checkbox"/> EXCELLENT	<input type="checkbox"/> DETERIORATED	<input checked="" type="checkbox"/> UNALTERED	<input checked="" type="checkbox"/> ORIGINAL SITE
<input type="checkbox"/> GOOD	<input type="checkbox"/> RUINS	<input type="checkbox"/> ALTERED	<input type="checkbox"/> MOVED DATE _____
<input type="checkbox"/> FAIR	<input type="checkbox"/> UNEXPOSED		

DESCRIBE THE PRESENT AND ORIGINAL (IF KNOWN) PHYSICAL APPEARANCE

The property consists of a plot of land, approximately a half acre in extent, situated on Carmel Point, a short distance to the south-west of the town of Carmel and about one hundred and twenty-five miles south of San Francisco, California. The property is on a low knoll just above the waters of Carmel Bay. A county road passes between the property and the sea-line below it, but otherwise both access and view to the beach are entirely unobstructed. The buildings occupying the land are almost entirely of the native granite rock, most of it obtained from the beaches below, with much of the masonry work done by Robinson Jeffers with his own hands. They were built during a considerable length of time, between 1919 and 1962. A brief description of the house is as follows: west wing: sitting room, library, dining room, front kitchen/breakfast room, three bedrooms and bathroom. East wing: sitting room, office, three bedrooms, bathroom and two garages. Connecting wing: entrance hall, play room, laundry room, back kitchen and cloak room with toilet, basin and shower. In addition, there are a number of storerooms and outbuildings.

Separate from the house, but connected with it by the stone walls of the courtyard, is a tower, almost forty feet in height, massively constructed of granite boulders, many of them of great weight and size, the result of the unaided work of Robinson Jeffers. The ground floor contains two small rooms, the interior wall composed of the same granite boulders as the exterior. The second floor has one small room, once the "retreat" or study of Una (Mrs. Robinson) Jeffers, with Gothic windows and an oriel window with beautiful views of the ocean, and it is very finely panelled in mahogany. It is also beautifully furnished with small antiques, including a melodeon, day bed, chairs, etc., and valuable pictures, mirrors and mementoes of various kinds. It remains almost exactly as it was during the life of Una Jeffers, who died in 1950. The whole complex of buildings at Tor House contains eleven fireplaces.

Embedded in the walls of Tor House are hundreds of small stones, bits of ceramic, etc., from famous or historical places throughout the world. In addition to hundreds of fragments from the British Isles, a short list would include: the carved stone head of an apsara, or dancing girl, from the Angkor Vat complex of temples in Cambodia; a Babylonian tile with cuneiform inscription dating from about 2100 B. C.; a fragment of wall paintings from the ruins of Pompeii; some tesserae from the Baths of Caracalla in Rome; a fragment of ancient carving in marble from the Greek island of Delos; a number of terracotta heads. A carved stone head and part of a sacrificial obsideon dagger from pre-Columbian sites in Mexico and Central America, stones from the Great Wall of China in Manchuria, from the Great Pyramid of Cheops in Egypt, from Hradcany Castle in Prague, Czechoslovakia, etc., etc. In the rose garden is a small statue from ancient Rome depicting a boy riding on a dolphin. This statue was brought from Rome by the famous painter, John Singer Sargent, and sat for many years in the garden of his home at 31 Tite Street in London. Upon his death it passed to his pupil and friend, Julie Heynemann, and she, in return left it to Robinson Jeffers and his wife.

8 SIGNIFICANCE

PERIOD	AREAS OF SIGNIFICANCE -- CHECK AND JUSTIFY BELOW			
<input type="checkbox"/> PREHISTORIC	<input type="checkbox"/> ARCHEOLOGY-PREHISTORIC	<input type="checkbox"/> COMMUNITY PLANNING	<input type="checkbox"/> LANDSCAPE ARCHITECTURE	<input type="checkbox"/> RELIGION
<input type="checkbox"/> 1400-1499	<input type="checkbox"/> ARCHEOLOGY-HISTORIC	<input type="checkbox"/> CONSERVATION	<input type="checkbox"/> LAW	<input type="checkbox"/> SCIENCE
<input type="checkbox"/> 1500-1599	<input type="checkbox"/> AGRICULTURE	<input type="checkbox"/> ECONOMICS	<input checked="" type="checkbox"/> LITERATURE	<input type="checkbox"/> SCULPTURE
<input type="checkbox"/> 1600-1699	<input checked="" type="checkbox"/> ARCHITECTURE	<input type="checkbox"/> EDUCATION	<input type="checkbox"/> MILITARY	<input type="checkbox"/> SOCIAL/HUMANITARIAN
<input type="checkbox"/> 1700-1799	<input checked="" type="checkbox"/> ART	<input type="checkbox"/> ENGINEERING	<input type="checkbox"/> MUSIC	<input type="checkbox"/> THEATER
<input type="checkbox"/> 1800-1899	<input type="checkbox"/> COMMERCE	<input type="checkbox"/> EXPLORATION/SETTLEMENT	<input type="checkbox"/> PHILOSOPHY	<input type="checkbox"/> TRANSPORTATION
<input checked="" type="checkbox"/> 1900-	<input type="checkbox"/> COMMUNICATIONS	<input type="checkbox"/> INDUSTRY	<input type="checkbox"/> POLITICS/GOVERNMENT	<input type="checkbox"/> OTHER (SPECIFY)
		<input type="checkbox"/> INVENTION		

SPECIFIC DATES

BUILDER/ARCHITECT

STATEMENT OF SIGNIFICANCE

ROBINSON JEFFERS

Robinson Jeffers (January 10, 1887 - January 20, 1962), American poet, was born in Pittsburgh, Pennsylvania, the son of Dr. William Hamilton Jeffers and Annie Robinson (Tuttle) Jeffers. He was educated by tutors and at private schools in Switzerland and Germany, at the University of Pittsburgh, and at Occidental College, Los Angeles, where he received his B.A. in 1905. He then did graduate work in English and three years medical work at the University of Southern California, and studied "desultorily" at the University of Zurich. He had besides done a years work in forestry at the University of Washington. All this was a futile effort to find an occupation of interest to him; as a matter of fact it was only poetry that concerned him deeply, and in those years he had no money to contemplate a purely literary life. He was an athlete in college, a mile runner and champion swimmer, and he had retained his athletic ability. In later years he received honorary doctorates from Occidental and the University of Southern California, and he was an honorary Phi Beta Kappa. In 1937 he received the Book Club award for distinguished work.

In 1913, Jeffers married Una Call Kuster. They had twin sons. In 1914, when he was about to set out for England in the hope of finding it easier to live by writing there, an uncle died and left him a legacy sufficient to enable him to lead the life he desired. It was then that he went to Carmel, California, and the scene of so many of his poems, built with his own hands the stone house and its accompanying stone tower in which he worked, where for forty-three years he led almost a hermit existence.

Not entirely so, however; he traveled often in the West, and in 1929 and 1937 made extended trips to the British Isles; the myths of his inaccessibility are largely myths alone. He had good friends but they were few, and he did not want new ones; least of all did he want the easy publicity and sociability which came from dealing with strangers. He was a slow worker, and preferred for the most part to be alone with his work and his family, leaving Mrs. Jeffers as his "buffer" with the outside world. In his own words, his amusements were, "stone masonry, tree planting, swimming, pipe smoking, drives and walks in the Coast Range, reverent admiration of hawks, herons and pelicans; discarded amusements, long-distance running, wrestling, alcoholism, canoeing; idiosyncrasies, almost a perfect inability to write a letter or kill an animal, love of monotony and wet weather". Six feet tall, powerfully built, bronzed by the sun, with searching blue-grey eyes, he looked like an Indian and has aptly been called "tomahawk-faced".

9 MAJOR BIBLIOGRAPHICAL REFERENCES

Kunitz and Haycraft¹

Twentieth Century Authors. New York, H. W. Wilson Co.,
1959. pages 722-723.

Fleishchmann, Wolfgang Bernard

Encyclopedia of World Literature. New York, Frederick Ungar
Publishing Co., 1969, pages 177-178.

10 GEOGRAPHICAL DATA

ACREAGE OF NOMINATED PROPERTY 1/2 acre

UTM REFERENCES

A	<u>1, 0</u>	<u>5, 9, 5</u>	<u>4, 6, 0</u>	<u>4, 0</u>	<u>4, 4</u>	<u>4, 1, 0</u>	B			
	ZONE	EASTING	NORTHING					ZONE	EASTING	NORTHING
C							D			

VERBAL BOUNDARY DESCRIPTION

LIST ALL STATES AND COUNTIES FOR PROPERTIES OVERLAPPING STATE OR COUNTY BOUNDARIES

STATE	CODE	COUNTY	CODE
N/A			N/A
STATE	CODE	COUNTY	CODE

11 FORM PREPARED BY

NAME / TITLE

Robert W. Reese State Park Historian II

ORGANIZATION

California State Park System, District 4

DATE

April 14, 1975

STREET & NUMBER

2211 Garden Road

TELEPHONE

CITY OR TOWN

Monterey

STATE

California 93940

12 STATE HISTORIC PRESERVATION OFFICER CERTIFICATION

THE EVALUATED SIGNIFICANCE OF THIS PROPERTY WITHIN THE STATE IS:

NATIONAL STATE LOCAL

As the designated State Historic Preservation Officer for the National Historic Preservation Act of 1966 (Public Law 89-665), I hereby nominate this property for inclusion in the National Register and certify that it has been evaluated according to the criteria and procedures set forth by the National Park Service.

SIGNATURE

TITLE Hewitt Rhodes State Historic Preservation Officer DATE 7/24/75

FOR NPS USE ONLY

I HEREBY CERTIFY THAT THIS PROPERTY IS INCLUDED IN THE NATIONAL REGISTER

DIRECTOR, OFFICE OF ARCHEOLOGY AND HISTORIC PRESERVATION

DATE 10/10/75

ATTEST:

Ronald D. Greenberg
KEEPER OF THE NATIONAL REGISTER

DATE 10/9/75

UNITED STATES DEPARTMENT OF THE INTERIOR
NATIONAL PARK SERVICE

NATIONAL REGISTER OF HISTORIC PLACES
INVENTORY -- NOMINATION FORM

FOR NPS USE ONLY

RECEIVED AUG 20 1975

DATE ENTERED

OCT 10 1975

CONTINUATION SHEET

ITEM NUMBER

PAGE 2

STATEMENT OF SIGNIFICANCE

It is from the world in which he lived, and which in his philosophy was a place of stern, lonely beauty marred by the infestation of doomed and perverted animals called human beings, that he has drawn the long measures of his cadenced poetry, which is nearer to the Greeks than to Whitman, and at its best has the rhythm of the sea. As Delmore Schwartz said, the background of Jeffers' poems was "the World picture of nineteenth century science, the World War, and Jeffers' portion of the Pacific Coast". Frajam Taylor noted the constant antithesis of his two chief symbols -- the hawk, the wild undirected spirit of man, and the stone, the rooted and immemorial earth. To Jeffers, civilization was toppling to its doom, man himself was a dying race, and the world would be all the better for it. It is a viewpoint which makes for bare, unrelieved tragedy; and though at its heights it produces supreme poetry, it hesitates always on the very verge of hysteria and absurdity. "Civilization is a transient sickness". "Humanity is needless". That is a creed for a hawk, not for a man.

"His attitude," said Hildegard Flanner in a penetrating study, "is supremely negative, his protest has been set down in tragic and distorted sexual images ... All his themes are of vehemences, intensely and frequently frustrated passion, perversion, bitter introspection, ... symbols ... of civilization turning in upon itself, ... a kind of willing insanity ... his powers of realism and tempo are miraculous, (but they are) used on people whose pathology is so absolute that their problems can be only the problems of the mad".

Jeffers was a unique phenomenon in American and indeed in world literature. Sometimes he was grandiose rather than grand, sometimes his unremitting monotony of doom grows wearying, but of his fierce and original genius there can be no doubt.

Jeffers' contribution to American poetry has been considerable. It is very likely that his simpler, more direct, lyrical and descriptive poems will outlast his elaborate philosophic-dramatic poems. His philosophy may have less endurance than those gifts which enabled him to create parables of human blindness and suffering, "to see, as if for the first and last time, the austerities of a Pacific or Irish coast line." In June of 1955 his Medea, with Judith Anderson, was presented in Paris as part of the American National Theatre and Academy.

Principal Works: Flagons and Apples, 1912; Californians, 1916; Roan Stallion, Tamar and Other Poems, 1925; The Women at Point Sur, 1927; Cawdor and Other Poems, 1928; Dear Judas and Other Poems, 1929; Descent

UNITED STATES DEPARTMENT OF THE INTERIOR
NATIONAL PARK SERVICE

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**NATIONAL REGISTER OF HISTORIC PLACES
INVENTORY -- NOMINATION FORM**

CONTINUATION SHEET

ITEM NUMBER

PAGE 3

STATEMENT OF SIGNIFICANCE

to the Dead, 1931; Thurso's Landing and Other Poems, 1932; Give Your Hearts to the Hawks, 1933; Solstice, 1935; Such Counsels You Gave to Me, 1937; Selected Poetry, 1939; Two Consolidations, 1940; Be Angry at the Sun, 1941; Medea, 1946; The Double Axe, 1948; Hungerfield, 1954.

It should be emphasized that Tor House is much more closely connected to the work and career of Robinson Jeffers, recognized as one of the great American poets of his time, than the "literary shrines" which have been set up to commemorate many other writers. Tor House was his home for forty-three years, and he died there. He wrote, with the exception of a very few short poems, his entire output of mature work in this house. He also, unaided and with his own hands, did a large proportion of the masonry of which the house is built. That which is not his own work was done under his supervision, or in consequence of his planning, much of it by his son, the present owner.

P-2/0225

Property

Home of Robinson Jeffers House

75000444
Monterey

State

Calif.

Working Number

8.20.75.1598

TECHNICAL

Photos

5

Maps

1

2 cont. sheets (#8)

CONTROL

OK 8.25.75
pl

HISTORIAN

Accept
E. Smith
9-29-75

ARCHITECTURAL HISTORIAN

STRUCTURES BUILT
FROM 1919-1962

PRIMARYLY
SIGNIFICANT FOR LITERATURE

ACCEPT
LEBOVITZ
9-9-75

ARCHEOLOGIST

OTHER

HAER

Inventory _____

Review _____

REVIEW UNIT CHIEF

Accept
Cole
10.6.75

BRANCH CHIEF

KEEPER

Oversee
in Warehouse
10/9/75

National Register Write-up _____

Send-back _____

Entered OCT 10 1975

Federal Register Entry 12-2-75

Re-submit _____

INT:2106-74

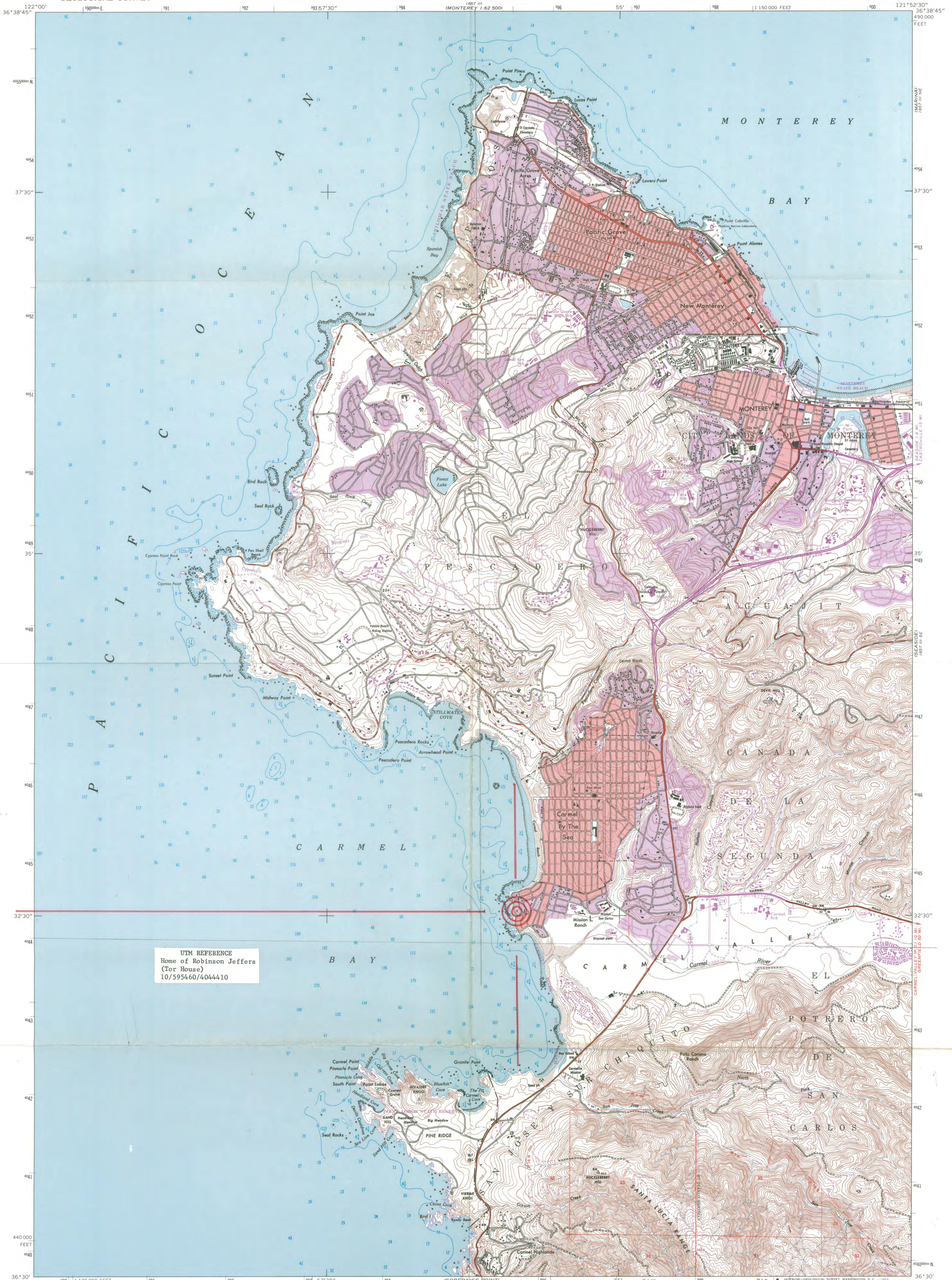






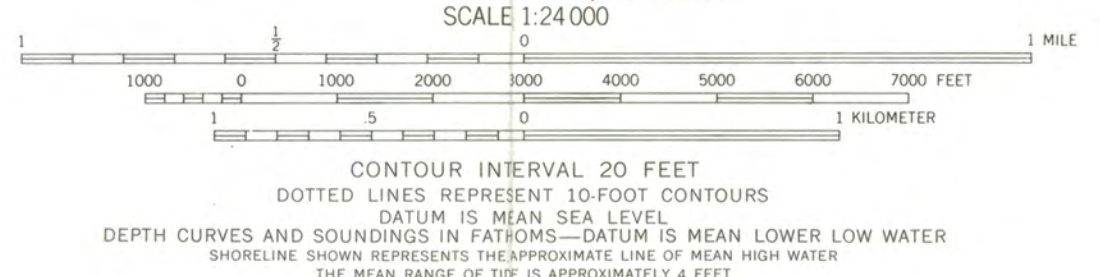






UTM REFERENCE
Home of Robinson Jeffers
(Tor House)
10/595460/404410

Mapped by the Army Map Service
Published for civil use by the Geological Survey
Control by USGS, USC&GS, and USCE
Topography by photogrammetric methods from aerial
photographs taken 1945. Field checked 1947
Selected hydrographic data compiled from USC&GS Charts 5403
and 5476 (1947)
This information is not intended for navigational purposes
Polyconic projection. 1927 North American datum
10,000-foot grid based on California coordinate system, zone 4
1000-meter Universal Transverse Mercator grid ticks
zone 10, shown in blue
Red tint indicates areas in which only landmark buildings are shown
No distinction is made between barns, dwellings, commercial,
and industrial buildings



THIS MAP COMPLIES WITH NATIONAL MAP ACCURACY STANDARDS
FOR SALE BY U.S. GEOLOGICAL SURVEY, DENVER, COLORADO 80225, OR WASHINGTON, D. C. 20242
A FOLDER DESCRIBING TOPOGRAPHIC MAPS AND SYMBOLS IS AVAILABLE ON REQUEST

Revisions shown in purple compiled by the Geological Survey from
aerial photographs taken 1968. This information not field checked
Purple tint indicates extension of urban areas



MONTEREY, CALIF.
SW/4 MONTEREY 15' QUADRANGLE
N3630-W12152.5-7.5
1947
PHOTOREVISED 1968
AMS 1657 III SW—SERIES 1985



ENTRIES IN THE NATIONAL REGISTER

STATE CALIFORNIA

Date Entered OCT 10 1975

Name

Location

Scow Schooner "Alma"

San Francisco
San Francisco County

~~Home of Robinson Jeffers~~ House

Carmel
Monterey County

Both change cards.
Name

Also Notified

Hon. Alan Cranston
Hon. John V. Tunney
Hon. Phillip Burton
Hon. Burt L. Talcott

State Historic Preservation Officer
Mr. Herbert Rhodes
Director, Department of Parks
and Recreation
State Resources Agency
P.O. Box 2390
Sacramento, California 95811

Regional Director, Western Region

PR MMott/je 10/21/75

Monterey County

Asilomar Conference Grounds, Asilomar Blvd., Pacific Grove, 2/27/87, A, NHL, 87000823

Berwick Manor and Orchard, NW of Carmel Valley, Carmel Valley vicinity, 11/17/77, A, B, b, 77000309

Black, Samuel M., House, 418 Pajaro St., Salinas, 9/20/84, C, 84000911

Bontadelli, Peter J., House, 119 Cayuga St., Salinas, 7/15/80, C, 80000823

Boronda, Jose Eusebio, Adobe, Boronda Rd. and W. Laurel Dr., Salinas vicinity, 3/20/73, C, 73000413

Buck, Frank LaVerne, House, 581 Pine Ave., Pacific Grove, 9/11/86, B, C, 86002401

Carmel Mission, Rio Rd., Carmel, 10/15/66, A, C, a, NHL, 66000214

Centrella Hotel, 612 Central Ave., Pacific Grove, 10/29/82, A, 82000973

Community Church of Gonzales, 301 4th St., Gonzales, 9/15/83, A, C, a, 83001210

Cueva Pintada, Address Restricted, King City vicinity, 2/13/75, D, 75000445

Deetjen's Big Sur Inn, CA 1 N of Castro Cr., Big Sur vicinity, 9/13/90, A, 90001464

Dutton Hotel, Stagecoach Station, King City-Jolon Rd., Jolon vicinity, 10/14/71, C, 71000166

El Castillo, Address Restricted, Monterey vicinity, 11/23/71, A, D, 71000167

Finch, James W., House, 410 Monroe St., Monterey, 10/19/82, C, 82000974

Gabilan Lodge No. 372—Independent Order of Odd Fellows, 117 Fourth St., Gonzales, 10/02/86, A, C, 86002813

Gil, Jose Mario, Adobe, Hunter Liggett Military Reservation, Jolon, 6/07/74, B, C, 74000537

Gosby House Inn, 643 Lighthouse Ave., Pacific Grove, 12/02/80, C, 80000822

Jeffers, Robinson, House, 26304 Ocean View Ave., Carmel, 10/10/75, B, C, 75000444

King City Joint Union High School Auditorium, N. Mildred Ave., NW of jct. with Broadway St., King City, 7/23/91, C, 91000917

Kirk Creek Campground, Address Restricted, Lucia vicinity, 12/31/74, D, 74000538

Krough House, 146 Central Ave., Salinas, 1/18/82, C, 82002209

Larkin House, 464 Calle Principale, Monterey, 10/15/66, C, NHL, 66000215

Los Coches Rancho, 1 mi. (1.6 km) S of Soledad on U.S. 101, Soledad vicinity, 1/31/79, C, D, 79000502

Merritt, Josiah, Adobe, 386 Pacific St., Monterey, 11/22/77, A, C, 77000311

Milpitas Ranchhouse, S of King City, King City vicinity, 12/02/77, B, g, 77000310

Monterey Old Town Historic District, Boundary undetermined at this time, Monterey, 4/15/70, A, C, NHL, 70000137

Nesbitt, Sheriff William Joseph, House, 66 Capitol St., Salinas, 2/19/82, A, C, 82002210

Olvida Penas, 1061 Majella Rd., Pebble Beach, 4/03/78, C, 78000721

Outlands in the Eighty Acres, 25800 Hatton, Carmel By-the-Sea, 3/23/89, C, 89000228

Point Pinos Lighthouse, Asilomar Blvd. and Lighthouse Ave., Pacific Grove, 7/14/77, A, C, 77000312

Point Sur Light Station [Light Stations of California MPS], Morro Rock on Point Sur, 0.5 mi. W of CA 1, Big Sur vicinity, 9/03/91, A, C, 91001097

Porter—Vallejo Mansion, 29 Bishop St., Pajaro, 1/04/90, B, C, 89002273

Post, Joseph W., House, CA 1, Big Sur vicinity, 9/12/85, B, C, 85002196

Rancho Las Palmas, S of Salinas at 200 River Rd., Salinas vicinity, 11/20/78, B, C, 78000722

Rancho San Lucas, 1 3/4 mi. SW of jct. of Paris Valley Rd. and Rancho San Lucas entry rd., San Lucas, 5/06/91, B, 91000530

Royal Presidio Chapel, 550 Church St., Monterey, 10/15/66, A, C, NHL, 66000216

San Antonio de Padua Mission, NW of Jolon off Del Venturi Rd., Jolon vicinity, 4/26/76, C, a, 76000504

Sargent, B. V., House, 154 Central Ave., Salinas, 10/20/80, C, 80000824

Site Number 4 Mnt 85, Address Restricted, Greenfield vicinity, 10/29/76, D, 76000502

Stevenson House, Houston St. between Pearl and Webster Sts., Monterey, 1/07/72, A, B, 72000239

Tidball Store, Jolon Rd., Jolon, 12/12/76, A, 76000503

Trimmer Hill, 230 6th St., Pacific Grove, 6/28/82, C, 82002208

U.S. Customhouse, Calle Principal at Decatur St., Monterey, 10/15/66, C, NHL, 66000217

Napa County

Aetna Springs Resort, 1600 Aetna Springs Rd., Pope Valley, 3/09/87, A, C, 87000341

Alexandria Hotel and Annex, 840-844 Brown St., Napa, 1/11/82, C, 82002212

Andrews, William, House, 741 Seminary St., Napa, 6/18/92, C, 92000789

Atkinson House, 8440 St. Helena Hwy., Rutherford, 9/13/90, A, C, 90001443

Bale Mill, 3 mi. NW of St. Helena off CA 128, St. Helena vicinity, 6/22/72, A, C, 72000240

Bank of Napa, 903 Main St. and 908 Brown St., Napa, 6/18/92, C, 92000785

Brannan, Sam, Cottage, 109 Wapoo Ave., Calistoga, 8/18/83, C, 83001211

Buford House, 1930 Clay St., Napa, 11/11/77, C, 77000314

Chateau Chevalier, 3101 Spring Mountain Rd., St. Helena, 6/12/87, A, C, 87000926

Churchill Manor, 485 Brown St., Napa, 4/18/77, C, 77000315

Earl, Thomas, House, 1221 Seminary St., Napa, 8/18/92, B, 92000996

Elmshaven, 125 Glass Mountain Ln., St. Helena, 11/04/93, B, a, NHL, 93001609

Eshcol Winery, 1160 Oak Knoll Ave., Napa, 7/16/87, A, C, 87001155

Far Niente Winery, S of Oakville at 1577 Oakville Grade, Oakville vicinity, 2/28/79, A, C, 79000507

First National Bank, 1026 First St., Napa, 9/24/92, C, 92001277

First Presbyterian Church, 1333 3rd St., Napa, 6/05/75, A, C, a, 75000446

Francis, James H., House, 1403 Myrtle St., Calistoga, 1/31/79, C, 79000503

French Laundry, 6640 Washington St., Yountville, 4/19/78, C, 78000728

Goodman Library, 1219 1st St., Napa, 1/21/74, C, 74000539

Goodman, George E., Jr., House, 492 Randolph St., Napa, 4/01/93, C, 93000270

Goodman, George E., Mansion, 1120 Oak St., Napa, 4/15/93, C, 93000261

Gordon Building, 1130 1st St., Napa, 9/12/85, B, C, 85002197

Greystone Cellars, 2555 Main St., St. Helena, 8/10/78, B, C, 78000725

Groeinger Wine Cellars, 6525 Washington St., Yountville, 2/04/82, B, C, 82002218

Hackett House, 2109 1st St., Napa, 4/19/84, C, 84000913

Hatt Building, 5th and Main Sts., Napa, 5/02/77, A, 77000316

Helios Ranch, 1575 St. Helena Hwy., St. Helena, 5/09/85, B, C, 85001014

Henessey, Dr. Edwin, House, 1727 Main St., Napa, 8/28/86, B, C, 86001976

Kee, Sam, Laundry Building, 1245 Main St., Napa, 10/01/74, A, C, 74000540

Kreuzer Ranch, 167 Kreuzer Lane, Napa vicinity, 2/11/82, A, C, 82002214

Krug, Charles, Winery, St. Helena Hwy., St. Helena, 11/08/74, A, B, C, 74000542

Larkmead Winery, NW of St. Helena at 1091 Larkmead Lane, St. Helena vicinity, 2/01/82, A, C, 82002215

Lisbon Winery, 1720 Brown St., Napa, 3/01/79, A, C, 79000505

Manasse Mansion, 443 Brown St., Napa, 11/14/78, B, C, 78000723

Manasse, Edward G., House, 495 Coombs St., Napa, 4/15/93, B, 93000271

Migliavacca House, Division St., Napa, 3/30/78, C, b, 78000724

Mount View Hotel, 1457 Lincoln Ave., Calistoga, 4/12/82, A, B, C, g, 82002211

Napa County Courthouse Plaza, Bounded by Coombs, Second, Brown and Third Sts., Napa, 6/18/92, A, C, 92000778

Napa Opera House, 1018-1030 Main St. on E side, Napa, 10/25/73, A, 73000414

Napa Valley Railroad Depot, Lincoln Ave. and Fair Way, Calistoga, 4/18/77, A, 77000313

Nichelini Winery, E of St. Helena at 2950 Sage Canyon Rd., St. Helena vicinity, 8/24/79, A, C, 79000508

Noyes Mansion, 1750 First St., Napa, 6/18/92, C, 92000788

Oakville Grocery, 7856 St. Helena Hwy., Oakville, 7/22/93, A, 93000664

Old Napa Register Building, 1202 1st St., Napa, 2/19/82, A, C, 82002213

NR Data Sheet

DATE: 11-3-77
Reviewer INITIALS: geoff KP
NR DOE 10/10/75

NAME AS IT APPEARS IN FEDERAL REGISTER: Jeffers, Robinson, House

OTHER NAMES: Tor House SEC

LOCATION: 26304 Ocean View Ave.

STREET & NUMBER

CITY/TOWN
Carmel

STATE
California

VICINITY OF

CONGRESSIONAL DISTRICT

12th

COUNTY

Monterey

code

053

OWNER OF PROPERTY: (Circle) PRIVATE STATE LOCAL GOV'T MUNICIPAL COUNTY OTHER

ADMINISTRATOR (underline)

FEDERAL (AGENCY NAME):

NPS REGION: (CIRCLE) N. ATLANTIC MID ATLANTIC SOUTHEAST MIDWEST

SOUTHWEST ROCKY MOUNTAIN WEST PACIFIC NORTHWEST

FEATURES:

INTERIOR
 Substantially intact-1
- unknown - 4
- not applicable - 7

EXTERIOR
 Substantially intact-2
- unknown - 5
- not applicable - 8

ENVIRONS
 Substantially intact-3
- unknown - 6
- Not applicable-9

- Interior, exterior, environs not intact-0

CONDITION - EXCELLEN - DETERIORATED - UNALTERED - ORIGINAL SITE
- GOOD - RUINS - ALTERED - MOVED
- FAIR - UNEXPOSED - Reconstructed - Unknown
- Unexcavated - Excavated

ACCESS - Yes-restricted Yes-unrestricted No access Unknown

historic district? YES NO

WITHIN NATIONAL REGISTER HISTORIC DISTRICT? YES NO
IF YES, NAME:

WITHIN NATIONAL HISTORIC LANDMARK? YES NO
IF YES, NAME:

ADAPTIVE USE: YES NO Saved? YES NO

FUNCTION(S): (use vocabulary words)
then- Residence
now- Ditto

SIGNIFICANCE:

- ARCHEOLOGY-PREHISTORIC
- ARCHEOLOGY-HISTORIC
- AGRICULTURE
- ARCHITECTURE
- ART
- COMMERCE
- COMMUNICATIONS
- CONSERVATION
- ECONOMICS
- EDUCATION
- ENGINEERING
- EXPLORATION
- INDUSTRY
- INVENTION
- LANDSCAPE ARCHITECTURE
- LAW/Gov't/politics
- LITERATURE
- MILITARY
- MUSIC
- PHILOSOPHY
- POLITICS/GOVERNMENT
- RELIGION
- SCIENCE
- SOCIAL/HUMANITARIAN
- TRANSPORTATION
- OTHER (SPECIFY)
- entertainment
- health
- recreation
- settlement
- socio/cultural
- urban & commun planning

Claims

"first" YES NO "oldest" YES NO "only" YES NO Page 340 of 521

ARCHITECTURAL STYLE: Vernacular

architect/m.builder:

engineer:

landscape/garden designer:

artist/artisan:

interior decorator:

builder/contractor:
Robinson Jeffers

ETHNIC GROUP:

NAMES:

personal Robinson Jeffers - poet - built house

(label role
&
appropriate date)

events

institutional

DATES:

DATE OF CONSTRUCTION (Specific date or 1/4 of century): 1919-1962

DATE(S) OF "MAJOR" ALTERATIONS:

HISTORICALLY SIGNIFICANT DATE(S):

SOURCE:

(OF NOMINATION)

PRIVATE

STATE

LOCAL GOV'T

MUNICIPAL

COUNTY

OTHER

FEDERAL AGENCY:

ACREAGE:

(to nearest tenth of an acre) 1/2 acres

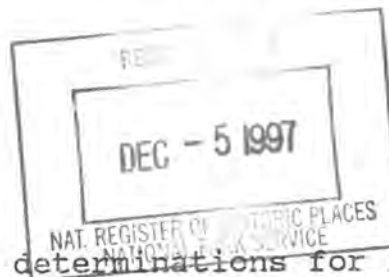
COMMENTS:

(include architectural information here)

granite rubble masonry, 1 1/2 stories, irregular shape, gabled and clipped gabled roof sections, interior chimneys, attached 40' tower; 15-room interior; world artifacts embedded in masonry walls. Vernacular. Built by renowned 20th c. poet Robinson Jeffers who resided in house 43 years.

SIGNIFICANCE: (maximum two sentences)

United States Department of the Interior
National Park Service



1607

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 How to Complete the National Register of Historic Places Registration Form (National Register Bulletin 16A). Complete each item by marking "x" in the appropriate box or by entering the information requested. If any item does not apply to the property being documented, enter "N/A" for "not applicable." For functions, architectural classification, materials, and areas of significance, enter only categories and subcategories from the instructions. Place additional entries and narrative items on continuation sheets (NPS Form 10-900a). Use a typewriter, word processor, or computer, to complete all items.

=====

1. Name of Property

=====

historic name Sunset Center

other names/site number Sunset School

=====

2. Location

=====

street & number San Carlos Street between 8th and 10th Streets.

Not for Publication

city or town Carmel-By-The-Sea Vicinity N.A.

state California code CA county Monterey code 053 zip code 93921

=====

3. State/Federal Agency Certification

=====

As the designated authority under the National Historic Preservation Act of 1986, as amended, I hereby certify that this x 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 x meets does not meet the National Register Criteria. I recommend that this property be considered significant nationally x statewide locally. (See continuation sheet for additional comments.)

Daniel Ahoyta

Signature of certifying official

11-25-97

Date

California Office of Historic Preservation
State or Federal agency and bureau

of a multiple property listing.)

N.A.

=====
6. Function or Use
=====

Historic Functions (Enter categories from instructions)

Cat: Education _____ Sub: School
Cat: Recreation and Culture _____ Sub: theater, music facility, auditorium
Cat: Social _____ Sub: Civic, meeting hall _____

Current Functions (Enter categories from instructions)

Cat: Recreation and Culture _____ Sub: music facility, theater, auditorium,
Cat: Social _____ Sub: civic, Meetings _____
Recreation and Culture _____ Sub: Museum, sports facility

=====
7. Description
=====

Architectural Classification (Enter categories from instructions)

Late 19th and 20th century revivals. Sub: Late Gothic Revival.

Materials (Enter categories from instructions)

foundation: concrete _____
roof: asphalt _____
walls: stucco, terra cotta _____
Other: wrought iron _____

Narrative Description (Describe the historic and current condition of the property on one or more continuation sheets.)
See Continuation Sheets.

=====
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.
- 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 a grave.
- D a cemetery.
- E a reconstructed building, object, or structure.
- F a commemorative property.
- G less than 50 years of age or achieved significance within the past 50 years.

Areas of Significance (Enter categories from instructions)

Performing Arts _____
 Entertainment/Recreation _____
 Architecture _____
 Education _____

Period of Significance 1925-1947

Significant Dates _____

Significant Person (Complete if Criterion B is marked above)

Cultural Affiliation N.A.

Architect/Builder: Donovan, John J. Architect & Herndon and Finnigan Builders (1925); Ryland, Charles J. Architect, & Murphy, Michael J. Builder (annex 1931).

Narrative Statement of Significance (Explain the significance of the property on one or more continuation sheets.)
 See Continuation Sheets.

9. Major Bibliographical References

See Continuation Sheets.

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 # _____

Primary Location of Additional Data
State Historic Preservation Office
Other State agency
Federal agency
 Local government
University
Other

Name of repository: Harrison Memorial Library, Historical Archives, Carmel-By-The-Sea or Carmel-By-The-Sea City Hall, Resolution No. 83-29

10. Geographical Data

Acreage of Property one and one third acre _____

UTM References (Place additional UTM references on a continuation sheet)

	Zone	Easting	Northing	Zone	Easting	Northing
1	10	596555	4045120	3	_____	_____
2	_____	_____	_____	4	_____	_____

Verbal Boundary Description (Describe the boundaries of the property on a continuation sheet.)
The boundaries for the Sunset Auditorium are indicated on the accompanying base maps (2). See also continuation sheet for Section 10.

Boundary Justification (Explain why the boundaries were selected on a continuation sheet.)
See continuation Sheets.

11. Form Prepared By

name/title Lois J. Roberts, PhD (History UCLA 1970) with contributions from Enid Sales, and Kent Seavey.

organization Save Sunset _____ date: August 10, 1997 _____

street & number 24694 Upper Trail, telephone 408-625-5635 _____

city or town Carmel, _____ state CA _____ zip code 93923 _____

Additional Documentation

Continuation Sheets: See continuation sheets for Sections 7, 8, 9, 10, and Additional Documentation (A.D.)

Maps: See the following in folders accompanying this nomination.
A USGS map.

Additional Documentation (cont.)

Photographs: See the following;

Representative black and white photographs of the property.

Color slides picturing the major elevation and significant features of the property.

Letters of Support

=====

Property Owner

=====

(Complete this item at the request of the SHPO or FPO.)

name: City of Carmel-By-The Sea _____

street & number: Monte Verde St. between Ocean and 7th Avenues. P.O. Box C,
telephone 408 624-2781 _____

city or town Carmel-By-The-Sea _____ state CA _____ zip code 93921 _____

=====

Paperwork Reduction Act Statement: This information is being collected for applications to the National Register of Historic Places to nominate properties for listing or determine eligibility for listing, to list properties, and to amend existing listings. Response to this request is required to obtain a benefit in accordance with the National Historic Preservation Act, as amended (16 U.S.C. 470 et seq.).

Estimated Burden Statement: Public reporting burden for this form is estimated to average 18.1 hours per response including the time for reviewing instructions, gathering and maintaining data, and completing and reviewing the form. Direct comments regarding this burden estimate or any aspect of this form to the Chief, Administrative Services Division, National Park Service, P.O. Box 37127, Washington, DC 20013-7127; and the Office of Management and Budget, Paperwork Reductions Project (1024-0018), Washington, DC 20503.

United States Department of the Interior
National Park Service

NATIONAL REGISTER OF HISTORIC PLACES
CONTINUATION SHEET

Section 7 A.D. Page 1
Sunset Center
Monterey County, California

Narrative Description

The Sunset Center is located on the Monterey Peninsula in the coastal city of Carmel-By-The-Sea, 150 miles southwest of downtown San Francisco. The building footprint falls upon portions of two blocks between 8th and 10th Streets facing San Carlos Street on the west. The rear of the building faces Mission Street. The buildings were formerly an elementary school. The Center is comprised of the earlier (1925) U-shaped classroom-library-office building to the south and a long southerly extension or annex to the east wing (1931). The auditorium portion of this annex is the centerpiece of this nomination.

As will be seen in the statement of significance, the Sunset School had outgrown its two-room schoolhouse by 1925 and it was decided that the building was to be demolished. The Oakland architect John J. Donovan was selected to design the new building and contractors Herndon and Finnegan of Sacramento were to be hired to perform the construction. The new building, which was to replace the original Mission style school, clearly reflected the growing English influence in Carmel. It was designed in an understated Tudor style with two wings connected by a long narrow gallery. The U shaped building formed a notable courtyard on the south side. It has an intricately laid brick pattern of squares framed with a contrasting colored brick. This pleasant area is surrounded with carefully shaped hedges and low-growing native plants. It is reached by a broad staircase and contains the main entrance to the school through a projecting gabled porch with carved Tennessee marble jambs and trim and a spandrel arch. The arch contains a classic hand carved pattern of garlands with a Greek lamp of knowledge at each end. A sundial embedded in the stucco above the doorway encourages timeliness.

The building is wood-framed on a concrete foundation and the exterior walls are stuccoed over all. It has steeply pitched cross gabled roofs, originally clad with an interlocking brick tile, now roofed with a black composition shingle as is the entire complex of Sunset Center. The major fenestration of the building is contained on the walls surrounding the courtyard. The windows are of steel sash, extend almost the entire height of the exterior walls, and contain double awning sash. The doors opening from each of the rooms were originally wood planked but have now been exchanged for solid glass double doors.

The east wing has a gallery facing the courtyard supported by simple double posts and acts as a

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Section 7 A.D. Page 2
Sunset Center
Monterey County, California

corridor for the class rooms that open onto it. There is a stairway to the lower parking level. The west wing contains offices and the former library and it too has doors from each of the rooms to the court. It also includes, what is today, the main entrance, on its west side, and connects to the long hall which accesses the east wing and the stairs to the bottom floor. This wing fronts on San Carlos street. It introduces the complex as a whole due to its location on a main thoroughfare. The entrance is at the north end and is in a gabled porch. Extending southward is a long spandrel gallery. The steeply pitched gabled roof and the beautifully proportioned arches of the gallery establish definitively the early English aspect of the complex.

The Auditorium

The Auditorium is a two-story wood and steel framed performing arts building rectangular in plan with partial basement, resting on a full concrete foundation. The west side elevation (facade) is at street level while the east side elevation (rear) steps down a slope forming a lower floor. Designed by Architect Charles J. Ryland as a segment of the block-long addition to the existing Sunset School in 1931, the auditorium is designed in the Collegiate Gothic substyle of Late Gothic Revival architecture, taking the form of an Early English aisled tithe barn. The exterior wall cladding is a textured stucco. The lower cross-gabled aisle with its paired lancet arched openings at the north end of the west side elevation act as the principal entry. The steeply pitched side-gabled roof of the auditorium is framed on the north and south ends by parapet walls capped with simple finials. The roof steps down over the stage area to the south, terminating in a third parapet wall. The original slate roof covering was replaced by composition shingle soon after construction. The rhythm of stepped buttresses found along the west and east side elevations articulates the building mass. Fenestration is irregular with a mixture of fixed and awning type rectangular multi-paned wood and industrial steel windows, generally banked. Significant interiors include the foyer, and the main auditorium with its series of ceiling hung lancet arches stepping down the hall to meet the stage proscenium. The 1926 east wing shares a common wall at the north end of the auditorium. The 1931 annex classrooms share a common wall at the south end of the auditorium.

AUDITORIUM EXTERIORS

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Sunset Center
Monterey County, California

The principal elevation of the Sunset Auditorium is its west side, where the lower cross-gabled transept-like aisle at the north end acts as the main entry. The entrance is characterized by paired lancet openings with simple jamb moldings below a central window in the gable that is capped by a Gothic label over a rusticated cement or terra cotta casing. Mullions of the same material separate three fixed multi-paned industrial steel windows, with smaller hopper type transom windows above. A fine original wrought iron torch (electrified) attaches to the exterior wall just north of the entry. A second projecting gable, lower than the entry and stepped back closer to the main building block, immediately south of the entry, houses the ticket office on the first floor. There is a louvered vent in the gable head. A lobby, between the main entry and the foyer, contains ticket windows on the south side wall in the form of paired lancet windows with solid wood panel shutters. The two sets of paired rectangular outward opening foyer doors are also solid wood panel. The doors are glazed above, with Early English decorative nail heads and wrought iron hinges in a foliated pattern below. A restroom is found in the north wall of the lobby, which is seen from the exterior as a short, flat-roofed projection from the principal gable. The lobby ceiling has square wood beams. Five stucco clad stepped buttresses, parapet capped, with a random ashlar veneer of Carmel stone at their bases, break up the building mass of the auditorium along its west side wall.

Progressing south the building breaks at the stage level and the roof steps down, the wall steps back and another partial gable is formed at the rear of the stage. The building then, as it transitions into classrooms, becomes arcaded with a generous porch containing several entry doors. The arcade continues to the southernmost end of the building until the double west facing cross-gabled building terminus repeats the transept-like auditorium entry seen at the extreme north end. The south end of the building has a two story gable encompassing the full width of the building with small mullioned windows in the center and three symmetrical/mullioned windows on the ground floor. There is a handsome granite wall with a long switch-back ramp that leads from the upper level to the parking lot on the lower level. A planting bed of mature trees and shrubs separate the auditorium from the wide, open asphalt parking area to the west.

Because the east (rear) elevation of the auditorium and classrooms to its south is down slope, its planar mass attains to three stories along Mission Street. The one and two story residences on the east side of the narrow two-lane road, even further down the slope, give a visual impression of

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Sunset Center
Monterey County, California

great height along this elevation. This planar mass is broken up by a series of four stepped buttresses, much larger and less detailed than those along the west side elevation. A low, Carmel Stone retaining wall, running the length of the auditorium/annex and the under story dependencies of the auditorium/annex maintain a strong horizontal line at the base of the complex. It is planted with mature trees and shrubs that also help soften the building mass. There are irregular banks of multi-paned awning and casement type wood and industrial steel windows in the cross-gable at the north end of the auditorium on this elevation.

A series of nicely detailed secondary entrances, in the form of exits and utility doors are found along the ground floor. Two raised wood staircases lead up to exits at the auditorium level. The first is found in the north side-wall of the cross gable, where it connects with a classroom wing. It is a straight/reversed type supported on heavy square wood posts with simple balusters. The second is a side approach type, flush with the wall, which pierces one of the buttresses as it leads to a landing adjacent to another buttress. This landing is much like the first in design, but is supported by a heavy square wood bracket attached to the wall. The exit doors are rectangular wood plank. Outward opening double wood plank doors, glazed above are found at the north end of the stepped stage area. There is a louvered metal vent above. A small, two panel door with pointed window is located at the south end of the stage area, reached by an open side approach stair with closed Carmel Stone rail. It should be noted that the roof parapets of the stage area and auditorium are covered in a metal sheathing.

AUDITORIUM INTERIORS

The Sunset Auditorium/Theater interior strongly reinforces the imposing aspect of this Gothic Revival building. The 12,763 square foot viewing area has a seating capacity of 570 on the main floor and an additional 163 seats on the balcony. The seats are 36 inches apart as they are at Carnegie Hall in New York City. The main floor seating is arranged with a center section of twelve seats per row. The two side sections vary from six to seven seats to a row.

This dramatic space is characterized by eight restrained monumental pointed arches that step down the sides of the performing hall terminating at a molded parabolic arched proscenium having a solid screen-facade covering the upper third of the arch. The opening is 28 feet wide and 17

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Sunset Center
Monterey County, California

feet high, and the stage is 52 feet wide and 31 feet deep with a 3 foot 6 inch apron. There are two lancet doors at either side of the stage with stairs leading from the stage level to the floor of the auditorium. The monumental arches form vertical ribbed vaults at the ceiling and are capped with horizontal wood sheathing. The rooms in the partial understory on the east serve as service support facilities for the auditorium.

The lighting consists of lychnus or classic suspended light fixtures. They are hung with three chains attached to a bell-shaped upper canopy with a circular base, castellated at the top and perforated around the base. There are four torches around the base supported by heavy rods that are also formed into a basket at the bottom of the base and are ornamented in the center with a flower-shaped finial.

The main entrance to the auditorium is at the north end. An additional entrance is on the west side at the rear of the auditorium. The main entrance is located in a steeply gabled west-facing extension that also contains the box office. The narrow foyer, past the box office, spans the width of the auditorium and on the south wall displays two entrance doors to the auditorium itself. At the northeast end there are open stairs to the east balcony and on the west there is a wide stairway to a north leading door to the outside. From this same landing a second flight of stairs winds up the west wall to the west balcony. The balcony is suspended and is fairly steeply pitched. A center cross aisle provides access to each of the stairways. At the front of the balcony a low front wall surmounted by a 2" pipe railing insures safety but does not obscure the view.

The interior of the auditorium portrays a sublime restraint evocative of its predecessors of the late English Gothic period.

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CONTINUATION SHEET

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Sunset Center
Monterey County, California

Narrative Statement of Significance

The Sunset Center is historically significant to the City of Carmel-By-the-Sea under National Register Criterion A importantly because the Auditorium was the nucleus of artistic, civic, and social events which took place there during the years 1931-1947. Further it was responsible for landmark changes in our local history due to the large number of world-famous artists who would perform in Carmel after 1931, the introduction of the famous Bach Festival, and the resultant surge in the influx of music and art lovers. An artist colony took root in Carmel in 1903 and attracted musicians, poets, painters, photographers, and writers who created the ambiance of a small cradle of civilization, of culture, and tradition. Upon the completion of the auditorium in 1931 for both a school auditorium and a cultural center, mature local performing groups and an enthusiastic citizenry to back them followed this tradition and made the beautiful auditorium the center of Carmel's artistic and civic life. The confident Carmel Music Society brought performers such as violinist Misha Elman, pianist Walter Gieseking, and dancer Martha Graham to its stage, artists ordinarily found in major cities. The Sunset School, the only public school ever to be built within the City of Carmel-By-The-Sea, contributed all of the structures of the Sunset Center. Events associated with the childhood of hundreds of present-day residents of Carmel took place on the property. In addition, the 1931 annex is significant to the Carmel community under National Register Criterion C. Designed for Carmel by Charles J. Ryland who studied at the University of Toulouse and was a noted designer of peninsula public buildings, it is a prime example of the Collegiate Gothic sub style. The auditorium portion took the form of an early English tithe barn. The barn, a depository for the church's share (a 10th) of the peasant's products, was a secular and not a religious building. Thus, its form was entirely appropriate for the secular uses of the Sunset School.¹ The style was in perfect harmony with the artistic "Old English" architectural style already present on Carmel's main street and common to many of the city's residences. Acoustically sound, the Sunset Auditorium satisfied performers accustomed to large music centers, as they demonstrated by their willingness to return. No other local building could meet these criteria. It should be noted that 1947 is an arbitrary date, chosen for the purpose of this application; in fact, the Sunset Center continues to serve Carmel providing for local non-

¹Richard Reid, The Book of Buildings, A Traveler's Guide (London: Michael Joseph Ltd., 1980) 125.

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Sunset Center
Monterey County, California

profit performing groups, civic affairs, musicians, solo performers, for the world-famous Bach Festival, for art classrooms and exhibits, and for dance studios.

Historical Context: Criterion "A"

The events at the Center's Auditorium which made a significant contribution to the broad patterns of Carmel's history, importantly its cultural image, shall be presented first. A brief history follows to place the Auditorium in that context. Real estate developers drew up a street map of Carmel in 1888, essentially founding the little city, and by 1903 Carmel could claim a permanent population of 32 families whose cottages were connected by trails leading through sprays of ceanothus or mazanita to the corner grocery. That year, the poet George Sterling came to live among the sand dunes of the pristine village. A member of the Bohemian Club of San Francisco, Sterling served as a magnet for a host of other writers such as Ambrose Bierce, Joaquin Miller, Mary Austin, Jack London, Upton Sinclair, Sinclair Lewis, and photographer Arnold Genthe, one of the founders of The Overland Monthly.² Mary Austin wrote, "It was the absolute simplicity and openness of everything that made it such a wonderful experience."³ More were to come. The San Francisco earthquake and the westward migration of the Arts and Crafts movement with its following of artists and craftsmen sent many to join the little colony, and in 1907 its Arts and Crafts Club erected a clubhouse/theater for the plays they wrote and for community events. It served as a cultural center until 1927 when it was sold to the Community Players, called the Abalone Theater, and then later became the Carmel Theater of the Golden Bough. This little theater matched the beauty and artistry of the main street and ideally suited the prevailing anti-urban Carmel spirit. For a while this was all Carmel wanted because since 1910 productions had also been held at the outdoor Forest Theater which lay on wooded land donated by developer Franklin Devendorf. The San Francisco Chronicle called it the first open-air community playhouse in California, and it

² Augusta Fink, I Mary, a Biography of Mary Austin (Tucson, AZ: U of Arizona P, 1983) 118.

³ Augusta Fink, Monterey County. The Dramatic Story of its Past (Santa Cruz, CA: Western Tanager Press, 1982) 223. This source, pp. 224-247, supplied the material on the history of Carmel's art colony unless otherwise noted.

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Sunset Center
Monterey County, California

strengthened the community's image as an artistic center. In addition to plays written by Mary Austin and her contemporaries, the future Mayor Perry Newberry produced the first Junipero Serra pageant at the Forest in 1915. Small musical groups seeking indoor staging performed in churches, the playhouse, and in galleries. The town grew from the 32 families of 1903 to 2,500 people in 1931, and Carmelites needed an indoor hall that could handle a growing need for town forums and a full orchestra. Sunset School, as will be shown below, was extant with permanent buildings constructed in 1926. It added classrooms in 1931 and at the same time asked the town for an auditorium large enough to house its entire student body. After much discussion Carmel citizens voted yes, and on 22 November 1931 the village celebrated the annex which included the Sunset Auditorium. Carmel style, the school orchestra, glee club, and a dramatic presentation dominated the program. Civic leaders and the auditorium's architect, Charles J. Ryland, also appeared. Peninsula artists displayed their work in the foyer of the auditorium and have done so ever since.⁴

Sunset Auditorium events were significant to Carmel's history from the beginning. During the period 1931-1947 it was called the Sunset School Auditorium or Sunset Auditorium or shortened forms, and such names will be used for this discourse. Since 1965 it has been better known as the Sunset Theater. As the town grew, a regular tug of war went on between those with residential and those with commercial interests. In 1929 Carmelites passed a zoning law which legislated that business development should forever be subordinate to the residential character of the community. Nonetheless, in 1931 the unprecedented size of the Auditorium did little to disturb the Carmelite's "small and quaint" image they held dear. It lay two blocks south of Ocean Avenue outside of the commercial zone, and it met acceptance by the citizenry because it was designed in keeping with the Old English style and was, in all respects, simply an addition to their school.⁵

Demonstrating its historical contribution, the auditorium housed school events in 1932 which

⁴ Carmel Preservation Foundation Archives, "Sunset Center;" Fink, Monterey County, 241-247.

⁵ Marjorie Lloyd, "History of Carmel," Arts and Architecture 1941, Nixon File, Harrison Memorial Library, Local History Archives.

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CONTINUATION SHEET

Section 8 A.D. Page 9
Sunset Center
Monterey County, California

included graduation ceremonies, Christmas celebrations and plays, and importantly, films projected upon a screen for all the children to see. While performing groups had been using the Carmel Playhouse on Ocean Avenue and still did, students recalled that after 1932 their parents took them to many plays at the school auditorium, to enjoy the Jeanne Nix Ballet School recitals, the Ballet Modern Intime, the San Francisco Ballet company, and the German dancer and mime, Harold Kreutsberg. The Carmel Music Society which had organized village seasonal musical events at the Golden Bough Playhouse since its origin in 1927, invited Harold Bauer, one of the world's six greatest pianists, to play four performances at the School Auditorium in the summer of 1932. He drew the largest audience ever assembled in Carmel to hear a concert. The Society then announced its plan to make Carmel nationally known as a music center with all concerts held at the Sunset Auditorium. Civic leaders also made enthusiastic use of the auditorium in 1932. A Firemen's Benefit show, "Musical Carmel," given in August caused a citizen to write, "The little village of Carmel with its 2,500 population has become the most active music center of its size in the United States." Another grand civic event wound up the 1932 theatrical season at Sunset Auditorium when the locals produced Robert Louis Stevenson's "Macure" for the Employment Benefit Fund.⁶

The auditorium's first year set the pace for the ever greater role Carmel would have in the cultural events of California's Central Coast and beyond. Overnight the seating capacity and stage of the new auditorium changed the kinds of artistic events Carmelites could offer and the audiences they would attract. On August 10, 1934 the Carmel Music Society announced "the most important concert in Carmel's history when the new Monterey Peninsula Orchestra led by Michael Penha" would perform. The following day a reviewer exclaimed, "It is the closest this town has come to working a miracle." Visitors from New York praised the beautiful auditorium.⁷ Interchanging local talent with the world famous, between 1933 and 1935 the Society presented Roland Hayes, "Negro Tenor," pianist Walter Giesecking, violinist Mischa Elman, pianist Igor Stravinsky, and the

⁶ Personal interviews: Marjorie Wurzmann, Rene Wurzmann, Harriet Shanner, Carmel, 17 June 1997; The Carmelite 22 November 1931; Pine Cone 26 July 1932.

⁷ Pine Cone 3 August 1934 and 11 August 1934. The following data on 1934 is drawn from this newspaper passim.

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CONTINUATION SHEET

Section 8 A.D. Page 10
Sunset Center
Monterey County, California

local Penha piano quartet at the auditorium. Local events also included a musical which had been rained out at the Forest (outdoor) Theater, a "mass meeting" for all citizens on a sanitary project issue, a "mass meeting" to discuss a proposed new city hall, and another celebrating public school week. Carmel's Adult School initiated a Carmel Forum inviting well-known scholars and authors to speak to the whole town. The school pointed to its policy of local affairs only when it refused use to a Los Angeles ballet group.⁸

Local history met with a landmark when on July 19, 1935 the now famous Bach Festival came to the School Auditorium. Two remarkable women, Dene Denny and Hazel Watrous, had moved to Carmel in the early 1920s attracted by the artistic ambiance. They opened a gallery which seconded as a small music hall, and in October 1927 they invited a group of music lovers to their studio to discuss the future of music in Carmel. So was born the Carmel Music Society followed by the Monterey Peninsula Orchestra and in 1935, also in the Denny-Watrous studio, the Bach Festival. The Carmel Music Society subscribers had multiplied dramatically after the opening of the auditorium, and in 1935 it decided to underwrite a three-concert Bach Festival to take place at the School Auditorium and at the Carmel Mission. The Festival carefully provided for local artists and outsiders alike. Said Fritz Wurzmann, Society Board member, "In those days you didn't have to pay the musicians much, and the locals worked for nothing." Tradition dictated that the events remain affordable. Local Marjorie Legge Wurzmann, pianist, performed as did Danish pianist, Gunnar Johanson. The Society named Gastone Usigli the Festival's permanent conductor thus lending permanence to the entire enterprise. Critics called it the greatest musical effort in Carmel's history.⁹

By 1937 not only the Carmel residents attended the Bach Festival, but also summer visitors. Many came only for the Festival. Carmel's new Festival and its beautiful and wholly adequate auditorium caused some citizens, importantly the business people, to think seriously about going after the outside audiences. Announcements for the Festival appeared in the San Francisco Chronicle, and brochures coaxed music lovers to spend their vacations in Carmel to enjoy the

⁸ Pine Cone, passim, 1933-1935.

⁹ Pine Cone, passim, 1935; Interview, Marjorie Wurzmann.

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Bach Festival with language such as "Out of the pine forests sloping through sand dunes to the sea, the Village of Carmel, with its orchestra, chamber music, and little theater groups, has grown by attracting to itself artists of renown." The Carmel Pine Cone told of village guests strolling through the peaceful village streets to the Carmel School Auditorium. The Festival grew by 1947 from three days to a full week of day and night events. All the sleeping accommodations in the town were filled. Thus, for good or for worse, the auditorium had made its historical contribution to a greater Carmel, a Festival which now lasts three weeks, and draws a host of regular subscribers from up and down California and beyond.¹⁰

While the Festival headlined summer events, the Carmel Music Society continued to bring in an unbelievable array of world-famous artists. Although lists may constitute a tedious presentation, this partial list documents the significance of the auditorium's events:

Richard Crooks, Tenor; Budapest String Quartet, Robert Casadesus, Pianist; Artur Rubinstein, Pianist; Lotte Lehmann, Soprano; The Trapp Family Singers; Gregor Piatigorsky, Cellist; Ezio Pinza, Basso; Robert Casadesus, Pianist; Andres Segovia, Guitarist; and in 1947 Jussi Bjoerling, Tenor. The auditorium made history by providing a beautiful and acoustically pleasing atmosphere for these events.¹¹

Lectures, drama, dance, and political events drew citizens of every interest to the auditorium, acquainted the entire town with its interior, and stamped upon its citizens its association with memorable events. Carmel High School began using it in the 1940s for its plays, graduation ceremonies, and fund raisers. The Hopkins Marine Station of Stanford University held lectures, and a Life and Scientific Series of lectures brought visiting scholars before the townspeople. The Audubon Society sent a speaker. Senator Fred Tickle spoke as did other politicians; the Volunteer Firemen staged a benefit show; the Carmel Music Society held a piano fund performance of "Arsenic and Old Lace;" young and old came to celebrate Pan American Day; and "The Drunkard" played to capacity audiences. Sunset Auditorium became a part of everyman's

¹⁰ Pine Cone, passim, 1937 and 1947.

¹¹ Nixon File, Harrison Memorial Library, Local History Archives.

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history.¹² As our period of significance comes to a close, yet another permanent user scheduled its events in the auditorium, the Monterey County Symphony Orchestra. Having performed at Fort Ord and Salinas High School this regional orchestra chose the Carmel locale for its second season presenting a concert on May 28, 1947. Again, the Pine Cone called it musical history. When the symphony returned in August bringing with it the Paganini Quartet the audience filled every seat in the Sunset Auditorium. The Monterey Symphony has performed there every year since.

If we trace these major musical events to the present time the significant contribution of the auditorium to Carmel's history grows: Carmel Bach Festival, 61 years; Carmel Music Society, 66 years; Monterey County Symphony, 50 years. The Sunset Center, located in the virtual center of this village which measures three-quarters of a square mile, offered easy, walking-distance access for all of Carmel's citizens. For visitors it was a short walk from accommodations. All knew it for the multitude of events which have taken place there: grammar school plays, mass meetings, artists such as Jussi Bjoerling. While tourists may think of Ocean Avenue shops as the essence of the town, for Carmel residents, the Sunset Auditorium at the Center embodies their history, and as no other place, it is Carmel.

The Sunset School

The Sunset Center is historically significant to the city of Carmel-By-the-Sea, again under National Register Criterion A, because it was the site of the only public school in the city's history. The School complex evolved from the needs of the City's two-room school house for more classrooms and for a meeting place. This school stood strategically in the very center of Carmel-By-The-Sea's three-quarter mile boundaries. Prior to meeting at this locale, students had met temporarily around town. On July 1, 1903 when the Carmel School District was formed, there were not enough students to qualify for county assistance, thus subscription classes began in the cottage of Elmer Douglas (reportedly donated for use by Frank Devendorf's Carmel Development Company) on Dolores Avenue. Classes continued at a second cottage, and in 1906, the board of trustees with James F. Devendorf as secretary, finally put up the first real

¹² Nixon File, *ibid*; Pine Cone 1940-1947, *passim*.

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school building at 9th and San Carlos Streets. The School was still on property owned by the Carmel Development Company and Devendorf personally named it the Sunset School. The trustees' facility consisted of two classrooms in a Mission style with curved arches and a false domed bell tower. The building faced out upon 9th Avenue which was no more than a pathway leading from San Carlos to Junipero. The District finally bought the property on which the school was situated from the Carmel Development Company in 1922. Commencing in 1908 the School District had begun to acquire lots between 8th and 10th streets to complete ownership of two entire city blocks. The District then bought the pathway known as 9th Avenue on April 30, 1931, did away with the path, and thus created a single entity out of the two city blocks.¹³

By 1925 the two-room school had become inadequate for the increasing enrollment, and the city passed a \$50,000 bond issue for the construction of an entirely new school. Oakland architect John J. Donovan designed the new building, and contractors demolished the entire original school. The Donovan structure and the subsequent Ryland annex (1931) are discussed under Criteria C, Architecture. By the summer of 1925 the new semi-fireproof elementary school building was under construction, and on January 16, 1926 opening ceremonies took place. Musical numbers predominated, and following the event the graduating class began a tradition of planting a class tree. Records of attendance for the year 1926 bring forth names familiar to Carmelites, names such as Murphy and Comstock, prominent builders, for example. As the years passed almost every child within the city limits would attend Sunset School, children such as Sam Farr now our congressman.¹⁴

¹³ "Sunset School Bonds Approved," Monterey Peninsula Herald 18 March 1931, 1; Sydney Temple, Carmel-By-The-Sea (Monterey: Angel Press, 1987) 81; Becky Hanna, "Historical Summary of Sunset Center," in City of Carmel-By-The-Sea, Planning and Building, "Site Evaluation," 10 February 1994, p. 41.

¹⁴ "Builders of Sunset Town," Carmel Pine Cone, photo by A Kaldor-Bates, 19 May 1949; "Plans Under Way for School Dedication," Carmel Pine Cone, 19 September 1925; State Register for Public Elementary Schools, Sunset School, 1914 and 1926, "Sunset Center File," Carmel Preservation Foundation Archives.

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During the School's first year (1926) 150 pupils enrolled. More than half a dozen private schools were in operation, and many tutors found employment. People with money had not sent their children to Sunset School. All this changed after 1926 as school registration lists began to read like a page from Who's Who. Youngsters from millionaire parents at Pebble Beach, the children of famous authors and artists, and children from the Carmel Highlands flocked to the new school. In 1930 school officials feared they would be turning down students for lack of space. The Ryland annex financed by a bond issue in 1930 solved this problem adding four classrooms, a gymnasium, and an art room. Their design is discussed under Criteria C. Importantly, the design provided for the children of an artist's community. It had an unusually large art room. High windows gave perfect light, and low wide tables supplied space for the young artists. Walls provided for exhibits. A craft and work shop was also well planned, and the gymnasium was fitted with a shower room. The last indeed a luxury for an elementary school of the 1930s! Every side of the child's development was considered: mental, aesthetic, and physical. When the school closed in 1965 thanks to the construction of two schools just outside the city limits, north and south, and due to the passage of a new state school earthquake standards, the City bought the Sunset School and turned it into a cultural center. ¹⁵ Sharron Hale wrote in her book, *A Tribute to Yesterday*, (1980) "Today, in outward appearance, with the exception of plants where there used to be climbing bars and sand piles, it has changed very little, faces and memories are there and emerge during concerts, ballet or art displays. Probably the most vivid of all memories came when I took my daughter to a Girl Scout meeting in what had been my old first grade classroom. I personally, and many, many others, were happy when the decision was made to put to use such a charming part of Carmel and of our lives, rather than tear it down as had been done to so many other buildings."¹⁶ Dramatic changes in the use of the School are evident. Frank Riley, entered the old School eleven years after graduation. As he walked through the Marjorie Evans Art Gallery he said, "The last time I was in here I was throwing spitballs." Soon after he became manager of the

¹⁵"The New Classrooms at Sunset School," *The Carmelite* 24 November 1931; "Proposed Additions Will Give Perfect School," *Carmel Pine Cone* 27 February 1931.

¹⁶(Santa Cruz: Valley Publishing) 27.

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Center.¹⁷ The alumni cherish it, a permanent reminder of their roots, of their first home away from home. For some it was the place where they carried their own chair to school on the first day. The School, now a cultural center, is significant to the Carmelites local history.

Criterion "C" Architecture

Charles J. Ryland's design for the Sunset School Auditorium annex with additional classrooms was immediately recognized as an architectural landmark for Carmel. The Architectural Spirit ventured that, "As most towns grow, they eventually feel the need for a Cultural Center. Thanks to architect Charles. J. Ryland, Carmel's was disguised for years as Sunset School. In 1931 Mr. Ryland architecturally prophesied Sunset's ultimate change from its role as a school. The addition was in perfect harmony with the existing rooms and administrative office. Steeply pitched roofs, with gabled ends, kept the lines smooth and fluid. The large, pointed archways for entrances were a fine echoing of the north rooms."¹⁸ Michael J. Murphy, pioneer builder in the earliest developmental era of Carmel, was contractor. The auditorium was so in harmony with local history that the city singled it out and placed it in Carmel's building and architectural historic survey giving it the highest rating for significance. The City's rating was accepted unanimously as Resolution No. 83-29 of the City of Carmel-By-The-Sea on 17 May 1983, and the action was signed by Mayor Charlotte Townsend.

To better understand Ryland's contribution, let us place it in an historical context. Real estate developers founded Carmel toward the end of the nineteenth century in reaction to a tourist influx on the Monterey Peninsula in general. During the 1880s entrepreneur Santiago J. Duckworth surveyed and platted Carmel City, publishing a map of its gridiron layout in 1888 superimposed over its myriad sand hills and ravines. Another entrepreneur, Abbie Jane Hunter began to build houses in Carmel, generally pattern book exercises in a Queen Anne Cottage form. These efforts failed, partly due to the depression of the 1890s, and experienced real estate men stepped in to

¹⁷Tom Lueck, "Carmel's Commitment to the Arts," Time Out 7 February 1975.

¹⁸N. Whitcomb and K. Steele, The Architectural Spirit (Carmel, CA: Ridgewood Press, 1978) 97 and 110.

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buy up most of the property and to form the Carmel Development Company in 1902. They renamed the town Carmel-By-The-Sea; however, in this text we shall alternately use the simpler Carmel. The major developers were Frank Powers and his partner/manager James Franklin Devendorf, and they continued to be a force in Carmel's building and artistic history. By 1904, the commercial core had begun to develop and a few one and two story wood framed, false-fronted business buildings had appeared on Ocean Avenue, the main thoroughfare. Architecturally, Carmel was a vernacular affair of owner/builder single-wall board and batten cottages.¹⁹

Devendorf hired a young man named Michael J. Murphy to act as his company's contractor, and between 1907 and the early 1920s, M.J. Murphy designed and constructed most of the residential housing and commercial buildings in Carmel. He established the carpenter/builder vernacular look of the village up to that time. Redwood and Monterey Shale, or "Carmel Stone" as it was locally called, were the building materials of choice. In 1916 Carmel incorporated to assure local control of growth and image, and as a result local building traditions established by M.J. Murphy and embodied in his houses still prevail. Additionally, a major factor in this decade to shape Carmel's historical development was the successful "Keep Carmel off the Map" mayoral campaign won by Perry Newberry. As a result, Carmel would have no sidewalks in the residential zone, no street lighting, and houses would be unnumbered. In 1929 Carmel wrote an ordinance stating that "Carmel is a residential community in which business and commerce have been, are now, and are proposed to be subordinate to its residential character." Thus, the commercial zone would have no high rise buildings, and the Sunset School Auditorium coming in 1931 would be the singular building in Carmel ever to break the height barrier observed by the rest of the village.²⁰

In this context of restrained development, two architectural styles permanently changed the physical appearance of Carmel: 1) Mediterranean Revival introduced by S.F.B. Morse at Pebble Beach and 2) Tudor Revival or the "Old English" style. The Mediterranean style spilled over into Carmel; however, the distinguishing characteristics of the Sunset School and its Auditorium came

¹⁹ Kent L. Seavey, "History of Carmel's Architecture," unpublished manuscript, Seavey personal archive, Carmel, CA.

²⁰ Kent Seavey, Ibid.

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from the second style: the "Old English". This mode of architecture was characterized by elements loosely based on early English building traditions and was ideally suited to the community temperament of decidedly anti-urban Carmel. Edward G. Kuster designed the first examples as part of his theater in the Golden Bough complex at Ocean Avenue and Monte Verde Street. The shops, half timbered cottages, are still in commercial use today. The Carmel Pine Cone for April 24, 1924 reported:

"In Carmel By-the-Sea there is a group of little shops that might well be transferred to an artist's canvas and labeled 'a bit of Old Europe.'"

The newspaper's editor/publisher, Perry Newberry, (later mayor) gave Kuster full credit for introducing the building style and in a later article noted how rapidly its popularity spread. "So," he said, "instead of the white front wooden buildings that are characteristic of every small town in the west, Kuster's dream - made into reality - has changed our main street into an Ocean Avenue of beauty and artistry."²¹ Hugh Comstock, designer and builder, took the Early English Tudor style to other streets of Carmel, shaping much of the village's residential architecture. The Old English, not the Mediterranean style became the identifying architectural style of Carmel, and architects John Donovan and Charles Ryland brought it to the Sunset School.

As noted in the statement on significance, the Sunset School had outgrown its two-room schoolhouse by 1925, the building was destroyed, and Oakland architect John J. Donovan designed the new building. Contractors Herndon and Finnigan of Sacramento supervised construction. See Section 7 for description. In 1926 skeptics prophesied that the school was far too big for Carmel. Nonetheless, in 1931 overcrowding caused Carmelites to enthusiastically pass a \$75,000 bond issue. A request for architectural design went out specifying four new classrooms and an assembly hall to accommodate all of the students. The architectural firm of Swartz and Ryland with offices in Monterey and Fresno won the contract for design, and Charles

²¹ Kent Seavey, *Ibid.*

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J. Ryland made the actual drawings.²²

Charles Ryland (b. December 6, 1892) studied architecture, art, and engineering at the University of Toulouse. Returning in 1919, he became a partner in the firm of Swartz and Ryland with offices in Monterey and Fresno. His turned from residential designs to public buildings in the 1930s when he became official architect for the Roman Catholic diocese of Pacific Grove and did work on the preservation of Mission San Carlos de Borromeo in Carmel. The Salinas National Bank, Monterey City Hall, the E.A. Williams Jr. house at Pebble Beach, the Christian Science Church, Monterey, and Monterey High School are other examples of his work during the 1930s.²³ In 1931 the Carmel School Board, impressed by Ryland's training in France and ongoing success in church and public building design selected him to design their landmark public building.

The new wing extended the existing structure south for practically a full block. It would be two stories on Mission Street but one story on San Carlos Street and accommodate up to 600 students. The lower story design facing out onto Mission Street would allow for a gymnasium and additional rooms. See Section 7, Description.

M.J. Murphy, only seventeen when he went to work for Devendorf, became a true master builder. Most of his structures were of his own design, but he was also contractor for well-known architects such as Julia Morgan, Bernard Maybeck, and Robert Stanton. Among his most notable structures were the Pine Inn, which he expanded and completely remodeled with his own design, the La Playa Hotel, the Carmel Highlands Inn, the Rancho San Carlos Ranch House, and the Harrison Memorial Library. Another important structure that Murphy helped to build was Tor

²² "Sunset School Growth Forces New Expansion," Monterey Herald 7 February 1931; "Proposed Additions Will Give Perfect School," Pine Cone 27 February 1931; "Rapid Progress on School Annex," The Daily Carmelite 30 July 1931;

²³ John Chase, The Sidewalk Companion to Santa Cruz Architecture (Santa Cruz, CA: Paper Vision Press, 1979) 315-316.

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House, the famous home of Poet Robinson Jeffers. He was a prolific builder.²⁴ Murphy had his own lumber yard and his own rock crusher in Carmel Valley where he brought gravel from the Carmel River.²⁵ When Murphy's first house was scheduled for demolition in 1990, local citizens saved it. The City furnished a lot at 6th and Lincoln just behind the Pine Inn, a citizen's committee moved the "Murphy House" onto the lot, and the City Council designated it a Historic Building. Former Mayor Clint Eastwood lent his support to commemorate the man who all agreed deserved much of the credit for the unique and well-known character of Carmel's houses. The Sunset School Auditorium and classroom annex represents the work of this master.

At the close of 1931 the Pine Cone, speaking for the community, praised the Sunset School Auditorium in particular, "The Gothic interior with its pointed arches is a thing of beauty and economy. Local dramatic productions may now be put on with room to turn around in, ample fly loft space, a wide enough stage, plenty of dressing rooms and property rooms. With the growth of our concert and dramatic seasons, Sunset School Auditorium will become famous. It will prove to be one of the best investments the town ever made."²⁶

The Aftermath and the Future

When Carmel grew to the point where one central grammar school was insufficient, two new schools were opened just outside the north and south ends of town. Sunset School was no longer necessary, and it did not meet the state's school earthquake safety standards. In 1964 the City of Carmel initiated a hostelry tax to be used importantly for development of cultural facilities. Assured of a fund to cover maintenance costs, eighty-six percent of Carmel's voters voted for a \$824,000 bond issue so that the city could buy the entire Sunset School complex. The new

²⁴ John Pavick, Lillian Rasmussen, and Rosalee Murphy Gladney, "M.J. Murphy - Pioneer Builder, Contractor," Carmel Preservation Foundation Archives.

²⁵ Sharron Hale, A Tribute to Yesterday (Santa Cruz, CA: Valley Press, 1980) 18-20.

²⁶ "Sunset School Plans Opening of New Plant," Pine Cone 6 November 1931; Hanna, *Ibid*, 42.

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Sunset Center Director Richard Tyler, pronounced it the Jewel of Carmel and the center of arts for the entire peninsula--even large parts of the county.²⁷ Thus, the Sunset Center now stands in its entirety. Every room of the old school is used as a cultural asset: a ballet school, plastic arts and crafts, ethnic dance, gymnastics, an office for the Bach Festival, and another for Tor House. The library is now a gallery for the Photographic Center, and the long hall at the south is the Marjorie Evans Gallery. It is the remembered history of events at the School and at the Auditorium that we honor here. These, and because it is the singular monumental example of Carmel's otherwise quaint Old English architecture.

Although the intervening years have brought hosts of tourists to Carmel, accommodations have increased, and shops have crept closer to the Sunset Center, the zoning edict of 1929 holds firm: residential over commercial. Adhering to this spirit, the buildings to date have remained virtually unchanged. As the population growth has virtually reached maximum at about 4,000 residents, the Center still serves the community admirably.

²⁷"Sunset Center is finally Free of its Bonds," Pine Cone 29 June 1989.

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Major Bibliographic References

Archives:

Harrison Memorial Library, Local History Archives, Carmel
Nixon File, Herbert Heron Collection, Picture Files.
Carmel Preservation Foundation
Sunset Center File and M. J. Murphy File
Monterey Public Library
California Room Archives
Carmel-By-The-Sea City Planning and Building Records

Periodicals:

Carmel Pine Cone
Carmel Carmelite
Carmel Spectator
Carmel Time Out
Monterey Herald

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Interviews:

All the following interviews were made by Lois Roberts. All transcripts are in the files of the Carmel Preservation Foundation Archives, Carmel.

Rene Bronson, Pianist, June 16, 1997
Dr. Herman Medwin, Acoustician, May 9, 1997
Harriet Shanner, Resident, Carmel, during years 1931-1947, May 9, 1997
Marjorie Wurzmann, Pianist, June 18, 1997
Rene Wurzmann, Dancer, June 18, 1997

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GEOGRAPHICAL DATA

Verbal Boundary Description

See accompanying base maps: Street Map from Thomas Guide Book and Sketch map with Sunset Center boundaries drawn in bold.

The Sunset Center is located between 8th and 10th Streets which run west to east and between Mission and San Carlos Streets which run north to south. The Center is on Lots 97 and 110. APN: 97/10-143-01; 110/10-151-01.

Boundary Justification

The boundaries include the significant resource and its immediate setting. The specific boundaries of the Center are established at the north end where it faces upon a large parking lot; at the south end where the Ryland annex faces a parking lot. The boundaries on the east side are defined by Mission Street and at the west side by the Sunset Center's small parking complex. No nonhistoric resources or additional historic resources lie within the boundaries established in this application for the Sunset Center.

The Sunset Center structure completed in January 1926 and added to in November 1931 have not been altered in any visible way. Thus, the boundaries are the same now as they were in 1931.

Additional Documentation

Additional documentation in the form of pictures, a clipping file, and programs are on file at the Carmel Preservation Foundation, P.O. Box 3059, Carmel-By-The-Sea, CA. 93921.

Property Owner

City of Carmel-By-The-Sea
Monte Verde Street between Ocean and 7th Avenues.
P.O. Box C., Carmel-By-The-Sea, California 93921

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Maps

An appropriate USGS map, "Monterey, CA," SW/4 Monterey 15' Quadrangle, photo revised 1983 accompanies this application.

A copy of a single-page map displaying Carmel-By-The-Sea taken from the Thomas Guide, Monterey County, accompanies this application.

A sketch map displaying the footprint of the building and the boundaries of the Sunset Center accompanies this application. Source: Sunset Center, Office of the Director.

Photographs

Photograph #1

Sunset Center Auditorium: "Sunset School Carmel by the Sea, Calif." Carmel, Calif.
Pat Hathaway Collection, 97-04-01, 469 Pacific Street, Monterey CA.

Photographer: Zan Stark

Date photographed, 1937.

Negative is filed at the Hathaway address given above.

1. View: West Wall. View to southeast.

Photographs 2,3,4,5,6, and 7

Sunset Center Auditorium, Carmel, California

Photographer: Bill Roberts, Carmel, CA

Date of photographs: July 7, 1997

Negatives are filed at Carmel Preservation Foundation, P.O. Box 3959, Carmel, CA 93921

2. West Wall, View to southeast.

3. Interior Foyer, View to east.

4. West Wall. View to the east.

5. East Wall, View to northwest.

6. East Wall, View to northwest.

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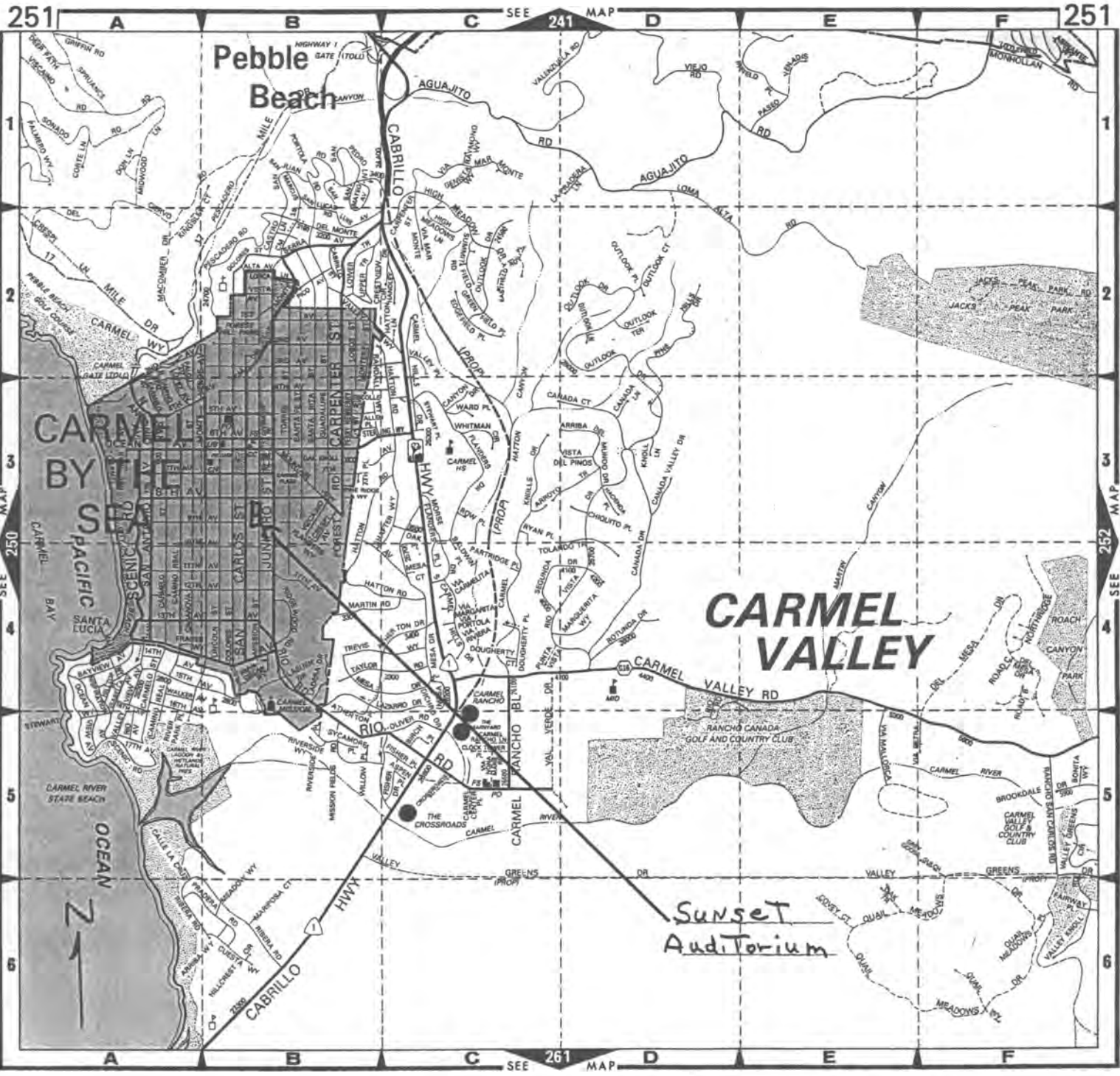
Photograph 7.
Sunset Center Auditorium Interior, Carmel, CA
Photographer: Alan McEwen, The Herald staff photographer.
Date of publication: January 26, 1997.
Reproduced on archival paper from Gallery Magazine, Monterey, CA. The Herald, January 26, 1997. Access to the interior of the auditorium was denied our photographer, Bill Roberts.

7. Interior of the Sunset Center Auditorium from north.

Photographs 8, 9, 10, and 11.
Sunset Center, School portion built in 1925, Carmel, California
Photographer: Lois Roberts, Carmel, CA.
Date of photographs: October 21, 1997
Negatives are filed at Carmel Preservation Foundation, P.O. Box 3959, Carmel, CA 93921

- 8. Court View to northeast
- 9. Front view to northeast
- 10. Front entrance to southeast
- 11. Court and main entrance view to north

Color slide: Sunset Center Auditorium West Wall: View to East
Negative permanently stored at Carmel Preservation Foundation, P.O. Box 3959, Carmel, CA. 93921. Photograph date: July 31, 1997. Photographer: Enid Sales.



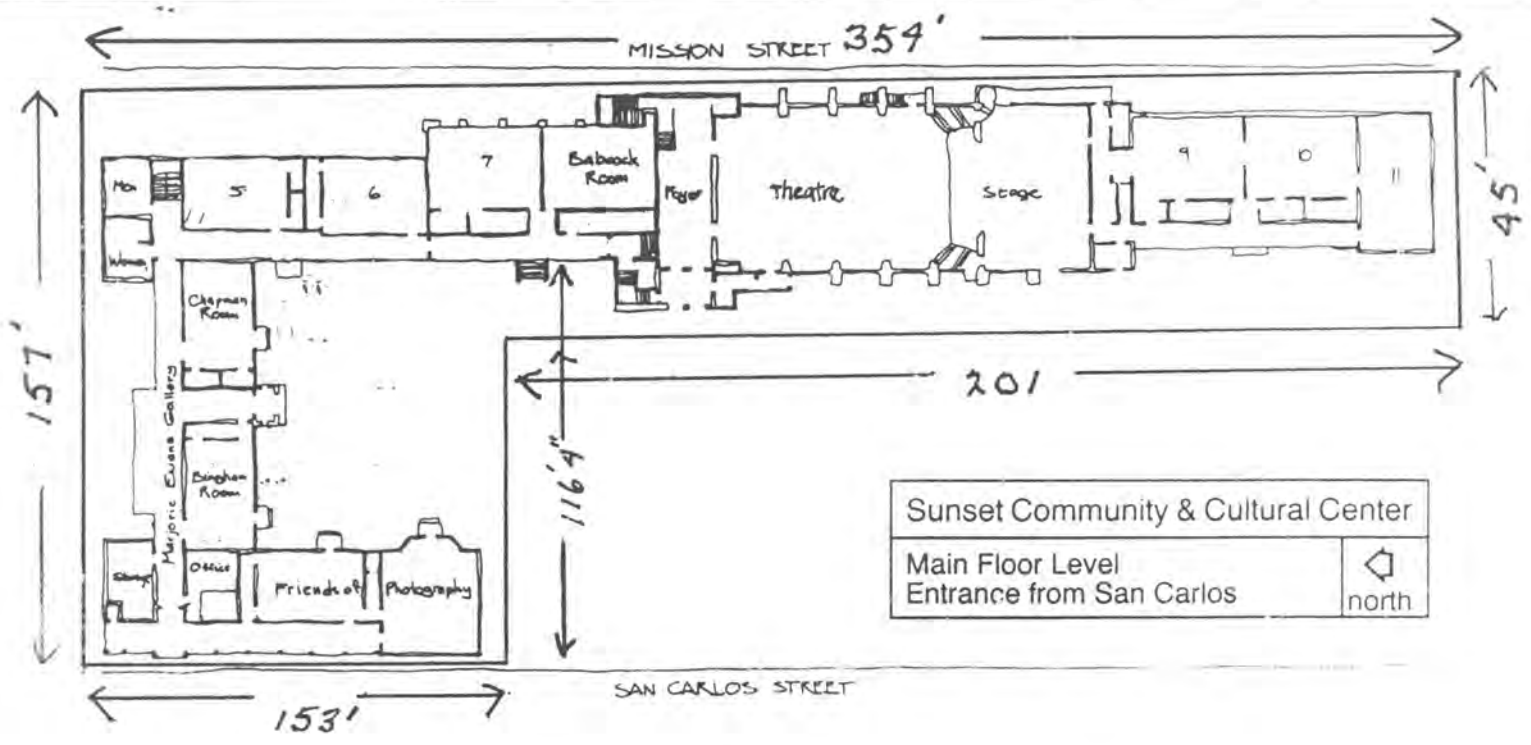
SCALE OF SINGLE MAP PAGES
1 INCH TO 1/2 MILE



1USDI/NPS NRHP Registration Form
Sunset Auditorium
Monterey County, California

SOURCE:
Thomas Bros. Maps
SINCE 1915

Section 10. Geographical Data
Verbal Boundary Description Base Map
Produced on Archival Paper



1USDI/NPS NRHP Registration Form
 Sunset Center Sunset Center
 Monterey County, California

Section 10. Geographical Data
 Verbal Boundary Description Base Map
 Produced on Archival Paper

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Continuation Sheet

Section number _____ Page _____

SUPPLEMENTARY LISTING RECORD

NRIS Reference Number: 97001604

Date Listed: 01/09/98

Sunset Center
Property Name

Monterey
County

CA
State

N/A
Multiple Name

This property is listed in the National Register of Historic Places in accordance with the attached nomination documentation subject to the following exceptions, exclusions, or amendments, notwithstanding the National Park Service certification included in the nomination documentation.

Paul B. Lugin
to _____
Signature of the Keeper

1/9/98
Date of Action

Amended Items in Nomination:

U. T. M. Coordinates:
The correct UTM coordinates are: 10 596650 4045420

This information was confirmed with M. Lortie of the CA SHPO.

DISTRIBUTION:
National Register property file
Nominating Authority (without nomination attachment)

UNITED STATES DEPARTMENT OF THE INTERIOR
NATIONAL PARK SERVICE

NATIONAL REGISTER OF HISTORIC PLACES
EVALUATION/RETURN SHEET

REQUESTED ACTION: NOMINATION

PROPERTY NAME: Sunset Center

MULTIPLE NAME:

STATE & COUNTY: CALIFORNIA, Monterey

DATE RECEIVED: 12/05/97 DATE OF PENDING LIST: 12/15/97
DATE OF 16TH DAY: 12/31/97 DATE OF 45TH DAY: 1/19/98
DATE OF WEEKLY LIST:

REFERENCE NUMBER: 97001604

NOMINATOR: STATE

REASONS FOR REVIEW:

APPEAL: N DATA PROBLEM: N LANDSCAPE: N LESS THAN 50 YEARS: N
OTHER: N PDIL: N PERIOD: N PROGRAM UNAPPROVED: N
REQUEST: Y SAMPLE: N SLR DRAFT: N NATIONAL: N

COMMENT WAIVER: N

___ ACCEPT ___ RETURN ___ REJECT _____ DATE

ABSTRACT/SUMMARY COMMENTS:


The Sunset Center is significant under NR Criteria A and C in the areas of Architecture, Education, Performing Arts, and Entertainment/Recreation. The handsome stucco and terra cotta-clad complex is a fine local example of Late Gothic Revival and English Tudor Revival style design, incorporating both Collegiate Gothic and vernacular "Old English" architectural forms. The historic auditorium, the centerpiece of the 1931 annex addition to the complex, was the work of architect Charles Ryland and prolific local builder M. J. Murphy. The school complex (1926 east wing, 1931 annex/auditorium) served as the community's central educational facility for much of the twentieth century, playing a pivotal role in the history of education in Carmel-by-the-Sea. Built to serve both school needs and civic use, the historic auditorium was a pivotal feature of Carmel's social and artistic life, serving as the embodiment of the community's continued identity as a regional artistic center.

RECOM./CRITERIA Accept Criteria A+C

REVIEWER Paul R. Lusignan DISCIPLINE Historian

TELEPHONE _____ DATE 1/9/98

DOCUMENTATION see attached comments Y/N see attached SLR Y/N



*Sunset School
Carmel by the Sea, Calif.*

Zan 375













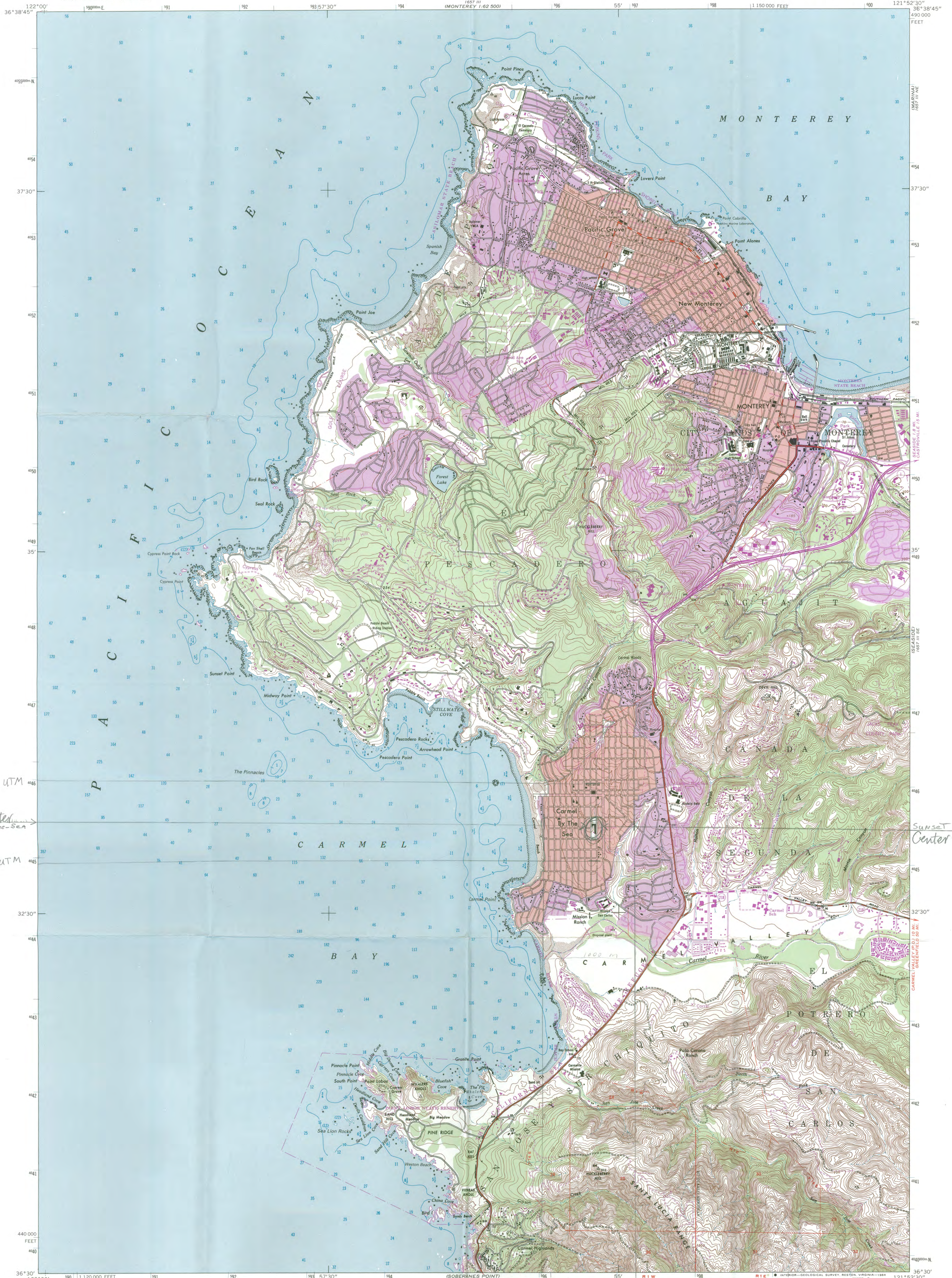








NO
PARKING
FIRE
LANE
←



Mapped by the Army Map Service
Published for civil use by the Geological Survey
Control by USGS and NOS/NOAA

Topography by photogrammetric methods from aerial
photographs taken 1945. Field checked 1947

Selected hydrographic data compiled from NOS/NOAA Charts 5403
and 5476 (1947)

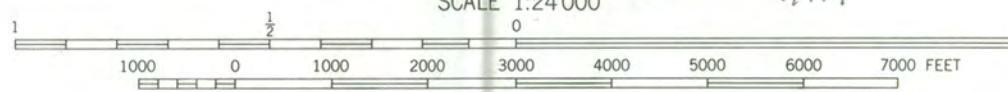
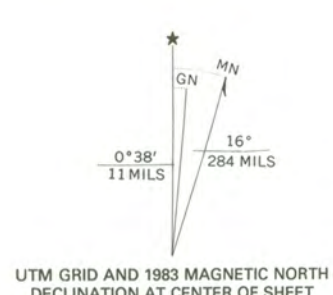
This information is not intended for navigational purposes

Polycyclic projection. 1927 North American datum
10,000-foot grid based on California coordinate system, zone 4
1000 meter Universal Transverse Mercator grid ticks
zone 10, shown in blue

To place on the predicted North American Datum 1983
move the projection lines 11 meters north and
94 meters east as shown by dashed corner ticks

Red tint indicates areas in which only landmark buildings are shown
No distinction is made between barns, dwellings, commercial,
and industrial buildings

There may be private inholdings within the boundaries of
the National or State reservations shown on this map



CONTOUR INTERVAL 20 FEET
DOTTED LINES REPRESENT 10-FOOT CONTOURS
NATIONAL GEODETIC VERTICAL DATUM OF 1929
DEPTH CURVES AND SOUNDINGS IN FATHOMS-DATUM IS MEAN LOWER LOW WATER
SHORELINE SHOWN REPRESENTS THE APPROXIMATE LINE OF MEAN HIGH WATER
THE RELATIONSHIP BETWEEN THE TWO DATUMS IS VARIABLE
THE AVERAGE RANGE OF TIDES IS APPROXIMATELY 4 FEET

THIS MAP COMPLIES WITH NATIONAL MAP ACCURACY STANDARDS
FOR SALE BY U. S. GEOLOGICAL SURVEY, DENVER, COLORADO 80225, OR RESTON, VIRGINIA 22092
A FOLDER DESCRIBING TOPOGRAPHIC MAPS AND SYMBOLS IS AVAILABLE ON REQUEST

Revisions shown in purple compiled from aerial photographs
taken 1981 and other source data. This information not field
checked. Map edited 1983



ROAD CLASSIFICATION
Heavy-duty ——— Light-duty ———
Medium-duty ——— Unimproved dirt ———
○ State Route

Sunset Center
MONTEREY, CALIF.
SW/4 MONTEREY 15' QUADRANGLE
N3630-W12152.5/8.75 X 7.5

1947
PHOTOREVISED 1983
DMA 1657 III SW—SERIES V895

Monterey Co.



Keyboard Artist Series

P.O. Box 752
Carmel, CA 93921

Phone: (408) 624-7971

FAX: (408) 625-3717

E-mail: LBronson@ix.netcom.com

July 31, 1997

Office of Historic Preservation
Department of Parks & Recreation
P.O. Box 94289

Gentlemen:

I would like to support the nomination of Sunset Center Theater in Carmel, California, to the list of Historically Preserved Buildings.

We have presented piano concerts in this historic structure for 17 years. It is full of architectural details that are priceless by today's building standards. Huge gothic arches, handmade wrought-iron fixtures from the 1930's and lovely handmade wooden doors and balustrades are characteristic of the kind of details which are irreplaceable today.

Let's keep it preserved for the future by putting it on the National Register of Historic Buildings.

Sincerely,

A handwritten signature in black ink, appearing to read "Lynwood F. Bronson". The signature is fluid and cursive, with a long, sweeping underline that extends to the left.

Lynwood F. Bronson
President

Amelia Whelchel
26226 Valley View
Carmel, CA 93923

July 31, 1997

Office of Historic Preservation
Department of Parks & Recreation
P.O. Box 94289

Gentlemen:

I would like to support the nomination of Sunset Center Theater in Carmel, California, to the list of Historically Preserved Buildings.

This distinguished building has been an architectural jewel in the crown of our lovely city for many years, and it deserves to remain so for generations to come. Cultural events of the highest order have been presented here over the years and their historical footprints pervade every inch of this glorious building.

Let's keep it preserved for the future by putting it on the National Register of Historic Buildings.

Sincerely,

A handwritten signature in cursive script that reads "Amelia Whelchel". The signature is written in dark ink and is positioned above the printed name.

Amelia Whelchel



Professional Affiliations

American Liszt Society
Leschetizky Association of America
California Association of Professional Music Teachers
Music Teachers Association of California
National Guild of Piano Teachers

July 31, 1997

Office of Historic Preservation
Department of Parks & Recreation
P.O. Box 94289

Gentlemen:

I would like to support the nomination of Sunset Center Theater in Carmel, California, to the list of Historically Preserved Buildings.

My husband and I have both played concerts there on many occasions and know every nook and cranny of this historic building. This is a building steeped in historical significance. Among the great artists who have performed here are Igor Stravinsky, François Poulenc, Vladimir Horowitz, Artur Schnabel, Jascha Heifetz, Vladimir Ashkenazy and many others. This is a remarkable neo-gothic building containing many distinguished architectural details, such as a splendid Jacobean staircase in the lobby and magnificent gothic arches the length of the interior hall. Sunset Center Theater is a beautiful building whose many distinguished details would be prohibitive to reproduce today.

Let's keep it preserved for the future by putting it on the National Register of Historic Buildings.

Sincerely,

A handwritten signature in cursive script that reads "Renée M. Bronson".

Renée M. Bronson

July 31, 1997

To Whom It May Concern,

I'm writing this letter because I firmly believe in preserving the character of Carmel. The Sunset Center is so much a part of that character.

It is my opinion that the Sunset Center is truly Carmel's most valued landmark.

I feel this grand old building can be further enhanced for generations to come, by placing it on the National Historic Register.

I do hope you will consider my request.

Sincerely yours,

Virginia Coffey
P.O. Box 4667
Carmel, Ca. 93921

August 2, 1997

Office of Historic Preservation

Dept. of Parks and Recreation

I'm happy to add my support to the nomination of Sunset Auditorium Carmel to be on the list of Historically Preserved buildings.

Standing in the midst of the community, that is blessed with such fortunate geographical meeting of sea and land, this structure embodies much of the environment that is so important to preserve in order to define, for future residents and visitors, the character of this widely famous village. The wildly appreciated concerts by imminent musicians throughout the years endow the hall with especial significance.

Let us keep it preserved for posterity by putting it on the National Register of Historic Buildings.

Harriet S. Shanner

ENID THOMPSON SALES
HISTORIC PRESERVATION

3206 SERRA AVENUE, CARMEL, CA 93923

408-625-0566

Ms Cynthia Howse
State Office of Historic Preservation
Department of Parks and Recreation
P.O. Box 942896
Sacramento, CA 94296

August 2, 1997

Dear Ms Howse;

I am writing in reference to Sunset Auditorium, Carmel-by-the-Sea's most historic and architecturally important building. It is being fast-tracked toward demolition and replication by the City's reuse requirements, which cover the entire spectrum of the performing arts. This building's reputation as a concert hall has gained National recognition, for its intimate ambiance and the excellence of its musical performances. It has brought enthusiastic audiences, internationally famed musicians, and Bach lovers to Carmel since 1931.

The projected demolition of this dramatic Gothic structure is planned without evaluation of rehabilitation options for this sound building, and with no consideration for its intrinsic cultural and historic importance. Additionally it is located in the center of the residential area, which makes its expansion deplorable to Carmel's citizenry.

An elegant, carefully planned rehabilitation by an experienced preservation architect and the enhancement of its acoustics would achieve the goals all of the community seeks and preserve a cultural center that is deeply meaningful to many generations. This includes the early elementary school children, the myriad dedicated visitors to Carmel, reknown past performers, local music lovers and especially new and soon to be initiated audiences.

Restoration will gain National recognition and accolades. . . . demolition of Sunset , in essence, will destroy our community !

Sincerely,

Enid T. Sales

Enid T, Sales

RECEIVED

AUG 11 1997

OHP

Ms Cynthia Howse
State Office of Historic Preservation
Department of Parks and Recreation
P.O. Box 942896
Sacramento, CA 94296

August 5, 1997

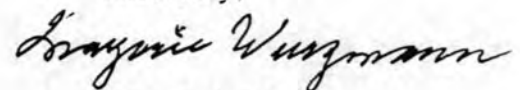
Dear Ms Howse,

It is my very strong conviction that Sunset Center in Carmel should be recognized as an important historical monument, and therefore be preserved as such, in all its Gothic architectural beauty, for generations yet to come.

Beginning as a school, its auditorium has been the center for the richest and most memorable events of which the City can boast. For sixty years the Carmel Bach Festival, now internationally reknowned , has held its concerts on the stage of Sunset, attended by audiences from Europe and Asia as well as American. The same can be said of the Carmel Music Society, which, for countless decades has brought to Sunset the greatest artists in the world --- musicians of the caliber of Marian Anderson, Jascha Heifitz, Artur Rubenstein, Pablo Casals, Yo Yo Ma and legions of other luminaries. The Monterey Symphony has performed there season after season, for over half a century, also the Carmel Chamber Music Society, which has presented the worlds foremost chamber ensembles.

No one who, down through the years, has enjoyed the incomparable richness of these cultural experiences can deny that the ambience of Sunset has a special magical quality. The soaring arches of the auditorium lift the spirits of the listeners and contribute to the intense enjoyment experienced within its walls.

Sincerely,



Marjorie Wurzmann

DR. LOIS ROBERTS

24694 UPPER TRAIL CARMEL, CALIFORNIA 93923 (408) 625-5635

RECEIVED

AUG 04 1997

OHP

Office of Historic Preservation
Department of Parks and Recreation
Post Office Box 942896
Sacramento, California 94296-0001

August 5, 1997

RE: Nomination of the Sunset Auditorium, Monterey California, to the National Register of Historic Places.

Dear Office:

As a member of the Save Sunset organization, I hereby submit this nomination for the National Register. I include a "Checklist For National Register Submissions" (mbl: 3/8/95) which shall serve as an enclosure list for the nomination.

This application involves an endangered property. The Carmel-by-the-Sea City Council has approved a concept for a new and larger auditorium which would meet the Council's reuse requirements which cover the entire spectrum of the performing arts. The concept calls for demolition of this historic building, clearing of the site, and preparation of the site for the entirely new building. This destructive concept was approved without adequate evaluation of the rehabilitation options for this sound and safe wood and steel framed building and with no consideration for its intrinsic cultural and historic importance.

We look forward to receiving a Certificate of Eligibility as soon as possible.

Yours sincerely,



Lois J. Roberts, PhD

CITY HALL
BOX CC
CARMEL-BY-THE-SEA, CALIFORNIA 93921

RECEIVED

OCT 14 1997

OHP

9 October 1997

Ms. Cheryl E. Widell
State Historic Preservation Officer
Department of Parks and Recreation
P. O. Box 942896
Sacramento CA 94296-0001

Dear Ms. Widell:

I would like to take this opportunity to thank you for sending us the official notification from the Office of Historic Preservation, Department of Parks and Recreation of the State of California in which we are notified that our City's Sunset Center auditorium is being nominated for national register status and that the nomination will be considered at your November 14, 1997 meeting in Oakland.

Before I address the history and background of this venerable Carmel-by-the-Sea treasure, there are some procedural questions which must be asked. First, it is not clear that the process for nomination and listing of public properties is the same as for private properties. The written material sent by your office discusses only private property. If the process is the same, is this established by statute or by interpretive regulation? For public property, the process should require citizens to seek historic designation at the local level first and to first seek the backing of the public owner before an application for state or national listing is made.

As to the nomination itself, the City has not been able to verify all the information submitted. Consequently, the City is unsure whether the building meets the criteria for listing. Furthermore, the City is mystified as to why the nomination singles out the auditorium and fails to include the older, original building wings that established the character of the site and architecture. Surely, if the auditorium qualifies, these do as well.

Now, please permit me to acquaint you with some of the history of the Sunset Community and Cultural Center so that you will better understand the request we will make of you later in this letter. The Carmel School District owned the buildings that now comprise the Sunset Center Complex during various construction stages through 1935, when the School and adjoining facilities grew to their present-day size. Because of the State of California's Field Act, the Sunset School was declared unsafe to be used as a school, and in 1966 the voters of the City of Carmel-by-the-Sea passed a ballot measure authorizing the City to purchase the property from the School District.

The theater was originally built as an elementary school auditorium. Much of the interior construction was of sound-deadening material, obviously because of the potential generation of noise by young children. On several occasions, the City of Carmel-by-the-Sea has attempted to develop plans to reno-

Ms. Cherilyn E. Widell
Office of Historic Preservation
9 October 1997
Page 2.

vate the entire Sunset Center Complex, not just the theater portion, to bring it up to present-day Health and Safety Code requirements and to make it more useable as a community and cultural center, which was the original intent of the City upon purchase.

Approximately six years ago, our City Council began the process of planning for some type of first-phase renovation for a major portion of Sunset Center, which would include the theater and the rooms immediately to its south. More than 100 meetings have been held by various groups and organizations within our City since that time -- their agendas fully or partially devoted to discussion of this topic -- and seeking public input as to what type of project the City should attempt in its renovation of the beautiful Sunset Center.

Approximately two years ago, an Environmental Impact Report was requested; it was completed one year later. Six different options were studied in the EIR process -- from an historic preservation plan through a complete new theater on a different site. The six options were then presented to the City's Forest & Beach, Community and Cultural and Planning Commissions, and to its Historic Preservation Committee for their review and ultimate forwarding of recommendations to the City Council. The 21 members of the three Commissions were unanimous in their endorsement of a renovation plan described as "BOOR/A Mitigated" and recommended such to the City Council. The Historic Preservation Committee voted four to one to support the same recommendation. The City Council was unanimous in its acceptance of the recommendations of these four bodies as well as the significant amount of community input. The Council ratified the general feeling that BOOR/A Mitigated was the best plan, not only for renovation of Sunset Center, but also to keep the physical appearance of the buildings as close as possible to what they are today and still comply with the needs assessment that the City had developed earlier. The single negative vote on the Historic Preservation Committee was registered by its Chair, who we now find is a cosigner of the application to place the theater on the National Register.

It is a significant fact that neither the City of Carmel-by-the-Sea nor any member of its staff was informed, and no discussions or communications were provided to us by the cosigners of the nomination prior to our receiving the documentation from your office.

It is also significant that most of the cosigners belong to a small group making efforts to defeat the community plans that have been so carefully studied for so long a period of time. We note with interest that most of the names listed on page 19 of the document are those of members of this same group.

The lack of any communication whatsoever from the applicants prior to their making application with your agency is surprising, as one of the signatories is a member of the City government, serving as an appointed member of our Historic Preservation Committee. This could easily be perceived as a political move to end-run the six-year process of the City of Carmel-by-the-Sea, its residents, and its elected and appointed officials.

We do believe that when the City's planning process for renovation of the theater is completed, it may be the official position of Carmel-by-the-Sea to approach your agency with a request to place Sunset

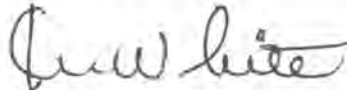
Ms. Cherilyn E. Widell
Office of Historic Preservation
9 October 1997
Page 3.

Center on the National Register of Historic Places. In the meantime, it is important that the City be allowed to complete its planning processes as its ordinances and policies demand.

Until we have completed those processes and fully understand the direction in which we are going with our cherished Sunset Community and Cultural Center, **the City of Carmel-by-the-Sea requests that all consideration of the historic designation of this building be removed from consideration for registration and, specifically, that it be dropped from the 14 November 1997 agenda of the State Historical Resources Commission in Oakland, California. If the matter cannot be dropped from consideration at this time, the City of Carmel-by-the-Sea specifically objects to the nomination of this property and its listing** until such time as the City can complete its own planning processes for this important building. Again, once that process is completed, the City itself may at that time wish to pursue a listing.

After you have had a chance to review this letter, please contact our City's Director of Community Planning and Building, Mr. Brian Roseth, to discuss the matter further. Mr. Roseth may be reached by mail at P. O. Drawer G, Carmel-by-the-Sea CA 93921, by telephone at 408-624-6835, and by facsimile at 408-624-4057.

Very truly yours,



Ken White
Mayor

KW:sam

c: Members of the City Council
City Administrator
Assistant City Administrator
City Attorney
Director of Community Planning and Building
Director of Forest, Parks and Beach
Director of Sunset Center
Chairs of the Community and Cultural, Forest and Beach, and Planning Commissions
Members of the Historic Preservation Committee
The Carmel Pine Cone
The Monterey County Herald

data/samh/sunset/histpres/widell

DR. LOIS ROBERTS

24694 UPPER TRAIL CARMEL, CALIFORNIA 93923 (408) 625-5635

TO: FAX 916-653-9824

13 October 1997

Marylin Bourne Lortie
Register Programs
Office of Historic Preservation, Parks and Recreation
P.O. Box 942896
Sacramento, CA 94296-0001

RECEIVED

OCT 15 1997

OHP

RE: Sunset Auditorium, Carmel-By-The-Sea, California
Ref.: Letter: Mayor Ken White to Ms. Cheryl E. Widell, 9 October 1997
Page 2, Paragraph 3.

Dear Marylin Bourne Lortie:

I am writing to you in order to strengthen a statement I made in my cover letter to you of August 5, 1997. In it I stated that the application involved an endangered property. We made this application for listing of the Sunset Auditorium on the National Register due to the Carmel-By-The-Sea City council meeting held on February 4, 1997. At that time the council voted unanimously to demolish the Auditorium as part of the "BOOR/A Mitigated" plan for "renovation of the Sunset Center." As our nomination demonstrated, the Auditorium embodies the real historical significance of the Center itself.

If you have any further questions, either Enid Sales or myself will be available to answer them.

Yours sincerely,



Lois J. Roberts
FAX 408-625-2406

Ps: Copy follows by post with copy of referenced letter.

**STEPHEN WILMOTH
ARCHITECT
4114 EL BOSQUE DRIVE
PEBBLE BEACH, CA 93953
(408) 625-5399**

Oct. 15, 1997

OHP
OCT 20 1997
RECEIVED

Ms. Cherilyn Widell
State Office of Historic Preservation
P.O. Box 942896
Sacramento, CA 94296-0001

Dear Ms. Widell,

As a local resident and supporter of programs at Carmel's Sunset Center, I urge you to support the listing of Sunset Center on the National Register of Historic Places.

Sunset Center is a remarkable and beautiful building which could be rehabilitated to provide **both** comfort for the concert-going public, **and** a piece of local history for the education, cultural enrichment, and delight of future generations.

Thank you for your consideration,



(Mrs.) Stephen Wilmoth



HIGHLANDS INN

RECEIVED

OCT 22 1997

Oct. 16, 97 ^{OHP}

Charilyn Widell,
I wish to support
the proposal for Sunset
Center Carmel Ca, as
a historic building.

Thank you.
Joseph Oliver

Carmel, California (408) 624-3801

3

Committees of Correspondence

Established 1763

CITIZENS WHO THROUGH CORRESPONDENCE
ORGANIZED A COMMON RESISTANCE TO
ECONOMIC AND POLITICAL ACTIONS



10-16-97
OHP
OCT 20 1997
RECEIVED

W. Steyer
~~Ine Wiedle~~
"Dear ~~Ine Wiedle~~ You know as well as I do . . ." that we need

to list ~~Sunset~~ on the National
Register of Historic Places

Thanks,
Darby Worth



Darby Moss Worth
8250 El Camino Estrada
Carmel, CA 93923

24660 Upper Tr.
Carmel, Ca.
93923

October 18, 1997

Dear Ms. Widell,

We are very interested in putting Sunset Center on the list of Historic Places. It is a lovely old building, and still useful, and can be adapted for current use without a large outlay of money. Please consider this request - many other natives agree with us.

Sincerely,
Lois and David Layton

Hans Lehmann
P.O. Box 1673
Edmond, CA

RECEIVED
OCT 23 1997
OHP

10/18/97

93921

Cheryl N. Widell
State Office of Historic Preservation
P.O. Box 942896
Sacramento, CA 94296-0001

Dear Ms. Widell -

This letter is being sent to you to convey my support in favor of placing Sunset Center on the listing of Historic Places in the National Register.

Having gone to school at Sunset, [in 1940] I can only sympathize with its unusual splendor & beauty.

Sincerely yours,

Hans Lehmann

704 Ambrose Drive
Salinas, CA 93901-1023
19 October 1997

RECEIVED

OCT 23 1997

OHP

Ms. Cherilyn Widell
State Office of Historic Preservation
P. O. Box 942896
Sacramento, CA 94296-0001

Dear Ms. Widell,

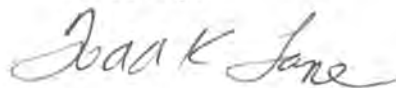
I am writing you about the current drive to save the Sunset Center located in Carmel-By-The-Sea, Ca. Monterey County is most fortunate to have many historical buildings, but a rich history which goes with such building as the Sunset Center.

In order for your to understand my request, I come from Texas. When I moved to Salinas 10 years ago, I moved from Washington, D.C.. There is saw a lot of monuments, but on the other hand, I saw no environment efforts. Seeing what pride the State of California has in preserving its coastline, and many other organizations dedicated to various history, nature, living conditions, etc, - well, I have grown very proud to tell my friends on the East coast, they could not begin to match such efforts.

I personally know what it is to lose something and then find I had all of these unanswered questions. When my mother died, I found out I never asked her about her birth mother and that side of the family. I mourn that loss. So, when I see something which could provide us with a living history of Monterey's past, I look at the issue then decide would preserving this facility enrich our lives if it remained. Because of this, I have worked on saving three movie theaters in the City of Monterey and Salinas.

Sorry for the long letter, but I feel these things are important, and I want to do my part. Thank you for your attention to this letter.

Sincerely,



Todd K. Lane

OFFICE OF HISTORIC PRESERVATION**DEPARTMENT OF PARKS AND RECREATION**

P.O. BOX 942896

SACRAMENTO, CA 94296-0001

(916) 653-6624

FAX (916) 653-9824



October 29, 1997

Attn: Brian Roseth
Hon. Ken White, Mayor
City of Carmel by the Sea
P.O. Drawer G
Carmel by the Sea, CA 93921

Dear Mayor White:

Enclosed is the recent (October 27) revision of the National Register application for the Sunset School (Sunset Center/Sunset Auditorium). This revision includes both the 1926 and 1931 sections of the school building. I am also enclosing a copy of the federal regulations governing the National Register program.

We have received your letter of October 9 indicating that you object to the listing of the property. A copy has been included in the materials sent to each of the commissioners on the State Historical Resources Commission. If you have any questions regarding the application or the National Register process, please call me at (916) 653-8911.

Sincerely,

A handwritten signature in cursive script that reads "Maryln Bourne Lortie".

Maryln Bourne Lortie
Historian II, Register Programs

OFFICE OF HISTORIC PRESERVATION
DEPARTMENT OF PARKS AND RECREATION
P.O. BOX 942896
SACRAMENTO 94296-0001
(916) 653-6624
FAX: (916) 653-9824



November 25, 1997


Ms. Carol D. Shull, Keeper
National Register of Historic Places
National Park Service
U.S. Department of the Interior
P.O. Box 37127
WASHINGTON, D.C. 20013-7127

Subject: Sunset Center
Nomination to the National Register of Historic Places

Dear Ms. Shull:

Enclosed is the National Register nomination for the property named above. This property is located in Carmel, Monterey County, California. If you have any questions regarding this nomination, please contact Maryln Bourne Lortie of my staff, at (916) 653-8911.

Sincerely,


for Cherilyn Widell
State Historic Preservation Officer



HE 26090 (Stonehouse Terrace)

Niels Reimers [redacted] >
To: "kwallace@ci.carmel.ca.us" <kwallace@ci.carmel.ca.us>
Cc: Craig and Kari Parsons [redacted] >, John Reimers [redacted] >

Wed, Apr 15, 2026 at 9:03 AM

External Sender - From: (Niels Reimers [redacted] >)

This message came from outside your organization.

Katherine-

We received the public notice for the Stonehouse Terrace in the mail and have to admit we were surprised. My siblings and I represent half of the ownership of the Stonehouse Terrace and are not aware of any "owner-sponsored" nomination. Can you please fill us in on this proposed action? Where it came from and what the process is for historic designation?

Thanks,
Niels

--
Niels Reimers
[redacted]



Reimers Stonehouse Terrace April 20, 2026

Steven Hillyard [REDACTED]
To: "sgorman@cbts.us" <sgorman@cbts.us>

Sun, Apr 12, 2026 at 2:59 PM

Historic Resource Board:

I urge you to find that the Stonehouse Terrace is an historic resource of Carmel-by-the-Sea. This building—designed by Olof Dahlstrand—perfectly represents Carmel's commercial design tradition of human-scale structures with inviting passageways, balconies, and courtyards. Given its age, this design could have been among the precedents leading to the current Land Use and Community Character Element of the city's General Plan and its implementing code.

Unfortunately, these traditions and regulations are under pressure from developers with little or no interest in Carmel's heritage. Thus, the city should preserve this resource to ensure that future generations can fully understand and appreciate the friendly and welcoming essence of Carmel-by-the-Sea as it was 50 years ago.

Steve Hillyard

Historic Resources Board, April 20, 2026

Reimers' Stonehouse Terrace

Carmel, California

My Lloyd family and the Reimers family have been good friends for many years. My grandparents first visited Carmel and purchased their property in 1911. When the Reimers family settled in Carmel in 1931, our two families met, cementing their friendship through shared bags of Bartlett pears raised on the Reimers' Carmel Valley property and children of similar ages raised in Carmel. I have witnessed many changes in Carmel, including the transformation of the Reimers' home into their splendid Reimers' Stonehouse Terrace.

Designed in the 1970's by notable Carmel architect Olof Dahlstrand for the Reimers family from what began in 1910 as a small board-and-batten cottage, then expanded in the 1950's by the patriarch of the family using Carmel stone, what we native Carmelites call "chalk rock", the same stone that was quarried to construct the Carmel Mission. While preserving its character, Dahlstrand transformed the multigenerational family home into the lovely building it is today. Reflecting the layered history of Carmel during growth and evolution, Reimers' Stonehouse Terrace preserves its original identity while adapting the reuse from cottage to courtyard. Designed to be appreciated from all four sides, Dahlstrand incorporated outside spaces on both the east and west elevations, using setbacks that provide relief from flat facades to reflect Carmel's scale and village feel.

Having known three generations of the Reimers family well, experienced the sensitive transformation of their family home into an empathetic contribution to Carmel's streetscape and positive pedestrian experience, Olof Dahlstrand created a multiuse building that fits into the village identity while preserving a long held, family-owned property.

I strongly support the Reimers' Stonehouse Terrace historic designation in Carmel-by-the-Sea, California, as well as regionally and nationally. Olof Dahlstrand's thoughtful creation is deserving of the honor.

Sincerely,

A handwritten signature in blue ink that reads "Cindy Lloyd". The signature is fluid and cursive, with a long horizontal stroke at the end.

Cindy Lloyd

Carmel, CA



CITY OF CARMEL-BY-THE-SEA Historic Resources Board Staff Report

April 20, 2026
PUBLIC HEARINGS

TO: Historic Resources Board Members
SUBMITTED BY: Katherine Wallace, Associate Planner
SUBJECT: **DS 26068 (Salehi):** Consideration of a Determination of Consistency with the Secretary of the Interior's Standards for a new garage door proposed under DS 26068 (Salehi), revised from a previous approval under DS 24115 (Salehi), for the historic "Mary Haven House" located at the southwest corner of Santa Rita Street and 1st Avenue in the Single-Family Residential (R-1) District. APN: 010-027-001-000

RECOMMENDATION:

Adopt a Resolution (Attachment 1) issuing a Determination of Consistency with the Secretary of the Interior's Standards for the Treatment of Historic Properties for a new garage door at the historic "Mary Haven House" located at the southwest corner of Santa Rita Street and 1st Avenue in the Single-Family Residential (R-1) District. APN: 010-027-001-000.

BACKGROUND / SUMMARY:

Background/Summary

The Mary Haven House is situated on a corner lot. The split-level building is 1,292 square feet in area, with a primary entry and an attached garage fronting 1st Avenue. The Mary Haven House was constructed in 1941 by designer/contractor Bert Taylor. The vernacular house illustrates through its distinctive characteristics the transition between Carmel's Ranch style houses and Postwar Modern style houses. It can be considered a vernacular interpretation of California's popular Ranch style combined with the more contemporary Postwar Modern style. A Department of Parks and Recreation form (DPR 523A) was prepared for the Mary Haven House in 2024 (Attachment 2). The character-defining features of the house include:

- Horizontal, side-down massing
- Low-pitched shed roof with wide eaves and exposed rafters, especially on the front and rear elevations
- Wood siding

- Attached, side-down garage
- Wood framed windows with horizontal panes; some corner windows
- Wide Carmel stone chimney
- Double garage doors

The Mary Haven House enjoys a high degree of integrity. No alterations were observed since the building's construction in 1941, and no changes were permitted prior to the ongoing project currently underway, permitted under Design Study 24115 (Salehi).

The Historic Resources Board (HRB) reviewed a Track 1 Major Design Study, DS 24115 (Salehi), for the subject property on June 17, 2024 and passed Resolution 2024-004-HRB issuing a Determination of Consistency with the Secretary of the Interior's Standards for the Treatment of Historic Properties ("Secretary's Standards"), as conditioned (Attachment 3). The 2024 project included an 18-square-foot kitchen addition; 78-square-foot bathroom addition; expanded garage door and modified garage door; a new driveway; and a 558-square-foot detached accessory dwelling unit. The 7' 10" wide x 6' 4" tall garage door opening was approved to be enlarged to 8' wide x 7' tall, and the garage door was approved to be modified from a carriage-style to a tilt-up door, with a new 2"x4" encasement surround to fit the expanded garage door opening.

PROJECT DESCRIPTION

Revised project plans submitted on February 26, 2026, under Design Study 26068 (Salehi)(Attachment 4), propose to remove the original carriage-style wood garage door rather than maintain and modify it as previously approved. The applicant proposes replacement of the garage door – rather than modification – because the steep slope of the driveway does not accommodate a tilt-up style as approved, and because converting the existing door to a roll-up style is infeasible due to weight restrictions (Attachment 5). The new door proposed is a wood roll-up door with salvaged original strap hinge hardware (non-functional).

STAFF ANALYSIS

Secretary of the Interior's Standards. Additions and alterations to historic properties require a Determination of Consistency with the Secretary's Standards. There are four primary treatment approaches to historic resources: preservation, rehabilitation, restoration, and reconstruction. Rehabilitation is the recommended standard of treatment for this project. Rehabilitation is the act or process of making possible a compatible use for a property through repair, alterations, and additions while preserving those portions or features that convey its historical, cultural, or architectural values.

Qualified professional Margaret (Meg) Clovis assessed the project for consistency with the Secretary of the Interior's Standards and Guidelines for Rehabilitation (Attachment 6) and prepared a Phase II Historic Assessment Addendum (Attachment 7). Though the garage doors are considered a character-defining feature, and *Interpreting the*

Standards Bulletin #2 advises, “Retaining the historic [garage] doors is always preferable,” Ms. Clovis found the project consistent with applicable Standards Two, Six, and Nine. The remaining standards are not applicable to this project. Staff concurs with Ms. Clovis’ assessment, below.

The Standards that apply to the revised garage door design include Standards Two, Six, and Nine:

- Standard #2: Retention of Historic Character
- Standard #6: Repair before Replace
- Standard #10: Reversibility of New Additions

Standard Two

The historic character of a property will be retained and preserved. The removal of distinctive materials or alteration of features, spaces, and spatial relationships that characterize the property will be avoided.

Phase II Historic Assessment: The garage door is considered a character-defining feature. In June 2024 the HRB approved the retrofit of the original carriage doors to a tilt-up door. It was later discovered that this preservation solution was not feasible. To maintain the character of the residence, the garage door will now be a new rollup door that replicates the look, materials and hardware of the original door. ITS Bulletin #4. Interpreting the Secretary of the Interior’s Standards for Rehabilitation: Inappropriate Replacement Doors (July 1999) states that a door may be replaced with a new unit that is compatible with the style and character of the historic building. This objective is achieved through the proposed plans. The proposed work is consistent with Standard Two.

Standard Six

Deteriorated historic features will be repaired rather than replaced. Where the severity of deterioration requires replacement of a distinctive feature, the new feature will match the old in design, color, texture, and where possible, materials. Replacement of missing features will be substantiated by documentary and physical evidence.

Phase II Historic Assessment: The current carriage garage doors are deteriorated, and they could not be repaired or retrofitted into a more functional garage door. A new rollup garage door has been proposed which will match the old doors’ design, color, and materials. The proposed work is consistent with Standard Six.

Standard Nine

New additions, exterior alterations, or related new construction will not destroy historic materials, features, and spatial relationships that characterize the property. The new work shall be differentiated from the old and will be compatible with the historic materials, features, size, scale, and proportion, and massing to protect the integrity of the property and its environment.

Phase II Assessment: In June 2024, the HRB approved the enlargement of the current garage door opening from 7' 10" x 6' 4" to 8' x 7'. The new rollup garage door will measure 8'6" X 7'. The slightly wider door will not affect the design of the north elevation, and it will be compatible with the size, scale, and proportion of other features in the residence. Although the new door will match the old in design, color, and materials, per Standard Six, it will be differentiated through its rollup function. The proposed work is consistent with Standard Nine.

Environmental Review: Staff recommends, pursuant to CEQA regulations, that the Application be found "not a project" pursuant to section 15378 of the CEQA Guidelines. The issuance of a determination of consistency does not grant any permits or entitlements approving a project that would result in a direct or indirect physical change in the environment. A CEQA analysis and determination will be conducted as part of the Design Study review.

FISCAL IMPACT:

n/a

ATTACHMENTS:

- 1. Attachment 1 - DS 26068 (Salehi) - Resolution 2026-XX-HRB
- 2. Attachment 2 - DPR Form_04.03.2024
- 3. Attachment 3 - Reso 2024-004-HRB
- 4. Attachment 4 - DS 26068 (Salehi) Plans
- 5. Attachment 5 - Letter from J&J Garage Doors
- 6. Attachment 6 - Secretary's Standards - Rehabilitation
- 7. Attachment 7 - DS26-068 (Salehi)_PhaseTwo Addendum
- 8. Attachment 8 - Site Photos

CITY OF CARMEL-BY-THE-SEA
HISTORIC RESOURCES BOARD

HISTORIC RESOURCES BOARD RESOLUTION NO. 2026-XXX-HRB

A RESOLUTION OF THE HISTORIC RESOURCES BOARD OF THE CITY OF CARMEL-BY-THE-SEA ISSUING A DETERMINATION OF CONSISTENCY WITH THE SECRETARY OF THE INTERIOR'S STANDARDS FOR THE TREATMENT OF HISTORIC PROPERTIES (STANDARDS) FOR A NEW GARAGE DOOR PROPOSED UNDER DESIGN STUDY 26068 (SALEHI), REVISED FROM A PREVIOUS APPROVAL UNDER DESIGN STUDY 24115 (SALEHI), FOR THE HISTORIC "MARY HAVEN HOUSE" LOCATED AT THE SOUTHWEST CORNER OF SANTA RITA STREET AND 1ST AVENUE IN THE SINGLE-FAMILY RESIDENTIAL (R-1) DISTRICT. APN: 010-027-001-000.

WHEREAS, on February 26, 2026, Amy Denney of IDG, Inc. ("Applicant") submitted Design Study application DS 26068 (Salehi) described herein as ("Application") on behalf of Amir and Elmira Salehi ("Owners"); and

WHEREAS, the Application has been submitted for the property located at the southwest corner of Santa Rita Street and 1st Avenue in the Single-Family Residential (R-1) District (Block 15, Lot 1); and

WHEREAS, the project site contains the historic "Mary Haven House" listed on the Carmel Inventory of Historic Resources and significant under California Register Criterion 3 as a Vernacular Transitional style residence; and

WHEREAS, on June 17, 2024, the Historic Resources Board (HRB) issued a Determination of Consistency (Resolution 2024-004-HRB) for an 18-square-foot kitchen addition, 78-square-foot bathroom/laundry addition, an altered garage door and enlarged garage door opening, and associated site modifications approved under Design Study 24115 (Salehi); and

WHEREAS, Design Study 26068 (Salehi) proposes a revision to Design Study 24115 (Salehi) to include a new roll-up wood garage door within an 8'6" wide x 7' tall opening, rather than retention and modification of the existing wood garage door within an 8' wide x 7' tall opening; and

WHEREAS, though it will not serve a functional purpose, the original strap hinge garage door hardware will be retained and reinstalled; and

WHEREAS, in accordance with CMC Section 17.32.040.A (Residential District Track One Design Review), exterior alterations and additions that do not increase the existing floor area by more than 10 percent are eligible for track one design review; and

WHEREAS, in accordance with CMC Section 17.32.140 (Determination of Consistency with the Secretary's Standards), all major and minor alterations to historic resources shall require a determination of consistency with the Secretary's Standards; and

WHEREAS, in accordance with CMC Section 17.32.160 (Historic Evaluation Process for Major Alterations), a major alteration includes a substantial alteration as defined in CMC 17.70.030 and additions exceeding two percent of the existing floor area or volume; and

WHEREAS, in accordance with CMC Section 17.32.160.B, a determination of consistency for major alterations shall be prepared by a qualified professional; and

WHEREAS, Margaret Clovis, a qualified professional, prepared a Phase Two Historic Assessment Addendum and found the revised project consistent with the Secretary's Standards; and

WHEREAS, Margaret Clovis found that the revised project would not compromise the integrity of the historic resource or result in a substantial modification that would render the resource ineligible for continued listing on the Carmel Inventory of Historic Resources; and

WHEREAS, on April 10, 2026, a notice of public hearing was published in the Carmel Pine Cone for the April 20, 2026, Historic Resources Board meeting in compliance with State law (California Government Code 65091) and mailed to owners of real property within a 300-foot radius of the project indicating the date and time of the public hearing; and

WHEREAS, on or before April 10, 2026, the Applicant posted the public notice at the project site and hand-delivered a copy of the public notice to each property within a 100-foot radius of the project site indicating the date and time of the public hearing; and

WHEREAS, on or before April 17, 2026, the meeting agenda was posted in three locations in compliance with State law indicating the date and time of the public hearing; and

WHEREAS, on April 20, 2026, the Historic Resources Board held a duly noticed public hearing to receive public testimony regarding the Application, including, without limitation, the information provided to the Board by City staff and through public testimony on the project; and

WHEREAS, this Resolution and its findings are made based upon the evidence presented to the Board at the hearing, including, without limitation, the staff report and attachments submitted by the Community Planning and Building Department; and

WHEREAS, the Historic Resources Board did hear and consider all said reports, attachments, recommendations, and testimony herein above set forth and used their independent judgment to evaluate the project; and

WHEREAS, the California Environmental Quality Act (California Public Resources Code §§ 21000, *et seq.*, “CEQA”), together with State Guidelines (14 California Code Regulations §§ 15000, *et seq.*, the “CEQA Guidelines”) and City Environmental Regulations (CMC 17.60) require that certain projects be reviewed for environmental impacts and that environmental documents be prepared; and

WHEREAS, pursuant to CEQA regulations, the Application is “not be a project” pursuant to section 15378 of the CEQA Guidelines. The issuance of a determination of consistency does not grant any permits or entitlements approving a project that would result in a direct or indirect physical change in the environment; and

WHEREAS, the facts set forth in the recitals are true and correct and are incorporated herein by reference.

NOW, THEREFORE, BE IT RESOLVED that the Historic Resources Board of the City of Carmel-by-the-Sea does hereby **ADOPT** a Determination of Consistency with the Secretary of the Interior’s Standards for the Treatment of Historic Properties for a new garage door proposed under Design Study 26068 (Salehi), revised from a previous approval under Design Study 24115 (Salehi) for the historic “Mary Haven House” located at the southwest corner of Santa Rita Street and 1st Avenue in the Single-Family Residential (R-1) District. APN: 010-027-001-000.

PASSED, APPROVED, AND ADOPTED BY THE HISTORIC RESOURCES BOARD OF THE CITY OF CARMEL-BY-THE-SEA this 20th day of April, 2026, by the following vote:

AYES:

NOES:

ABSENT:

ABSTAIN:

APPROVED:

ATTEST:

Erik Dyar
Vice Chair

Shelby Gorman
Historic Resources Board Secretary

State of California -- The Resources Agency DEPARTMENT OF PARKS AND RECREATION PRIMARY RECORD	Primary # _____ HRI # _____ Trinomial _____ NRHP Status Code _____
Other Listings _____ Review Code _____ Reviewer _____ Date _____	

Page 1 of 7 *Resource Name or #: (Assigned by recorder) Mary Haven House

P1. Other Identifier: Mary Haven House

*P2. Location: Not for Publication Unrestricted *a. County Monterey

and (P2b and P2c or P2d. Attach a Location Map as necessary)

*b. USGS 7.5' Quad Monterey Date 2012 T ; R ; 1/4 of 1/4 of Sec ; Mount Diablo B.M.

c. Address SWC Santa Rita & First Ave. City Carmel by the Sea Zip 93921

d. UTM: (Give more than one for large and/or linear resources) Zone ; mE/ mN

e. Other Locational Data: (e.g., parcel #, directions to resource, elevation, etc., as appropriate)

APN 010-027-001, Block 15, Lot 1

*P3a. Description: (Describe resource and its major elements. Include design, materials, condition, alterations, size, setting and boundaries)

Built in 1941, the 885 square foot Mary Haven house is located on a corner lot with a downward slope. The slope accommodates a full-story, side-down form with a roughly T-shaped plan. A garage and laundry room are located in the side-down area of the house and bedrooms are located on the upper floor which connects to the one-story living section. This vernacular house transitions between two styles: Ranch and Postwar Modern. The side-down form, used to fit the sloping terrain, is often found in Ranch style houses during this time period. Horizontal wood Anzac bevel siding covers the exterior. The shed roof has wide overhanging eaves with exposed rafters, which are Postwar Modern features. The low, broad Carmel stone chimney (a Postwar Modern feature) is located on the front (north) elevation. It intersects the eaves and defines the separation between the side-down garage area and the principal one-story living area. The asymmetrically arranged fenestration is typical for Ranch style homes. Most of the wood framed windows are two-over-two double hung windows with (cont. p. 3)

*P3b. Resource Attributes: (List attributes and codes) HP2, Single family residence

*P4. Resources Present: Building Structure Object Site District Element of District Other (Isolates, etc.)



P5b. Description of Photo: (View, date, accession #) North Elevation, 03/2024

*P6. Date Constructed/Age and Sources: 1941 Historic Prehistoric Both Building Permit

*P7. Owner and Address:

Salehi
16055 Rose Ave.
Los Gatos, CA. 95030

*P8. Recorded by: (Name, affiliation, and address)

Meg Clovis
14024 Reservation Rd.
Salinas, CA 93908

*P9. Date Recorded: 03.2024

*P10. Survey Type: (Describe) Intensive

*P11. Report Citation: (cite survey report and other sources, or enter "none.") None

*Attachments: NONE Location Map Sketch Map Continuation Sheet Building, Structure and Object Record
 Archaeological Record District Record Linear Feature Record Milling Station Record Rock Art Record
 Artifact Record Photograph Record Other (List)

BUILDING, STRUCTURE, AND OBJECT RECORD

Page 2 of 7

*NRHP Status Code

*Resource Name or # (Assigned by recorder) Mary Haven House

- B1. Historic Name: Mary Haven House
- B2. Common Name: Mary Haven House
- B3. Original Use: Residence
- B4. Present Use: Residence

*B5. Architectural Style: Vernacular/Transitional

*B6. Construction History: (Construction date, alteration, and date of alterations) Built in 1941 (BP# 936)

*B7. Moved? No Yes Unknown Date: Original Location:

*B8. Related Features: N/A

B9a. Architect: N/A

b. Builder: Bert Taylor

*B10. Significance: Theme Architectural Development Area Carmel by the Sea

Period of Significance 1941 Property Type Building Applicable Criteria CR 3

(Discuss importance in terms of historical or architectural context as defined by theme, period, and geographic scope. Address integrity.)

Mary Estelle Haven (1909-1952) bought Lot 1 on Block 15 in 1941 for taxes owed (*Carmel Pine Cone*, 9/19/1941). The Gomez House, built in 1881, occupied the lot and inspired John Steinbeck's book *Tortilla Flat*. Haven hired contractor Bert Taylor to demolish the house and construct the current house on the property. Prior to moving to Carmel, Haven worked as a psychiatric social worker and clinical psychologist for the San Francisco Board of Education, the School of Education at Stanford University, and for the California Bureau of Juvenile Research (*Carmel Pine Cone*, 3/7/1947, p. 5). She was educated at UCLA, Smith College, and Stanford University. In 1944 Mary and her husband Frederick Pogge (1902-1954) sold the property to David and Marguerite Askew and bought the Seaview Inn from the Stout sisters (*Carmel Pine Cone*, 10/20/1944, p. 12), which Frederick managed until his death. Neither Frederick nor Mary is included in Carmel's Historic Context Statement.

Mary Haven hired Bert Taylor (1907-1981) as the designer/contractor for her new home. Taylor moved to Carmel from Yosemite in 1937. He was a champion ice skater and a member of the 1932 Olympic skating team. He opened a contracting business and later partnered with Herb Vial. Bert Taylor is not included in Carmel's Historic Context Statement. (cont. p. 5)

B11. Additional Resource Attributes (List attributes and codes):

*B12. References:

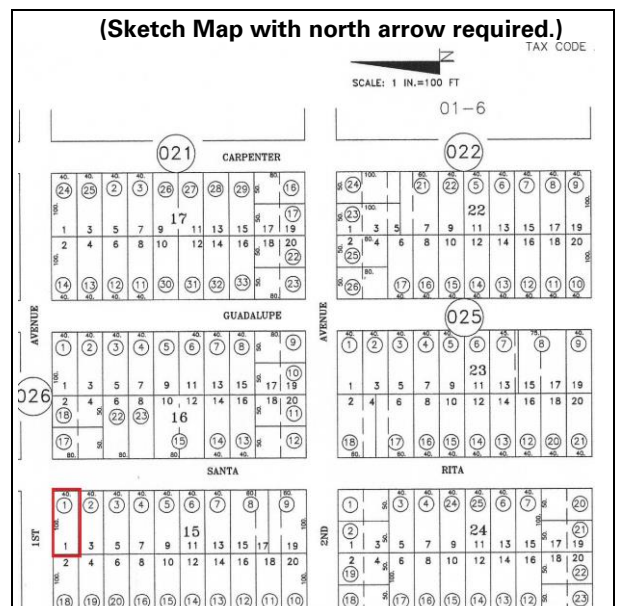
- Carmel Context Statement & Historic Preservation Ordinance
- Building File, Carmel Planning Dept.
- National Register Bulletin 15
- Various articles, *Carmel Pine Cone*.
- McAlester, Virginia. *A Field Guide to American Houses*. New York, 2019
- Bert Taylor Obit., *Carmel Pine Cone*, 2/12/1981, p. 1

B13. Remarks

*B14. Evaluator: Meg Clovis

*Date of Evaluation: 03/2024

(This space reserved for official comments.)



State of California -- The Resources Agency
DEPARTMENT OF PARKS AND RECREATION
CONTINUATION SHEET

Primary # _____
HRI# _____
Trinomial _____

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*Resource Name or # Mary Haven House

*Recorded by Meg Clovis

*Date 03/2024

 Continuation Update**P3a. Description continued:**

horizontal panes. Some are arranged as corner windows and there are two paired windows located between the chimney and plank front door. A short flight of steps with a simple hand rail climb to the front door. A double garage door is located on the front elevation as well. On the rear (south) elevation a single door with glass horizontal panes leads out to a Carmel stone patio. The door is flanked by windows with three horizontal fixed panes. The roof eaves extend to such an extent that they create a partial roof over the patio – a trait often seen in Ranch houses. Garden beds on both the Santa Rita and First Avenue yards are defined with rocks and low Carmel stone walls. The fenced west facing yard has a lawn area and no landscaping.



Figure 1: View of Mary Haven House looking southwest.

Character Defining Features

Character refers to all the visual aspects and physical features that comprise the appearance of a historic building. Character-defining features include the overall shape of the building, its materials, craftsmanship, decorative details, and the various aspects of its site and environment. The Mary Haven House exhibits a combination of traits that characterize Carmel's Ranch style and Postwar Modern style homes, as described in Carmel's Historic Context Statement (p. 58 and p. 61). Character-defining features include:

- Horizontal, side-down massing
- Low-pitched shed roof with wide eaves and exposed rafters, especially on the front and rear elevations.

State of California -- The Resources Agency
DEPARTMENT OF PARKS AND RECREATION

CONTINUATION SHEET

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*Resource Name or # Mary Haven House

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*Date 03/2024

Continuation Update

- Wood siding
- Attached, side-down garage
- Wood framed windows with horizontal panes; some corner windows
- Wide Carmel stone chimney
- Double garage doors

Integrity

Integrity is defined as the ability of a property to convey its significance. There are seven aspects of integrity and to retain integrity, a property must retain several, if not most aspects. No changes have been made to the Mary Haven house since its construction in 1941.

- Location: the Mary Haven House is still in its original location.
- Design: the Mary Haven House retains its original design, including its side-down plan and shed roof.
- Setting: the Mary Haven House is still located in a residential setting.
- Materials: the Mary Haven House retains its original materials, including the wood siding and Carmel stone fireplace.
- Workmanship: the Mary Haven house has retained its original windows, plank front door, and garage doors.
- Feeling: the Mary Haven House retains the physical features that convey its historic character, i.e., a 1940s vernacular house in Carmel that exhibits the transition between the Ranch and Postwar Modern styles.
- Association: Association is only considered if a property is eligible for listing under Criteria One and Two.



State of California -- The Resources Agency
DEPARTMENT OF PARKS AND RECREATION
CONTINUATION SHEET

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*Resource Name or # Mary Haven House

*Recorded by Meg Clovis

*Date 03/2024

 Continuation Update

Figure 2: View of Mary Haven House looking northwest.

B10. Significance continued:Evaluation for Significance

Historians use National Register Bulletin 15¹ as a guide when evaluating a property's significance whether on a local, state, or national level. As a first step, to determine whether or not a property is significant, it must be evaluated within its historic context and the City of Carmel's Historic Context Statement² provides this context. The City of Carmel's Historic Preservation Ordinance (Section 17.32.040) reiterates the role of *National Register Bulletin 15* in the evaluation of historic resources. Adopted eligibility criteria is modeled on the California Register's four criteria with the addition of specific qualifications for criterion 3 (Section 17.32.040.D).

The Mary Haven House is not eligible under **Criterion One (Event)** as no specific event led to the construction of this residence and no important event took place in the residence.

The Mary Haven House is not eligible under **Criterion Two (Person)** as the house was built by Mary Haven after she retired from her professional career as a psychologist. Bulletin 15 states that properties eligible under this criterion "are usually those associated with a person's productive life."



Figure 3: View of west elevation.

¹ National Register Bulletin 15. *How to Apply the National Register Criteria for Evaluation*. National Park Service. 1998.

² *Historic Context Statement: Carmel-by-the-Sea (updated)*. Approved by the City Council December 6, 2022.

State of California -- The Resources Agency
 DEPARTMENT OF PARKS AND RECREATION
CONTINUATION SHEET

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*Resource Name or # Mary Haven House

*Recorded by Meg Clovis

*Date 03/2024

 Continuation Update

Criterion Three (Architecture) has three eligibility factors as follows:

- a) The property embodies the distinctive characteristics of a type, period, or method of construction; or
- b) The property represents the work of a master or important creative individual; or
- c) The property possesses high artistic values.

Bulletin 15 further explains the eligibility of properties which illustrate "distinctive characteristics of a type, period, or method of construction." To be eligible under this portion of Criterion Three, a property must clearly illustrate the following:

- The pattern of features common to a particular class of resources; or
- The individuality or variation of features that occurs within the class; or
- The evolution of that class; or
- The transition between classes of resources.

In addition, Bulletin 15 states that:

"For properties that represent the variation, evolution, or transition of construction types, it must be demonstrated that the variation, etc., was an important phase of the architectural development of the area or community in that it had an impact as evidenced by later buildings."

The Mary Haven House is eligible under the first part of **Criterion Three (Architecture)** because it clearly illustrates through its distinctive characteristics the transition between classes of resources, specifically the transition between Carmel's Ranch style houses and Postwar Modern style houses. It can be considered a vernacular interpretation of California's popular Ranch style combined with the more contemporary Postwar Modern style.

The property does not meet the second part of Criterion Three because contractor Bert Taylor is not considered a master. The Mary Haven House does not meet the third part of Criterion Three because it does not express aesthetic ideals or design concepts.

The California Register's **Fourth Criterion (Information Potential)** is generally reserved for archeological sites. There is no evidence in the historical record that the Mary Haven House meets the eligibility requirements for Criterion Four.

To be eligible for the **Carmel Historic Inventory** a resource must represent a theme in the Context Statement, retain substantial integrity, be at least 50 years old, and meet at least one of the four criteria for listing in the California Register. Carmel's additional qualifications for a property eligible under Criterion Three are as follows:

1. Have been designed and/or constructed by an architect, designer/builder, or contractor whose work has contributed to the unique sense of time and place recognized as significant in the Historic Context Statement; or
2. Have been designed and/or constructed by a previously unrecognized architect, designer/builder, or contractor if there is substantial, factual evidence that the architect, designer/builder, or contractor contributed to one or more of the historic contexts of the City to an extent consistent with other architects, designer/builders or contractors identified within the Historic Context Statement; or

State of California -- The Resources Agency
 DEPARTMENT OF PARKS AND RECREATION
CONTINUATION SHEET

Primary # _____
 HRI# _____
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*Resource Name or # Mary Haven House

*Recorded by Meg Clovis

*Date 03/2024

Continuation Update

3. Be a good example of an architectural style or type of construction recognized as significant in the Historic Context Statement; or
4. Display a rare style or type for which special consideration should be given. Properties that display particularly rare architectural styles and vernacular/utilitarian types shall be given special consideration due to their particularly unusual qualities. Such rare examples, which contribute diversity in the community, need not have been designed by known architects, designer/builders, or contractors. Rather, rare styles and types that contribute to Carmel's unique sense of time and place shall be deemed significant.

The Mary Haven House represents the theme of Architectural Development and retains substantial integrity. The house is over 50 years old and meets Criterion Three of the California Register on the local level.

The Mary Haven House meets additional qualification number four under Criterion Three. The house is a vernacular type which contributes to diversity in the community and helps to define time and place. Contractor Bert Taylor's design bridged two important stylistic traditions found in Carmel, the Ranch style, and the Postwar Modern style. The Mary Haven House contributes to our understanding of the development of those traditions within the Village and illustrates the evolutionary nature of the theme, Architectural Development. In summary, the Carmel Context Statement, the Carmel Historic Preservation Ordinance, and the historical record support the eligibility of the Mary Haven House for the Carmel Historic Inventory.



Figure 4: View of patio, south elevation.



City of Carmel-by-the-Sea
COMMUNITY PLANNING AND BUILDING DEPARTMENT
POST OFFICE DRAWER CC
CARMEL-BY-THE-SEA, CA 93921
(831) 620-2010 OFFICE

August 12, 2024

Amy Denney, Project Manager
721 Lighthouse Avenue, Pacific Grove, CA, 93950
Via Email: amy@idg-inc.net

Subject: Approval Letter
Design Study Application: DS 24115 (Salehi)
SWC Santa Rita and 1st
APN: 010-027-001

Dear Ms. Denney,

The Historic Resources Board (HRB) voted to issue a Determination of Consistency with the *Secretary of the Interior's Standards for the Treatment of Historic Properties* for Design Study application DS 24-115 (Salehi) on June 17, 2024. Staff has enclosed a copy of Resolution 2024-004-HRB for your records. No appeals were received during the appeal period.

Planning Staff reviewed DS 24-115 (Salehi) and – following changes to the site coverage and ADU roof deck to comply with the municipal code and design guidelines – approved the Design Study on August 12, 2024. This approval is subject to a 10-calendar day appeal period which commences the day that the Notice of Approval (enclosed) is posted on-site. Please post the Notice of Approval in a conspicuous location where trespass by the public is not required and email a photograph of the posted Notice and the signed Affidavit of Posting (enclosed) to kwallace@ci.carmel.ca.us. The Conditions of Approval (enclosed and also sent via DocuSign) must be signed and included in the Building Permit plan set.

If you have any questions regarding the next steps in the process, please do not hesitate to contact me at (831) 620-2032, or kwallace@cbts.us. Building Permit Technician Sullivan Carey-Lang will be your point of contact during the building permit application process. You may apply for your building permit online [here](#). If any additional changes are made to the plans prior to submitting for your building permit, please fill out the Revisions to Planning Approval Form enclosed.

Sincerely,

Katherine Wallace

Katherine Wallace, Associate Planner

Encl: Resolution 2024-004-HRB; Notice of Approval; Conditions of Approval; Affidavit of Posting; Approved Plans; Revisions to Planning Approval Form

CC: Amir and Elmira Salehi, property owners, elmira.s@comcast.net, amir.s@comcast.net



NOTICE OF APPROVAL

The Department of Community Planning & Building of the City of Carmel-by-the-Sea has approved a Project pursuant to the City’s Municipal Code. Persons interested in the project may review additional materials available at the Department of Community Planning & Building located at City Hall on Monte Verde Street between Ocean and 7th Avenues, phone number 831-620-2010.

The decision to approve this project may be appealed within 10 days from the date of this by filing a written appeal with the Department of Community Planning & Building.

Planning Case #: Design Study 24115

Owner Name: SALEHI AMIR & SALEHI ELMIRA TRS

Case Planner: Katherine Wallace, Associate Planner

Date Posted: _____

Date Approved: 08/12/2024

Project Location: SWC Santa Rita Street and 1st Avenue

APN #: 010027001000 **BLOCK/LOT:** 15/ALL LOT 1

Applicant: IDG, Inc - Amy Denney

Project Description: Addition of 96 SF to existing main house (78 SF for new bath and 18 SF to existing kitchen); lower the existing garage floor by 18” and existing utility room by 21”; convert existing Asphalt driveway to permeable pavers; addition of 4 wood steps to the existing wood steps going up to the existing patio; addition of new trash enclosure; and a new 558 SF Accessory Dwelling Unit with Roof Top Deck and permeable paver terraces.

Can this project be appealed to the Coastal Commission? Yes No

Upon completion of the 10 calendar-day appeal period, please return this form, along with the Affidavit of Posting, to the case planner noted above.

DS 24-115 (Salehi)
 August 12, 2024
 Conditions of Approval

CONDITIONS OF APPROVAL	
No.	Standard Conditions
1.	<p>Authorization. This approval of Design Study (DS 24-115, Salehi) authorizes the following: an addition of 96 SF to existing main house (78 SF for new bath and 18 SF to existing kitchen); lower the existing garage floor by 18” and existing utility room by 21”; convert existing asphalt driveway to permeable pavers; addition of 4 wood steps to the existing wood steps going up to the existing patio; addition of new trash enclosure; and a new 558 SF Accessory Dwelling Unit with rooftop deck and permeable paver terraces, located at the southwest corner of Santa Rita Street and 1st Avenue in the Single-Family Residential (R-1) District, APN: 010-027-001-000 as depicted in the plans prepared by IDG, Inc., stamped approved on August 12, 2024, unless modified by the conditions of approval contained herein.</p>
2.	<p>Codes and Ordinances. The project shall be constructed in conformance with all requirements of the R-1 zoning district. All adopted building and fire codes shall be adhered to in preparing the working drawings. If any codes or ordinances require design elements to be changed, or if any other changes are requested when such plans are submitted, such changes may require additional environmental review and subsequent approval by the Planning Commission.</p>
3.	<p>Permit Validity. In accordance with CMC Section 17.52.170 (Time Limits on Approvals and Denials), a residential design study approval remains valid for a period of 12 months from the date of action. During this time, the project must be implemented, or the approval becomes void. Implementation is effected by erecting, installing, or beginning the installation of the improvement authorized by the permit, as determined by the Director. Extensions to this approval may be granted consistent with CMC 17.52.170.C.</p>
4.	<p>Water Use. Approval of this application does not permit an increase in water use on the project site without adequate supply. Should the Monterey Peninsula Water Management District determine that adequate water is unavailable for this site, this permit will be scheduled for reconsideration, and appropriate findings will be prepared for review and adoption by the Planning Commission.</p>
5.	<p>Setback and Height Certifications. A State licensed surveyor shall survey and certify the following in writing:</p> <ul style="list-style-type: none"> ● The footing locations are in conformance with the approved plans prior to footing/foundation inspection; ● The roof heights and plate heights of each building are in conformance with the approved plans prior to the roof sheathing inspection. Roofs and plates shall not exceed the elevation points as identified in the approved project plans, and the roofs include an appropriate allowance for roofing material thickness. <p>Written certifications prepared, sealed, and signed by the surveyor shall be provided prior to footing/foundation inspection and roof sheathing inspection. In the event that multiple footing/foundation pours are required, a survey letter shall be submitted for</p>

DS 24-115 (Salehi)
 August 12, 2024
 Conditions of Approval

	each separate section.
6.	Service Laterals. Prior to final inspection, all electrical service laterals to any new building or structure, or to any building or structure being remodeled when such remodeling requires the relocation or replacement of the main service equipment, shall be placed underground on the premises upon which the building or structure is located. Undergrounding will not be required when the project valuation is less than \$200,000, or the City Forester determines that undergrounding will damage or destroy significant trees(s) (CMC 15.36.020).
7.	Utility Meter Locations. The placement of all utility meters shall consistent with the locations identified in the approved plans. Changes to the location of any utility meter location shall require written approval of the Community Planning and Building Department prior to the change of the location.
8.	Fire Sprinklers - Residential. Additions, alterations, or repairs to existing structures that involve the addition, removal, or replacement of 50 percent or more of the linear length of the walls (interior and exterior) within a 5-year period shall require the installation of an automatic residential fire sprinkler system in accordance with the California Building and Fire Codes (CMC 15.08.135).
9.	Modifications. The Applicant shall submit in writing, with revised plans, to the Community Planning and Building staff any proposed changes to the approved project plans prior to incorporating those changes. If the Applicant changes the project without first obtaining City approval, the Applicant will be required to submit the change in writing, with revised plans, within two weeks of the City being notified. A cease work order may be issued at any time at the discretion of the Director of Community Planning and Building until a) either the Planning Commission or Staff has approved the change, or b) the property owner has eliminated the change and submitted the proposed change in writing, with revised plans, for review. The project will be reviewed for its compliance with the approved plans prior to the final inspection.
10.	Exterior Revisions to Planning Approval Form. All proposed modifications that affect the exterior appearance of the building or site elements shall be submitted on the "Revisions to Planning Approval" form on file in the Community Planning and Building Department. Any modification incorporated into the construction drawings not listed on this form shall not be deemed approved upon issuance of a building permit.
11.	Conflicts Between Planning Approvals and Construction Plans. It shall be the responsibility of the Owner, Applicant, and Contractor(s) to ensure consistency between the project plans approved by the Planning Staff, the Planning Commission, or the City Council on appeal and the construction plans submitted to the Building Division as part of the Building Permit review. Where inconsistencies between the Planning approval and the construction plans exist, the Planning approval shall govern unless otherwise approved in writing by the Community Planning & Building Director or their designee. When changes or modifications to the project are proposed, the Applicant shall clearly list and highlight each proposed change and bring each change to the City's attention.

DS 24-115 (Salehi)
 August 12, 2024
 Conditions of Approval

	<p>Changes to the project incorporated into the construction drawings that were not clearly listed or identified as a proposed change shall not be considered an approved change. Should conflicts exist between the originally approved project plans and the issued construction drawings that were not explicitly identified as a proposed change, the plans approved as part of the Planning Department Review, including any Conditions of Approval, shall prevail.</p>
<p>12.</p>	<p>Exterior Lighting. Prior to the issuance of a building permit, the Applicant shall include in the construction drawings the manufacturer’s specifications, including illumination information, for all exterior light fixtures. All fixtures shall be shielded and down-facing. Exterior wall-mounted lighting shall be limited to 25 watts or less (incandescent equivalent or 375 lumens) per fixture and shall be installed no higher than 10 feet above the ground or walking surface.</p> <p>Landscape lighting shall not exceed 18 inches above the ground nor more than 15 watts (incandescent equivalent or 225 lumens) per fixture and shall be spaced no closer than 10 feet apart. Landscape lighting shall not be used as accent lighting, nor shall it be used to illuminate trees, walls, or fences. The purpose of landscape lighting is to safely illuminate walkways and entrances to the subject property and outdoor living spaces.</p>
<p>13.</p>	<p>Skylights & Skylight Shades. Prior to the issuance of a building permit, the Applicant shall include in the construction drawings the manufacturer’s specifications for all skylights (new and/or replaced) and skylight shades. Skylights shall be low-profile and use non-reflective glass to minimize light and glare visible from adjoining properties. Skylight flashing shall match the roof color. Manual or automatic shades shall be installed in each skylight to reduce visible light transmission during the hours of darkness.</p>
<p>14.</p>	<p>Stone Facades (including chimneys). Prior to the issuance of a building permit, the Applicant shall clearly identify in the construction drawings the masonry pattern for all stonework. Stone facades shall be installed in a broken course/random or similar masonry pattern. Setting the stones vertically on their face in a cobweb pattern shall not be permitted. All stonework shall be wrapped around building corners and terminated at an inside corner or a logical stopping point that provides a finished appearance. Termination of stonework shall be subject to review and approval by the Community Planning & Building Director or their designee. Brickwork shall be finished the same manner as stonework described above.</p>
<p>15.</p>	<p>Wood Frame Windows and Doors. Prior to the issuance of a building permit, the Applicant shall include the manufacturer’s specifications for the approved wood windows and doors. The window style shall be consistent with authentic wood windows and doors with divided lights that appear to be true divided light, including the use of internal and external mullions and muntins on insulated windows. Any window pane dividers, which are snap-in or otherwise superficially applied, are not permitted. The painted finish shall be matte or low gloss.</p>
<p>16.</p>	<p>Indemnification. The Applicant agrees, at his or her sole expense, to defend, indemnify, and hold harmless the City, its public officials, officers, employees, and assigns from any</p>

DS 24-115 (Salehi)
 August 12, 2024
 Conditions of Approval

	<p>liability; and shall reimburse the City for any expense incurred, resulting from, or in connection with any project approvals. This includes any appeal, claim, suit, or other legal proceedings to attack, set aside, void, or annul any project approval. The City shall promptly notify the Applicant of any legal proceeding and cooperate fully in the defense. The City may, at its sole discretion, participate in any such legal action, but participation shall not relieve the Applicant of any obligation under this condition. Should any party bring any legal action in connection with this project, the Superior Court of the County of Monterey, California, shall be the situs and have jurisdiction for resolving all such actions by the parties hereto.</p>
17.	<p>Driveway. Prior to the issuance of a building permit, the Applicant shall clearly identify on the construction drawings the driveway material and asphalt connection to the paved street edge. The driveway material shall be extended beyond the property line into the public right-of-way to connect to the paved street edge. A minimal asphalt connection at the street edge may be required by the Superintendent of Streets or the Building Official, depending on site conditions, to accommodate the drainage flow line of the street. If the driveway material is proposed to be sand set, a dimensioned construction detail showing the base material shall be included in the construction drawings.</p>
18.	<p>Hazardous Materials Waste Survey. Prior to the issuance of a demolition permit, the Applicant shall submit a hazardous materials waste survey to the Building Division in conformance with the Monterey Bay Unified Air Pollution Control District.</p>
19.	<p>Cultural Resources. Throughout construction, all activities involving excavation shall immediately cease if cultural resources are discovered on the site, and the Applicant shall notify the Community Planning & Building Department within 24 hours. Work shall not be permitted to recommence until such resources are properly evaluated for significance by a qualified archaeologist. If the resources are determined to be significant, prior to the resumption of work, a mitigation and monitoring plan shall be prepared by a qualified archaeologist and reviewed and approved by the Community Planning and Building Director. In addition, if human remains are unearthed during the excavation, no further disturbance shall occur until the County Coroner has made the necessary findings regarding origin and distribution pursuant to California Public Resources Code (PRC) Section 5097.98.</p>
20.	<p>Truck Haul Route. Prior to the issuance of a building permit, the Applicant shall submit for review and approval by the Community Planning & Building Director, in consultation with the Public Works and Public Safety Departments, a truck-haul route and any necessary traffic control measures for the grading activities. The Applicant shall be responsible for ensuring adherence to the truck-haul route and implementation of any required traffic control measures.</p>
21.	<p>USA North 811. Prior to any excavation or digging, the Applicant shall contact the appropriate regional notification center (USA North 811) at least two working days, but not more than 14 calendar days, prior to commencing that excavation or digging. No digging or excavation is authorized to occur on-site until the Applicant has obtained a</p>

DS 24-115 (Salehi)
 August 12, 2024
 Conditions of Approval

	Ticket Number and all utility members have positively responded to the dig request. (Visit USANorth811.org for more information)
22.	Conditions of Approval. Prior to the issuance of a building permit, the Applicant shall print a copy of the Resolution adopted by the Planning Commission and signed by the property owner(s) and applicant on a full-size sheet within the construction plan set submitted to the Building Safety Division.
Landscape Conditions	
23.	Tree Removal Prohibited. Throughout construction, the Applicant shall protect all trees identified for preservation by methods approved by the City Forester. Trees on or adjacent to the site shall only be removed upon the approval of the City Forester or Forest and Beach Commission.
24.	<p>Tree Protection Measures. Requirements for tree preservation shall adhere to the following tree protection measures on the construction site.</p> <ul style="list-style-type: none"> ● Prior to grading, excavation, or construction, the developer shall clearly tag or mark all trees to be preserved. ● Excavation within 6 feet of a tree trunk is not permitted. ● No attachments or wires of any kind, other than those of a protective nature, shall be attached to any tree. ● Per Municipal Code Chapter 17.48.110, no material may be stored within the dripline of a protected tree, including the drip lines of trees on neighboring parcels. ● Tree Protection Zone. The Tree Protection Zone shall be equal to dripline or 18 inches radially from the tree for every one inch of trunk diameter at 4.5 feet above the soil line, whichever is greater. A minimum of 4-foot-high transparent fencing is required unless otherwise approved by the City Forester. Tree protection shall not be resized, modified, removed, or altered in any manner without written approval. The fencing must be maintained upright and taught for the duration of the project. No more than 4 inches of wood mulch shall be installed within the Tree Protection Zone. When the Tree Protection Zone is at or within the drip line, no less than 6 inches of wood mulch shall be installed 18 inches radially from the tree for every one inch of trunk diameter at 4.5 feet above the soil line outside of the fencing. ● Structural Root Zone. The Structural Root Zone shall be 6 feet from the trunk or 6 inches radially from the tree for every one inch of trunk diameter at 4.5' above the soil line, whichever is greater. Any excavation or changes to the grade shall be approved by the City Forester prior to work. Excavation within the Structural Root Zone shall be performed with a pneumatic excavator, hydro-vac at low pressure, or another method that does not sever roots. ● If roots greater than 2 inches in diameter or larger are encountered within the



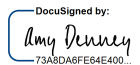
DS 24-115 (Salehi)
 August 12, 2024
 Conditions of Approval

	<p>approved Structural Root Zone, the City Forester shall be contacted for approval to make any root cuts or alterations to structures to prevent roots from being damaged.</p> <ul style="list-style-type: none"> • If roots larger than 2 inches in diameter are cut without prior City Forester approval or any significant tree is endangered as a result of construction activity, the building permit will be suspended, and all work stopped until an investigation by the City Forester has been completed, and mitigation measures have been put in place.
25.	<p>Foundation Work Near Significant Trees. All foundations within 15 feet of significant trees shall be excavated by hand. If any tree roots larger than two inches (2”) are encountered during construction, the City Forester shall be contacted before cutting the roots. The City Forester may require the roots to be bridged or may authorize the roots to be cut. If roots larger than two inches (2”) in diameter are cut without prior City Forester approval or any significant tree is endangered as a result of construction activity, the building permit will be suspended and all work stopped until an investigation by the City Forester has been completed. Six inches (6”) of mulch shall be evenly spread across the inside the dripline of all trees prior to the issuance of a building permit.</p>
<p>Environmental Compliance Conditions</p>	
26.	<p>Drainage Plan. Prior to the issuance of a building permit, the Applicant shall submit for review and approval by the Community Planning & Building and Public Works Departments a drainage plan that meets the requirements of the City's drainage guidance, SOG 17-07. At a minimum, new and replaced impervious area drainage must be dispersed around the site rather than focused on one corner of the property; infiltration features must be sized appropriately and located at least 6 feet from neighboring properties. The drainage plan shall include information on drainage from new impervious areas and semi-pervious areas.</p>
27.	<p>BMP Tracking Form. Prior to issuance of a building permit, the Applicant shall submit for review and approval by the Community Planning & Building and Public Works Departments a completed BMP Tracking form.</p>
28.	<p>Semi-Permeable Surfaces. Prior to issuance of a building permit, the Applicant shall submit for review and approval by the Community Planning & Building and Public Works Departments cross-section details for all semi-permeable surfaces.</p>
29.	<p>Erosion and Sediment Control Plan. Prior to issuance of a building permit, the Applicant shall submit for review and approval by the Community Planning & Building and Public Works Departments an erosion and sediment control plan that includes locations and installation details for erosion and sediment control BMPs, material staging areas, and stabilized access.</p>
<p>Special Conditions</p>	
30.	<p>Copper Gutters & Downspouts Not Permitted. Prior to the issuance of a building permit, the applicant shall identify the material for new gutters and downspouts (if proposed) on the construction drawings. Copper gutters and downspouts are not permitted due to environmental impacts on Carmel Bay, an Area of Special Biological Significance (ASBS).</p>

DS 24-115 (Salehi)
 August 12, 2024
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31.	Construction Management Plan. Prior to the issuance of a building permit, the Applicant shall submit a Construction Management Plan for review and approval by Community Planning and Building, and Public Works.
32.	Building Permit. The applicant shall obtain a Building Permit from the Building Safety Division prior to commencement of work.
33.	Conditions of Approval Acknowledgement. Prior to the issuance of a building permit, a completed Conditions of Approval Acknowledgment form shall be included in the construction drawings. The form shall be signed by the Property Owner, Applicant, and Contractor prior to the issuance of a building permit.
34.	Pre-Construction Meeting. Prior to issuance of a building permit, the contractor overseeing the project shall schedule a pre-construction meeting with the <u>Project Planner</u> for the purpose of reviewing the conditions of approval and expectations during construction.
35.	Historic Resources Board Condition: The original garage door shall be retained and reconfigured into a one-panel roll-up door.
36.	Garage Door Specifications: Prior to the issuance of a building permit, the Applicant shall revise the plans (Sheet 5) to specify the garage door dimensions as approved by the Historic Resource Board.

Acknowledgment and acceptance of conditions of approval:

 ECFA0EA353ED4AE...	Amir Salehi	11/20/2024
 88C7EDD298E14CE...	Elmira.s@comcast.net	11/26/2024
Property Owner Signature	Printed Name	Date
 73A8DA8FE64E400...	Amy Denney	11/26/2024
Applicant Signature	Printed Name	Date



AFFIDAVIT OF POSTING

DECLARATION UNDER PENALTY OF PERJURY

APPLICATION#: Design Study 24115 Amir and Elmira Salehi

APPLICANT: IDG, Inc - Amy Denney

PROJECT LOCATION: SWC Santa Rita Street and 1st Avenue

CASE PLANNER: Katherine Wallace, Associate Planner

BLOCK 15 LOT(s) 1 APN 010027001000

I, _____, declare: I am a resident of the City of _____
_____, County of _____, State of _____. I am over the age of eighteen
(18) years. On the _____ day of _____ 2024, I posted the attached Public Notice in a conspicuous,
publicly-accessible location at the subject property.

I DECLARE UNDER PENALTY OF PERJURY THAT THE FOREGOING IS TRUE AND CORRECT.

Declarant Print Name

Declarant Signature

Date

*Upon completion of the 10 - day appeal period, please return this form,
along with the Notice of Approval, to the case planner noted above.*

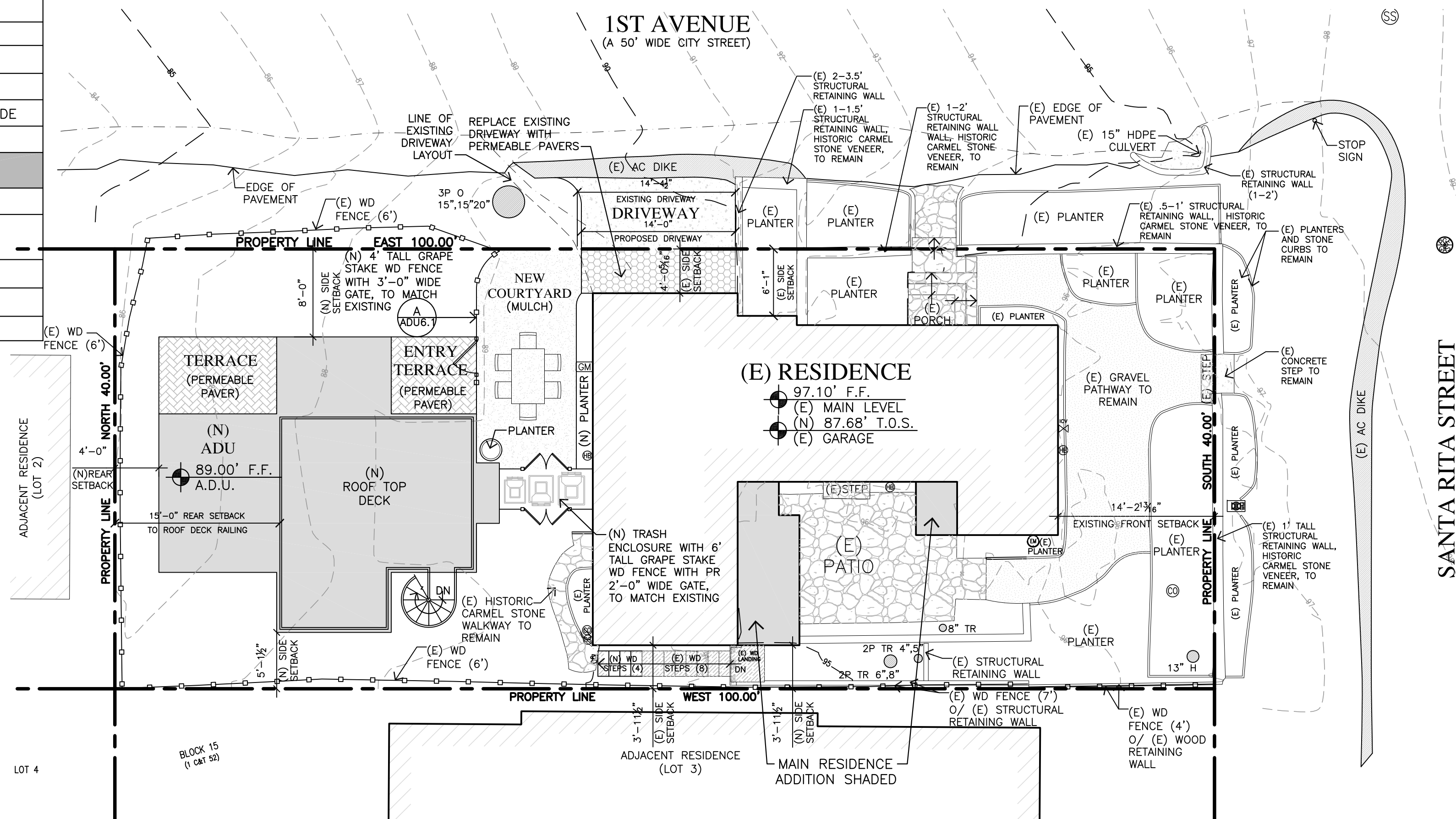
PROJECT DATA FOR AN 4,000 SF SITE

SITE CONSIDERATIONS	ALLOWED	EXISTING	PROPOSED
FLOOR AREA	1,800 SF (45%)	1,292 SF (32%)	1,388 SF (35%)
SITE COVERAGE	396 SF	506 SF	518 SF
TREES	4	4	4
MAX. HEIGHT - MAIN	18' 1ST 24' 2ND	±10'-4" ±17'-3"	±10'-4" ±17'-3"
PLATE HEIGHT - MAIN	12' 1ST 18' 2ND	±9'-5" ±16'-8"	±9'-5" ±16'-8"
MAX. HEIGHT - ADU	18' 1ST	0	13'-0.75" FROM GRADE
PLATE HEIGHT - ADU	12' 1ST	0	12'-0" FROM GRADE
SETBACKS	MINIMUM REQUIRED	EXISTING	PROPOSED
FRONT	15'-0"	14'-2"	14'-2"
COMPOSITE SIDE YARD	10'-0" (25%)	8'-0" (20%)	8'-0" (20%) /10'-1 1/2" (25.3%)
SIDE YARD - NORTH	5'-0"	4'-0 5/8"	4'-0 5/8" / 8'-0"
SIDE YARD - SOUTH	3'-0"	3'-11 1/2"	3'-11 1/2" / 5'-1 1/2"
REAR	15'-0" / 3'-0"*	43'-6"	43'-6" / 4'-0"

MAIN HOUSE / ADU
 * THE REAR SETBACK IS THREE FEET FOR THOSE PORTIONS OF STRUCTURES LESS THAN 15'-0" IN HEIGHT.

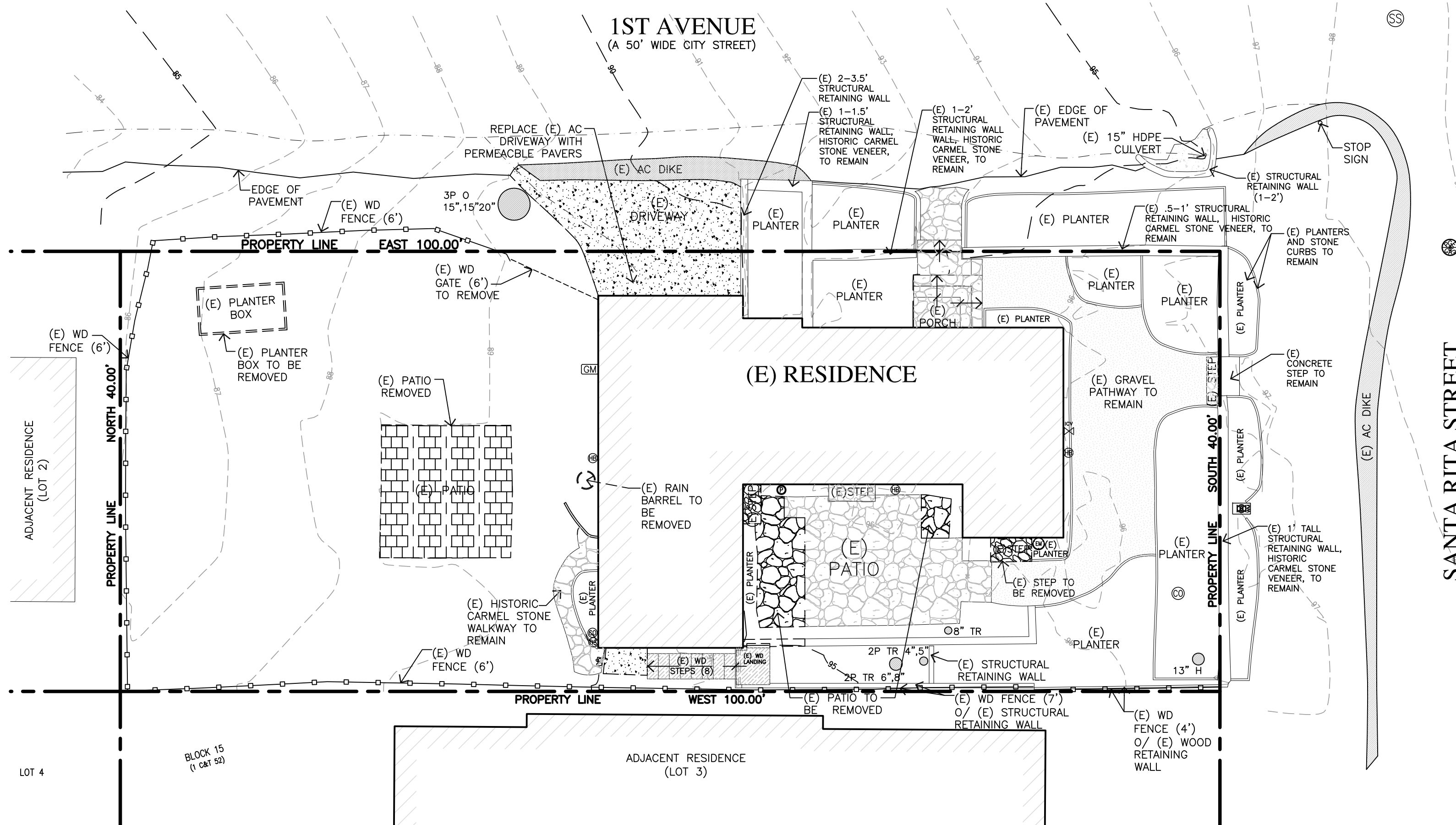
CARMEL-BY-THE-SEA
 PLANNING DIVISION
 APPROVED

Permit #: DS 24-115 (Salehi)
 Date Approved: 8/12/2024
 Planner: K. Wallace



PROPOSED SITE PLAN

1/8" = 1'-0"



EXISTING/DEMO SITE PLAN

1/8" = 1'-0"

PLANNING INFO.

- PROPERTY OWNER: AMIR AND ELMIRA SALEHI, 16055 ROSE AVENUE, LOS GATOS, CA 95030
- PROJECT ADDRESS: SANTA RITA ST. SW CORNER OF 1ST AVE. CARMEL-BY-THE-SEA, CA
- PROJECT SCOPE:
 - ADDITION OF 96 SF TO EXISTING MAIN HOUSE (78 SF NEW BATH AND 18 SF AT EXISTING KITCHEN)
 - NEW 558 SF ACCESSORY DWELLING UNIT WITH ROOF TOP DECK
 - LOWER THE EXISTING GARAGE FLOOR BY 18" AND EXISTING UTILITY ROOM BY 21"
 - REUSE EXISTING 7'-10"x6'-4" GARAGE DOOR, ADDING MATERIAL AND FRAMING TO CREATE NEW 8'-6"x7'-0" SINGLE PANEL, OVERHEAD GARAGE DOOR.
 - CONVERT EXISTING ASPHALT DRIVEWAY TO PERMEABLE PAVEMENT DRIVEWAY.
 - ADDITION OF 4 WOOD STEPS TO THE EXISTING WOOD STEPS GOING UP TO THE EXISTING PATIO.
 - A SEPARATE APPLICATION WILL BE SUBMITTED FOR A PERMANENT ENCROACHMENT PERMIT FOR THE EXISTING RETAINING WALL ALONG THE EAST SIDE OF THE DRIVEWAY, THE EXISTING RETAINING WALLS WITH HISTORIC CARMEL STONE VENEER, AND THE PLANTERS WITH STONE CURBS.
- OCCUPANCY: R-3, U
- CONST. TYPE: V-B
- A.P.N.: 010-027-001
- LEGAL DESC.: LOT: 1 BLOCK: 15
- ZONE: R-1
- STORIES: TWO
- MAX BLDG. HT: 24 FT
- GRADING: X CY, SEE CIVIL PLANS
- TREE REMOVAL: NONE
- TOPOGRAPHY: SLOPING
- PROJECT CODE COMPLIANCE: 2022 CBC, CMC, CPC, OFC, CEC, CALIFORNIA RESIDENTIAL CODE, CALIFORNIA GREEN BUILDING CODE & 2022 CALIFORNIA ENERGY CODE
- LOT AREA: 4,000 S.F. (0.092 Ac.)
- SITE COVERAGE CALCULATIONS:

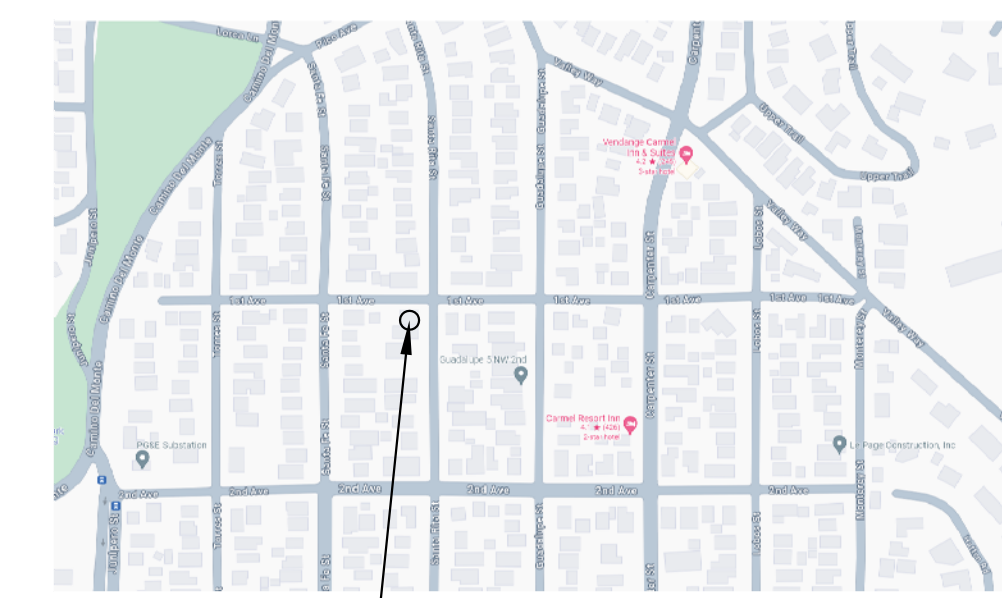
	EXISTING	PROPOSED ADDITION	PROPOSED REMOVAL	PROPOSED TOTAL	
DRIVEWAY CONCRETE	55	0	-55	0	IMP.
DRIVEWAY PAVER	0	56	0	56	S-P
TERRACE	0	129	0	129	S-P
BRICK PATIO	143	0	-143	0	IMP.
*STONE PATIO/STEPS	316	0	0	0	IMP.
WOOD STAIRCASE	28	9	0	37	S-P
GRAVEL WALKWAY	276	0	0	276	PER.
SPIRAL STAIRCASE	0	20	0	20	S-P
PLANTER WALLS	4	0	-4	0	IMP.
TOTAL	506	214	-202	518	

- NOTE: IMPERVIOUS = IMP. PERMEABLE = PER. SEMI-PERMEABLE = S-P
- * DENOTES HISTORIC EXEMPTION FROM CALCULATIONS
- SITE COVERAGE ALLOWED: 396 SF (22% OF BASE FLOOR AREA)
- TOTAL ALLOWED: 556 SF (ADDITIONAL 4%)
- SITE COVERAGE EXISTING: 506 SF
- SITE COVERAGE PROPOSED: 518 SF (100% S-P & PERM. MATERIAL)
- F.A.R. CALCULATIONS

	EXISTING	PROPOSED ADDITION	PROPOSED TOTAL
MAIN BUILDING			
MAIN FLOOR	886	96	982
GARAGE	260	0	260
UTILITY ROOM	146	0	146
*A.D.U.	0	*558	*558
TOTAL	1292	96	1388

- NOTE: * NOT INCLUDED IN TOTAL FAR CALCULATION
- F.A.R. ALLOWED: 1,800 SF (45%)
- F.A.R. EXISTING: 1,292 SF (32%)
- F.A.R. PROPOSED: 1,388 SF (35%)

VICINITY MAP



JUN A. SILLANO, AIA



721 LIGHTHOUSE AVE
 PACIFIC GROVE CA
 93950

PH: (831) 646-1261
 FAX: (831) 646-1290
 EMAIL: idgidg-inc.net
 WEB: idg-inc.net

DISCLAIMER:
 ALL IDEAS, DESIGN ARRANGEMENTS AND PLANS INDICATED BY THIS DRAWING ARE OWNED BY, AND THE PROPERTY OF THIS OFFICE AND WERE CREATED, DEVELOPED AND DESIGNED FOR USE ON, AND IN CONNECTION WITH, THE SPECIFIC PROJECT. NONE OF SUCH IDEAS, DESIGN ARRANGEMENTS OR PLANS SHALL BE USED BY OR DISCLOSED TO ANY PERSON, FIRM OR CORPORATION FOR ANY PURPOSE WHATSOEVER WITHOUT THE WRITTEN PERMISSION OF INTERNATIONAL DESIGN GROUP. WRITTEN DIMENSIONS ON THESE DRAWINGS SHALL HAVE PRECEDENCE OVER SCALE DIMENSIONS. CONTRACTORS SHALL VERIFY AND BE RESPONSIBLE FOR ALL DIMENSIONS AND CONDITIONS ON THE JOB AND THIS OFFICE MUST BE NOTIFIED OF ANY VARIATION FROM THE DIMENSIONS AND CONDITIONS SHOWN BY THESE DRAWINGS. SHOP DETAILS OF ADEQUATE SCALE MUST BE SUBMITTED TO THIS OFFICE FOR APPROVAL BEFORE PROCEEDING WITH FABRICATION ON ITEMS SO NOTED.

STAMPS:

PROJECT/CLIENT:

SALEHI
 RESIDENCE

PROJECT ADDRESS:

SANTA RITA ST. SW
 CORNER OF 1ST.
 AVE.
 CARMEL-BY-THE-SEA,
 CA 93921

APN: 010-027-001

DATE: APRIL 12, 2024
 PLANNING SUBMITTAL

- REVISIONS:
- JULY 10, 2024 PLANNING DEPARTMENT SUB.
- JULY 24, 2024 PLANNING DEPARTMENT SUB.
- JULY 31, 2024 PLANNING DEPARTMENT SUB.

SITE
 PLAN

SHEET NO.

A1.0



721 LIGHTHOUSE AVE
PACIFIC GROVE CA
93950

PH (831) 646-1261
FAX (831) 646-1260
EMAIL idg@idg-inc.net
WEB idg-inc.net

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STAMPS:

PROJECT/CLIENT:

**SALEHI
RESIDENCE**

PROJECT ADDRESS:

SANTA RITA ST. SW
CORNER OF 1ST.
AVE.
CARMEL-BY-THE-SEA,
CA 93921

APN: 010-027-001

DATE: APRIL 12, 2024
PLANNING SUBMITTAL

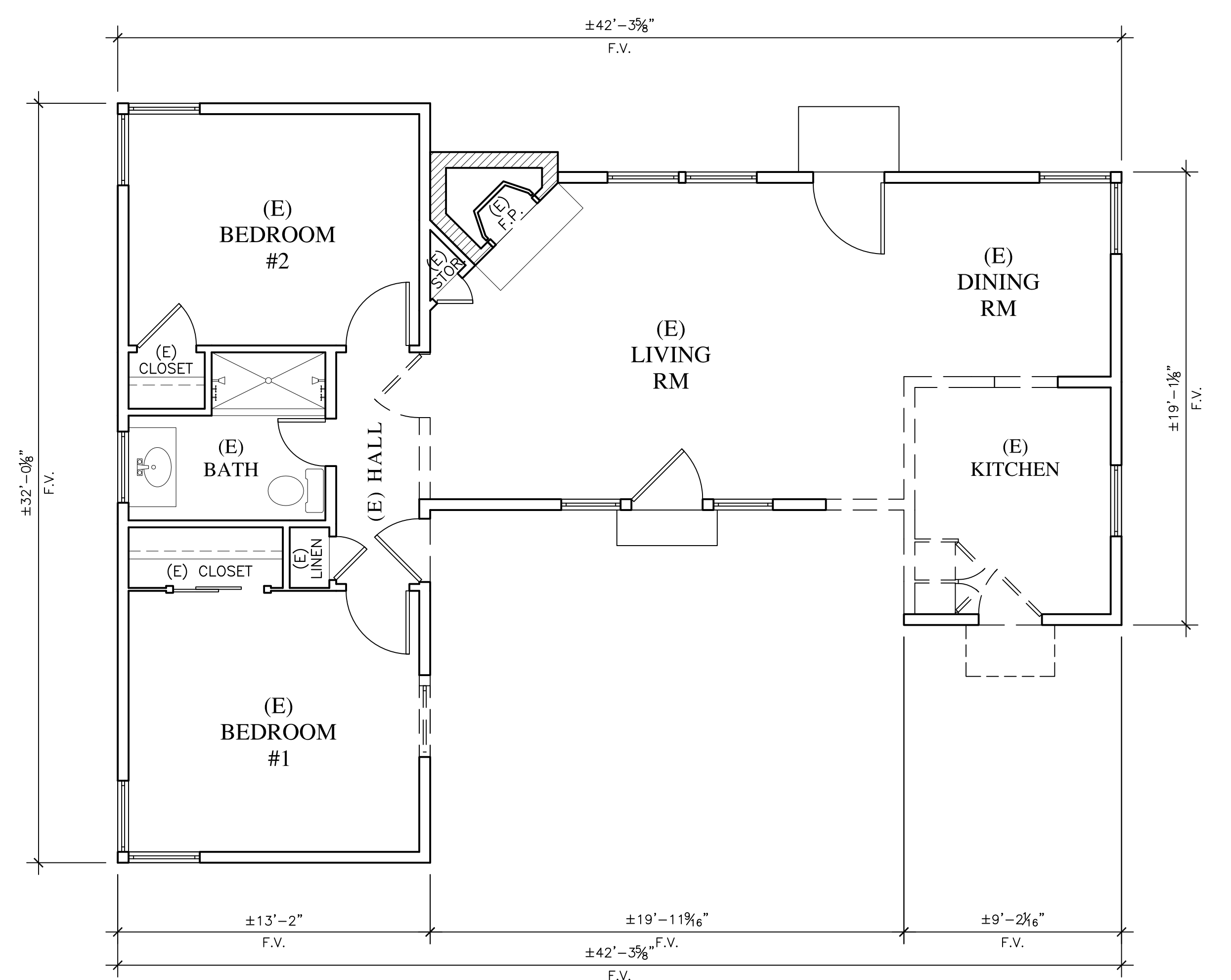
REVISIONS:

- △ JULY 10, 2024
PLANNING DEPARTMENT SUB.
- △
- △
- △
- △
- △

**MAIN LEVEL
PLAN**

SHEET NO.

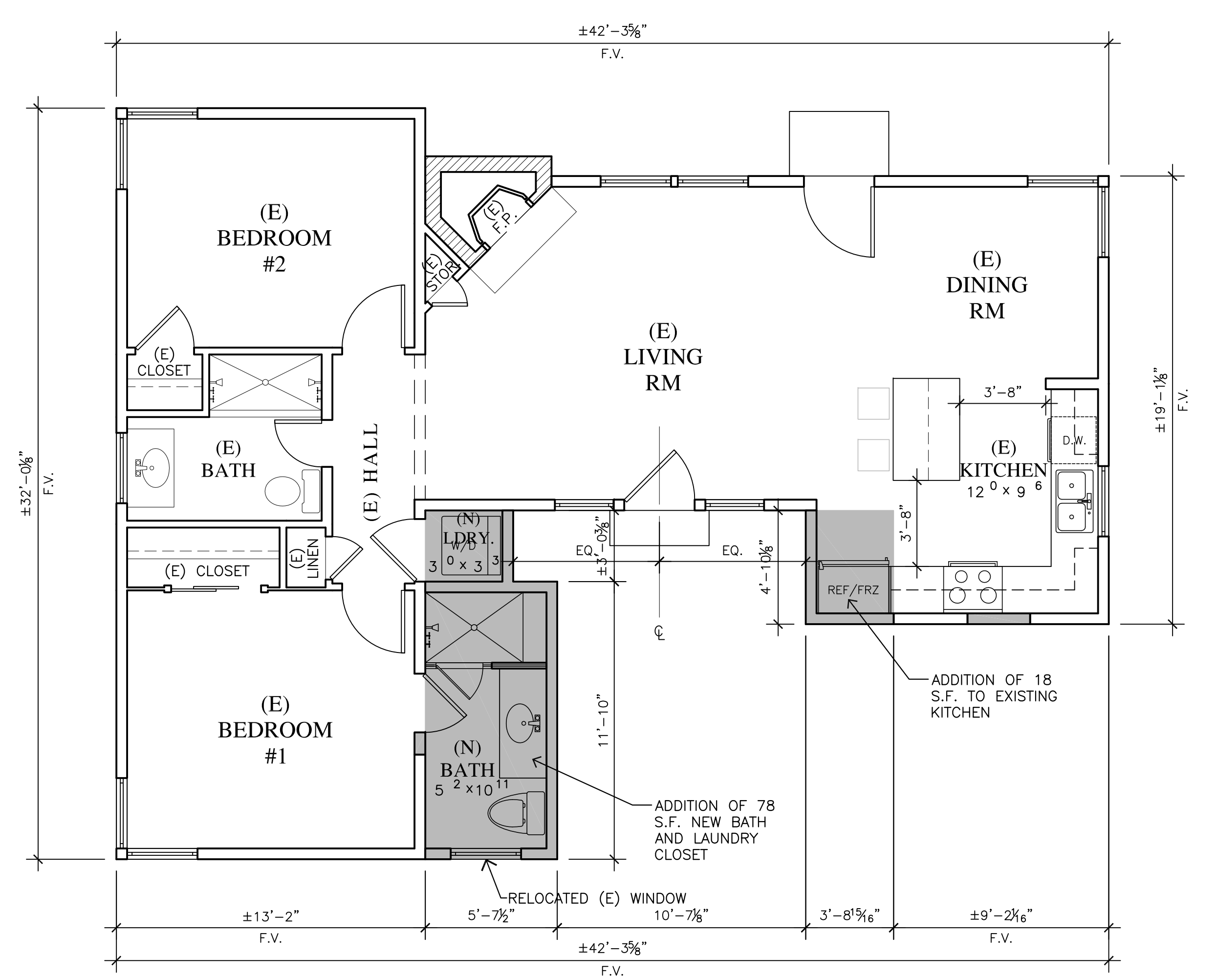
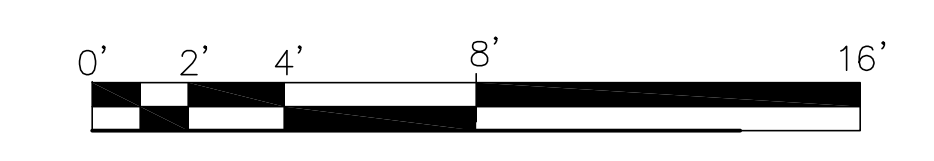
A2.0



EXISTING MAIN LEVEL PLAN

WALL LEGEND

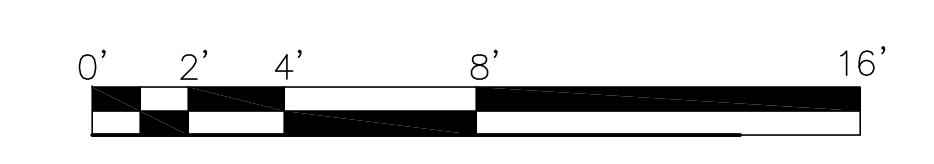
- 2X EXISTING WALL TO REMAIN
- - - (E) DOOR OR WINDOW TO BE REMOVED
- - - - 2X EXISTING WALL TO BE REMOVED

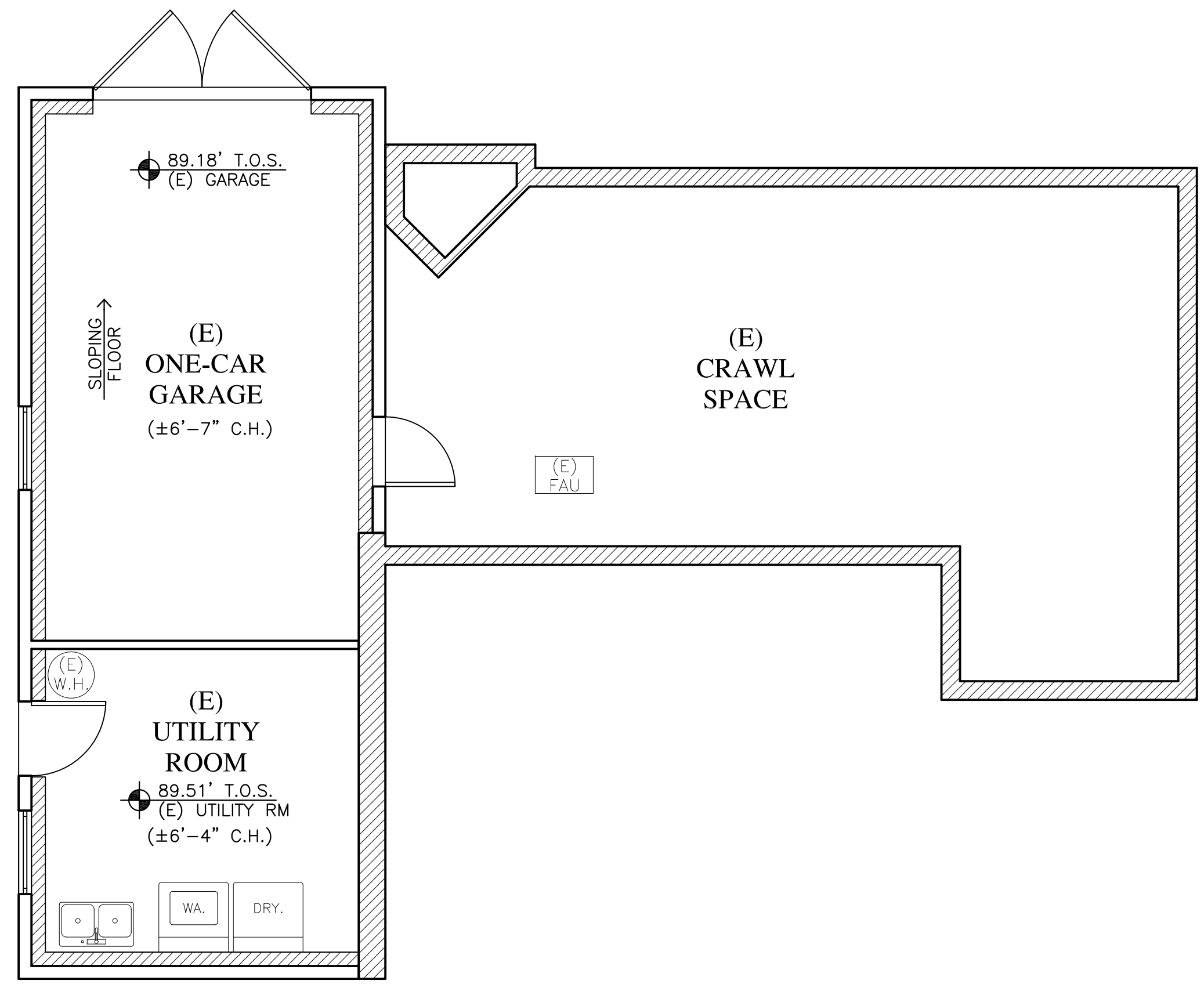


PROPOSED MAIN LEVEL PLAN

WALL LEGEND

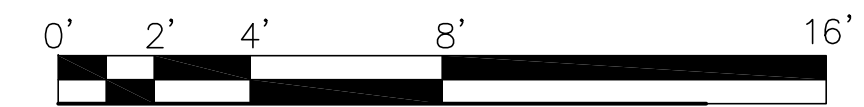
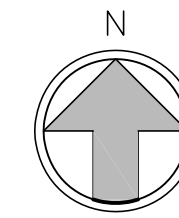
- 2X EXISTING WALL TO REMAIN
- - - 2X6 EXTERIOR STUD FRAMED WALL
- - - - 2X4 INTERIOR STUD FRAMED WALL, U.O.N.





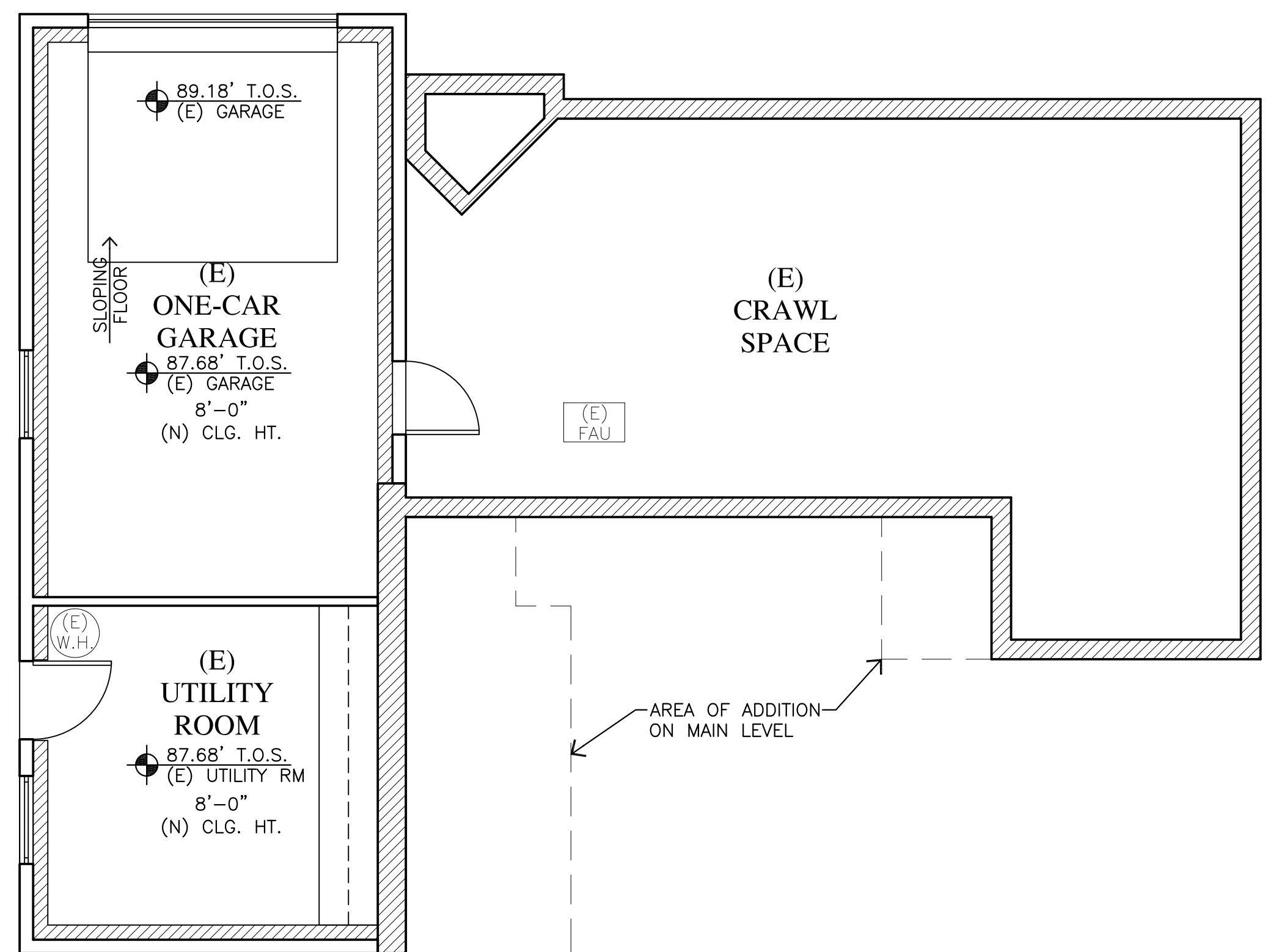
EXISTING LOWER LEVEL PLAN

1/4"=1'-0"



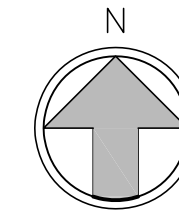
WALL LEGEND

- 2X EXISTING WALL TO REMAIN
- (E) DOOR OR WINDOW TO BE REMOVED
- 2X EXISTING WALL TO BE REMOVED



PROPOSED LOWER LEVEL PLAN

1/4"=1'-0"



WALL LEGEND

- 2X EXISTING WALL TO REMAIN
- 2X6 EXTERIOR STUD FRAMED WALL
- 2X4 INTERIOR STUD FRAMED WALL, U.O.N.

JUN A. SILLANO, AIA



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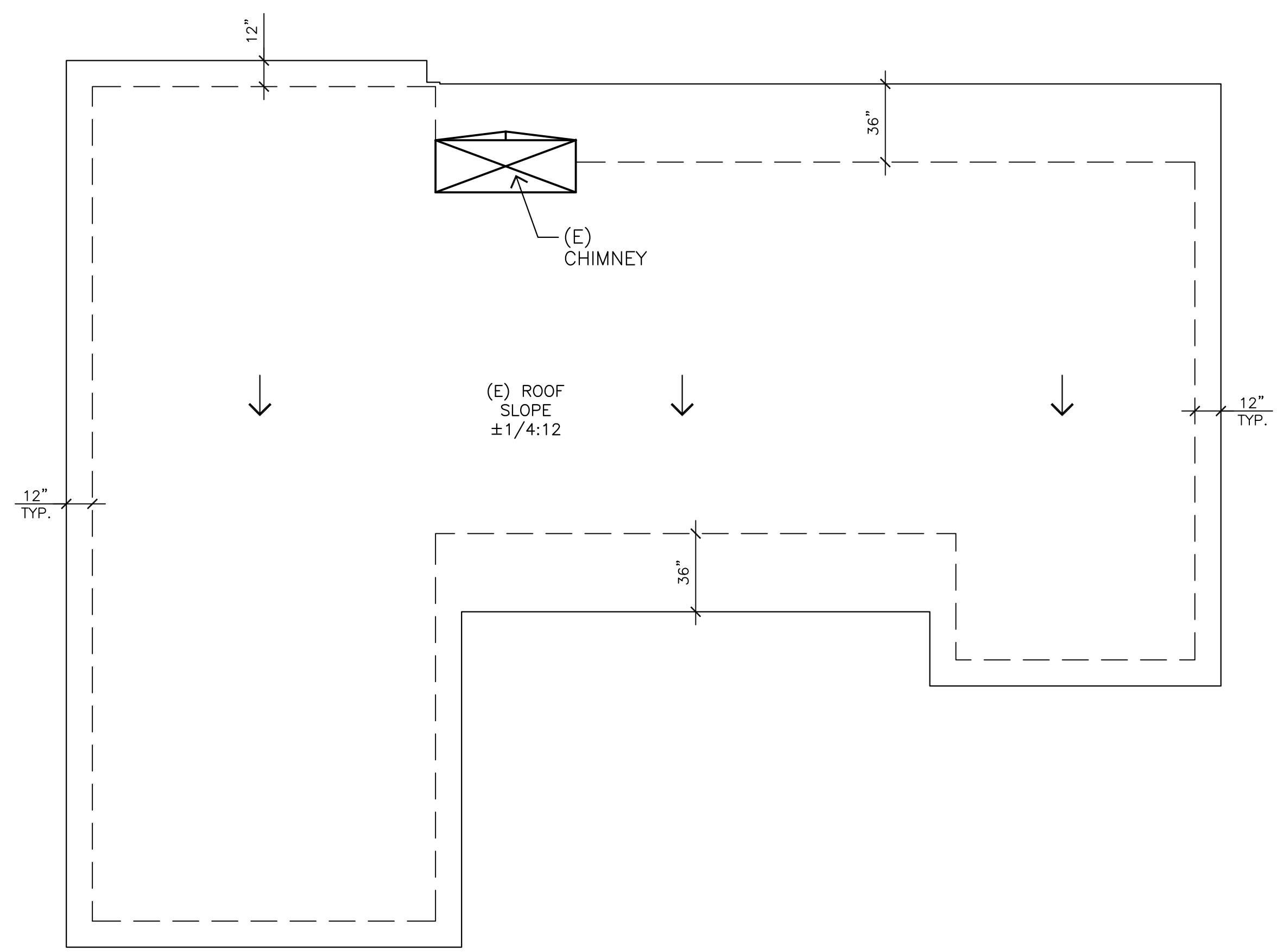
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PLANNING DEPARTMENT SUB.
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PLANNING DEPARTMENT SUB.
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PLANNING DEPARTMENT SUB.

LOWER LEVEL
PLAN

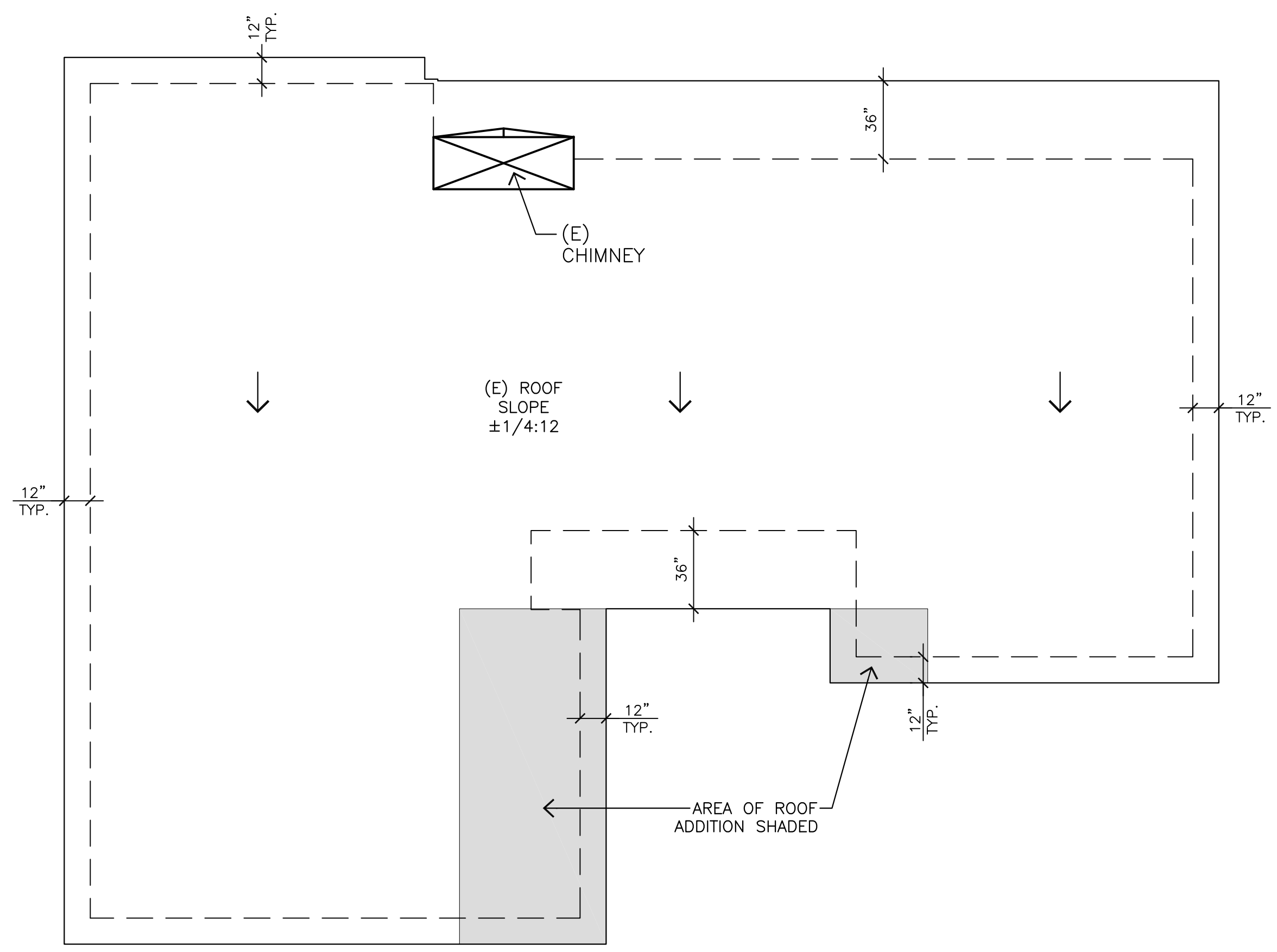
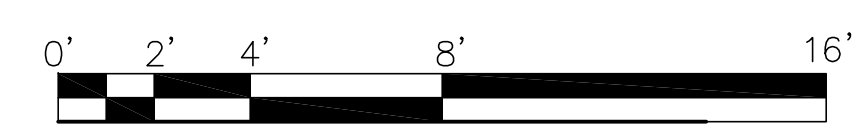
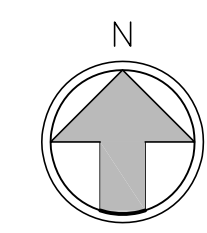
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A3.0



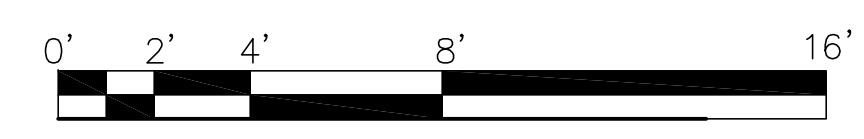
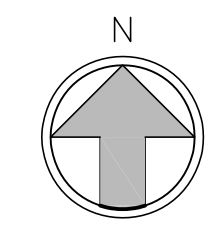
EXISTING ROOF PLAN

1/4" = 1'-0"



PROPOSED ROOF PLAN

1/4" = 1'-0"



JUN A. SILLANO, AIA



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- △ _____
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ROOF
PLAN

SHEET NO.

A5.0



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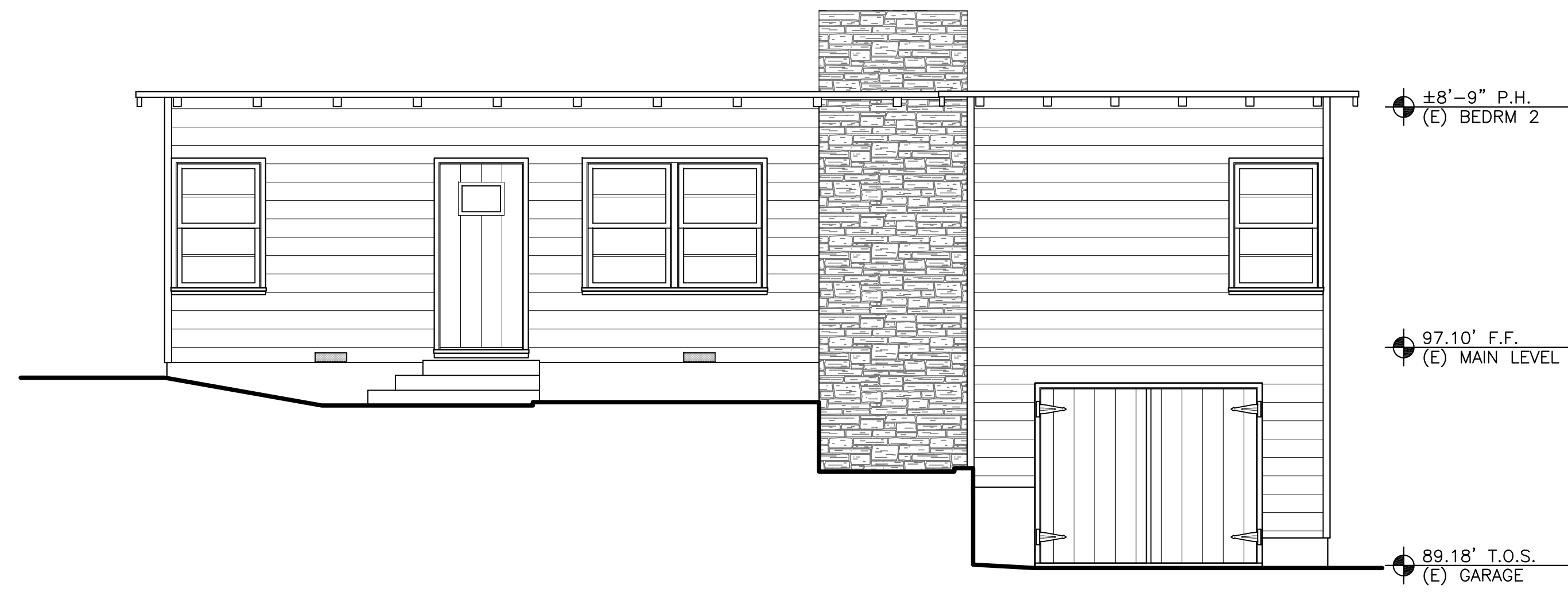
DATE: APRIL 12, 2024
PLANNING SUBMITTAL

- REVISIONS:
- ▲ JULY 10, 2024
PLANNING DEPARTMENT SUB.
 - ▲ _____
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 - ▲ _____
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ELEVATIONS

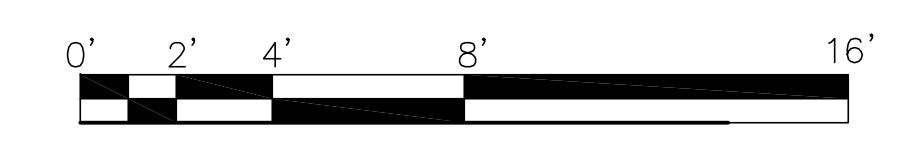
SHEET NO.

A6.0



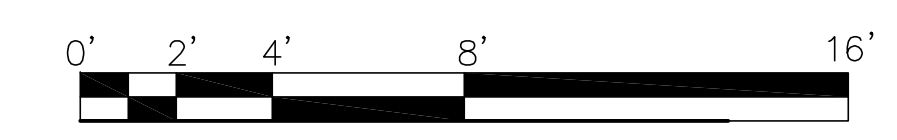
EXISTING NORTH ELEVATION

1/4"=1'-0"



PROPOSED NORTH ELEVATION

1/4"=1'-0"



EXISTING GARAGE DOOR

N.T.S.

EXTERIOR FINISH LEGEND

- 1 FLAT ROOF – MATCH EXISTING
- 2 PAINTED HORIZONTAL WOOD SIDING – MATCH EXISTING
- 3 PAINTED WOOD EXTERIOR DOORS AND WINDOWS – MATCH EXISTING
- 4 PAINTED 4X WOOD RAFTER TAILS–MATCH EXISTING
- 5 RANDOM STONE VENEER – MATCH EXISTING
- 6 RE-CONFIGURED EXISTING GARAGE DOOR INTO ONE PANEL ROLL UP PAINTED WOOD GARAGE DOOR



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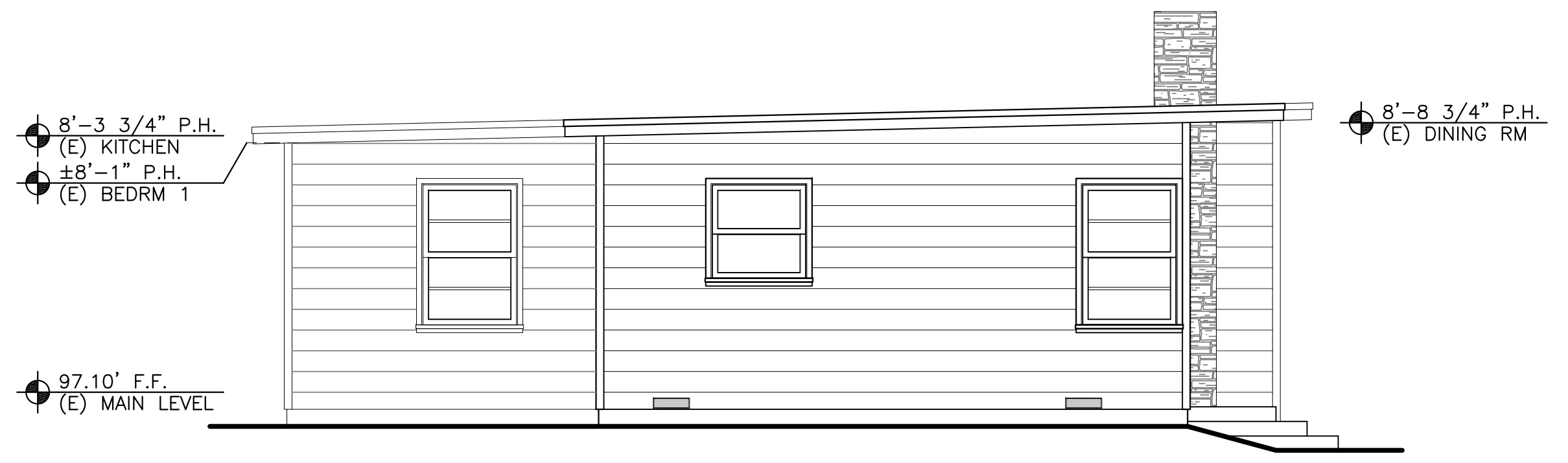
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ELEVATIONS

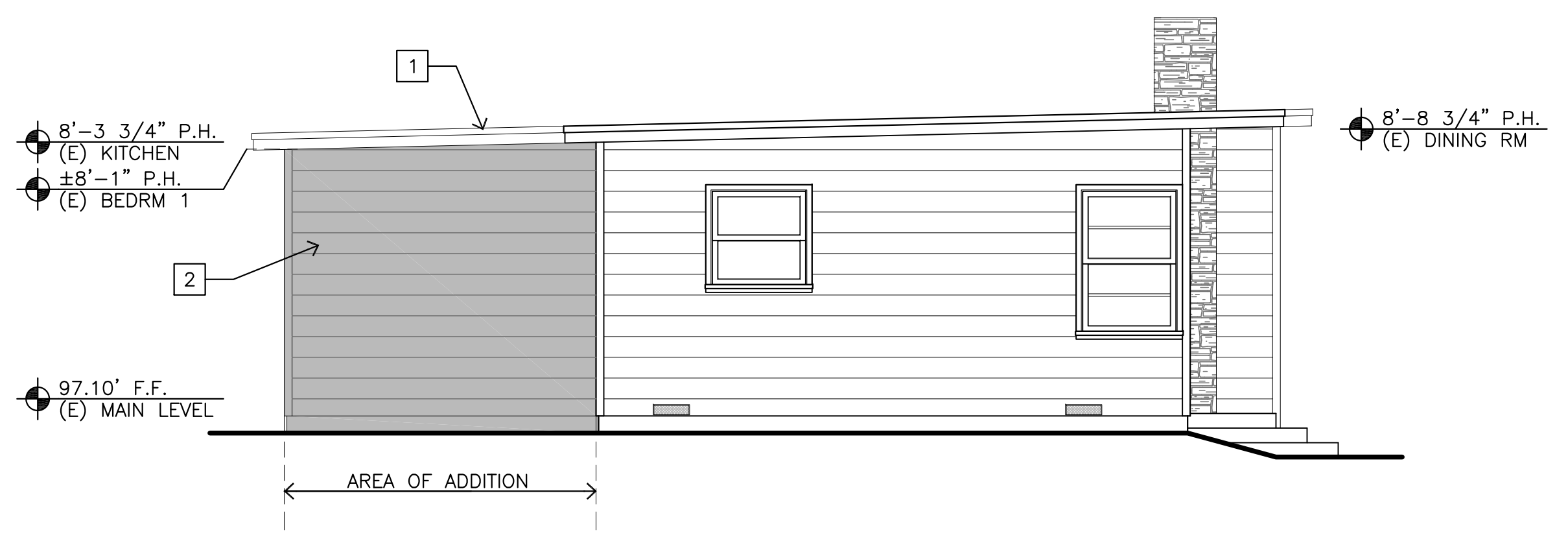
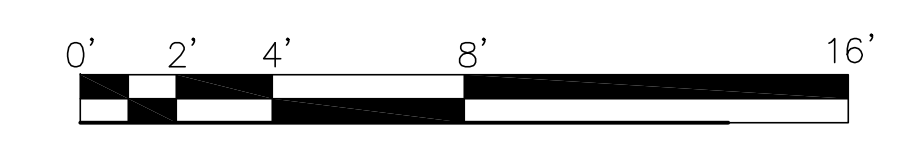
SHEET NO.

A6.1



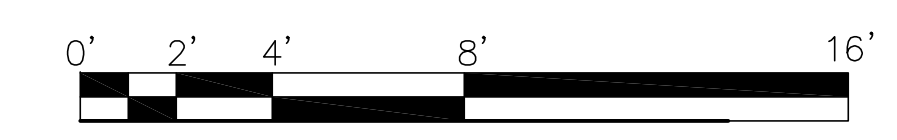
EXISTING EAST ELEVATION

1/4"=1'-0"



PROPOSED EAST ELEVATION

1/4"=1'-0"



EXTERIOR FINISH LEGEND

- 1 FLAT ROOF – MATCH EXISTING
- 2 PAINTED HORIZONTAL WOOD SIDING – MATCH EXISTING
- 3 PAINTED WOOD EXTERIOR DOORS AND WINDOWS – MATCH EXISTING
- 4 PAINTED 4X WOOD RAFTER TAILS–MATCH EXISTING
- 5 RANDOM STONE VENEER – MATCH EXISTING
- 6 RE-CONFIGURED EXISTING GARAGE DOOR INTO ONE PANEL ROLL UP PAINTED WOOD GARAGE DOOR



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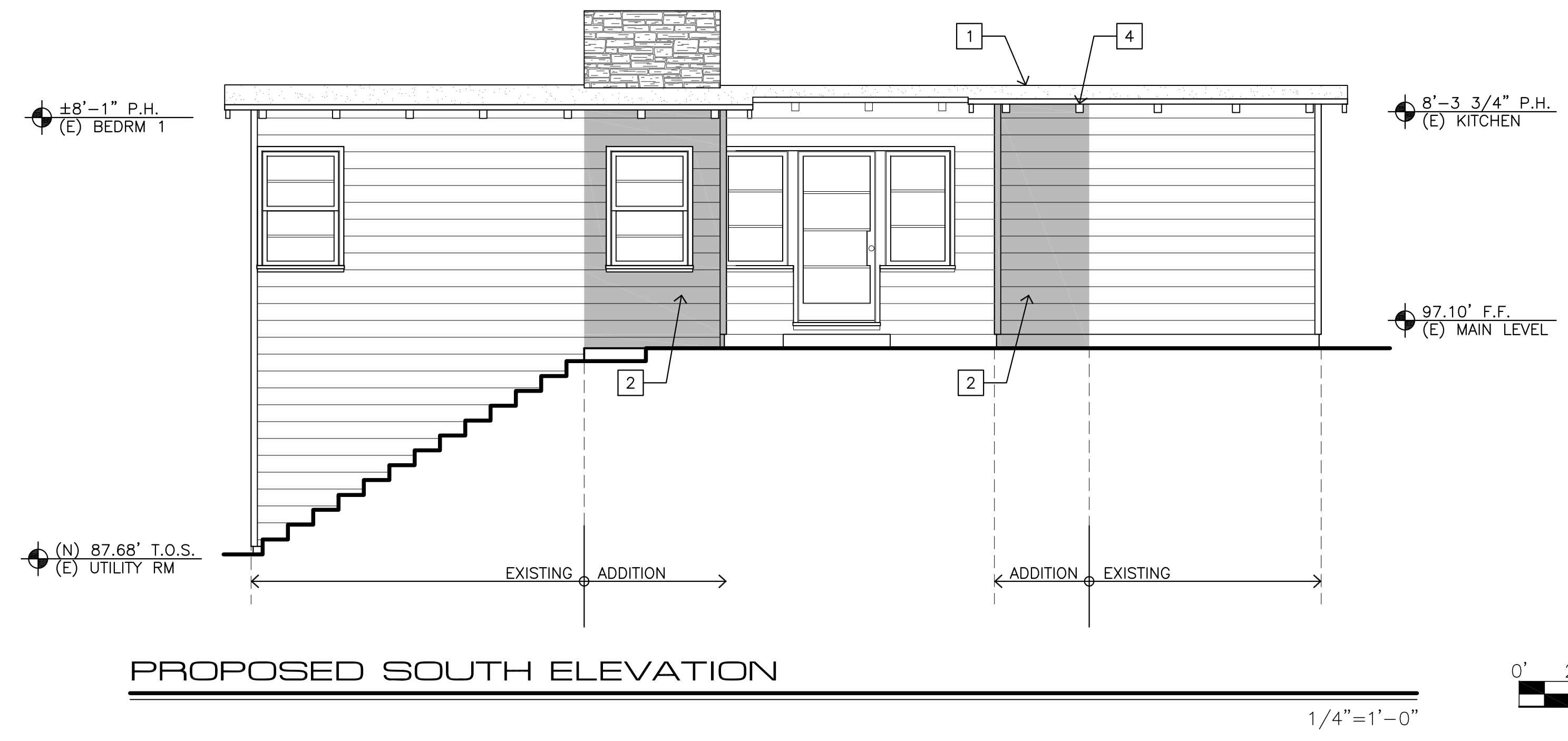
REVISIONS:

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PLANNING DEPARTMENT SUB.
- ▲ _____
- ▲ _____
- ▲ _____
- ▲ _____
- ▲ _____

ELEVATIONS

SHEET NO.

A6.2



EXTERIOR FINISH LEGEND	
1	FLAT ROOF – MATCH EXISTING
2	PAINTED HORIZONTAL WOOD SIDING – MATCH EXISTING
3	PAINTED WOOD EXTERIOR DOORS AND WINDOWS – MATCH EXISTING
4	PAINTED 4X WOOD RAFTER TAILS–MATCH EXISTING
5	RANDOM STONE VENEER – MATCH EXISTING
6	RE-CONFIGURED EXISTING GARAGE DOOR INTO ONE PANEL ROLL UP PAINTED WOOD GARAGE DOOR



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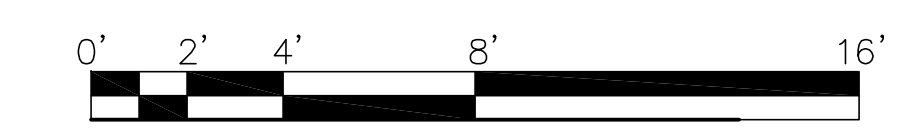
ELEVATIONS

SHEET NO.
A6.3



EXTERIOR FINISH LEGEND

1	FLAT ROOF - MATCH EXISTING
2	PAINTED HORIZONTAL WOOD SIDING - MATCH EXISTING
3	PAINTED WOOD EXTERIOR DOORS AND WINDOWS - MATCH EXISTING
4	PAINTED 4X WOOD RAFTER TAILS-MATCH EXISTING
5	RANDOM STONE VENEER - MATCH EXISTING
6	RE-CONFIGURED EXISTING GARAGE DOOR INTO ONE PANEL ROLL UP PAINTED WOOD GARAGE DOOR





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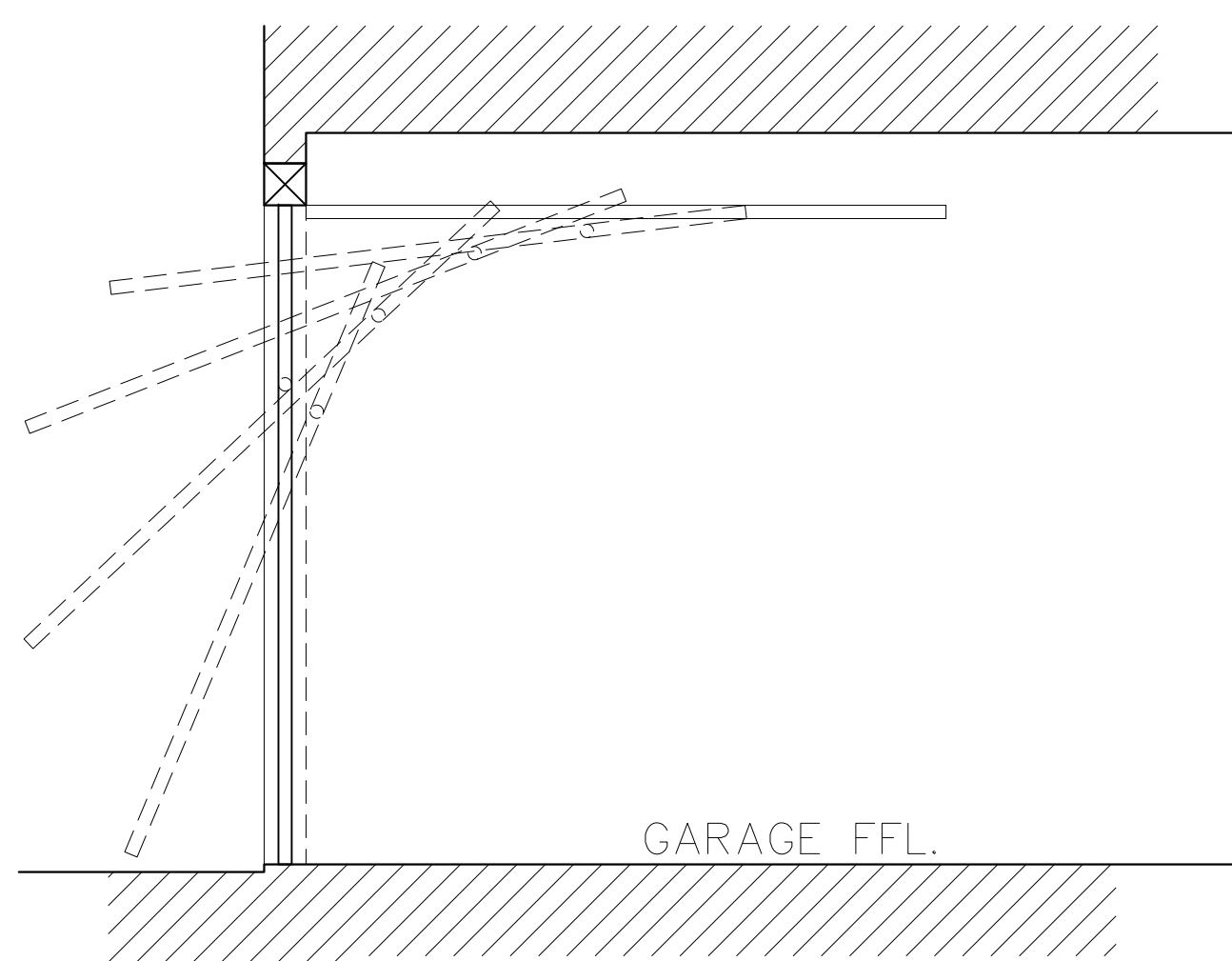
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SECTION

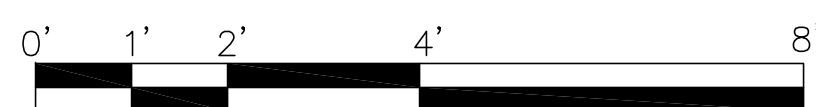
SHEET NO.

A7.0



ONE PIECE TILT-UP GARAGE DOOR SECTION

1/2"=1'-0"



ONE PIECE TILT-UP GARAGE DOOR EXAMPLE

N.T.S.



EXISTING STREET SCAPE - 1ST AVENUE

N.T.S.



PROPOSED STREET SCAPE - 1ST AVENUE

N.T.S.



A - WOOD POSTS WITH CABLE RAILING

N.T.S.

JUN A. SILLANO, AIA



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- △ AUGUST 9, 2024
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- △ _____

- △ _____

STREET
SCAPE

SHEET NO.

A8.0

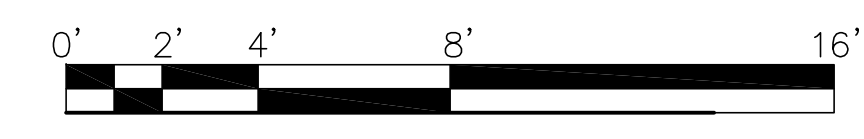
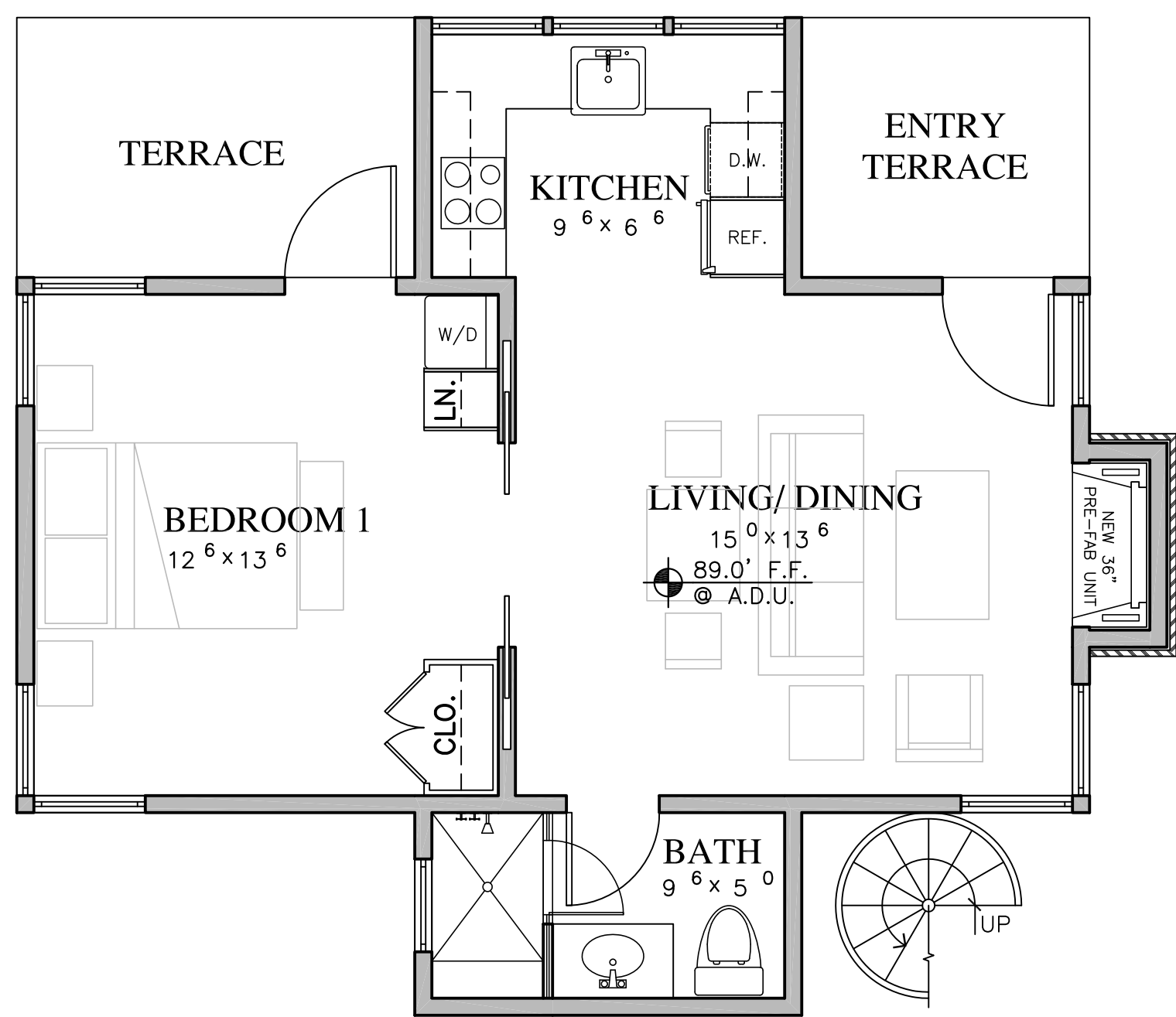


721 LIGHTHOUSE AVE
PACIFIC GROVE CA
93950

PH ■ (831) 646-1261
FAX ■ (831) 646-1290
EMAIL ■ idg@idg-inc.net
WEB ■ idg-inc.net

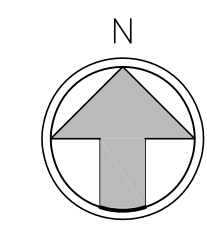
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STAMPS:



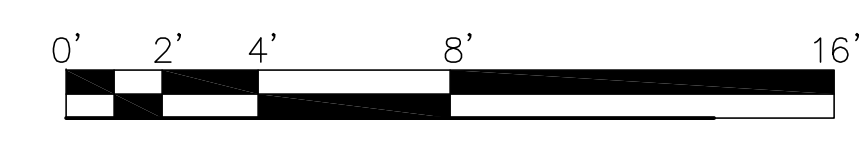
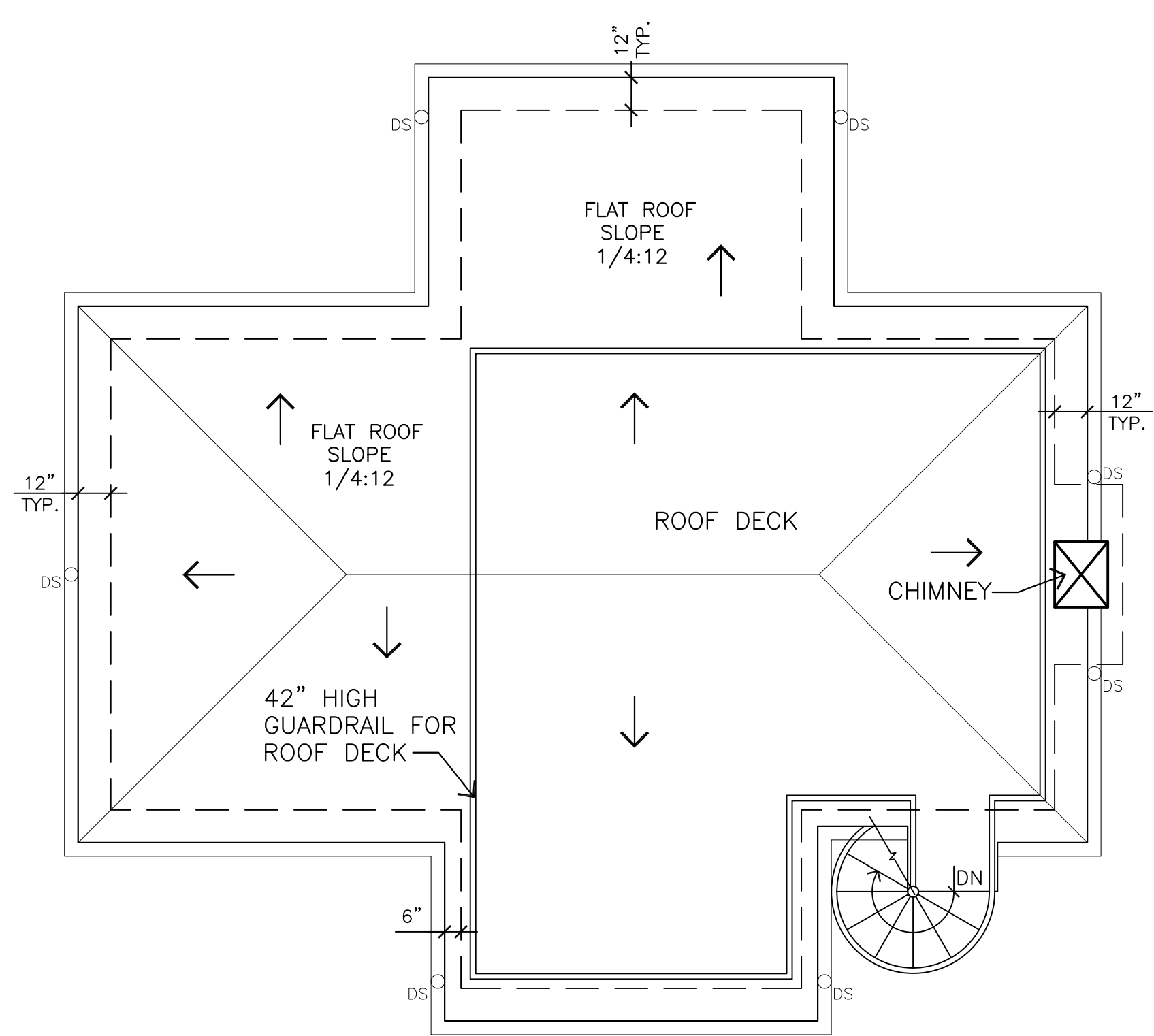
ACCESSORY DWELLING UNIT PLAN

1/4"=1'-0"



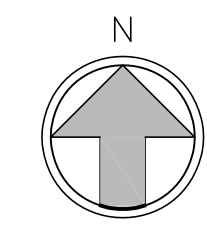
WALL LEGEND

- 2X EXISTING WALL TO REMAIN
- 2X6 EXTERIOR STUD FRAMED WALL
- 2X4 INTERIOR STUD FRAMED WALL, U.O.N.



ACCESSORY DWELLING UNIT ROOF PLAN

1/4"=1'-0"



PROJECT/CLIENT:

SALEHI
RESIDENCE

PROJECT ADDRESS:

SANTA RITA ST. SW
CORNER OF 1ST.
AVE.
CARMEL-BY-THE-SEA,
CA 93921

APN: 010-027-001

DATE: APRIL 12, 2024
PLANNING SUBMITTAL

- REVISIONS:
- JULY 10, 2024
PLANNING DEPARTMENT SUB.
 - JULY 24, 2024
PLANNING DEPARTMENT SUB.
 - JULY 31, 2024
PLANNING DEPARTMENT SUB.
 -
 -
 -

ACCESSORY
DWELLING UNIT

SHEET NO.

ADU2.0



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PROJECT/CLIENT:

**SALEHI
RESIDENCE**

PROJECT ADDRESS:

**SANTA RITA ST. SW
CORNER OF 1ST.
AVE.
CARMEL-BY-THE-SEA,
CA 93921**

APN: 010-027-001

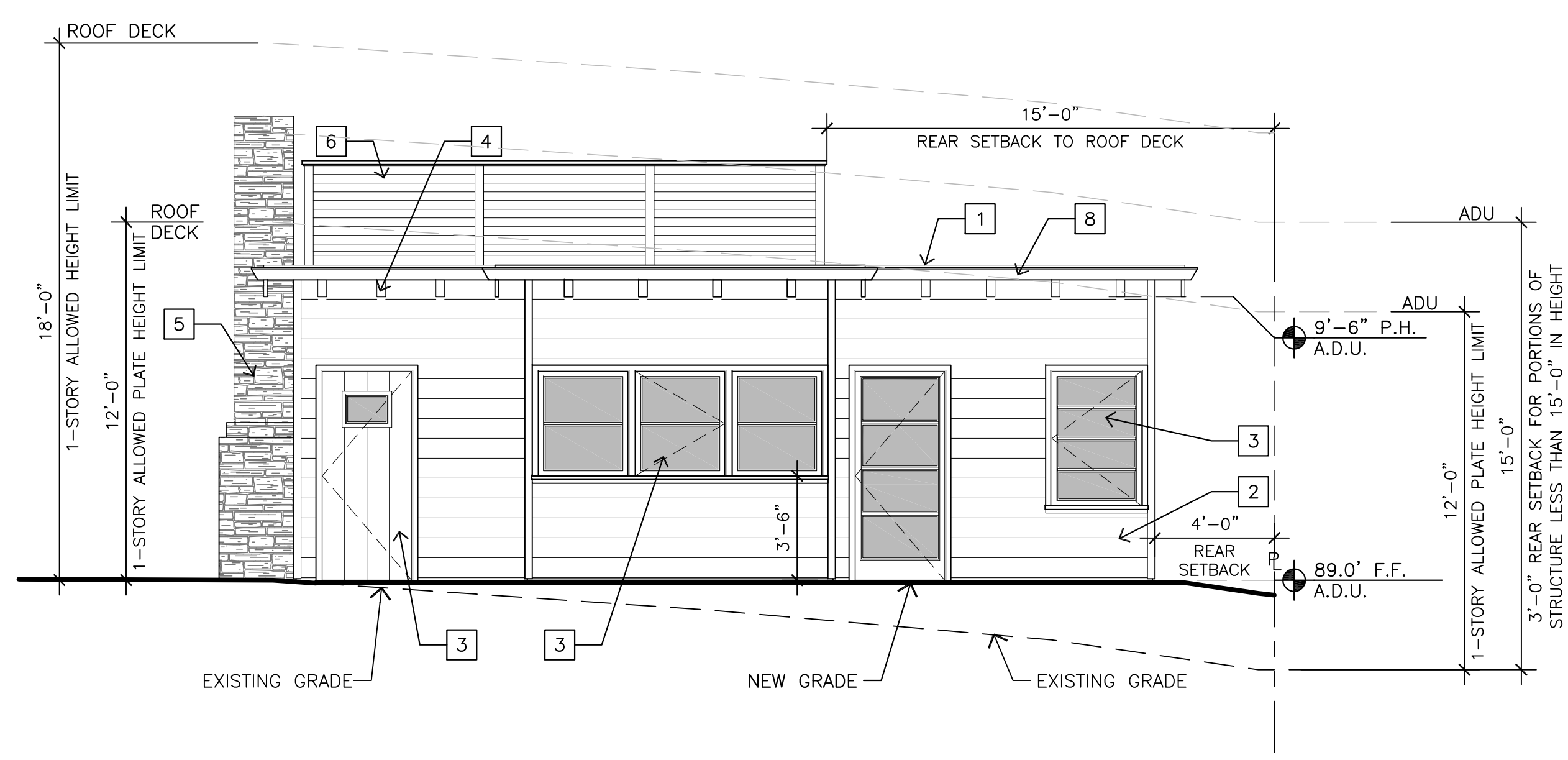
DATE: APRIL 12, 2024
PLANNING SUBMITTAL

- REVISIONS:
- ▲ JULY 10, 2024
PLANNING DEPARTMENT SUB.
 - ▲ JULY 24, 2024
PLANNING DEPARTMENT SUB.
 - ▲ JULY 31, 2024
PLANNING DEPARTMENT SUB.
 - ▲ _____
 - ▲ _____
 - ▲ _____

**ADU
ELEVATIONS**

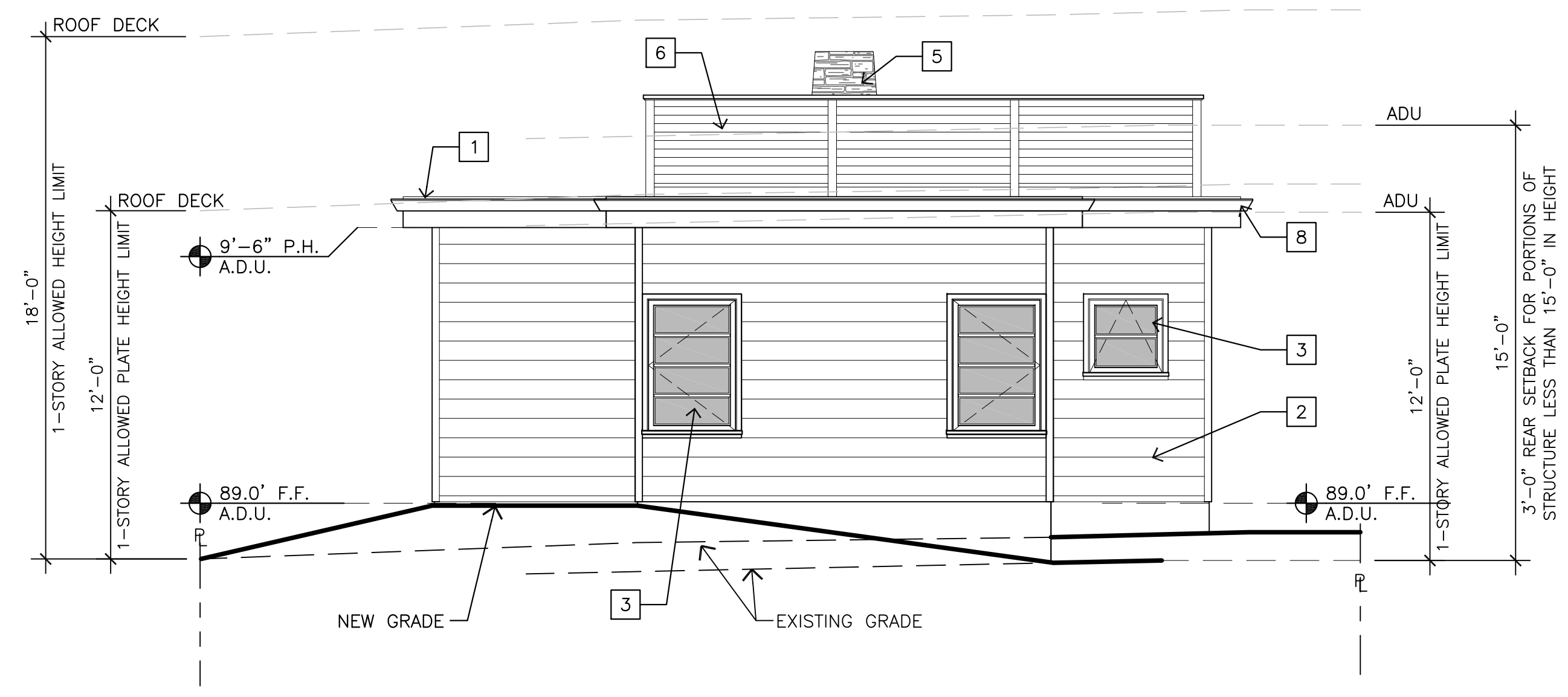
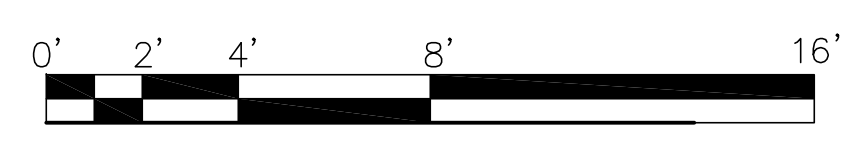
SHEET NO.

ADU6.0



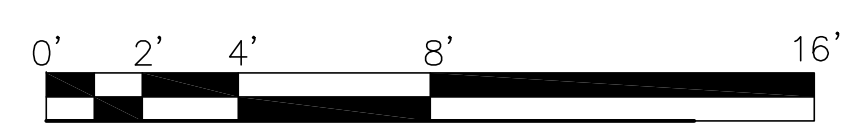
A.D.U. NORTH ELEVATION

1/4" = 1'-0"



A.D.U. WEST ELEVATION

1/4" = 1'-0"



EXTERIOR FINISH LEGEND	
1	FLAT ROOF - MATCH EXISTING
2	STAINED HORIZONTAL WOOD SIDING
3	METAL CLAD WOOD EXTERIOR DOORS AND WINDOWS
4	PAINTED 4X WOOD RAFTER TAILS-MATCH EXISTING
5	RANDOM STONE VENEER - MATCH EXISTING
6	CORROSION RESISTANT STAINLESS STEEL CABLE GUARDRAIL AND 4" SQ. STAINED REDWOOD POSTS, WITH REDWOOD HANDRAIL - MATCH EXISTING
7	PREFABRICATED SPIRAL STAIRCASE, SEE MANUFACTURER INSTALLATION INSTRUCTIONS.
8	PAINTED 5" GALVANIZED SHEET METAL 'FASCIA' GUTTER AND DOWNSPOUTS



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STAMPS:

PROJECT/CLIENT:

SALEHI
RESIDENCE

PROJECT ADDRESS:

SANTA RITA ST. SW
CORNER OF 1ST.
AVE.
CARMEL-BY-THE-SEA,
CA 93921

APN: 010-027-001

DATE: APRIL 12, 2024
PLANNING SUBMITTAL

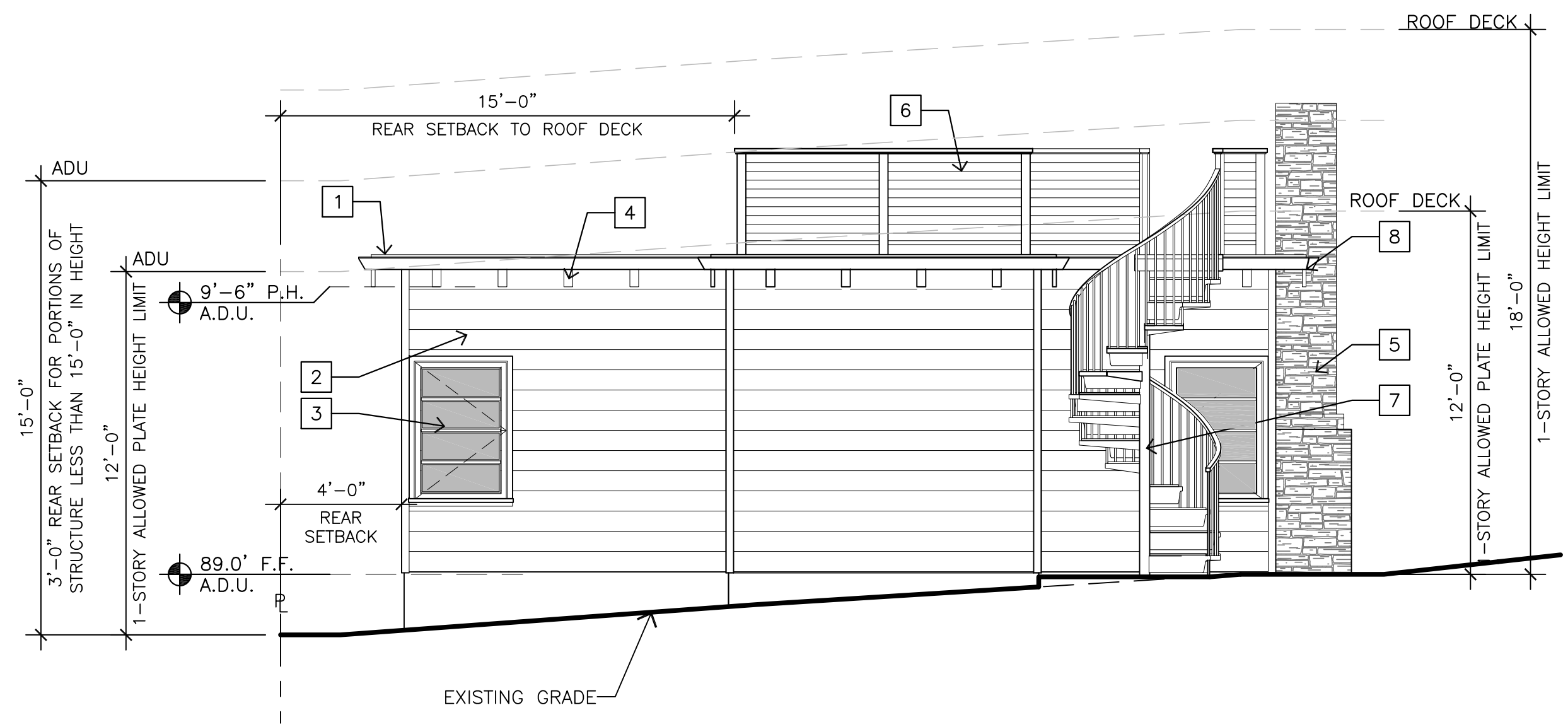
REVISIONS:

- ▲ JULY 10, 2024
PLANNING DEPARTMENT SUB.
- ▲ JULY 24, 2024
PLANNING DEPARTMENT SUB.
- ▲ JULY 31, 2024
PLANNING DEPARTMENT SUB.
- ▲ _____
- ▲ _____
- ▲ _____

ADU
ELEVATIONS

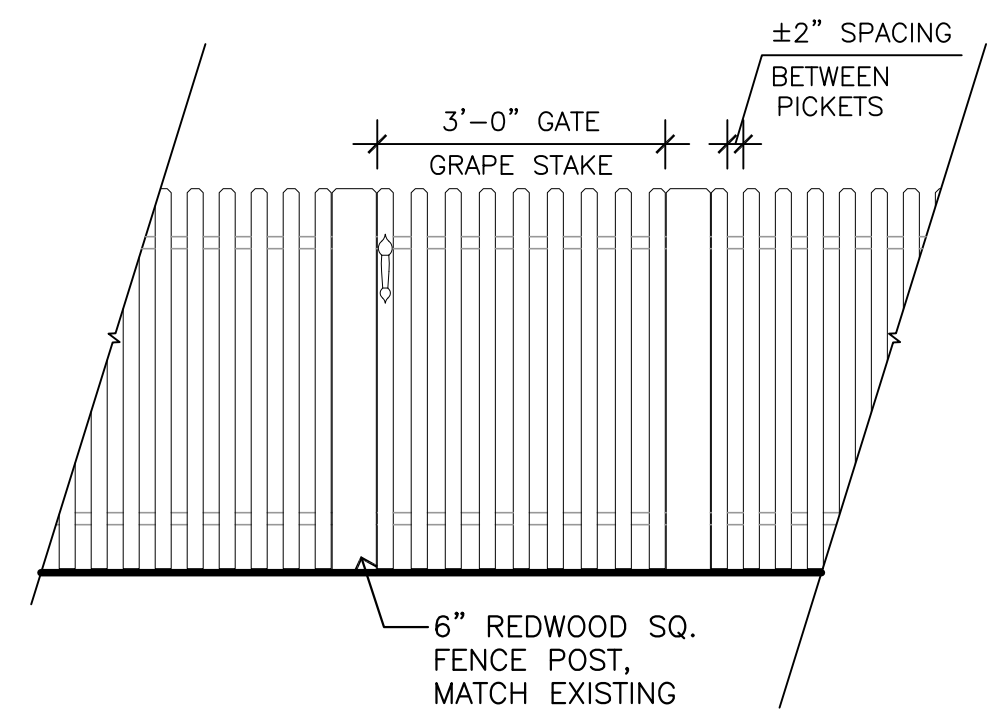
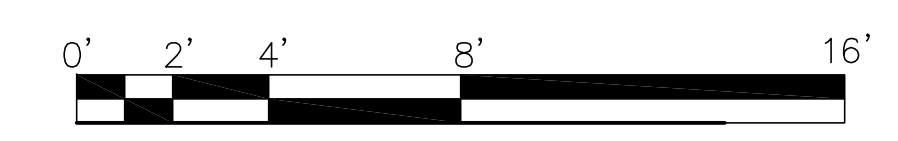
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ADU6.1



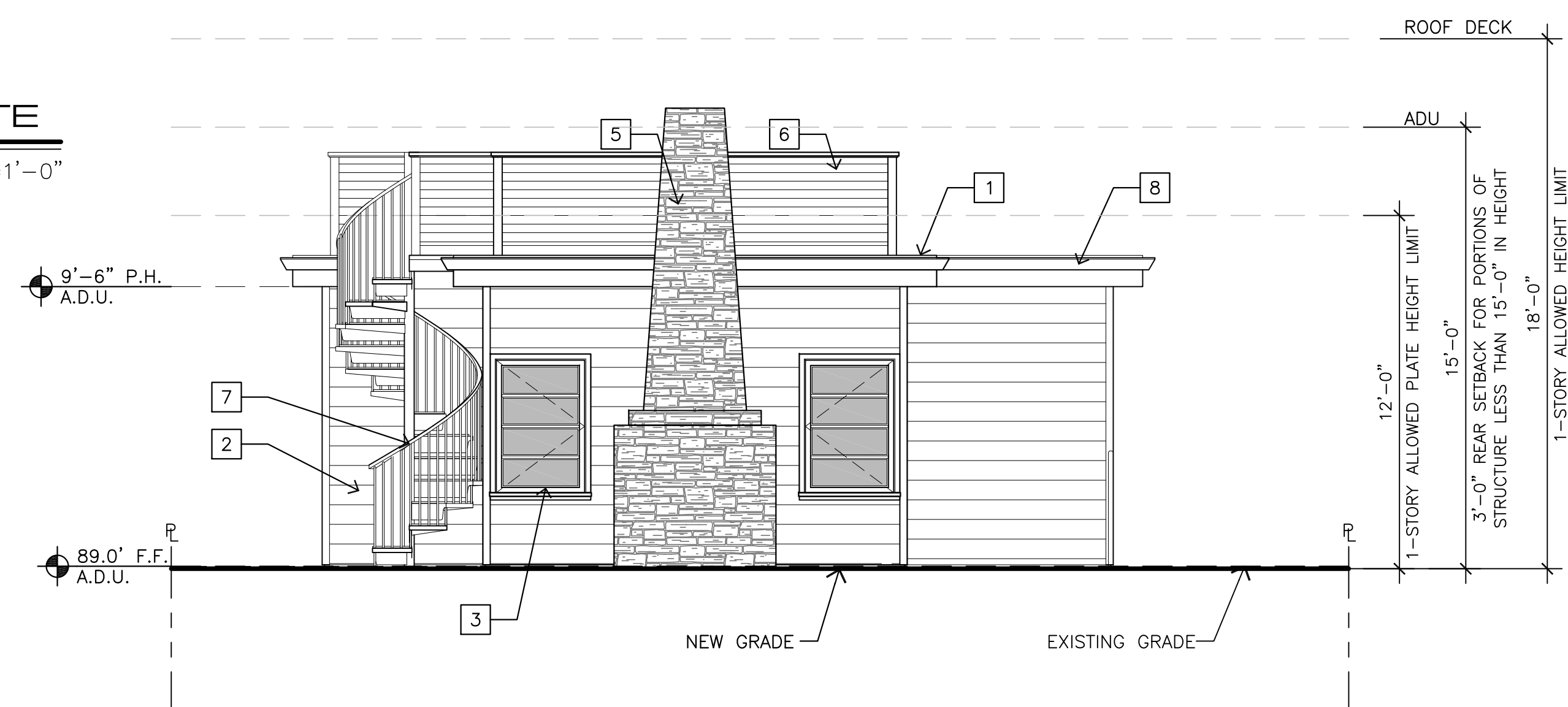
A.D.U. SOUTH ELEVATION

1/4"=1'-0"



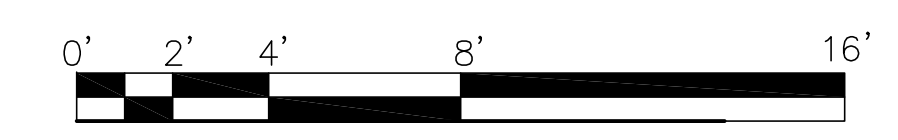
A - NEW GRAPE STAKE FENCE AND GATE

1/2"=1'-0"



A.D.U. EAST ELEVATION

1/4"=1'-0"



EXTERIOR FINISH LEGEND	
1	FLAT ROOF - MATCH EXISTING
2	STAINED HORIZONTAL WOOD SIDING
3	METAL CLAD WOOD EXTERIOR DOORS AND WINDOWS
4	PAINTED 4X WOOD RAFTER TAILS-MATCH EXISTING
5	RANDOM STONE VENEER - MATCH EXISTING
6	CORROSION RESISTANT STAINLESS STEEL CABLE GUARDRAIL AND 4" SQ. STAINED REDWOOD POSTS, WITH REDWOOD HANDRAIL - MATCH EXISTING
7	PREFABRICATED SPIRAL STAIRCASE, SEE MANUFACTURER INSTALLATION INSTRUCTIONS.
8	PAINTED 5" GALVANIZED SHEET METAL 'FASCIA' GUTTER AND DOWNSPOUTS

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STAMPS:

PROJECT/CLIENT:

**SALEHI
RESIDENCE**

PROJECT ADDRESS:

**SANTA RITA ST. SW
CORNER OF 1ST.
AVE.
CARMEL-BY-THE-SEA,
CA 93921**

APN: 010-027-001

DATE: APRIL 12, 2024

PLANNING SUBMITTAL

REVISIONS:

- ▲ JULY 10, 2024
PLANNING DEPARTMENT SUB.
- ▲ JULY 24, 2024
PLANNING DEPARTMENT SUB.
- ▲ JULY 31, 2024
PLANNING DEPARTMENT SUB.
- ▲ AUGUST 9, 2024
PLANNING DEPARTMENT SUB.
- ▲ FEBRUARY 16, 2026
PLANNING DEPARTMENT SUB.

ELEVATIONS

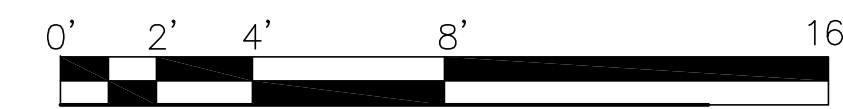
SHEET NO.

A6.0



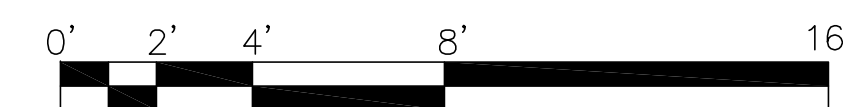
PREVIOUSLY APPROVED - NORTH ELEVATION

1/4"=1'-0"



PROPOSED NORTH ELEVATION

1/4"=1'-0"



EXISTING GARAGE DOOR

N.T.S.

EXTERIOR FINISH LEGEND

- 1 FLAT ROOF - MATCH EXISTING
- 2 PAINTED HORIZONTAL WOOD SIDING - MATCH EXISTING
- 3 PAINTED WOOD EXTERIOR DOORS AND WINDOWS - MATCH EXISTING
- 4 PAINTED 4X WOOD RAFTER TAILS-MATCH EXISTING
- 5 RANDOM STONE VENEER - MATCH EXISTING
- 6 NEW 8'-6"x7'-0" ROLL-UP GARAGE DOOR, TO MATCH EXISTING
- 7 4" GALVANIZED FASCIA GUTTER AND 2"x3" DOWNSPOUT

J & J Garage Doors

12/23/2025

87 Saint Brendan Way

Salinas, CA. 93906

(831) 970-3322

To Jon Cochran

For

Amir and Elmira Salehi Residence

Santa Rita & 1st

Carmel, CA. 93923

The garage door for this address it's not feasible to install a one piece tilt up door, do the fact a one piece door will extrude about 2'10" and will be sloping with a opening clearance of only 5'7".

The door built with the existing panels with a new door frame would exceed the weight limit of the tilt up door hardware available and would not balance properly and be a safety issue and also cause excessive wear on the hardware and garage door opener.

A sectional roll up door would have a full 7ft. height clearance and balance properly for safety and have a greater longevity.

Please let me know if you have any question.

Thank You

John Messenegr

J & J Garage Doors

SECRETARY OF THE INTERIOR'S STANDARDS FOR THE TREATMENT OF HISTORIC PROPERTIES
Standards for Rehabilitation

1. A property will be used as it was historically or be given a new use that requires minimal change to its distinctive materials, features, spaces and spatial relationships.
2. The historic character of a property will be retained and preserved. The removal of distinctive materials or alteration of features, spaces and spatial relationships that characterize a property will be avoided.
3. Each property will be recognized as a physical record of its time, place and use. Changes that create a false sense of historical development, such as adding conjectural features or elements from other historic properties, will not be undertaken.
4. Changes to a property that have acquired historic significance in their own right will be retained and preserved.
5. Distinctive materials, features, finishes, and construction techniques or examples of craftsmanship that characterize a property will be preserved.
6. Deteriorated historic features will be repaired rather than replaced. Where the severity of deterioration requires replacement of a distinctive feature, the new feature will match the old in design, color, texture and, where possible, materials. Replacement of missing features will be substantiated by documentary and physical evidence.
7. Chemical or physical treatments, if appropriate, will be undertaken using the gentlest means possible. Treatments that cause damage to historic materials will not be used.
8. Archeological resources will be protected and preserved in place. If such resources must be disturbed, mitigation measures will be undertaken.
9. New additions, exterior alterations, or related new construction will not destroy historic materials, features, and spatial relationships that characterize the property. The new work will be differentiated from the old and will be compatible with the historic materials, features, size, scale and proportion, and massing to protect the integrity of the property and its environment.
10. New additions and adjacent or related new construction will be undertaken in such a manner that, if removed in the future, the essential form and integrity of the historic property and its environment would be unimpaired.

Source: U.S. Department of the Interior, National Park Service, Technical Preservation Services, Washington, D.C., 2017.

March 3, 2026

Addendum to Phase Two Report for the Mary Haven House (APN 010-027-001), Carmel-by-the-Sea, CA. (DS24-115 & DS26-068)

Executive Summary

The Mary Haven House is located on the southwest corner of Santa Rita Street and First Avenue. In 2024 the Vernacular/Transitional style house was evaluated for historical significance using the California Register of Historic Resources criteria and found eligible for listing under Criterion Three (Architecture). The Mary Haven House was listed on the Carmel Inventory of Historic Resources on April 12, 2024. On June 17, 2024, Carmel's Historic Resources Board (HRB) considered the proposed rehabilitation plans for the house and determined that the plans were consistent with the Secretary for the Interior's Standards for Rehabilitation. Since that HRB decision the project architect and garage door contractor discovered that the retrofit of the carriage garage doors to a tilt-up door is not feasible. Specifically, the retrofit would exceed the limit of the tilt-up door hardware. The garage door may not stay balanced, could lead to safety hazards, and the added weight might cause significant wear on both the hardware and the garage door opener.

The garage doors are considered a character-defining feature. The applicant has submitted a new garage door proposal, which has triggered this addendum to the original Phase Two report.

The house was built in 1941 by Mary Haven, a retired psychiatric social worker and clinical psychologist. Ms. Haven hired contractor Bert Taylor to design and build her home. Bert Taylor is not listed in Carmel's Historic Context Statement. The house was determined eligible under California Register Criterion Three at the local level because it clearly illustrates through its distinctive characteristics the transition between classes of resources, specifically the transition between Carmel's Ranch style houses and Postwar Modern style houses. The house enjoys a high degree of integrity as no recorded changes have been made to the house since its construction in 1941.

Proposed Project Description

The project plans outline the following work (see Plan Sheet A6.):

- A) Replace the existing 7' 6" x 6' 4" garage door with a roll-up door measuring 8' 6" x 7'. The new garage door will match the finish of the existing door, i.e., it will be composed of horizontal wood planks. The current hinges will be reused, although they will not be functional.

The Secretary of the Interior's Standards for Rehabilitation

Compliance Evaluation

As a historical resource, the Mary Haven House is subject to review under the California Environmental Quality Act (CEQA). Generally, under CEQA, a project that follows the *Standards for Rehabilitation* contained within *The Secretary of the Interior's Standards for the Treatment of Historic Properties* is

considered to have mitigated impacts to a historical resource to a less-than-significant level (CEQA Guidelines 15064.5).

The compliance of the proposed work on the Mary Haven House is reviewed below with respect to the *Rehabilitation Standards*. The Standards are indicated in italics, followed by a discussion regarding the project's consistency or inconsistency with each Standard.



Figure 1: View of front elevation from First Avenue.

Rehabilitation is defined as “the act or process of making possible a compatible use for a property through repair, alterations, and additions while preserving those portions or features which convey its historical, cultural, or architectural values.” (36 CFR 67.2(b)). The Rehabilitation Standards acknowledge the need to alter or add to a historic building to meet continuing or new uses while retaining the building's historic character.

The regulations also state that “one set of standards...will apply to a property undergoing treatment, depending upon the property's significance, existing physical condition, the extent of documentation available, and interpretive goals, when applicable. The Standards will be applied taking into consideration the economic and technical feasibility of each project.” (36 CFR Part 68).

The Standards that apply to the replacement of the garage doors are Two, Six, and Nine:

- 2. Retention of Historic Character.
- 6. Repair/Replacement of Deteriorated Features Based on Evidence.
- 9. Compatible new Additions/Alterations.

Standard Two

The historic character of a property will be retained and preserved. The removal of distinctive materials or alteration of features, spaces, and spatial relationships that characterize the property will be avoided.

The garage door is considered a character-defining feature. In June 2024 the HRB approved the retrofit of the original carriage doors to a tilt-up door. It was later discovered that this preservation solution was not feasible. To maintain the character of the residence, the garage door will now be a new rollup door that replicates the look, materials and hardware¹ of the original door. ITS Bulletin #4 states that a door may be replaced with a new unit that is compatible with the style and character of the historic building,² and this objective is achieved through the proposed plans. The proposed work is consistent with Standard Two.

Standard Six

Deteriorated historic features will be repaired rather than replaced. Where the severity of deterioration requires replacement of a distinctive feature, the new feature will match the old in design, color, texture, and where possible, materials. Replacement of missing features will be substantiated by documentary and physical evidence.

The current carriage garage doors are deteriorated, and they could not be repaired or retrofitted into a more functional garage door. A new rollup garage door has been proposed which will match the old doors' design, color, and materials. The proposed work is consistent with Standard Six.

Standard Nine

New additions, exterior alterations, or related new construction will not destroy historic materials, features, and spatial relationships that characterize the property. The new work shall be differentiated from the old and will be compatible with the historic materials, features, size, scale, and proportion, and massing to protect the integrity of the property and its environment.

In June 2024 the HRB approved the enlargement of the current garage door opening from 7' 10" x 6' 4" to 8' x 7'. The new plans indicate that the rollup garage door will be slightly wider, measuring 8'6" X 7'. The slightly wider door will not affect the design of the north elevation, and it will be compatible with the size, scale, and proportion of other features in the residence. Although the new door will match the old in design, color, and materials, per Standard Six, it will be differentiated through its rollup function. The proposed work is consistent with Standard Nine.

¹ The hardware will be for aesthetics only and will not be functional.

² ITS Bulletin #4. *Interpreting the Secretary of the Interior's Standards for Rehabilitation: Inappropriate Replacement Doors*. July 1999.

Conclusion

The proposed project meets Standards Two, Six, and Nine of the Secretary of the Interior’s Standards and Guidelines for Rehabilitation.

Respectfully Submitted,

Margaret Clovis

Margaret Clovis

DS 26068 (Salehi)
Site Photos



North elevation, view south. Original garage door pictured.



Garage door to be modified and opening to be enlarged. Original garage door pictured.

DS 26068 (Salehi)
Site Photos



Current condition, with re-graded driveway, dropped garage floor grade, and increased garage door opening dimensions completed.





CITY OF CARMEL-BY-THE-SEA
Historic Resources Board
Staff Report

April 20, 2026
PUBLIC HEARINGS

TO: Historic Resources Board Members
SUBMITTED BY: Katherine Wallace, Associate Planner
BY:
SUBJECT: **DR 25269 (Carl Cherry Foundation):** Consideration of a Determination of Consistency with the Secretary of the Interior's Standards for a new 775-square-foot art studio proposed under DR 25269 (Carl Cherry Foundation), revised from a previous approval under DR 23278 (Carl Cherry Foundation), at the historic "Carl Cherry Center for the Arts" located at the northwest corner of Guadalupe Street and 4th Avenue in the Single-Family Residential (R-1) District. APN: 010-024-013-000

RECOMMENDATION:

Adopt a Resolution (Attachment 1) issuing a Determination of Consistency with the Secretary of the Interior's Standards for a new 775-square-foot art studio proposed under DR 25269 (Carl Cherry Foundation), revised from a previous approval under DR 23278 (Carl Cherry Foundation), at the historic "Carl Cherry Center for the Arts" located at the northwest corner of Guadalupe Street and 4th Avenue in the Single-Family Residential (R-1) District. APN: 010-024-013-000

BACKGROUND / SUMMARY:

EXECUTIVE SUMMARY

The Historic Resources Board (HRB) reviewed DR 23278 (Carl Cherry Foundation) on June 17, 2024, and issued a Determination of Consistency with the Secretary of the Interior's Standards for the demolition of an existing 360 square-foot art studio, construction of a new 775 square-foot art studio, demolition of a 36 square-foot theater building storage closet, and demolition of a 300 square-foot brick patio.

The applicant has submitted a revised project under DR 25269 (Carl Cherry Foundation), proposing a modified studio building footprint; Hardie siding instead of wood siding; a revised fenestration pattern; revised fenestration materials and design; and revised site improvements. The revised project does not propose an increase in

studio square footage or height.

Additions and alterations to historic properties require a Determination of Consistency with the Secretary of the Interior's Standards for the Treatment of Historic Properties ("Secretary's Standards"). The project has been reviewed by qualified professional Margaret (Meg) Clovis and found consistent with the Secretary's Standards as designed.

BACKGROUND/SUMMARY

The Carl Cherry Center for the Arts property was first developed c.1894, when Delos Goldsmith (one of Carmel's early master builders) constructed a two-story Queen Anne cottage on the site. Carl Cherry's mother later bought the house and then in 1937 sold it to Carl Cherry and his wife, Jeanne D'Orge, for one dollar. They immediately started altering the house to accommodate a painting studio for Jeanne. Early changes included removing the second floor, removing all the windows on the street side, installing skylights, and adding a workshop for Carl. The Carl Cherry complex has been continually used as a center for the arts since 1948.

A wood shed outbuilding used for meditation was constructed at an unknown date, and an art studio (west of the main house) designed by Pallard Keating Clay was built in 1952. The art studio along the north property line (demolished in 2025), was constructed at an unknown date. It possibly was constructed in 1946 as a garage, with an addition in either 1952 or 1953. Unfortunately, because Sanborn map boundaries do not extend to this part of the City, the construction date of the art studio building was not confirmed. The double carriage doors of the art studio are often associated with Carmel garages, supporting the idea that the building was originally a garage.

A Department of Parks and Recreation form (DPR 523A) for the property was prepared by Kent Seavey in 2001 (Attachment 2). The property was found to be significant under Criterion One (Event) and Criterion Two (Person). The 2001 DPR Form states: "The Cherry Center for the Arts is significant under California Register Criteria one, in the area of history for its major contributions in developing and supporting experimental fine arts in Carmel. It is also significant under Criteria 2 for the contributions of its founders, Dr. Carl Cherry, and Jeanne D'Orge to science and the arts." It should be noted that Dr. Carl Cherry passed in 1947, and it was Jeanne who founded the Carl Cherry Foundation in 1948 in his memory.

The period of significance for the Carl Cherry Center for the Arts is listed on the DPR 523 Form as 1940 to the present. This time span is not consistent with the guidelines for determining the period of significance, as outlined in National Register Bulletin 16. For properties eligible under Criterion 1, the period of significance is the span of time when the property actively contributed to the historic trend. Fifty years past is used as the closing date for periods of significance where activities begun historically continued to have importance and no more specific date can be defined to end the historic period, which is the case for the Carl Cherry Center for the Arts. Therefore, the period of significance for the Carl Cherry Center for the Arts

based on eligibility under Criterion 1 should be 1948 (the date the Foundation was established) to 1976 (fifty-years past from present date).

For properties eligible under Criterion 2, the period of significance is the length of time the property was associated with the important person(s). Dr. Carl Cherry and Jeanne D’Orge acquired the property in 1937 and died in 1947 and 1964, respectively. Therefore, the period of significance for the Carl Cherry Center for the Arts based on eligibility under Criterion 2 should be 1937 to 1964.

No character-defining features are listed in the DPR Form and no architectural style is assigned to the main building. When the Center was considered for listing in 1999, Enid Sales, founder of the Carmel Preservation Foundation, wrote: “There is substantial evidence that the present structure on this site has been changed beyond recognition as a historic structure. Remodeling that was done is not fifty years old and has no architectural significance as part of the development of Carmel. This does not change the importance of the Cherrys or their contributions to Carmel.”

Per National Register Bulletin 15, “A basic integrity test for a property associated with an important event or person is whether a historical contemporary would recognize the property as it exists today.” As stated in the Phase Two Historic Assessment prepared by Ms. Clovis, the character-defining features may therefore be centered on site characteristics, massing, and materials that the main building and outbuildings have in common. These character-defining features include:

- Single-story massing and spatial relationships between buildings
- Siting of buildings within a natural setting
- Grape stake fence surrounding the property perimeter
- Wood construction materials
- Pallard Keating Clay building
- Pathways and sculpture garden area

PROJECT DESCRIPTION

The property is a 20,000-square-foot lot located at the northwest corner of Guadalupe Street and 4th Avenue. The project previously approved under DR 23278 (Carl Cherry Foundation) specified the demolition of an existing 300-square-foot brick patio; 36-square-foot theater building storage closet; and 360-square-foot art studio building to accommodate a 775-square-foot new art studio building. The floor area allowed for a property of this size is 4,600 square feet; the existing floor area is 4,207 square feet and the proposed floor area is 4,586 square feet. The former art studio (demolished in 2025) was located only 1’ from the north property line, whereas the proposed studio will be located 3’ from the property line to meet current setback requirements.

The applicant has submitted a revised project under DR 25269 (Carl Cherry Foundation) (Attachment 3). The revised project does not propose an increase in studio

square footage or height. The proposed revisions are as follows:

- L-plan studio building footprint, instead of a rectangular building footprint;
- Horizontal Hardie siding, instead of vertical wood board and bat siding;
- Revised fenestration pattern (two new windows proposed at the north elevation, one new window at the west elevation, and one new window at the east elevation, all where none were proposed previously, and one window at the south elevation);
- Revised fenestration materials and design, to include fully glazed instead of solid wood pedestrian doors, and a tilt-up east storage door clad with horizontal Hardie siding instead of wood carriage-style doors.
- ADA paver pathway and parking pad.

The Historic Resources Board is being asked to review the revised project and issue a Determination of Consistency with the Secretary's Standards.

STAFF ANALYSIS

Secretary of the Interior's Standards. The Secretary of the Interior's Standards for the Treatment of Historic Properties identify four primary treatment approaches to historic resources: preservation, rehabilitation, restoration, and reconstruction. Rehabilitation is the recommended standard of treatment for this project. Rehabilitation is the act or process of making possible a compatible use for a property through repair, alterations, and additions while preserving those portions or features that convey its historical, cultural, or architectural values.

The Secretary's Standards include ten criteria for evaluating modifications to historic resources (Attachment 4). Qualified professional Margaret (Meg) Clovis assessed the project for consistency with the Secretary's Standards and authored a Phase II Historic Assessment Addendum (Attachment 5). Ms. Clovis found the project consistent with all applicable standards as designed. Staff concurs with Ms. Clovis' assessment.

The Standards that apply to the proposed art studio include Standards One, Two, Nine, and Ten:

- Standard #1: Compatible Use
- Standard #2: Retention of Historic Character
- Standard #9: Compatible New Additions/Alterations
- Standard #10: Reversibility of New Additions

Standard One

A property will be used as it was historically or be given a new use that requires minimal change to its distinctive materials, features, spaces, and spatial relationships.

Phase II Historic Assessment: The Carl Cherry art studio has been used as an art

studio since the 1950s. The proposed new art studio will be in the same location as the old studio, albeit with a larger footprint. The studio's location on the northern edge of the property line is in an inconspicuous location that does not affect the spaces and spatial relationships between buildings and the property's landscape features. The proposed work is consistent with Standard One.

Standard Two

The historic character of a property will be retained and preserved. The removal of distinctive materials or alteration of features, spaces, and spatial relationships that characterize the property will be avoided.

Phase II Historic Assessment: The buildings within the Center have changed over the years, therefore important features lie in the spatial relationships between the buildings, building materials, the natural setting, and landscape features. The non-historic art studio will be demolished and replaced with a larger, new studio. The new studio will be constructed in the same area as the current art studio but will be an L-shaped plan three feet from the property line rather than one foot from the property line. The studio's footprint will be enlarged by 415 square feet. Due to the larger footprint, the adjacent brick patio will be removed, which is a non-character-defining feature. Although the new studio will be pulled forward from the northern property line, the slight difference in location will not affect any spatial relationships between the buildings that characterize the property. The proposed work is consistent with Standard Two.

Standard Nine

New additions, exterior alterations, or related new construction will not destroy historic materials, features, and spatial relationships that characterize the property. The new work shall be differentiated from the old and will be compatible with the historic materials, features, size, scale, and proportion, and massing to protect the integrity of the property and its environment.

Phase II Historic Assessment: The non-historic 360 square foot art studio will be demolished, and a new 775 square foot art studio will be constructed in the same location. The new, wood-framed art studio will be three feet from the property line and will extend into the current, non-historic brick patio, which will be removed. The new studio will have an L-shaped plan rather than a rectangular plan. The new construction will not destroy historic materials or features. The spatial relationships between neighboring buildings will be similar and no character-defining spatial relationships will be affected.

Hardie Board siding will be used for the art studio's exterior siding. The National Park Service recently updated its guidance on the use of substitute materials in historic preservation (Preservation Brief 16). This includes recognizing fiber cement siding as a suitable replacement for wood siding for additions and new construction on a historic site. Preservation Brief 16 states that, "Using materials that evoke, without matching, the historic material can be an effective means of achieving the needed balance between compatibility and differentiation for new additions and new

construction (Preservation Brief 16. The Use of Substitute Materials on Historic Building Exteriors. National Parks Service, October 2023, pp 6, 20). The Hardie Board siding will be compatible with and differentiated from other materials used at the Carl Cherry Center.

The new art studio will be one story with a shed roof and two skylights. Plans now include two new, horizontally oriented windows in the north elevation and one horizontally oriented window in the west elevation. The south elevation will have two glazed doors adjacent to eight-foot fixed windows. The new art studio is compatible with the simple features, size, scale, proportions, and massing of the other buildings within the complex. The integrity of the property will remain intact. The proposed work is consistent with Standard Nine.

*Staff Note: The applicant revised the plan after the Phase II Historic Assessment Addendum was completed in March 2026. The applicant's updated revised plans propose only one 8' tall, fixed, divided-lite window on the south elevation, rather than two. The plans were also revised to feature one standard-sized window on the east elevation where no windows were previously proposed. Staff evaluated the changes and did not identify adverse impacts in terms of consistency with the Standards.

Standard Ten

New additions and adjacent or related new construction will be undertaken in such a manner that, if removed in the future, the essential form and integrity of the historic property and its environment would be unimpaired.

The new art studio is a stand-alone building located on the northern edge of the property. If removed in the future the integrity of the Cherry Center complex will not be impaired. The proposed work is consistent with Standard Ten.

Environmental Review: Staff recommends, pursuant to CEQA regulations, that the Application be found "not a project" pursuant to section 15378 of the CEQA Guidelines. The issuance of a determination of consistency does not grant any permits or entitlements approving a project that would result in a direct or indirect physical change in the environment. A CEQA analysis and determination will be conducted as part of the Design Study review.

FISCAL IMPACT:

n/a

ATTACHMENTS:

1. Attachment 1 - DR 25269 (Carl Cherry Center) Draft Resolution
2. Attachment 2 - DPR Form
3. Attachment 3 - DR 25269 (Carl Cherry Center) Project Plans
4. Attachment 4 - Secretary's Standards
5. Attachment 5 - DR 25269 (Carl Cherry Center) PhaseTwo Addendum 2026

6. Attachment 6 - Site Photos
7. Attachment 7 - DR 23-278 (Carl Cherry) Prior Project Plans
8. Attachment 8 - Resolution 2024-005-HRB (DR 23-278, Carl Cherry)

CITY OF CARMEL-BY-THE-SEA
HISTORIC RESOURCES BOARD

HISTORIC RESOURCES BOARD RESOLUTION NO. 2026-XXX-HRB

A RESOLUTION OF THE HISTORIC RESOURCES BOARD OF THE CITY OF CARMEL-BY-THE-SEA ISSUING A DETERMINATION OF CONSISTENCY WITH THE SECRETARY OF THE INTERIOR'S STANDARDS FOR THE TREATMENT OF HISTORIC PROPERTIES FOR A NEW 775-SQUARE-FOOT ART STUDIO APPROVED UNDER DESIGN REVIEW 23278 (CARL CHERRY FOUNDATION) AND REVISED UNDER DESIGN REVIEW 25269 (CARL CHERRY FOUNDATION) AT THE HISTORIC "CARL CHERRY CENTER FOR THE ARTS" LOCATED AT THE NORTHWEST CORNER OF GUADALUPE STREET AND 4TH AVENUE IN THE IN SINGLE-FAMILY RESIDENTIAL (R-1) DISTRICT. APN: 010-024-013-000.

WHEREAS, on September 9, 2025, Studio Schicketanz ("Applicant") submitted Design Review application 25269 (Carl Cherry Foundation) described herein as ("Application") on behalf of the Carl Cherry Foundation ("Owner"); and

WHEREAS, the Application has been submitted for the property located at the northwest corner of Guadalupe Street and 4th Avenue in the Single-Family Residential (R-1) District (Block 40, Lots 15, 17, 18, 19 and 20); and

WHEREAS, the project site contains the historic "Carl Cherry Center for the Arts" listed on the Carmel Inventory of Historic Resources, significant under Criteria 1 and 2 for major contributions in developing and supporting experimental fine arts in Carmel, and for the contributions Dr. Carl Cherry and Jeanne D'Orge to science and the arts; and

WHEREAS, on June 17, 2024, the Historic Resources Board (HRB) issued a Determination of Consistency with the Secretary of the Interior's Standards for Rehabilitation (Resolution 2024-005-HRB) for the demolition of an existing 300-square-foot brick patio; 36-square-foot theatre building storage closet; and 360-square-foot art studio building to accommodate a new 775-square-foot art studio, proposed under Design Review 23278 (Carl Cherry Foundation); and

WHEREAS, Design Review 25269 (Carl Cherry Foundation) proposes a revision to Design Review 23278 (Carl Cherry Foundation) to include a modified studio building footprint; Hardie siding instead of wood siding; a revised fenestration pattern; and revised fenestration materials and design; and

WHEREAS, the revised project does not propose an increase in studio square footage or height; and.

WHEREAS, in accordance with CMC Section 17.32.040.A (Residential District Track One Design Review), exterior alterations and additions that do not increase the existing floor area by more than 10 percent are eligible for track one design review; and

WHEREAS, in accordance with CMC Section 17.32.140 (Determination of Consistency with the Secretary's Standards), all major and minor alterations to historic resources shall require a determination of consistency with the Secretary's Standards; and

WHEREAS, in accordance with CMC Section 17.32.160 (Historic Evaluation Process for Major Alterations), a major alteration includes a substantial alteration as defined in CMC 17.70.030 and additions exceeding two percent of the existing floor area or volume; and

WHEREAS, in accordance with CMC Section 17.32.160.B, a determination of consistency for major alterations shall be prepared by a qualified professional; and

WHEREAS, Margaret Clovis, a qualified professional, prepared a Phase Two Historic Assessment Addendum and found the project consistent with the Secretary's Standards as proposed; and

WHEREAS, the alterations would not compromise the integrity of the historic resource or result in a substantial modification that would render the resource ineligible for continued listing on the Carmel Inventory of Historic Resources; and

WHEREAS, on April 10, 2026, a notice of public hearing was published in the Carmel Pine Cone for the April 20, 2026, Historic Resources Board meeting in compliance with State law (California Government Code 65091) and mailed to owners of real property within a 300-foot radius of the project indicating the date and time of the public hearing; and

WHEREAS, on or before April 10, 2026, the Applicant posted the public notice on the project site and hand-delivered a copy of the public notice to each property within a 100-foot radius of the project site indicating the date and time of the public hearing; and

WHEREAS, on or before April 17, 2026, the meeting agenda was posted in three locations in compliance with State law indicating the date and time of the public hearing; and

WHEREAS, on April 20, 2026, the Historic Resources Board held a duly noticed public hearing to receive public testimony regarding the Application, including, without limitation, the information provided to the Board by City staff and through public testimony on the project; and

WHEREAS, this Resolution and its findings are made based upon the evidence presented to the Board at the hearing, including, without limitation, the staff report and attachments submitted by the Community Planning and Building Department; and

WHEREAS, the Historic Resources Board did hear and consider all said reports, attachments, recommendations, and testimony herein above set forth and used their independent judgment to evaluate the project; and

WHEREAS, the California Environmental Quality Act (California Public Resources Code §§ 21000, *et seq.*, “CEQA”), together with State Guidelines (14 California Code Regulations §§ 15000, *et seq.*, the “CEQA Guidelines”) and City Environmental Regulations (CMC 17.60) require that certain projects be reviewed for environmental impacts and that environmental documents be prepared; and

WHEREAS, pursuant to CEQA regulations, the Application is “not a project” pursuant to section 15378 of the CEQA Guidelines. The issuance of a determination of consistency does not grant any permits or entitlements approving a project that would result in a direct or indirect physical change in the environment; and

WHEREAS, the facts set forth in the recitals are true and correct and are incorporated herein by reference.

NOW, THEREFORE, BE IT RESOLVED that the Historic Resources Board of the City of Carmel-by-the-Sea does hereby **ADOPT** a Determination of Consistency with the Secretary of the Interior’s Standards for the Treatment of Historic Properties for a new 775-square-foot art studio approved under Design Review 23278 (Carl Cherry Foundation) and revised under Design Review 25269 (Carl Cherry Foundation) at the historic “Carl Cherry Center for the Arts” located at the northwest corner of Guadalupe Street and 4th Avenue in the Single Family Residential (R-1) District. APN: 010-024-013-000.

PASSED, APPROVED, AND ADOPTED BY THE HISTORIC RESOURCES BOARD OF THE CITY OF CARMEL-BY-THE-SEA this 20th day of April 2026, by the following vote:

AYES:

NOES:

ABSENT:

ABSTAIN:

APPROVED:

ATTEST:

Erik Dyar
Vice Chair

Shelby Gorman
Historic Resources Board Secretary

PRIMARY RECORD

Primary #	
HRI #	
Trinomial	
NRHP Status Code	5S1
Other Listings	
Review Code	
Reviewer	
Date	

Page 1 of 4

Resource Name or #: (Assigned by recorder) *Carl Cherry Center for the Arts*

P1. Other Identifier:

P2. Location: Not for Publication Unrestricted a. County *Monterey*

and (P2b and P2c or P2d. Attach a Location Map as necessary.)

b. USGS 7.5' Quad _____ Date _____ T _____ ; R _____ ; 1/4 of _____ 1/4 of Sec _____ ; B.M. _____

c. Address: _____ City *Carmel-by-the-Sea* Zip *93921*

d. UTM: (Give more than one for large and/linear resources) _____ ; _____ mE/ _____ mN

e. Other Locational Data (Enter Parcel #, legal description, directions to resource, elevation, etc., as appropriate)

NW Cr of Guadalupe St. & 4th Ave. (Blk 40 Lots 15, 17, 18, 19, 20)

Parcel No. *010-024-013*

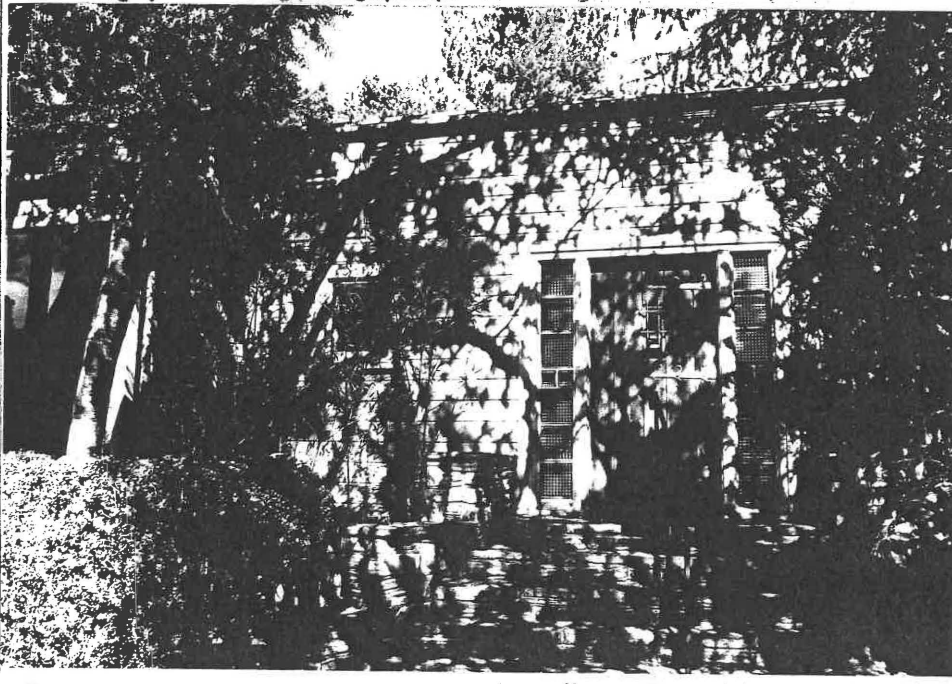
P3. Description (Describe resource and its major elements. Include design, materials, condition, alterations, size, setting, and boundaries)

A one-story wood framed cultural center, irregular in plan, resting on a concrete foundation. The exterior wall cladding is a combination of horizontal drop wood siding and vertical board-and-batten. The principal roof is flat, due to the removal of the original 1894 second story. It has several skylights, and is covered in tar & gravel. A one-story shed roofed extension off the rear (north) elevation was probably the original kitchen/pantry space. The shed roof is covered with composition shingle. A large exterior eave-wall Carmel stone chimney is centered on the south bay, facing 4th Ave. The principal entry is found near the SW corner along the west side elevation. It consists of a vertical wood-plank door flanked by glass-block sidelights. It is reached by an open set of straight-run Carmel stone steps to a landing of the same material, that projects at an angle from the building envelope. There is a large plate glass window along the west side elevation, in a slightly projecting central bay. Fenestration is irregular, with a combination of single and paired double-hung wood sash windows, some with aluminum elements. There are also fixed, and banded metal windows. The board-and-batten wing, extending west from the rear of the main building block at the NW corner, is Ell shaped, with the long axis of the Ell returning south to enclose a courtyard and garden.

P3b. Resource Attributes: (List attributes and codes) *HP13 - Community center/social hall*

P4. Resources Present Building Structure Object Site District Element of District Other (Isolates, etc.)

P5a. Photograph or Drawing (Photograph required for buildings, structures, and objects)



P5b. Description of Photo: (View, date, accession #)

Looking east fm garden at west facing entry, 8/14/01, #1857-23

P6. Date Constructed/Age and Sources

Prehistoric Historic Both

1894/1942-53 Carmel bldg. records

P7. Owner and Address

*Carl Cherry Foundation
P.O. Box 863
Carmel, CA 93921*

P8. Recorded by: (Name, affiliation, and address)

*Kent L. Seavey
Preservation Consultant
310 Lighthouse Ave.
Pacific Grove, CA 93950*

P9. Date Recorded: *10/12/2001*

P10. Survey Type: (Describe)

*Carmel Historic Resource Inventory - 2001
(Intensive)*

.. Report Citation: (Cite survey report and other sources, or enter "none")

City of Carmel-by-the-Sea Historic Survey 1989-1996

Attachments NONE Continuation Sheet District Record Rock Art Record Other: (List)

Location Map Building, Structure, and Object Record Linear Feature Record Artifact Record

Sketch Map Archaeological Record Milling Station Record Photograph Record

BUILDING, STRUCTURE, AND OBJECT RECORD

HRI #

Primary #

age of

NRHP Status Code

5S1

Resource Name or #: (Assigned by recorder) Carl Cherry Center for the Arts

B1. Historic Name: Augusta Robertson Hse.

B2. Common Name: Carl Cherry Center for the Arts

B3. Original Use: residence

B4. Present Use: cultural arts center

B5. Architectural Style: none

B6. Construction History: (Construction date, alterations, and date of alterations)

Constructed ca. 1894 as residence; bldg. addition 1938 (CBP # 363); second floor removed 1942 (CBP # 1004); hse. & garage add. ca. 1946 (CBP #1303); addition to hse. 1948 (CBP #1627); convert res. to art studio 1952 (CBP #2358, 2434); add classrooms, reading room & art display. 1952-53 (CBP # 2507)

B7. Moved? No Yes Unknown Date:

Original Location:

B8. Related Features: attached studios, classrooms, detached meditation room to west of main bldg. all const. in early 1950s

B9a. Architect: Paffard K. Clay 1952/53

b. Builder: various

B10. Significance: Theme: Develoment of Arts & Culture

Area: Carmel-by-the-Sea

Period of Significance: 1940-present Property Type: cultural arts center

Applicable Criteria: CR 1,2

(Discuss importance in terms of historical or architectural context as defined by theme, period and geographic scope. Also address integrity.)

The Cherry Center of the Arts is significant under California Register criteria 1, in the area of history for its major contributions in developing and supporting experimental fine arts in Carmel. It is also significant under criteria 2 for the contributions of its founders, Dr. Carl Cherry, and Jeanne D'Orge to science and the arts. Created in 1948 as the Carl Cherry Memorial Foundation by the namesake's widow, Jeanne D'Orge, the foundation was established to support experimental fine arts and projects in the sciences. The institution had been conceived prior to Cherry's untimely death at age 47. According to his widow their intent was to encourage creative experimentation. "There are no strings attached to the help we give. We don't care whether those we help become famous or not. Our reward is in making it possible for an artist to be true to himself." In its early years the foundation assisted in establishing a school for cerebral palsied children in San Francisco. Its main focus, however, "was the adventure of the visual, performing and literary arts." Alan Watts, Gerald Head and Joseph Campbell lectured at the foundation. Poets Eric Barker, Kenneth Rexroth and Randall Jarrell presented their poetry. Gallery exhibits ranged from the photography of Wynn Bullock to Tibetan Ghost traps. What was inventor Carl Cherry's workshop now houses a 48-seat theater, with a history of exploring contemporary drama and venue for challenging original theater. The foundation maintains an archive of over 50 years of early Carmel history and memorabilia, including the collected writings and paintings of Jeanne D'orge, and the Cherry's extensive library.

A graduate of MIT, Carl Cherry was a brilliant young chemical engineer and inventor when he came to Carmel in the late 1920s for reasons of health. Jeanne D'Orge was married at the time to Alfred E. Burton, retired Dean of MIT. She was a published poet who had been associated with "The Others", an iconoclastic group of eastern poets that included Marianne Moore, William Carlos Williams and Wallace Stevens, and was active in the cultural life of Carmel, especially the Forest Theater.

This property was originally constructed as a Queen Anne cottage in 1894 by Delos Goldsmith for Abby June Hunter as part of her "paradise park" residential development in the City. It was completely altered in 1937 with the Cherry occupancy.

B11. Additional Resource Attributes: (List attributes and codes) HP13 - Community

B12. References:

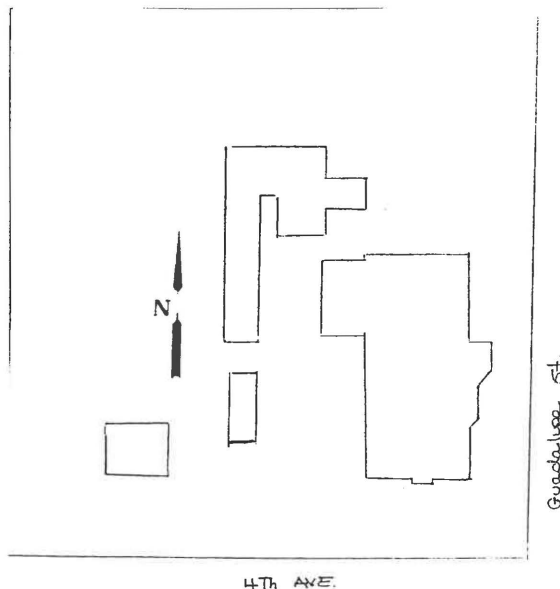
- Hale, Sharron, A Tribute to Yesterday, Valley Pub.: Santa Cruz, 1980
- Reese, Robert, Jeanne D'Orge's Sanctuary to the Ephemeral, Alta Vista Magazine, 10/15/92
- Carmel Historic Survey 1989-1996
- The Cherry Center for the Arts, membership brochure, 2001
- Carmel building records, on file at Planning dept. City Hall, Carmel

B13. Remarks: Zoning R-1
CHCS (AC)

B14. Evaluator: Kent L. Seavey

Date of Evaluation: 10/12/2001

(This space reserved for official comments.)



CONTINUATION SHEET

Primary # _____

HRI # _____

Trinomial _____

Page 3 of 4 Resource Name or #: (Assigned by recorder) *Carl Cherry Center for the Arts*

Recorded by: *Kent L. Seavey*

Date *10/12/2001*

Continuation Update

P3. There is a small wood shed, open on the east side, with a raised wood floor, used as a place of meditation, just south of the board-and-batten wing, facing the main building block. A second small free standing wood frame board-and-batten building is found about one hundred feet west of the main complex. This one-room shed-roofed art studio faces west through a large plate glass bay window, and was designed by noted San Francisco architect and Taliesin apprentice Paffard Keating Clay in 1952.

The Cherry Foundation Center for the Arts is slightly set back from the NE corner of Guadalupe & 4th in a landscape setting of of mature native & ornamental trees and shrubbery, enhanced by a stone fish pond, and several metal and ceramic outdoor sculptural pieces near the west side entry. It sits behind a low, rustic redwood grapestake fence along 4th ave. The property runs west to Santa Rita St., encompassing a large area of natural open space of particular scenic beauty.

B10. Burton's wife scandalized the village when she left her husband and three children to live with Carl Cherry, 24 years her junior. The couple lived a subsistence life during the depression years, with Carl working to perfect his self-sealing "blind" rivet for aircraft, a telephone-television conferencing device and a method of lighting with solar energy, and Jeanne continuing her writing and becoming Carmel's first newspaper carrier, delivering copies of the *Monterey Herald* from a Model T Ford. In 1937 Carl's mother, Mrs. C.W. Thatcher sold her son the former Augusta Robertson House at the NW corner of 4th & Guadalupe for one dollar. The two-story Queen Anne cottage had been constructed in about 1894 by Carmel's first builder, Delos Goldsmith. As America entered into WWII, the Cherry Rivet had been perfected, revolutionizing the course of aerial warfare and making Dr. Cherry a wealthy man. Carl had encouraged Jeanne to take up painting, which she did with the same creative vigor and experimental enthusiasm that had characterized her poetry. The Robertson House was expanded and modified over the next decade to meet the working needs of the inventor and the artist. Carl established a machine shop in what is now Cherry Hall. Exterior windows were covered over, and the second story was removed to create a flat roof surface with skylights so Jeanne would have an unvarying light source for her painting. With Carl's death in 1947 and the establishment of the foundation in 1948, Jeanne continued to expand the property, adding classroom, gallery and reading room space in the main building block (1952) and attaching studio and meditation spaces toward the west (1953). Jeanne D'Orge eventually moved to a studio in Carmel Valley, where she continued her painting and writing until her death in 1964. A non-conformist in painting as well as her poetry, and once referred to as an "ancient and honorable citizen of Carmel in the tradition of Weston, Jeffers, and Austin", Jeanne D'Orge invested the Cherry fortune in a foundation committed to the principles of creativity and free expression in the arts. That the Carl Cherry Center for the Arts still flourishes is a testament to the creative spirits of both she and her husband, seminal figures in the cultural development of Carmel, through their own artistic and scientific contributions to the community.

CONTINUATION SHEET

Primary # _____

HRI # _____

Trinomial _____

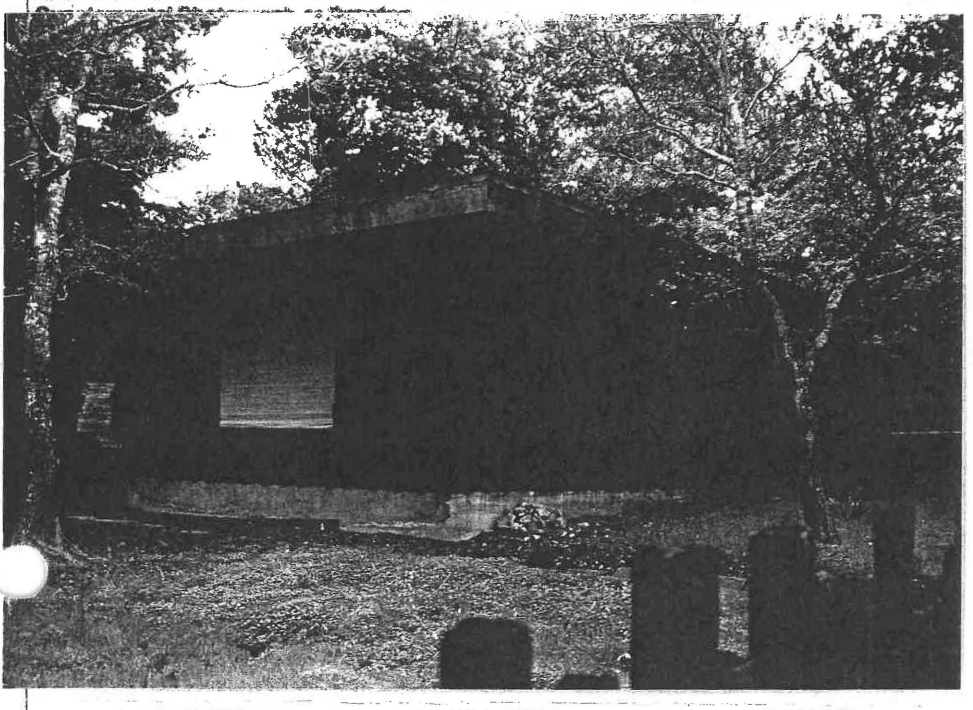
Page 4 of 4

Resource Name or #: (Assigned by recorder) *Carl Cherry Center for the Arts*

Recorded by: *Kent L. Seavey*

Date *10/12/2001*

Continuation Update



Description of Photo: (View, date, accession#)

Looking NE at west (w/window) & south facing elevations of 1952 art studio

MATERIALS LEGEND

EARTH	EARTH FILL	GRAVEL			
CONCRETE	REGULAR	GROUT			
METALS	STEEL	ALUMINUM	OTHER	STR. ST. SHAPES	
WOODS	HARDWOOD	LUMBER	BLOCKING	PLYWOOD	GLUE LAM
GYPSUM	WALLBOARD	SHEATHING			
GLASS	LARGE SCALE	SMALL SCALE	ELEVATION		
INSULATION	BLANKET	RIGID			
MASONRY	FACE BRICK	CMU	STONE - PL	STONE - EL	

SYMBOLS LEGEND

NORTH ARROW		GRID	
SECTION REFERENCE		REVISION NUMBER	
DETAIL REFERENCE		DOOR NUMBER	
ELEVATION REFERENCE		WINDOW TYPE	
ENLARGED PLAN OR REFERENCE		KEYED NOTE	
INTERIOR ELEVATION REFERENCE / SHEET NUMBER		WALL, FLOOR TYPES	
ROOM NAME & ROOM NUMBER		CEILING & ROOF TYPES	
ELEVATION SYMBOL		WALL TYPE CALLOUTS	
FLOORING TRANSITION		CABINET	
EXISTING CONTOUR TO REMAIN		PLUMBING FIXTURE	
EXISTING CONTOUR TO BE MODIFIED		APPLIANCE	
NEW CONTOUR		STUD SIZES	
DATUM POINT		NOMINAL (ACTUAL)	
DATUM POINT W/ TAG REFERENCE		EXISTING CONSTRUCTION TO REMAIN	
		EXISTING TO BE REMOVED	
		NEW CONSTRUCTION	

ARCHITECTURAL ABBREVIATIONS

< ANGLE	CLG. CEILING	E.M.R. ELEVATOR MACHINE RM.	GLZT. GLAZING	MISC. MISCELLANEOUS	REQD. REQUIRED	T.O.P. TOP OF PLATE
@ AT	CLOS. CLOSET	ENCL. ENCLOSURE, ENCLOSED	GMT. GLASS MOSAIC TILE	M.O. MASONRY OPENING	RM. ROOM	T.O.S. TOP OF SLAB
Ø DIAMETER	CLR. CLEAR	ENGR. ENGINEER	GR. GRADE	MTO. MOUNTED	R.O. ROUGH OPENING	T.O.W. TOP OF WALL
2CP 2 COAT PLASTER	CLW. CLEAR FINISH WOOD	ENTR. ENTRANCE	GT. GLASS TILE	MTG. MEETING	S. SOUTH	T.S.S. TOP OF STRUCTURAL STEEL
3CP 3 COAT PLASTER	C.J. CONTROL JOINT	EQ. EQUAL	GWB. GYPSUM WALL BOARD	N. NORTH	SABF SOUND ATTENUATION FIRE BLANKET	TYP. TYPICAL
AB. AGGREGATE BASE	MCL. CONC. MASONRY UNIT	EOP. EQUIPMENT	GYP. GYPSUM	NA NOT APPLICABLE	SC. SEALED CONCRETE SOLID CORE	TZ TERRAZZO
A.B.T. ANCHOR BOLT	CNTR. COUNTER	E.A. EACH SIDE	HC. HOLLOW CORE	NAT. NATURAL	SCH. SCHEDULE	UNF. UNFINISHED
A.C. ASPHALT CONCRETE	C.O. CLEANOUT	EST. ESTIMATE	HD(R) HEAD(R)	N.I.C. NOT IN CONTRACT	SCP SKIM COAT PLASTER	U.N.O. UNLESS NOTED OTHERWISE
ACD. ACCESS DOOR	CONF. CONFERENCE	EX. EXISTING	HDWD HARDWOOD	NO. NUMBER	SEC. SECTION	UPD. UPHOLSTERED
ACT. ACOUSTIC TILE	COL. COLUMN	EXH. EXHAUST	HDWR HARDWARE	NOM. NOMINAL	S.F. SQUARE FEET	VENT. VENTILATION
AD. AREA DRAIN	COMM. COMMUNICATION	EXP. EXPANSION	H.M. HOLLOW METAL	NRC NOISE REDUCTION COEFFICIENT	SHT. SHEET	VERT. VERTICAL
A.D.A. AMERICANS W/ DISABILITIES ACT	CONC. CONCRETE	EXT. EXTERIOR	HRZ. HORIZONTAL	N.T.S. NOT TO SCALE	SIG. SIMILAR	VEST. VESTIBULE
ADJ. ADJUSTABLE	CONST. CONSTRUCTION	F.A.I. FRESH AIR INTAKE	H.S. HEADED STUD	O. OVER	SIP STRUCTURAL INSULATED PANEL	VIF. VERIFY IN FIELD
A.F.F. ABOVE FINISH FLOOR	CORR. CORRIDOR	F.D. FLOOR DRAIN	HT. HEIGHT	O.C. ON CENTER	S.J. SCORED JOINT	V.P. VENEER PLASTER
AL. ALUMINUM	CPT. CARPET	FDN. FOUNDATION	HTG. HEATING	O.D. OUTSIDE DIAMETER	SPKLR. SPRINKLER	W. WIDE WIDTH
ANOD. ANODIZED	CRS. COURSE	F.F. FINISH FLOOR OR FINISHED FACE	HTR. HEATER	OFF. OFFICE	SPKR. SPEAKER	W(O)/ WITH (OR WITHOUT)
A.P. ACCESS PANEL	CT. CERAMIC TILE	F.G. FINISH GRADE	HVAC HEATING VENTILATION & AIR CONDITIONING	O.H. OPPOSITE HAND	SQ. SQUARE	WA WALNUT
ARCH. ARCHITECTURAL	CTR. CENTER	FL. FIBER GLASS	IB IMPERIAL BOARD	OPP. OPPOSITE	SS. STUDIO SCHICKETANZ	W.C. WATER CLOSET
AVG. AVERAGE	CW. COLD WATER	F.H. FIRE HYDRANT, FLAT HEAD	I.D. INSIDE DIAMETER	OPVHD. OVERHEAD	S.S. STAINLESS STEEL	WD. WOOD
BO. BOARD	DBL. DOUBLE	FIN. FINISH	IN. INCHES	PERF. PERFORATED	SMI. SEE MNFR. INSTRUCTIONS	WDP. WINDOW
BITUM. BITUMINOUS	DEMO DEMOLITION	FLR. FLOOR	INSL. INSULATION	PL. PLATE	SED SEE ENGINEERING DRAWINGS	WLP. WALL PAPER
BLD.G. BUILDING	DET. DETAIL	FL. FLUORESCENT	INV. INVERT	PLAS. PLASTER	SSD SEE STRUCTURAL DRAWINGS	W.P. WATER PROOFING
BLK. BLOCKING	DF. DOUGLAS FIR	F.O. FACE OF	JAN. JANITOR	PLGB. PLUMBING	ST. STONE TILE / STONE	WT. WEIGHT
BM. BEAM	DIA. DIAMETER	F.O.C. FACE OF CONC.	J.I. JOINT	PLG. PANELING	STD. STANDARD	YD. YARD
B.M. BENCH MARK	D.S. DOWNSPOUT	F.O.M. FACE OF MASONRY	LT. LIGHT	P.M. PERF. MT.	STOR. STORAGE	
B.O. BOTTOM OF	DTI. DETAIL	F.O.S. FACE OF STUD	LV/L LOUVER	POL. POLISH(ED)	STRUCT. STRUCTURAL	
BR. BRASS	DWG. DRAWING	F.P. FIRE PROOFING	L.G. LONG LENGTH	PR. PAIR	SUSP. SUSPENDED	
BRK. BRICK	E. EAST	FR. FRAME / FIRE RATED	LAM. LAMINATE(ION)	PT. PAINTED	SW. STAINED WOOD	
B.S. BOTH SIDES	(E) EXISTING	F.S. FULL SIZE / SCALE	LAV. LAVATORY	PTN. PARTITION	T. TREAD	
B.SMT. BASEMENT	EA. EACH	FT. FOOT / FEET	LLH LONG LEG HORZ	EW. PAINTED WOOD	T.B. TILE BACKER BOARD	
B.U.B. BUILT-UP ROOF	E.J. EXPANSION JOINT	FTG. FOOTING	LLV LONG LEG VERT.	PLG. PLUMBING	T.C. TERRA COTTA	
CAB. CABINET	GEN. GENERAL	FT. FOOTING	LT(G) LIGHT(ING)	PLS. PANELING	TEL. TELEPHONE	
CAP. CAPACITY	ELEV. ELEVATION	GFCI GROUND FAULT CIRCUIT INTERRUPTER	L.V/L LOUVER	PL. PLATE	TEMP. TEMPORARY	
CAT. CATALOG	ELC. ELECTRICAL	G.I. GALVANIZED IRON	L.V/L LOUVER	PL. PLATE	TERR. TERRACE	
C.C.F.L. CLOSED CELL FOAM INSULATION	ELEV. ELEVATION	GL. GLASS	L.V/L LOUVER	PL. PLATE	T&G TONGUE AND GROOVE	
C.B. CATCH BASIN	EMER. EMERGENCY	GLM. GLUELAM	L.V/L LOUVER	PL. PLATE	THK THICK	
CE. CEDAR			L.V/L LOUVER	PL. PLATE	THRU. THROUGH	
CEM. CEMENTITIOUS			L.V/L LOUVER	PL. PLATE	TME TO MATCH EXISTING	
CER. CERAMIC			L.V/L LOUVER	PL. PLATE	(T) TEMPERED	
CFM. CUBIC FEET/MN.			L.V/L LOUVER	PL. PLATE		
C.I. CAST IRON			L.V/L LOUVER	PL. PLATE		
C.L. CENTER LINE			L.V/L LOUVER	PL. PLATE		

PROJECT DATA

CLIENT NAME	THE CARL CHERRY FOUNDATION c/o Studio Schicketanz
ARCHITECT	Studio Schicketanz P.O. Box 2704 Carmel, CA 93921 Phone: 831.622.9000 Contact: Kumaresh Sekaran E-Mail: buildingpermit@studioschicketanz.com
STRUCTURAL ENGINEER	Structural-E, Incorporated - Architectural Engineering Services 230 6th Street, Pacific Grove, CA 93950 Phone: (831)424-9000 E-mail: StructuralPlans@gmail.com Christian Lee
MECHANICAL ENGINEER	MONTEREY ENERGY GROUP 26465 Carmel Rancho Blvd., #8, Carmel CA 93923 Phone: 831.250.0314 E-mail: dave@meg4.com David Knight

PROPERTY ADDRESS	4th and Guadalupe, 4th Ave, Carmel-By-The-Sea, CA 93921
APN/ LOT SIZE:	010-024-013 / (20,000 SF)
ZONING:	R - 1
PLANNING PERMIT:	DESIGN REVIEW 25269
BUILDING PERMIT:	250056
UTILITIES	
WATER SOURCE:	CALAM
SEWER:	CITY SEWAGE
ELECTRICITY PROVIDER:	PGE
BUILDING CODE DATA	
OCCUPANCY GROUP:	B
TYPE OF CONSTRUCTION:	V - B
SPRINKLERS:	Yes

SCOPE OF WORK

THE PROPOSED PROJECT IS TO REBUILD THE EXISTING ART STUDIO LOCATED ON THE NORTH SIDE OF THE PROPERTY. THE EXISTING STRUCTURE IS LOCATED 1 FOOT FROM THE PROPERTY LINE. THE NEW STRUCTURE WILL BE 3 FEET FROM THE SIDE PROPERTY LINE AND FIVE FEET FROM THE REAR PROPERTY LINE.

THE STRUCTURE WILL BE BUILT IN THE SAME MANNER AS THE EXISTING STRUCTURE: A DOUBLE-WALL WOOD FRAME BUILDING. THE EXISTING SIDING WILL BE REMOVED AND REPLACED WITH NEW HARDIE ARTISAN SIDING. THE ROOF WILL BE COMPOSITION ROLLED ROOFING. A NEW ELECTRICAL SUB PANEL WILL BE INSTALLED AND ALL NEW ELECTRICAL. THE HEATING WILL BE WALL-MOUNTED DUCTLESS SPLIT UNITS. THE FOUNDATION WILL BE A SLAB CONCRETE. THE EXTERIOR WALLS AND CEILING WILL BE INSULATED PER BUILDING CODE. THE WINDOWS WILL BE FROM A COMPANY JELDWEN THEY WILL BE WOODEN WINDOWS WITH ALUMINUM CLADDING FRAMES HOLDING DOUBLE PANE GLASS. THE WINDOWS WILL BE FIXED AND TOP HUNG.

THE SKYLIGHTS WILL BE FIXED (NON-OPENING) WINDOWS MADE BY VELUX. THE FRAMES ARE OF DARK GRAY ALUMINUM HOLDING DOUBLE PANE GLASS. THE DIMENSIONS ARE 24" BY 60". THERE WILL BE TWO OF THESE SKYLIGHTS. THESE SKYLIGHTS WILL HAVE INTERIOR SHADES AS REQUIRED.

THE DOORS WILL BE GLAZED DOORS. THERE WILL BE TWO ACCESS DOORS ON THE SOUTH SIDE OF THE BUILDING ENTERING INTO THE STUDIOS ONE 96" TALL AND 36" WIDE, OTHER ONE 96" TALL AND 36" WIDE. THE DOOR ON EAST WILL BE CLOPAY WOOD DOOR IT WILL BE 82" TALL BY 96" WIDE. THE TWO SOUTH SIDE ENTRANCE DOORS WILL HAVE A SMALL ADA COMPLIANT RAMP.

THE ROOFING MATERIAL WILL BE ROLLED ROOFING MATERIAL LIKE A COMPOSITION SHINGLE MATERIAL. ROOF ANGLE IS 15% THERE WILL BE A RAIN WATER GUTTER RUNNING THE LENGTH OF THE NORTHSIDE OF THE BUILDING TO MANAGE RAIN RUNOFF.

THE EXTERIOR OF THE BUILDING WILL BE HARDIE ARTISAN SIDING. THERE WILL BE EXTERIOR LIGHTS (ANDARE OUTDOOR WALL LIGHT BY HUXE - INTEGRATED LED) LOCATED AT EACH OF THE EXIT DOORS TO THE BUILDING AND NORTH & WEST SIDE OF BUILDING EACH ONE EXTERIOR LIGHT.

THE BUILDING WILL BE EQUIPPED WITH FIRE SPRINKLERS.

THE INTERIOR WALLS WILL BE DRYWALL OVER INSULATION. THE FLOORS WILL BE CONCRETE. AND THE INTERIOR LIGHTS WILL BE 3" CAN LIGHTS LED.

PROJECT SHALL COMPLY WITH SET TO COMPLY WITH TITLE 24 , CALIFORNIA BUILDING CODE (CBC), CALIFORNIA MECHANICAL CODE (CMC), CALIFORNIA PLUMBING CODE (CPC), CALIFORNIA ELECTRICAL CODE (CEC) & CALIFORNIA ENERGY CODE (CEFC), CALIFORNIA GREEN BUILDING STANDARDS CODE, 2020 NEC & CARMEL MUNI.CODE.

DEFERRED SUBMITTAL - FIRE SPRINKLER

Category	Existing	Proposed
Studio	360	775
Theatre	1146	1110 Excluding the Storage
Gallery	1670	1670
Apartment	844	844
Office	187	187
Total	4207	4586

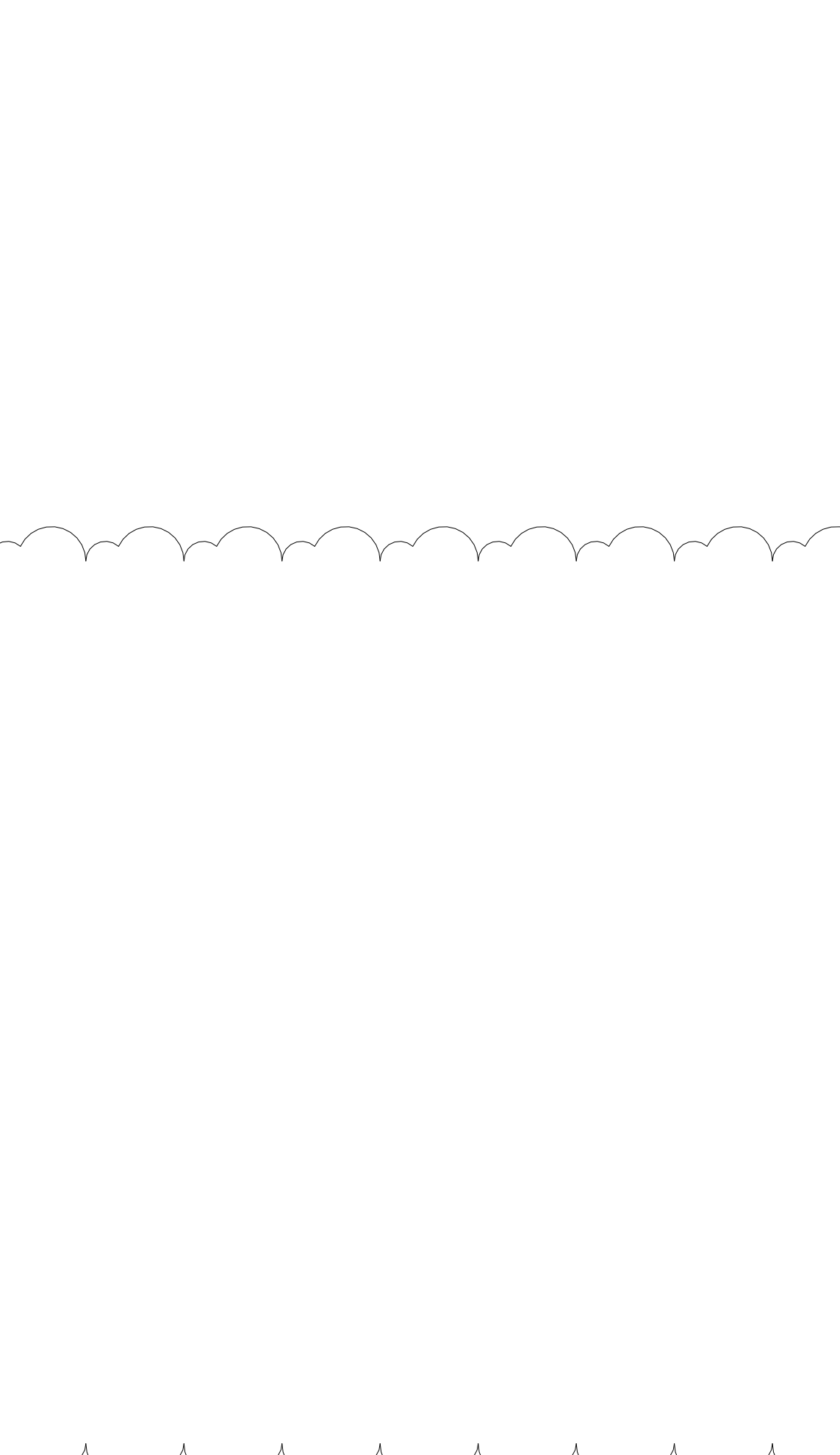
SITE COVERAGE	EXISTING	PROPOSED
IMPERMEABLE MATERIALS		
(E) DECOMPOSED GRAVEL WALKWAYS	290	290
(E) GALLERY STEPS	130	130
(E) CONCRETE PORCH & RAMP	344	344
SEMI -PERMEABLE MATERIALS		
(E) SMALL STONE WALKWAY	45	45
(E) BRICK PATIO	300	636
(N) ACCESS PATHWAY	0	0
PERMEABLE MATERIALS		
(E) GRAVEL WALKWAYS	132	132
	1241SF	1577 SF

TOTAL PERMEABLE AREA = 45 SF + 636SF + 132SF = 813 SF
PERMEABILITY PERCENTAGE: 813 SF / 1577SF = **51.6%**

NOTE:
PROJECT COMPLIES W/ CMC 17.10.030.C; MORE THAN 50% OF TOTAL SITE COVERAGE CONSISTS OF FULLY OR SEMI-PERMEABLE MATERIALS, QUALIFYING SITE FOR INCREASED COVERAGE LIMIT OF 1,812 SF.

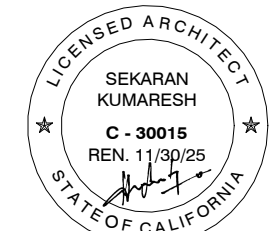
DRAWING INDEX.

CURRENT REVISION	DRAWING NUMBER	DRAWING TITLE
1	A0.1	COVER SHEET & SHEET INDEX
	A0.4	GENERAL NOTES & PLANNING CONDITIONS
1	A1.1	PROPOSED SITE PLAN
	A1.2	CONSTRUCTION MANAGEMENT PLAN
	A1.3	CONSTRUCTION BEST MANAGEMENT PLAN
1	A2.0	EXISTING STUDIO
1	A2.1	PROPOSED ART STUDIO FLOOR PLAN
1	A2.2	ART STUDIO ROOF PLAN
1	A3.1	ART STUDIO EXT. ELEVATION
1	A3.2	ART STUDIO SECTION



PROJECT LOCATION

VICINITY MAP



CARL CHERRY CENTER FOR THE ARTS
THE CARL CHERRY FOUNDATION
4th and Guadalupe, 4th Ave, Carmel-By-The-Sea, CA 93921
A.P.N. : 010-024-013

STUDIO SCHICKETANZ
P.O. Box 2704, Carmel, CA. 93921 831.622.9000

REV.	DESCRIPTION	DATE
1	PLANNING COMMENTS # 1	28/02/15

ARCHITECTURAL COVER SHEET & SHEET INDEX

Scale: 1/16" = 1'-0"
Drawn By: CS

A0.1

2025/08/06

2/13/2025 12:40:38 AM. These plans and specifications shall constitute prima facie evidence of the acceptance of these restrictions. Reproduction or publication in whole or in part, is prohibited. Title to the plans and specifications remains with the architect without prejudice. Visual contact with these plans and specifications shall constitute prima facie evidence of the acceptance of these restrictions.

PLANNING CONDITIONS

Douglas Envelope ID: 6170D40-9C22-474A-A1D5-9C247687250

CONDITIONS OF APPROVAL	
No.	Standard Conditions
1.	Authorization. This approval of Design Review application DR 24278 (Carl Cherry Foundation) authorizes demolition of an existing 300-square-foot brick patio; 30-square-foot terrace building storage closets; and 960-square-foot studio building to accommodate a 775-square-foot new art studio building; the historic "Carl Cherry Center for the Arts" located at the northwest corner of Guadalupe Street and 4th Avenue in the Single-Family Residential (R-1) District. A/R: 03/03/24-03/03/26, as depicted on plans stamped approved and on file in the Community Planning and Building Department, unless modified by the conditions of approval contained herein.
2.	Codes and Ordinances. The project shall be constructed in conformance with all requirements of the R-1 zoning district. All adopted building and fire codes shall be adhered to in preparing the working drawings. If any codes or ordinances require design elements to be changed, or if any other changes are requested when such plans are submitted, such changes may require additional environmental review and subsequent approval by the Community Planning and Building Department, the Planning Commission, and/or Historic Resources Board, as appropriate.
3.	Permit Validity. In accordance with CMC Section 17.52.170 (Time Limits on Approvals and Denials), a residential design study approval remains valid for a period of 12 months from the date of action. During this time, the project must be implemented, or the approval becomes void. Implementation is effected by erecting, installing, or beginning the installation of the improvement authorized by the permit, as determined by the Director. Extensions to this approval may be granted consistent with CMC 17.52.170.C.
4.	Fire Sprinklers - Residential. Additions, alterations, or repair to existing structures that involve the addition, removal, or replacement of 50 percent or more of the linear length of walls (interior and exterior) within a 5-year period shall require the installation of an automatic residential fire sprinkler system in accordance with the California Building Code (CBC) CMC 15.08.2.125.
5.	Modifications. The applicant shall submit in writing, with revised plans, to the Community Planning and Building staff any proposed changes to the approved project plans prior to incorporating those changes. If the applicant desires to make any modifications to the approved project plans, the applicant shall submit the change in writing, with revised plans, within two weeks of the City being notified. A case work order may be issued at any time at the discretion of the Director of Community Planning and Building until a) either the Planning Commission or Staff has approved the change, or b) the property owner has eliminated the change and submitted the proposed change in writing, with revised plans, for review. The project will be reviewed for its compliance with the approved plans prior to final inspection.
6.	Water Use. Approval of this application does not permit an increase in water use on the project site without adequate supply. Should the Monterey Peninsula Water Management District determine that adequate water is unavailable for this use, this permit will be scheduled for reconstruction, and appropriate findings will be prepared for review and adoption by the Planning Commission.
7.	External Revisions to Planning Approval Form. All proposed modifications that affect the exterior appearance of the building or site elements shall be submitted on the "Revisions to Planning Approval Form" on file in the Planning and Building Department. Any modification in accordance with the construction drawings not listed on this form shall not be deemed approved upon issuance of a building permit.
8.	Conflicts Between Planning Approvals and Construction Plans. If there is a conflict between the responsibility of the Owner, Applicant, and Contractor(s) to ensure consistency between the project plans approved by the Planning Staff, the Planning Commission, or the City Council on appeal and the construction plans submitted to the Building Division as part of the building permit process, the applicant shall be required to obtain any approval and the construction plans shall exist, the Planning approval shall govern unless otherwise approved in writing by the Community Planning & Building Director or their designee.

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DR 24278 (Carl Cherry Foundation)
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9.	Skylights & Skylight Shades. Prior to the issuance of a building permit, the Applicant shall include in the construction drawing the manufacturer's specifications for all skylights (new and/or replaced) and skylight shades. Skylights shall be low-profile and use non-reflective glass to minimize light and glare visible from adjoining properties. Skylight flashing shall match the roof color. Manual or automatic shades shall be installed in each skylight to reduce visible light transmission during the hours of darkness.
10.	Exterior Lighting. Prior to the issuance of a building permit, the Applicant shall include in the construction drawings the manufacturer's specifications, including illumination information, for all exterior light fixtures. All fixtures shall be shielded and down-facing.
11.	Landscaping. All new landscaping, if proposed, shall be shown on a landscape plan and shall be submitted to the Department of Community Planning and Building and to the City Forester prior to the issuance of a building permit. The landscape plan will be reviewed for compliance with the landscaping standards contained in the Zoning Code, including the following requirements: 1) all new landscaping shall be 75% drought-tolerant; 2) landscaped areas shall be irrigated by a drip/irrigation system set on a timer; and 3) the project shall meet the City's recommended tree density standards, unless otherwise approved by the City based on site conditions. The landscaping plan shall show where new trees will be planted when new trees are required to be planted by the City Forester and Beach Commission or the Planning Commission.
12.	Tree Removal. Trees on the site shall only be removed upon the approval of the City Forester or Forest and Beach Commission, as appropriate; all remaining trees shall be protected during construction by methods approved by the City Forester.
13.	Tree Protection Measures. Requirements for tree preservation shall adhere to the following tree protection measures on the construction site: <ul style="list-style-type: none"> Prior to grading, excavation, or construction, the developer shall clearly tag or mark all trees to be preserved. Protective fencing within six feet of a tree trunk is not permitted. No attachments or wires of any kind, other than those of a protective nature, shall be attached to any tree. Per Municipal Code Chapter 17.48.110 no material may be stored within the drip-line of a protected tree to include the drip lines of trees on neighboring parcels. Tree Protection Zones – The Tree Protection Zone shall be equal to diameter or 18 inches radially from the tree for every one inch of trunk diameter at 4.5 feet above the soil line, whichever is greater. A minimum of a 4-foot-high transparent fencing is required unless otherwise approved by the City Forester. Tree protection shall not be resized, modified, removed, or altered in any manner without written approval. The fencing must be maintained upright and taut for the duration of the project. No more than 6 inches of wood mulch shall be installed within the Tree Protection Zone. When the Tree Protection Zone is at or within the drip line, no less than 6 inches of wood mulch shall be installed 18 inches radially from the tree for every one inch of trunk diameter at 4.5 feet above the soil line outside of the fencing. The Structural Root Zone – Structural Root Zone shall be 6 feet from the trunk or 6 inches radially from the tree for every one inch of trunk diameter at 4.5' above the soil line, whichever is greater.

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14.	Indemnification. The Applicant agrees, at his or her sole expense, to defend, indemnify, and hold harmless the City, its public officials, officers, employees, and assigns from any liability, and shall reimburse the City for any expense incurred, resulting from, or in connection with any project approvals. This includes any appeal, claim, suit, or other legal proceeding to which the City is a party, or any project approval. The City shall promptly notify the Applicant of any legal proceeding and cooperate fully in the defense. The City may, at its sole discretion, participate in any such legal action, but participation shall not relieve the Applicant of any obligation under this condition. Should any party bring any legal action in connection with this project, the Superior Court of the County of Monterey, California, shall be the situs and have jurisdiction for resolving all such actions by the parties hereto.
15.	USA North 811. Prior to any excavation or digging, the Applicant shall contact the appropriate regional notification center (USA North 811) at least two working days, but not more than 14 calendar days, prior to commencing that excavation or digging. No digging or excavation is to occur on-site until the Applicant has obtained a Ticket Number and all utility members have positively responded to the dig request. (Visit USANorth811.org for more information)
16.	Hazardous Material Waste Survey. Prior to the issuance of a demolition permit, the Applicant shall submit a hazardous materials waste survey to the Building Division in conformance with the Monterey Bay Unified Air Pollution Control District.
17.	Drainage Plan. Prior to the issuance of a building permit, the Applicant shall submit for review and approval by the Community Planning & Building and Public Works Departments a drainage plan that meets the requirements of the City's drainage ordinance, SOG 17.07. At a minimum, new and replaced impervious area drainage must be dispersed around the site rather than focused on one corner of the property; infiltration features must be sized appropriately and located at least 6 feet from neighboring properties. The drainage plan shall include information on drainage from new impervious areas and semi-impervious areas.
18.	 BMP Tracking Form. Prior to issuance of a building permit, the Applicant shall submit for review and approval by the Community Planning & Building and Public Works Departments a completed BMP Tracking form.
19.	Erosion and Sediment Control Plan. Prior to issuance of a building permit, the Applicant shall submit for review and approval by the Community Planning & Building and Public Works Departments an erosion and sediment control plan that includes locations and installation details for erosion and sediment control BMPs, material staging areas, and stabilized access.
20.	Conditions of Approval. Prior to the issuance of a building permit, these signed Conditions of Approval shall be printed on a full-size sheet within the construction plan set submitted to the Building Division.
Special Conditions	
21.	Building Permit. The applicant shall obtain a Building Permit from the Planning and Building Department.
22.	Conditions of Approval Acknowledgment. Prior to the issuance of a building permit, a completed Conditions of Approval Acknowledgment Form shall be submitted to the Building Division. The form shall be signed by the Property Owner, Applicant, and Contractor.
23.	Pre-construction Meeting. The contractor overseeing the project shall schedule a pre-

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24.	Lighting. The applicant shall revise the lighting to comply with the City's limit of 375 lumens for exterior LED lighting (or 25 watts if it is incandescent). The lamp shall be shielded and down-facing. The applicant shall print the new proposed lighting and product specifications on the building plans.
25.	Exterior Doors. Prior to issuance of a building permit, the Applicant shall revise the plans to ensure consistency regarding the three doors proposed for the south elevation.
26.	Existing Siding. The existing siding shall be removed and re-used as siding for the new studio building, if possible.
27.	Roof Material. The Applicant shall provide a sample of the proposed roof material for review and approval by the Planning Division prior to issuance of a building permit. There should be a ballast (ex. gravel) applied over the top to maintain a natural appearance. The color colored should mimic wood, and shall not be white or black.
28.	Site Coverage. This approval does not authorize the installation of new site coverage elements, i.e. gravel, brick, stone walkways, etc.

Acknowledgment and acceptance of conditions of approval:

Approved by:	Robin Winfield	6/23/2024
Property Owner Signature		Date
Approved by:	Job Walker	6/20/2024
Applicant Signature		Date

GRADING/DRAINAGE NOTES

- ALL GRADING SHALL CONFORM WITH THE MONTEREY COUNTY GRADING ORDINANCE #2535 AND EROSION CONTROL ORDINANCE #2806.
- CONTRACTOR SHALL OBTAIN A COPY OF THE GEOTECHNICAL REPORT FROM THE ARCHITECT AND COMPLY WITH THE SPECIFICATIONS. ONSITE GRADING AND EARTHWORK SHALL BE OBSERVED AND TESTED AS REQUIRED BY THE OWNER. ALL GRADING AND EARTHWORK SHALL BE DONE TO THE SATISFACTION OF THE SOILS ENGINEER AND SPECIFICATIONS OF THE GEOTECHNICAL REPORT. SOILS ENGINEER SHALL INSPECT KEYWAYS (IF REQUIRED) PRIOR TO THE PLACEMENT OF ANY FILL. CONTRACTOR IS TO SUBMIT SOIL ENGINEER'S COMPACTION TEST RESULTS AND FINAL GRADING REPORTS PRIOR TO SCHEDULING ANY INSPECTIONS.
- ALL FILL SHALL BE COMPACTED TO A MINIMUM OF 90% RELATIVE DENSITY, BASED ON ASTM TEST CY157 EXCEPT THAT THE UPPER 8 INCHES OF ALL SUBGRADE AREAS BELOW PAVEMENT SECTIONS, AND OTHER AREAS TO RECEIVE IMPROVEMENTS SHALL BE COMPACTED TO A MINIMUM OF 95% RELATIVE DENSITY.
- THE GROUND SURFACE SHALL BE PREPARED TO RECEIVE FILL BY REMOVING VEGETATION, NONCOMPLYING FILL, TOPSOIL, AND OTHER UNSUITABLE MATERIALS. SCARIFYING TO PROVIDE A BOND WITH THE NEW FILL, AND WHERE SLOPES ARE STEEPER THAN 5:1, AND THE HEIGHT IS GREATER THAN 5', BY BENCHING INTO SOUND BEDROCK OR OTHER COMPETENT MATERIAL AS DETERMINED BY THE GEOTECHNICAL ENGINEER.
- NO ORGANIC MATERIAL SHALL BE PERMITTED IN FILLS EXCEPT AS TOPSOIL USED FOR SURFACE PLANT GROWTH ONLY AND SHALL NOT EXCEED 4" IN DEPTH.
- IF, DURING THE COURSE OF CONSTRUCTION, CULTURAL, ARCHAEOLOGICAL, HISTORICAL OR PALEONTOLOGICAL RESOURCES ARE UNCOVERED AT THE SITE (SURFACE OR SUBSURFACE RESOURCES) WORK SHALL BE HALTED IMMEDIATELY WITHIN 50 METERS (150 FEET) OF THE FIND UNTIL IT CAN BE EVALUATED BY A QUALIFIED PROFESSIONAL ARCHAEOLOGIST. THE MONTEREY COUNTY PLANNING AND BUILDING INSPECTION DEPARTMENT AND A QUALIFIED ARCHAEOLOGIST (I.E. AN ARCHAEOLOGIST REGISTERED WITH THE SOCIETY OF PROFESSIONAL ARCHAEOLOGISTS) SHALL BE IMMEDIATELY CONTACTED BY THE RESPONSIBLE INDIVIDUAL PRESENT ON SITE. WHEN CONTACTED, THE PROJECT PLANNER AND THE ARCHAEOLOGIST SHALL IMMEDIATELY VISIT THE SITE TO DETERMINE THE EXTENT OF THE RESOURCES AND TO DEVELOP PROPER MITIGATION MEASURES REQUIRED FOR THE DISCOVERY.
- REFER TO GEOTECHNICAL REPORT FOR ADDITIONAL INFO ON EROSION CONTROL PLANNING, GRADING SPECIFICATIONS, SITE PREPARATION, EXCAVATIONS, BACKFILL AND OTHER SPECIAL REQUIREMENTS.

EROSION CONTROL NOTES

- ALL SURFACES EXPOSED OR EXPECTED TO BE EXPOSED DURING GRADING ACTIVITIES SHALL BE PREPARED AND MAINTAINED THROUGH THE LENGTH OF THE ENTIRE PROJECT TO PROTECT AGAINST EROSION.
- ACTUAL GRADING SHALL BEGIN WITHIN 30 DAYS OF VEGETATION REMOVAL OR THE AREA SHALL BE PLANTED TO CONTROL EROSION.
- THE FOLLOWING PROVISIONS SHALL APPLY BETWEEN OCTOBER 15 AND APRIL 15. (A) DISTURBED SURFACES NOT INVOLVED IN THE IMMEDIATE OPERATIONS MUST BE PROTECTED BY APPLYING STRAW MULCH AT 2000 LBS. PER ACRE AND TUCKED IN TO PREVENT MOVEMENT DURING WATER FLOW. (B) RUNOFF FROM THE SITE SHALL BE DETAINED OR FILTERED BY BERMS, VEGETATED FILTER STRIPS AND/OR CATCH BASINS TO PREVENT THE ESCAPE OF SEDIMENT FROM THE SITE. THESE DRAINAGE CONTROLS MUST BE MAINTAINED BY THE CONTRACTOR AS NECESSARY TO ACHIEVE THEIR PURPOSE THROUGHOUT THE LIFE OF THE PROJECT. (C) EROSION CONTROL MEASURES SHALL BE IN PLACE AT THE END OF EACH DAYS WORK. (D) THE BUILDING INSPECTOR SHALL STOP OPERATIONS DURING PERIODS OF INCLEMENT WEATHER IF HE DETERMINES THAT EROSION PROBLEMS ARE NOT BEING CONTROLLED ADEQUATELY. (E) CUT AND FILL SLOPES SHALL BE PLANTED WITH ANNUAL RYE GRASS (40 LBS/ACRE) AND COVERED WITH STRAW.
- AT ALL TIMES DURING CONSTRUCTION AND UNTIL FINAL COMPLETION, THE CONTRACTOR, WHEN HE OR HIS SUBCONTRACTORS ARE OPERATING EQUIPMENT ON THE SITE, SHALL PREVENT THE FORMATION OF AN AIRBORNE DUST NUISANCE BY WATERING AND/OR TREATING THE SITE OF THE WORK IN SUCH A MANNER THAT WILL CONFINE DUST PARTICLES TO THE IMMEDIATE SURFACE OF THE WORK. THE CONTRACTOR WILL BE RESPONSIBLE FOR ANY DAMAGE DONE BY DUST FROM HIS OR HER SUBCONTRACTOR. CONTRACTOR SHALL INITIATE AND ENFORCE DUST CONTROL METHODS IN COMPLIANCE WITH COUNTY OF MONTEREY.

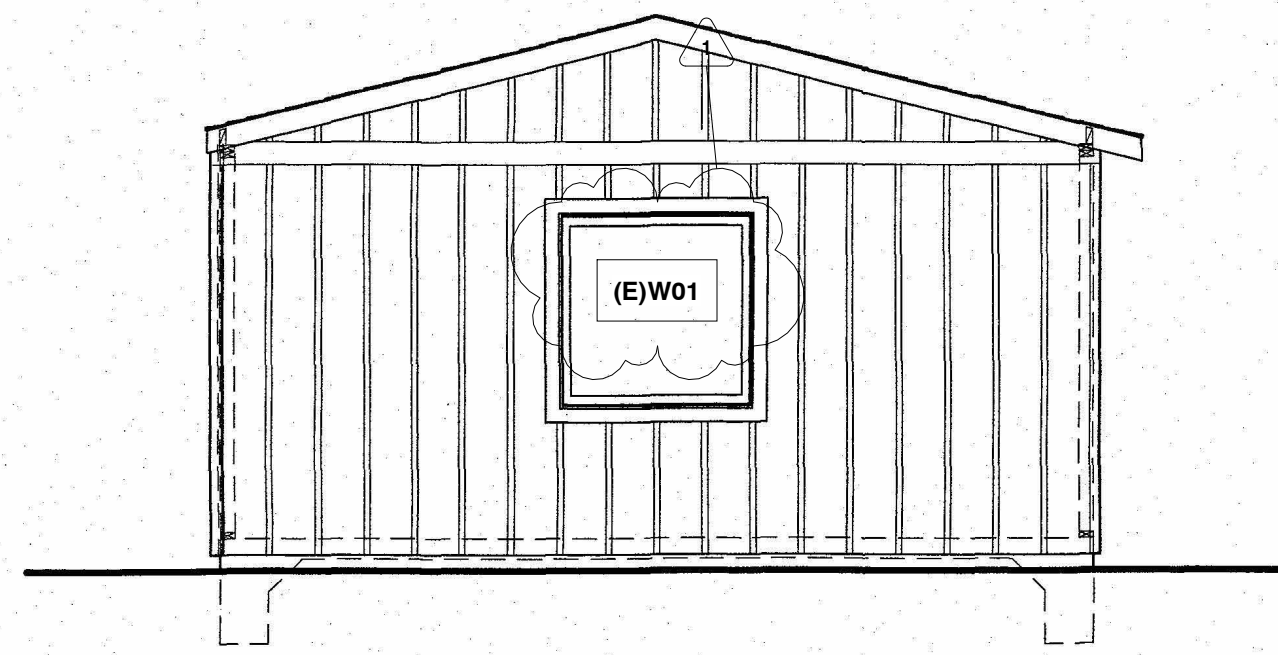
FIRE PROTECTION NOTES

- SMOKE ALARMS (R314.3 LOCATION):** SMOKE ALARMS SHALL BE INSTALLED IN THE FOLLOWING LOCATIONS:
 - IN EACH SLEEPING ROOM.
 - OUTSIDE EACH SEPARATE SLEEPING AREA IN THE IMMEDIATE VICINITY OF THE BEDROOMS.
 - ON EACH ADDITIONAL STORY OF THE DWELLING, INCLUDING BASEMENTS AND HABITABLE ATTICS AND NOT INCLUDING CRAWL SPACES AND UNINHABITABLE ATTICS. IN DWELLINGS OR DWELLING UNITS WITH SPLIT LEVELS AND WITHOUT AN INTERVENING DOOR BETWEEN THE ADJACENT LEVELS, A SMOKE ALARM INSTALLED ON THE UPPER LEVEL SHALL SUFFICE FOR THE ADJACENT LOWER LEVEL PROVIDED THAT THE LOWER LEVEL IS LESS THAN ONE FULL STORY BELOW THE UPPER LEVEL.
 - SMOKE ALARMS SHALL BE INSTALLED NOT LESS THAN 3 FEET (914 MM) HORIZONTALLY FROM THE DOOR OR OPENING OF A BEDROOM THAT CONTAINS A BATHTUB OR SHOWER UNLESS THIS WOULD PREVENT PLACEMENT OF A SMOKE ALARM REQUIRED BY THIS SECTION.
- CARBON MONOXIDE (R316.3 LOCATION):** CARBON MONOXIDE ALARMS IN DWELLING UNITS SHALL BE INSTALLED AND MAINTAINED IN ACCORDANCE WITH THE MANUFACTURER'S PUBLISHED INSTRUCTIONS IN THE FOLLOWING LOCATIONS:
 - OUTSIDE OF EACH SEPARATE SLEEPING AREA IN THE IMMEDIATE VICINITY OF THE BEDROOMS.
 - ON EVERY OCCUPIABLE LEVEL OF A DWELLING UNIT, INCLUDING BASEMENTS.
 - WHERE A FUEL-BURNING APPLIANCE IS LOCATED WITHIN A BEDROOM OR ITS ATTACHED BATHROOM, A CARBON MONOXIDE ALARM SHALL BE INSTALLED WITHIN THE BEDROOM.
- R315.4 COMBINATION ALARMS**
COMBINATION CARBON MONOXIDE AND SMOKE ALARMS SHALL BE PERMITTED TO BE USED IN LIEU OF CARBON MONOXIDE ALARMS. COMBINATION CARBON MONOXIDE/SMOKE ALARMS SHALL COMPLY WITH SECTION R315 AND ALL REQUIREMENTS FOR LISTING AND APPROVAL BY THE OFFICE OF THE STATE FIRE MARSHAL FOR SMOKE ALARMS.
 - ALL BUILDINGS SHALL BE ISSUED AN ADDRESS IN ACCORDANCE WITH MONTEREY COUNTY ORDINANCE NO. 1241. EACH OCCUPANCY, EXCEPT ACCESSORY BUILDINGS, SHALL HAVE ITS OWN PERMANENTLY POSTED ADDRESS. WHEN MULTIPLE OCCUPANCIES EXIST WITHIN A SINGLE BUILDING, EACH INDIVIDUAL OCCUPANCY SHALL BE SEPARATELY IDENTIFIED BY ITS OWN ADDRESS. LETTERS, NUMBERS AND SYMBOLS FOR ADDRESSES SHALL BE A MINIMUM OF 4-INCH HEIGHT, 1/2-INCH STROKE, CONTRASTING WITH THE BACKGROUND COLOR OF THE SIGN, AND SHALL BE ARABIC. THE SIGN AND NUMBERS SHALL BE REFLECTIVE AND MADE OF A NONCOMBUSTIBLE MATERIAL. ADDRESS SIGNS SHALL BE PLACED AT EACH DRIVEWAY ENTRANCE AND AT EACH DRIVEWAY SPLIT. ADDRESS SIGNS SHALL BE VISIBLE AND LEGIBLE FROM BOTH DIRECTIONS OF TRAVEL ALONG THE ROAD. IN ALL CASES, THE ADDRESS SHALL BE POSTED AT THE BEGINNING OF CONSTRUCTION AND SHALL BE MAINTAINED THEREAFTER.
 - MANAGE COMBUSTIBLE VEGETATION FROM WITHIN A MINIMUM OF 100 FEET OF STRUCTURES, OR TO THE PROPERTY LINE, WHICHEVER IS CLOSER. TRIM TREE LIMBS TO A MINIMUM HEIGHT OF 6 FEET FROM THE GROUND. REMOVE TREE LIMBS FROM WITHIN 10 FEET OF CHIMNEYS. ADDITIONAL AND/OR ALTERNATE FIRE PROTECTION OR FIREBREAKS APPROVED BY THE FIRE AUTHORITY MAY BE REQUIRED TO PROVIDE REASONABLE FIRE SAFETY. ENVIRONMENTALLY SENSITIVE AREAS MAY REQUIRE ALTERNATIVE FIRE PROTECTION, TO BE DETERMINED BY REVIEWING AUTHORITY AND THE DIRECTOR OF PLANNING AND BUILDING INSPECTION.
 - ACCESS ROADS SHALL BE REQUIRED FOR EVERY BUILDING WHEN ANY PORTION OF THE EXTERIOR WALL OF THE FIRST STORY IS LOCATED MORE THAN 150 FEET FROM FIRE DEPARTMENT ACCESS. ALL ROADS SHALL BE CONSTRUCTED TO PROVIDE A MINIMUM OF TWO NINE-FOOT TRAFFIC LANES WITH AN UNOBSTRUCTED VERTICAL CLEARANCE OF NOT LESS THAN 15 FEET. THE ROADWAY SURFACE SHALL PROVIDE UNOBSTRUCTED ACCESS TO CONVENTIONAL DRIVE VEHICLES INCLUDING SEDANS AND FIRE APPARATUS AND SHALL BE AN ALL-WEATHER SURFACE DESIGNED TO SUPPORT THE IMPOSED LOAD OF FIRE APPARATUS (22 TONS). EACH ROAD SHALL HAVE AN APPROVED NAME.
 - EXCEPTION: WHEN BUILDINGS ARE PROTECTED BY AN APPROVED AUTOMATIC FIRE SPRINKLER SYSTEM, THE PROVISIONS OF THIS SECTION MAY BE MODIFIED SUBJECT TO THE APPROVAL OF THE LOCAL JURISDICTION.
 - ALL GATES PROVIDING ACCESS FROM A ROAD TO A DRIVEWAY SHALL BE LOCATED AT LEAST THIRTY (30) FEET FROM THE ROADWAY AND SHALL OPEN TO ALLOW A VEHICLE TO STOP WITHOUT OBSTRUCTING TRAFFIC ON THE ROAD. GATE ENTRANCES SHALL BE AT LEAST TWO (2) FEET WIDER THAN THE WIDTH OF THE TRAFFIC LANE BUT IN NO CASE BE LESS THAN FORTY-FIVE (45) FEET WIDE UNOBSTRUCTED AND UNOBSTRUCTED VERTICAL CLEARANCE OF FIFTEEN (15) FEET. WHERE A ONE-WAY ROAD WITH SINGLE TRAFFIC LANE PROVIDES ACCESS TO A GATED ENTRANCE, A FORTY (40) FOOT TURNING RADIUS SHALL BE USED, WHERE GATES ARE TO BE LOCKED, THE INSTALLATION OF A KEY BOX OR OTHER ACCEPTABLE MEANS FOR IMMEDIATE ACCESS BY EMERGENCY EQUIPMENT MAY BE REQUIRED.
 - THE BUILDING(S) AND ATTACHED GARAGE(S) SHALL BE FULLY PROTECTED WITH AUTOMATIC FIRE SPRINKLER SYSTEM(S). INSTALLATION SHALL BE IN ACCORDANCE WITH THE APPLICABLE NFPA STANDARD. A MINIMUM OF FOUR (4) SETS OF PLANS FOR FIRE SPRINKLER SYSTEMS MUST BE SUBMITTED BY A CALIFORNIA LICENSED C-16 CONTRACTOR AND APPROVED PRIOR TO INSTALLATION. THIS REQUIREMENT IS NOT INTENDED TO DELAY ISSUANCE OF A BUILDING PERMIT. A ROUGH SPRINKLER INSPECTION MUST BE SCHEDULED BY THE INSTALLING CONTRACTOR AND COMPLETED PRIOR TO REQUESTING A FRAMING INSPECTION.
 - THE ATTACHED GARAGE SHALL BE FULLY ENCLOSED WITH TYPE X GYPSUM.
 - P104.1 DRIVEWAYS. (FIRE 007).** DRIVEWAY IDENTIFIED IN THIS SECTION IS DEFINED AS A VEHICLE ACCESS THAT SERVES UP TO TWO (2) PARCELS WITH NO MORE THAN TWO (2) RESIDENTIAL UNITS AND ANY NUMBER ON NON COMMERCIAL OR INDUSTRIAL BUILDINGS ON EACH PARCEL. DRIVEWAYS SHALL NOT BE LESS THAN TWELVE (12) FEET WIDE TRAFFIC LANE AND MINIMUM FOURTEEN (14) FEET WIDE UNOBSTRUCTED CLEARANCE. WITH AN UNOBSTRUCTED VERTICAL CLEARANCE OF NOT LESS THAN FIFTEEN (15) FEET. THE GRADE FOR ALL DRIVEWAYS SHALL NOT EXCEED FIFTEEN PERCENT (15%) WITH A MAXIMUM SIDE SLOPE OF FIVE PERCENT (5%), WHERE DRIVEWAY GRADES ARE EIGHT PERCENT (8%) OR LESS, AN ALL-WEATHER SURFACE SUCH AS AN AGGREGATE BASE SHALL MEET MINIMUM FIRE REQUIREMENTS. OTHER TYPES OF MATERIAL FOR DRIVEWAYS MAY BE REQUIRED BY MONTEREY COUNTY CODE. WHERE THE GRADE EXCEEDS EIGHT PERCENT (8%), A MINIMUM STRUCTURAL ROADWAY SURFACE OF 0.17 FEET OF ASPHALTIC CONCRETE ON 0.34 FEET OF AGGREGATE BASE SHALL BE REQUIRED. THE DRIVEWAY SURFACE SHALL BE CAPABLE OF SUPPORTING A MINIMUM LOAD OF FOURTY THOUSAND (40,000) POUNDS, AND BE ACCESSIBLE BY CONVENTIONAL DRIVE VEHICLES, INCLUDING SEDANS. FOR DRIVEWAYS WITH TURNS NINETY (90) DEGREES AND LESS, THE MINIMUM HORIZONTAL INSIDE RADIUS OF CURVATURE SHALL BE TWENTY-FIVE (25) FEET. FOR DRIVEWAYS WITH TURNS GREATER THAN NINETY (90) DEGREES, THE MINIMUM HORIZONTAL INSIDE RADIUS CURVATURE SHALL BE TWENTY-EIGHT (28) FEET. FOR ALL DRIVEWAY TURNS, AN ADDITIONAL SURFACE OF FOUR (4) FEET SHALL BE ADDED. ALL DRIVEWAYS EXCEEDING ONE HUNDRED FIFTY (150) FEET IN LENGTH, BUT LESS THAN EIGHT HUNDRED (800) FEET IN LENGTH, SHALL PROVIDE A TURNOUT NEAR THE MIDPOINT OF THE DRIVEWAY, WHERE THE DRIVEWAY EXCEEDS EIGHT HUNDRED (800) FEET, TURNOUTS SHALL BE PROVIDED AT NO GREATER THAN FOUR HUNDRED (400)-FOOT INTERVALS. TURNOUTS SHALL BE A MINIMUM OF TWELVE (12) FEET WIDE AND THIRTY (30) FEET LONG WITH A MINIMUM OF TWENTY (25) FOOT TAPER AT BOTH ENDS. TURNAROUNDS SHALL BE REQUIRED ON DRIVEWAYS IN EXCESS OF ONE HUNDRED FIFTY (150) FEET OF SURFACE LENGTH AND SHALL BE THIRTY (30) FEET LONG WITH A MINIMUM TWENTY-FIVE (25) FOOT TAPER AT BOTH ENDS. TURNAROUNDS SHALL BE REQUIRED ON DRIVEWAYS IN EXCESS OF ONE HUNDRED FIFTY (150) FEET OF SURFACE LENGTH AND SHALL BE LOCATED WITHIN FIFTY (50) FEET OF THE PRIMARY BUILDING. THE MINIMUM TURNING RADIUS FOR A TURNAROUND SHALL BE FORTY (40) FEET FROM THE CENTER LINE OF THE DRIVEWAY. IF A HAMMERHEAD IS USED, THE TOP OF THE "T" SHALL BE A MINIMUM OF SIXTY (60) FEET IN LENGTH.
 - ROOFING REQUIREMENTS FOR EXISTING BUILDINGS WITHIN A VERY HIGH HAZARD SEVERITY ZONE** WHEN FIFTY PERCENT (50%) OR MORE OF THE ROOF AREA IS ROOFOED WITHIN A ONE-YEAR PERIOD AFTER THE ISSUANCE OF A BUILDING PERMIT SHALL BE A MINIMUM CLASS "A" ROOF ASSEMBLY AS DEFINED BY THE INTERNATIONAL BUILDING CODE. WHERE THERE IS NO PERMIT ISSUED, THIS SECTION IS APPLICABLE TO SUCH BUILDINGS CONSTRUCTED AFTER THE EFFECTIVE DATE OF THIS CODE AND TO BUILDINGS WHERE FIFTY PERCENT (50%) OR MORE OF THE ROOF AREA IS ROOFOED WITHIN A ONE-YEAR PERIOD AFTER COMMENCING CONSTRUCTION.
 - P104.2 ADDRESSES FOR BUILDINGS. (FIRE 011).** ALL BUILDINGS SHALL BE ISSUED AN ADDRESS IN ACCORDANCE WITH JURISDICTIONAL REQUIREMENTS. EACH OCCUPANCY, INCLUDING DETACHED ACCESSORY DWELLING UNITS (ADU), EXCEPT ACCESSORY BUILDINGS, SHALL HAVE ITS OWN PERMANENTLY POSTED ADDRESS. WHEN MULTIPLE OCCUPANCIES EXIST WITHIN A SINGLE BUILDING, EACH INDIVIDUAL OCCUPANCY SHALL BE SEPARATELY IDENTIFIED BY ITS OWN ADDRESS. LETTERS, NUMBERS AND SYMBOLS FOR ADDRESSES SHALL BE A MINIMUM OF FOUR-INCH (4") HEIGHT, 1/2-INCH STROKE, CONTRASTING WITH THE BACKGROUND COLOR OF THE SIGN, AND SHALL BE ARABIC. THE SIGN AND NUMBERS SHALL BE REFLECTIVE AND MADE OF A NONCOMBUSTIBLE MATERIAL. ADDRESS SIGNS SHALL BE PLACED AT EACH DRIVEWAY ENTRANCE AND AT EACH DRIVEWAY SPLIT. ADDRESS SIGNS SHALL BE VISIBLE AND LEGIBLE FROM BOTH DIRECTIONS OF TRAVEL ALONG THE ROAD. IN ALL CASES, THE ADDRESS SHALL BE POSTED AT THE BEGINNING OF CONSTRUCTION AND SHALL BE MAINTAINED THEREAFTER. ADDRESS SIGNS ALONG ONE-WAY ROADS SHALL BE VISIBLE FROM BOTH DIRECTIONS OF TRAVEL. WHERE MULTIPLE ADDRESSES ARE REQUIRED AT A SINGLE DRIVEWAY, THEY SHALL BE MOUNTED ON A SINGLE SIGN. WHERE A ROADWAY PROVIDES ACCESS SOLELY TO A SINGLE COMMERCIAL OCCUPANCY, THE ADDRESS SIGN SHALL BE PLACED AT THE NEAREST ROAD INTERSECTION PROVIDING ACCESS TO THAT SITE. PERMANENT ADDRESS NUMBERS SHALL BE POSTED PRIOR TO REQUESTING FINAL CLEARANCE.
 - P109.1 STANDARD DEFENSIBLE SPACE REQUIREMENTS. (FIRE 019).** REMOVE COMBUSTIBLE VEGETATION FROM WITHIN A MINIMUM OF ONE HUNDRED (100) FEET OR TO THE PROPERTY LINE FROM STRUCTURES, WHICHEVER IS CLOSER. VEGETATION SHALL BE NO TALLER THAN FOUR INCHES (4") HIGH. LIMB TREES SIX FEET UP FROM GROUND. REMOVE LIMBS WITHIN TEN (10) FEET OF CHIMNEYS. ADDITIONAL OR ALTERNATE FIRE PROTECTION APPROVED BY THE FIRE CODE OFFICIAL MAY BE REQUIRED TO PROVIDE REASONABLE FIRE SAFETY. ENVIRONMENTALLY SENSITIVE AREAS MAY REQUIRE ALTERNATIVE FIRE PROTECTION, TO BE DETERMINED BY THE FIRE CODE OFFICIAL AND OTHER JURISDICTIONAL AUTHORITIES.
 - P110.1 FIRE SPRINKLER SYSTEMS (STANDARD). (FIRE 021).** THE BUILDING(S) AND ATTACHED STRUCTURE(S) SHALL BE FULLY PROTECTED WITH AUTOMATIC FIRE SPRINKLER SYSTEM(S). INSTALLATION SHALL BE IN ACCORDANCE WITH THE APPLICABLE NFPA STANDARD. A MINIMUM OF FOUR SETS OF PLANS FOR FIRE SPRINKLER SYSTEMS MUST BE SUBMITTED BY A CALIFORNIA LICENSED C-16 CONTRACTOR AND APPROVED PRIOR TO INSTALLATION. THIS REQUIREMENT IS NOT INTENDED TO DELAY ISSUANCE OF A BUILDING PERMIT. A ROUGH SPRINKLER INSPECTION MUST BE SCHEDULED BY THE INSTALLING CONTRACTOR AND COMPLETED PRIOR TO REQUESTING A FRAMING INSPECTION.

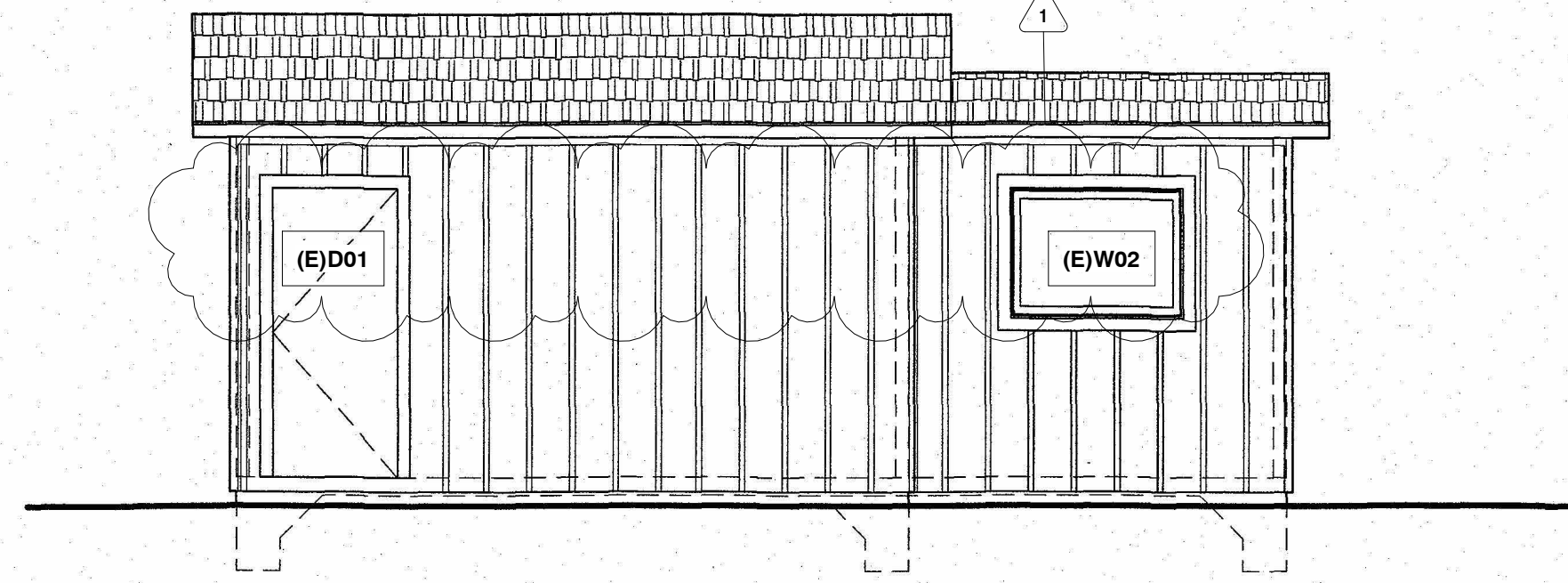
GENERAL NOTES

- ANY DISCREPANCIES / QUESTIONS SHALL BE REFERRED TO ARCHITECT VIA A WRITTEN N.F.I., PRIOR TO COMMENCEMENT OF WORK.
- REFER ALSO TO THE SPECIFICATIONS WHICH IS PART OF THESE CONSTRUCTION DOCUMENTS
- VERIFY ALL EXISTING DIMENSIONS & CONDITIONS AT THE SITE & NOTIFY ARCHITECT OF ANY VARIATIONS OR CONFLICTING OR MISSING DIMENSIONS OR DATA PRIOR TO BIDDING OR COMMENCING WORK. USE WRITTEN DIMENSIONS ONLY. **DO NOT SCALE DRAWINGS** FOR THE PURPOSE OF DETERMINING A DIMENSION DURING CONSTRUCTION.
- CONDITIONS NOT SPECIFICALLY DETAILED SHALL BE BUILT TO CONFORM TO SIMILAR CONSTRUCTION, IN ACCORDANCE WITH THE BEST COMMON PRACTICE AND/OR MANUFACTURER'S SPECIFICATIONS FOR THE INSTALLATION OF THEIR MATERIALS OR ITEMS.
- CALIFORNIA BUILDING STANDARDS CODE, 2022 EDITION, AS APPLICABLE. ALL MATERIALS, WORKMANSHIP, AND METHODS SHALL COMPLY WITH THE CALIFORNIA BUILDING STANDARDS CODE; [PART 1 - CALIFORNIA BUILDING STANDARDS ADMINISTRATIVE CODE, PART 2 - CALIFORNIA BUILDING CODE PART, 2.5 - CALIFORNIA RESIDENTIAL BUILDING CODE, PART 3 - CALIFORNIA ELECTRICAL CODE, PART 4 - CALIFORNIA MECHANICAL CODE, PART 5 - CALIFORNIA PLUMBING CODE, PART 6 - CALIFORNIA ENERGY CODE, PART 8 - CALIFORNIA HISTORICAL BUILDING CODE, PART 9 - CALIFORNIA FIRE CODE, PART 10 - CALIFORNIA EXISTING BUILDING CODE, PART 11 - CALIFORNIA GREEN BUILDING STANDARDS CODE, 2022 EDITION, AS APPLICABLE. 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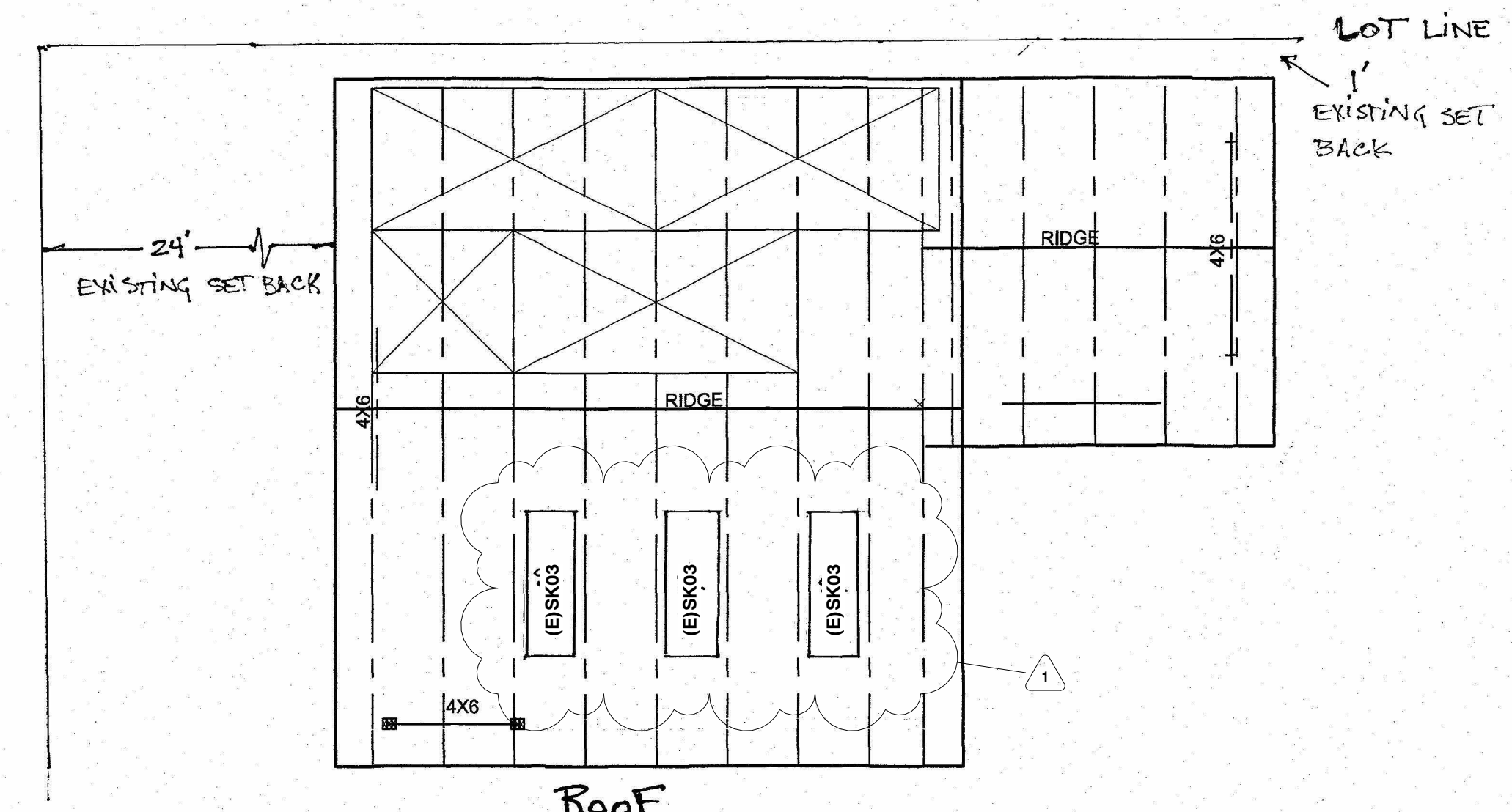
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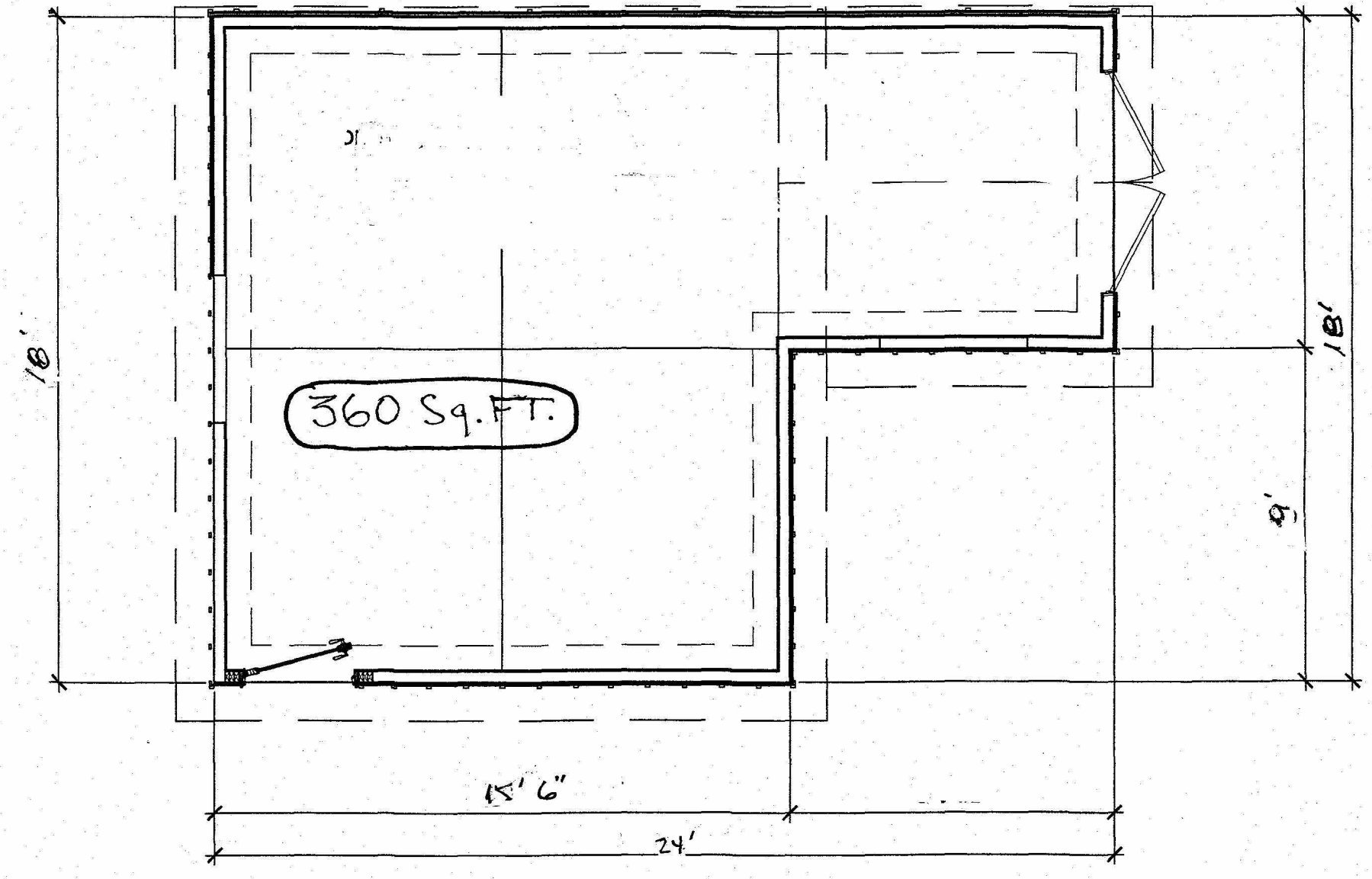
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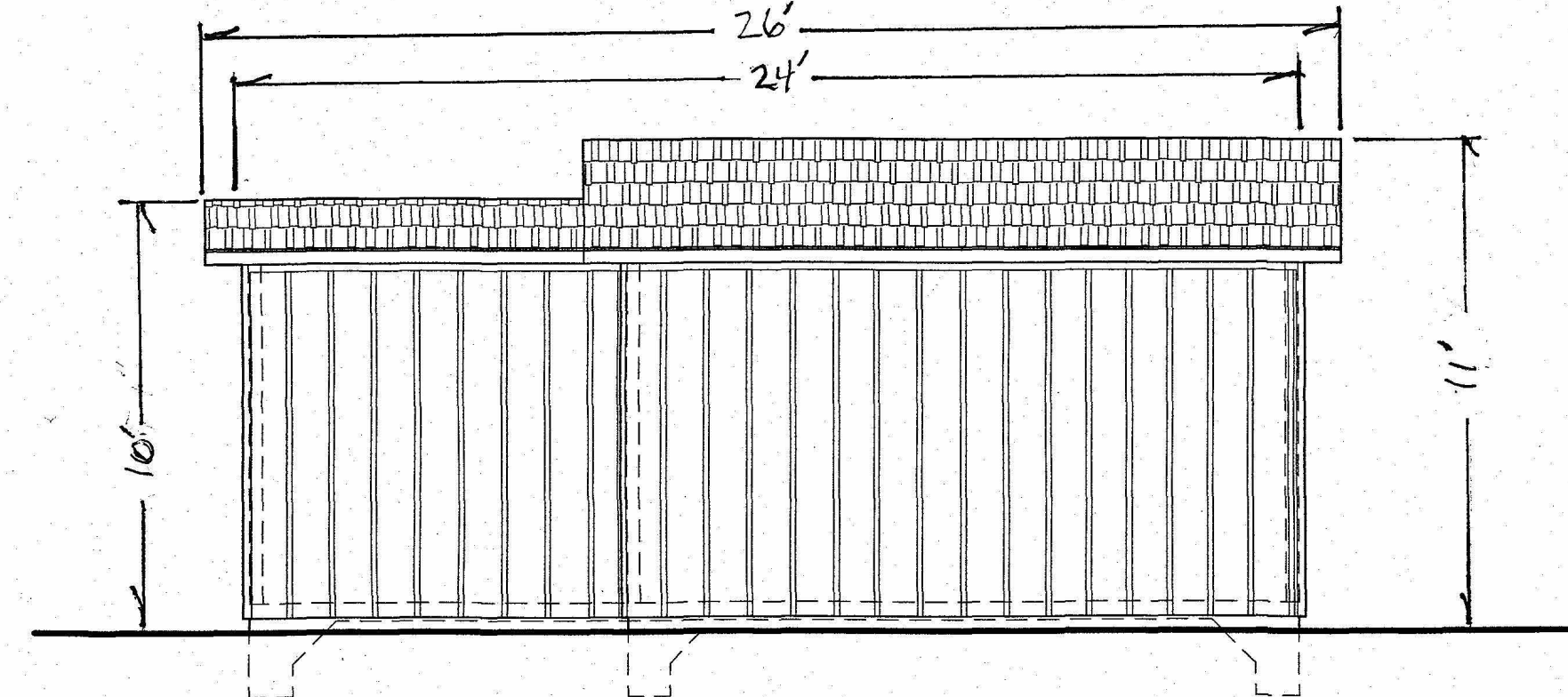
SOUTH ELEVATION



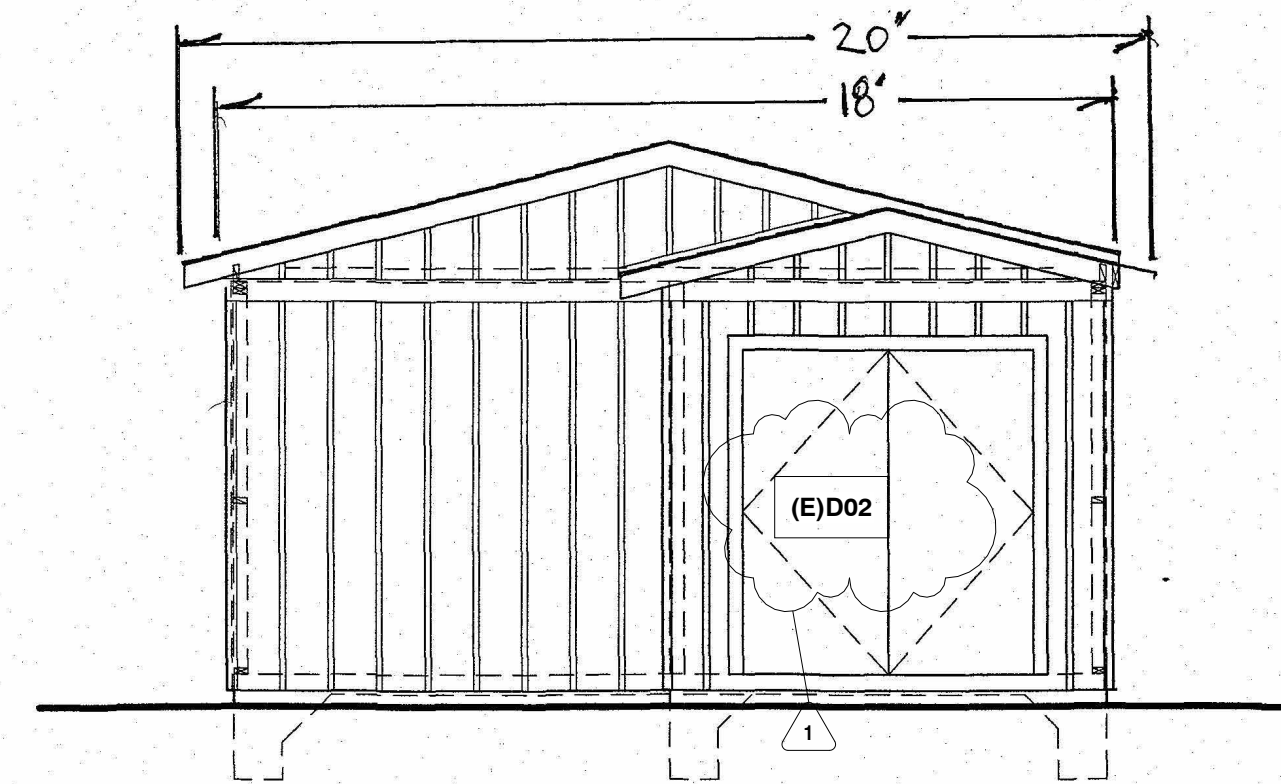
ROOF PLAN



FLOOR PLAN



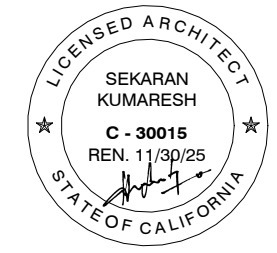
NORTH ELEVATION



EAST ELEVATION

(E) DOOR / WINDOW / SKYLIGHT SCHEDULE

NUMBER	WIDTH	HEIGHT	MAKE	MATERIAL	STYLE	LOCATION
(E)W01	4'-0"	4'-0"	EXISTING	WOOD	FIXED	WEST ELEVATION
(E)D01	3'-0"	7'-0"	EXISTING	WOOD	SINGLE SWING	SOUTH ELEVATION
(E)W02	3'-0"	2'-0"	EXISTING	WOOD	FIXED	SOUTH ELEVATION
(E)D02	7'-0"	7'-0"	EXISTING	WOOD	DOUBLE SWING CARRIAGE	EAST ELEVATION
(E)SK01	2'-0"	4'-0"	EXISTING	METAL	FIXED	ROOF
(E)SK02	2'-0"	4'-0"	EXISTING	METAL	FIXED	ROOF
(E)SK03	2'-0"	4'-0"	EXISTING	METAL	FIXED	ROOF



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 THE CARL CHERRY FOUNDATION
 4th and Guadalupe, 4th Ave, Carmel-By-The-Sea, CA 93921
 A.P.N. : 010-024-013

STUDIO SCHICKETANZ
 P.O. Box 2704, Carmel, CA, 93921 831.622.9000

REV.	DESCRIPTION	DATE
1	PLANNING COMMENTS # 1	26/02/15

ARCHITECTURAL
 EXISTING
 STUDIO

Scale:
 Drawn By: CS
 Job:

A2.0

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 These plans and specifications shall be restricted to the original site for which they were generated and publication thereof is expressly limited to such use. Reproduction or publication by any method, in whole or in part, is prohibited. Title to the plans and specifications remains with the architect without prejudice. Visual contact with these plans and specifications shall constitute prima facie evidence of the acceptance of these restrictions.

Door Schedule

Revision	Door Number	Size		Exterior Frame & Sash Material	Interior Frame & Sash Material	Door Type	Thickness	Fire Rating	Hardware Group (See Schedule)	Screens	Glass Type	Head	Jamb	Sill	Manufacturer		Numbered notes/Remarks
		Width	Height												Brand	Model	
PROPOSED ART STUDIO FFL																	
	001	3'-0"	7'-10"	MT	WD	2"					Clear				JELDWEN	Epic Clad Inswing 1 Panel Door Asmbld	ADA Compliant
	002	8'-0"	6'-10"	WD	WD	2"					Clear				Clonpay	Custom panels to match wall siding finish	Storage door with lift master finish per approved sample
	003	3'-0"	7'-10"	MT	WD	2"					Clear				JELDWEN	Epic Clad Inswing 1 Panel Door Asmbld	

Window Schedule

Revision	Number	Window Size			Hardware	Frame Material	Head	Jamb	Sill	Screen	Glass Type	Manufacturer			Numbered Notes/Remarks
		Width	Height	Sill Height								Brand	Model		
	101	6'-0"	8'-0"			MTL/WD..						JELDWEN	Custom Clad Geometric, Auralast Pine, Direct Set Rectangle	Fixed window	
	102	6'-0"	2'-10"			MTL/WD..						JELDWEN	Custom Clad Awning, Auralast Pine,	Top hung window; GC to verify w/client before ordering	
	103	6'-0"	2'-10"			MTL/WD..						JELDWEN	Custom Clad Awning, Auralast Pine,	Top hung window; GC to verify w/client before ordering	
	104	6'-0"	2'-10"			MTL/WD..						JELDWEN	Custom Clad Awning, Auralast Pine,	Top hung window; GC to verify w/client before ordering	
	105	3'-6"	5'-0"			MTL/WD..						JELDWEN	Custom Clad Geometric, Auralast Pine, Direct Set Rectangle	Fixed window	

DESIGN BASIS: JELWEN DOORS & WDWS BLACK FRAME-AAMA 2605 FINISH, BLACK SASH-AAMA 2605; DOUBLE PANE LOW-E GLASS

Skylight Schedule

Number	Count	Height (Inner curb)	Width (Inner curb)	Frame Material	Operation	Comments
SK02	1	5'-0"	2'-0"	MTL	FIXED	VELUX DARK GREY ALUMINUM SKYLIGHT WITH CLEAR DOUBLE PANE GLASS; PROVIDE MOTORIZED BLACKOUT INTERIOR SHADE
SK01	1	5'-0"	2'-0"	MTL	FIXED	VELUX DARK GREY ALUMINUM SKYLIGHT WITH CLEAR DOUBLE PANE GLASS; PROVIDE MOTORIZED BLACKOUT INTERIOR SHADE
	2					

SKYLIGHT NOTES

- SKYLIGHTS SHALL BE LOW-PROFILE AND USE NON-REFLECTIVE GLASS TO MINIMIZE LIGHT AND GLARE VISIBLE FROM ADJOINING PROPERTIES. SKYLIGHT FLASHING SHALL MATCH THE ROOF COLOR. AUTOMATIC SHADES BLACKOUT INTERIOR SHADE SHALL BE INSTALLED IN EACH SKYLIGHT TO REDUCE VISIBLE LIGHT TRANSMISSION DURING THE HOURS OF DARKNESS.

GENERAL NOTES

- PROVIDE TAMPER RESISTANT RECEPTACLES WITHIN THE UNIT PER CEC 406.12. CEC 406.12.
- ALL RECEPTACLES TO BE AFCI PROTECTED UNLESS OTHERWISE NOTED (U.O.N) PER CEC 210.12(A). CEC 210.12(A).
- PROJECT SHALL COMPLY WITH SET TO COMPLY WITH TITLE 24, CALIFORNIA BUILDING CODE (CBC), CALIFORNIA MECHANICAL CODE (CMC), CALIFORNIA PLUMBING CODE (CPC), CALIFORNIA ELECTRICAL CODE (CEC) & CALIFORNIA ENERGY CODE (CEC), CALIFORNIA GREEN BUILDING STANDARDS CODE, 2020 NEC & CARMEL MUNI CODE.

WEATHERPROOFING NOTES

- ALL 125-VOLT & 250-VOLT RECEPTACLES INSTALLED OUTDOORS IN A WET LOCATION SHALL HAVE AN ENCLOSURE THAT IS WEATHERPROOF WHETHER OR NOT THE ATTACHMENT PLUG CAP IS INSERTED. (CEC 406.9(B)(1))

FIRE PROTECTION NOTES:

- SMOKE & CARBON MONOXIDE DETECTORS SHALL RECEIVE THEIR PRIMARY POWER FROM THE BUILDING WIRING AND THEY SHALL BE EQUIPPED WITH A BATTERY BACKUP.
- THE DETECTORS SHALL EMIT A SIGNAL WHEN THE BATTERIES ARE LOW.
- WIRING SHALL BE PERMANENT AND WITHOUT A DISCONNECTING SWITCH OTHER THAN THOSE REQUIRED FOR OVERCURRENT PROTECTION.
- DETECTORS SHALL SOUND AN ALARM AUDIBLE.
- STUDIO SHALL BE FULLY SPRINKLED PER REQUIREMENTS OF FIRE MARSHAL.

CARBON MONOXIDE ALARM NOTES:

- WHERE MORE THAN ONE CARBON MONOXIDE ALARM IS REQUIRED, THE ALARMS SHALL BE INTERCONNECTED SO THAT ACTIVATION OF ONE ALARM ACTIVATES ALL OF THE ALARMS IN THE INDIVIDUAL DWELLING UNIT. (CRC SECTION R315.5)
- SINGLE- & MULTIPLE-STATION CARBON MONOXIDE ALARMS SHALL BE LISTED TO COMPLY WITH UL 2034 (PER R315.1.1). CARBON MONOXIDE DETECTORS SHALL BE LISTED TO COMPLY WITH UL 2075. INSTALLATION SHALL BE IN ACCORDANCE WITH NFPA 720 AND THE MANUFACTURER'S INSTALLATION INSTRUCTIONS (PER R315.7).

TITLE 24 LIGHTING REQUIREMENTS

- ALL LIGHTING SHALL BE HIGH EFFICACY. (2022 ALL LIGHTING SHALL BE HIGH EFFICACY. (2022 BUILDING ENERGY EFFICIENCY STANDARDS)
- GARAGES, LAUNDRY ROOMS, UTILITY ROOMS, HALLWAYS, STAIRS, CLOSETS (GREATER THAN 70 S.F.) SHALL HAVE HIGH EFFICACY LIGHTING CONTROLLED BY VACANCY SENSORS.
- LIGHTING IN ALL OTHER ROOMS SHALL BE HIGH LIGHTING IN ALL OTHER ROOMS SHALL BE HIGH EFFICACY LUMINAIRES CONTROLLED BY A DIMMER SWITCH, CONTROLLED BY AN OCCUPANCY SENSOR, OR A VACANCY SENSOR.
- EXTERIOR LIGHTING: HIGH EFFICACY WITH MOTION EXTERIOR LIGHTING: HIGH EFFICACY WITH MOTION SENSOR/PHOTO SENSOR.
- ALL FIXTURES INSTALLED IN WET LOCATIONS SHALL ALL FIXTURES INSTALLED IN WET LOCATIONS SHALL BE MARKED "SUITABLE FOR WET LOCATIONS". ALL FIXTURES INSTALLED IN DAMP LOCATIONS SHALL BE MARKED "SUITABLE FOR DAMP LOCATIONS". (PER 2022 CEC, Article 410.10(A))

NOTES

- ALL RECESSED DOWN LIGHTS SHALL BE ON DIMMER ALL RECESSED DOWN LIGHTS SHALL BE ON DIMMER SWITCHES.
- ALL RECESSED DOWN LIGHTS TO BE 4" LED PER OWNER ALL RECESSED DOWN LIGHTS TO BE 4" LED PER OWNER SELECTION.

LIGHT FIXTURE SYMBOLS

- RECESSED CEILING LIGHT,
- KEYPAD /SWITCH
- EXT. LIGHT, SEE A3 ELEVATIONS
- WP WEATHERPROOF RECEPTACLES
- DUPLEX OUTLET

- CLG MOUNT - (N) SMOKE DETECTOR FIXTURE & CARBON MONOXIDE ALARM TYP. - SMOKE DETECTOR; GOOGLE NEST PROTECT ALARM SMOKE & CO DETECTOR PHOTOELECTRIC TYPE USE "SEELESS SLN-SM-760 R3" RECESSED INSTALLATION @ DROPPED CEILING LOCATIONS (BEDROOM P. BEDROOM.) USE GOOGLE NEST BACKPLATE INSTALLATION @ HALL, 1.G. BEDROOM. PROVIDE ALL 120V/RESIDENTIAL SMOKE DETECTORS SHALL BE POWERED FROM THE HOUSE; ELECTRICAL WIRING AND SHALL HAVE BATTERY BACK-UP NOTE: SMOKE DETECTOR TO COMPLY WITH CALIFORNIA CODE

KEYED NOTES

- NOT USED.
- SKYLIGHT ABOVE; REFER ROOF PLAN.
- NOT USED.
- ELECTRICAL SUB PANEL IN WEATHER PROOF ENCLOSURE; BOX TO MATCH WALL COLOR & FLUSH MOUNT.
- (N) 3" DIA MTL DOWNSPOUT; TO MATCH GUTTER COLOR.
- ADA COMPLIANT RAMP (MAX 1:12 SLOPE MIN 48" WIDTH MAX RISE 6") ;TYP.

GENERAL NOTES

- ALL DOOR GLASS TO BE TEMPERED, SEE WINDOW SCHEDULE FOR GLASS INFORMATION
- ALL DOOR COLORS ARE TO BE DETERMINED, SEE FINISH SCHEDULE
- ALL INTERIOR DOOR (TBD)
- ALL SWING DOOR SIZES GIVEN IN DOOR PANEL SIZES
- CONTRACTOR WILL COORDINATE TO INSURE SWING AND SLIDING DOOR HEAD ALIGNMENT
- ALL GLASS USED IS TO BE PPG Starphire® Ultra Clear Glass, OR EQUAL, U.N.U.
- PROVIDE SHOP DRAWINGS FOR ARCHITECTS REVIEW AND COMMENT PRIOR TO STARTING FABRICATION OF DOORS
- POCKET DOOR HARDWARE TO BE VERIFIED FOR POCKET SIZE.

NOTE:

ARCHITECTS REVIEW OF THE SUBMITTAL, CONSTITUTES ONLY A GENERAL CONFORMANCE OF THE DESIGN INTENT AND NOT ANY EXPLICIT APPROVAL OF FABRICATION DIMENSIONS FOR PRODUCTION. IT SHALL BE THE FINAL RESPONSIBILITY OF THE GENERAL CONTRACTOR TO VERIFY ALL QUANTITIES/ NET DIMENSIONS/ SPECIFICATIONS PRIOR TO COMMENCEMENT OF PRODUCTION. SINCE ROUGH OPENINGS MIGHT NOT BE IN PLACE AND FIELD VERIFICATION OF DIMENSIONS MIGHT NOT BE POSSIBLE, IT SHALL BE THE RESPONSIBILITY OF GC TO COMPLY WITH WORK PER THE REQUIRED ACCURACY / TOLERANCE LEVELS.

SAFETY GLAZING NOTES

- SAFETY GLAZING NOTES:**
 Provide required safety glazing (Hurricane rated) conforming to the human impact loads per CRC Sections R308.3 & R308.4 and listed below.
- Fixed and operable panels of swinging, sliding and bi-fold door assemblies.
 - Glazing in an individual fixed or operable panel adjacent to a door where the nearest vertical edge is within a 24-inch arc of the door in a closed position and whose bottom edge is less than 60 inches above the floor or walking surface.
 - Glazing in an individual fixed or operable panel that meets all of the following conditions:
 - Exposed area of an individual pane greater than 9 square feet.
 - Bottom edge less than 18 inches above the floor.
 - Top edge greater than 36 inches above the floor.
 - One or more walking surfaces within 36 inches horizontally of the glazing.
 - Glazing in enclosures or walls facing hot tubs, whirlpools, saunas, steam rooms, bathtubs and showers where the bottom edge of the glazing is less than 60 inches measured vertically above any standing or walking surface.
 - Glazing adjacent to stairways, landings and ramps within 36 inches horizontally of a walking surface when the surface of the glazing is less than 60 inches above the plane of the adjacent walking surface.

GENERAL NOTES

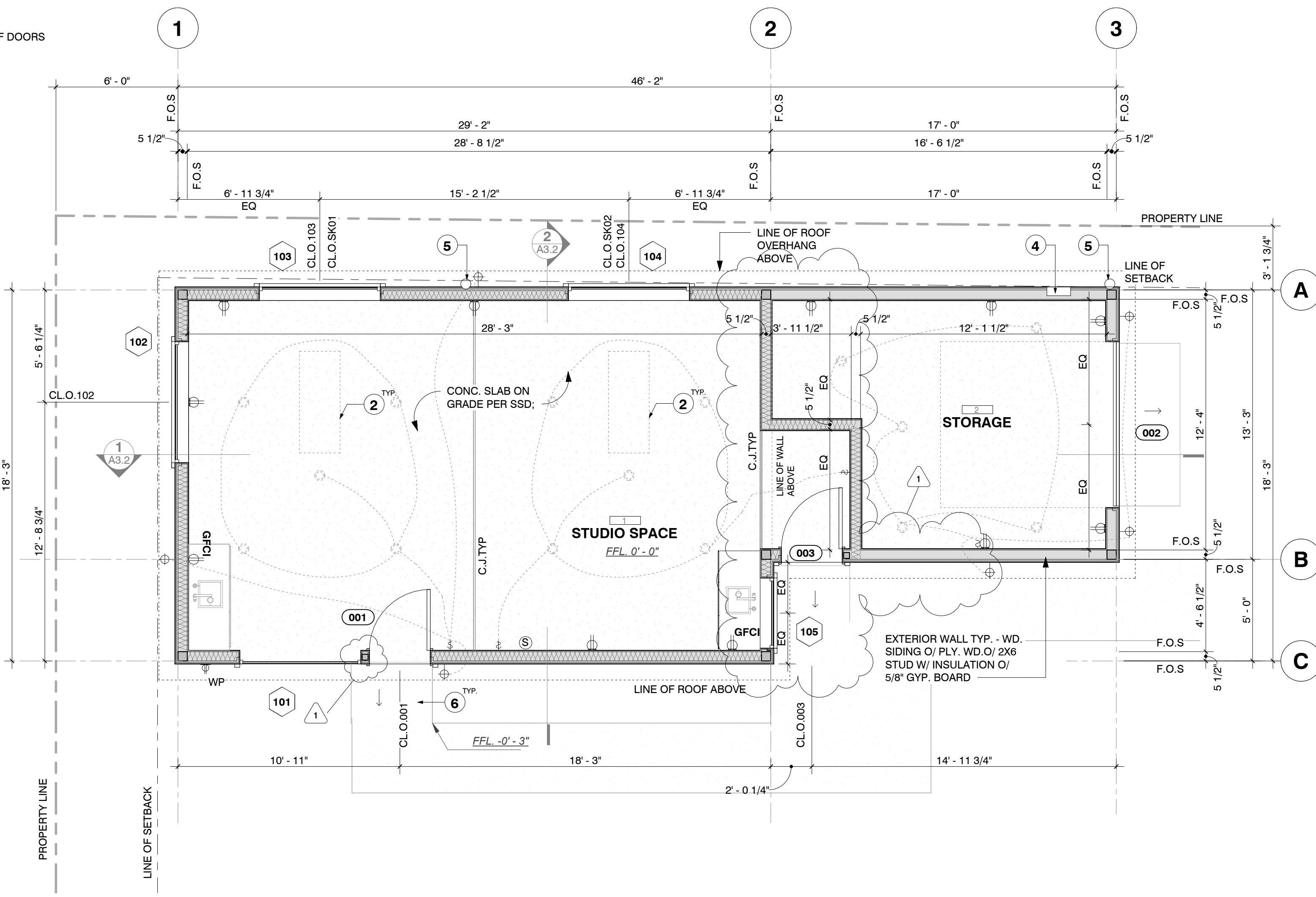
- SEE ELEVATIONS FOR LOCATION AND OPERATION OF WINDOWS
- ALL DIMENSIONS ARE OVERALL FRAME SIZE AND NOMINAL, FINAL SIZE IS TO BE CONFIRMED IN THE SHOP DRAWING
- ALL HEAD HEIGHTS TO ALIGN WHERE APPLICABLE
- FOR WINDOW FINISH SEE FINISH SCHEDULE
- ALL GLASS WITHIN 18" OF FLOOR OR WALKING SURFACE TO BE TEMPERED
- CONTRACTOR TO VERIFY ALL WINDOW DIMENSIONS, FINAL DIMENSION MAY BE DEPENDENT ON FIELD CONDITIONS
- ALL GLASS USED IS TO BE PPG Starphire® Ultra Clear Glass, OR EQUAL, U.N.U.
- PROVIDE SHOP DRAWINGS FOR ARCHITECTS REVIEW AND COMMENT PRIOR TO STARTING FABRICATION OF WINDOWS
- CONTRACTOR, WINDOW & DOOR MANUFACTURER SHALL SUBMIT BID THAT INCLUDES ALL REQUIRED ITEMS AND ACCESSORIES INCLUDING BUT NOT LIMITED TO: STRUCTURAL SUPPORT SYSTEMS, BREAK METAL SHAPES, METAL TUBING, SCREENS, GLASS ASSEMBLIES.

HIGH FIRE HAZARD NOTE: WUI NOTES.

- EXTERIOR WINDOWS AND GLAZED DOORS SHALL BE MULTIPANE GLAZING WITH A MINIMUM OF ONE TEMPERED PANEL.
- GC TO FIELD VERIFY WD. SIDING AND PLY SHEATHING TO COMPLY WUI STANDARDS PER CBC ch.7A.

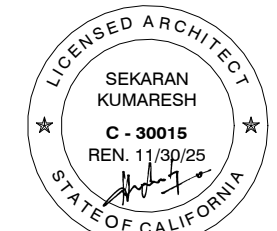
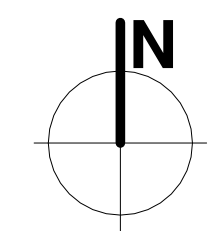
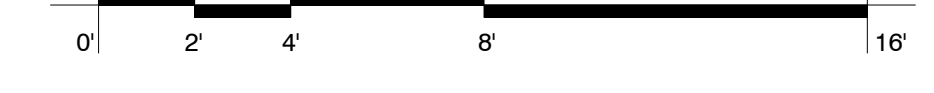
PLANNING CONDITION NOTES.

- USA NORTH 811. PRIOR TO ANY EXCAVATION OR DIGGING, THE APPLICANT SHALL CONTACT THE APPROPRIATE REGIONAL NOTIFICATION CENTER (USA NORTH 811) AT LEAST TWO WORKING DAYS, BUT NOT MORE THAN 14 CALENDAR DAYS, PRIOR TO COMMENCING THAT EXCAVATION OR DIGGING. NO DIGGING OR EXCAVATION IS AUTHORIZED TO OCCUR ON-SITE UNTIL THE APPLICANT HAS OBTAINED A TICKET NUMBER AND ALL UTILITY MEMBERS HAVE POSITIVELY RESPONDED TO THE DIG REQUEST. (VISIT USANORTH811.ORG FOR MORE INFORMATION)



1 PROPOSED ART STUDIO FFL

1/4" = 1'-0"



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REV.	DESCRIPTION	DATE
1	PLANNING COMMENTS # 1	28/02/15

ARCHITECTURAL
 PROPOSED ART STUDIO FLOOR PLAN

Scale: As indicated
 Drawn By: CS
 Job:

A2.1

2025/08/06

SECRETARY OF THE INTERIOR'S STANDARDS FOR THE TREATMENT OF HISTORIC PROPERTIES
Standards for Rehabilitation

1. A property will be used as it was historically or be given a new use that requires minimal change to its distinctive materials, features, spaces and spatial relationships.
2. The historic character of a property will be retained and preserved. The removal of distinctive materials or alteration of features, spaces and spatial relationships that characterize a property will be avoided.
3. Each property will be recognized as a physical record of its time, place and use. Changes that create a false sense of historical development, such as adding conjectural features or elements from other historic properties, will not be undertaken.
4. Changes to a property that have acquired historic significance in their own right will be retained and preserved.
5. Distinctive materials, features, finishes, and construction techniques or examples of craftsmanship that characterize a property will be preserved.
6. Deteriorated historic features will be repaired rather than replaced. Where the severity of deterioration requires replacement of a distinctive feature, the new feature will match the old in design, color, texture and, where possible, materials. Replacement of missing features will be substantiated by documentary and physical evidence.
7. Chemical or physical treatments, if appropriate, will be undertaken using the gentlest means possible. Treatments that cause damage to historic materials will not be used.
8. Archeological resources will be protected and preserved in place. If such resources must be disturbed, mitigation measures will be undertaken.
9. New additions, exterior alterations, or related new construction will not destroy historic materials, features, and spatial relationships that characterize the property. The new work will be differentiated from the old and will be compatible with the historic materials, features, size, scale and proportion, and massing to protect the integrity of the property and its environment.
10. New additions and adjacent or related new construction will be undertaken in such a manner that, if removed in the future, the essential form and integrity of the historic property and its environment would be unimpaired.

Source: U.S. Department of the Interior, National Park Service, Technical Preservation Services, Washington, D.C., 2017.

March 20, 2026

Addendum to Phase Two Report Carl Cherry Center for the Arts Art Studio (APN 010-024-013) Carmel-by-the-Sea, CA.

Executive Summary

The Carl Cherry Center for the Arts is located on the northwest corner of Guadalupe Street and Fourth Avenue. The Arts Center was first evaluated for historical significance in 1989 as part of the Carmel-by-the-Sea Historic Survey project and was listed on the Carmel Inventory on July 15, 1999. The Arts Center was evaluated again in 2001 by historian Kent Seavey. Mr. Seavey found the building significant under California Register Criteria One (Event) and Two (Person), writing:

“The Cherry Center for the Arts is significant under California Register Criteria One (Events, Patterns, Trends) for its major contributions in developing and supporting experimental fine arts in Carmel. It is also significant under Criteria Two (People) for the contributions of its founders, Dr. Carl Cherry, and Jeanne D’Orge to science and the arts.”

In 2024 a Phase Two report was completed that reviewed the proposed reconstruction of the non-historic art studio within the Carl Cherry Center’s complex. Since then, plans for the new art studio have changed and now will include additional windows, a new style of windows and doors, the footprint will change from a rectangle to an L-shaped plan, and Hardie siding will be used rather than wood.



Figure 1: View of art studio looking north.



Figure 2: View of art studio looking east.

Character-Defining Features

A character-defining feature is an aspect of a building's design, construction, or detail that is representative of the building's function, type, or architectural style. Generally, character-defining features include specific building systems, architectural ornament, construction details, massing, materials, craftsmanship, site characteristics and landscaping within the period of significance.¹ In order for an important historical resource to preserve its significance, its character-defining features must be retained to the greatest extent possible. An understanding of a property's character-defining features is a crucial step in developing a plan that incorporates an appropriate level of rehabilitation.

The character-defining features for the Carl Cherry Center, defined in the 2024 Phase Two report, focus on site characteristics, massing, and materials that the main building and outbuildings have in common. These character-defining features include:

- Single-story massing and spatial relationships between buildings.
- Siting of buildings within a natural setting.
- Grape stake fence surrounding the property's perimeter.
- Wood construction materials.
- Pallard Keating Clay building.
- Pathways and sculpture garden area.

¹ The Period of Significance for the Carl Cherry Center for the Arts is 1948 to 1976.



Figure 3: View of pathway to art studio and nearby buildings.



Figure 4: View of brick patio to be removed.

Proposed Project Description

The project plans outline the following work:

- A) Demolish the non-historic 360 square foot art studio located one foot from the northern property line.
- B) Build a 775 square foot art studio in the same location, but three feet from the property line. The new art studio will be a wood-framed building with an L-shaped plan (the former plan was rectangular), covered with Hardie board (fiber cement) exterior siding. The roof will be composition rolled roofing. The foundation will be a concrete slab.
- C) Remove 300 square feet of brick patio.
- D) New windows will be added to the north and west elevations. They will have aluminum clad wood frames. Both doors will be glazed.

The Secretary of the Interior's Standards for Rehabilitation

Compliance Evaluation

As a historical resource, the Carl Cherry Center for the Arts is subject to review under the California Environmental Quality Act (CEQA). Generally, under CEQA, a project that follows the *Standards for Rehabilitation* contained within *The Secretary of the Interior's Standards for the Treatment of Historic Properties* is considered to have mitigated impacts to a historical resource to a less-than-significant level (CEQA Guidelines 15064.5).

The compliance of the proposed work at the Carl Cherry Center for the Arts is reviewed below with respect to the *Rehabilitation Standards*. The Standards are indicated in italics, followed by a discussion regarding the project's consistency or inconsistency with each Standard.

Rehabilitation is defined as "the act or process of making possible a compatible use for a property through repair, alterations, and additions while preserving those portions or features which convey its historical, cultural, or architectural values." (36 CFR 67.2(b)). The regulations also state that "one set of standards...will apply to a property undergoing treatment, depending upon the property's significance, existing physical condition, the extent of documentation available, and interpretive goals, when applicable. The Standards will be applied taking into consideration the economic and technical feasibility of each project." (36 CFR Part 68).

The Standards that apply to the proposed art studio include One, Two, Nine, and Ten:

1. Compatible Use
2. Retention of Historic Character
9. Compatible New Additions/Alterations
10. Reversibility of New Additions

Standard One

A property will be used as it was historically or be given a new use that requires minimal change to its distinctive materials, features, spaces, and spatial relationships.

The Carl Cherry art studio has been used as an art studio since the 1950s. The proposed new art studio will be in the same location as the old studio, albeit with a larger footprint. The studio's location on the northern edge of the property line is in an inconspicuous location that does not affect the spaces and spatial relationships between buildings and the property's landscape features. The proposed work is consistent with Standard One.

Standard Two

The historic character of a property will be retained and preserved. The removal of distinctive materials or alteration of features, spaces, and spatial relationships that characterize the property will be avoided.

The buildings within the Center have changed over the years, therefore important features lie in the spatial relationships between the buildings, building materials, the natural setting, and landscape features. The non-historic art studio will be demolished and replaced with a larger, new studio. The new studio will be constructed in the same area as the current art studio but will be an L-shaped plan three feet from the property line rather than one foot from the property line. The studio's footprint will be enlarged by 415 square feet. Due to the larger footprint, the adjacent brick patio will be removed, which is a non-character-defining feature. Although the new studio will be pulled forward from the northern property line, the slight difference in location will not affect any spatial relationships between the buildings that characterize the property. The proposed work is consistent with Standard Two.



Figure 5: View of art studio looking west. Garage doors indicated by arrows.



Figure 6: View of Cherry Center’s grounds, including perimeter fence.



Figure 7: View of sculpture garden looking west.

Standard Nine

New additions, exterior alterations, or related new construction will not destroy historic materials, features, and spatial relationships that characterize the property. The new work shall be differentiated from the old and will be compatible with the historic materials, features, size, scale, and proportion, and massing to protect the integrity of the property and its environment.

The non-historic 360 square foot art studio will be demolished, and a new 775 square foot art studio will be constructed in the same location. The new, wood framed art studio will be three feet from the property line and will extend into the current, non-historic brick patio, which will be removed. The new studio will have an L-shaped plan rather than a rectangular plan. The new construction will not destroy historic materials or features. The spatial relationships between neighboring buildings will be similar and no character-defining spatial relationships will be affected.

Hardie Board siding will be used for the art studio's exterior siding. The National Park Service recently updated its guidance on the use of substitute materials in historic preservation (Preservation Brief 16). This includes recognizing fiber cement siding as a suitable replacement for wood siding for additions and new construction on a historic site. Preservation Brief 16 states that, "Using materials that evoke, without matching, the historic material can be an effective means of achieving the needed balance between compatibility and differentiation for new additions and new construction."² The Hardie Board siding will be compatible with and differentiated from other materials used at the Carl Cherry Center.

The new art studio will be one story with a shed roof and two skylights. Plans now include two new, horizontally oriented windows in the north elevation and one horizontally oriented window in the west elevation. The south elevation will have two glazed doors adjacent to eight-foot fixed windows. The new art studio is compatible with the simple features, size, scale, proportions, and massing of the other buildings within the complex. The integrity of the property will remain intact. The proposed work is consistent with Standard Nine.

Standard Ten

New additions and adjacent or related new construction will be undertaken in such a manner that, if removed in the future, the essential form and integrity of the historic property and its environment would be unimpaired.

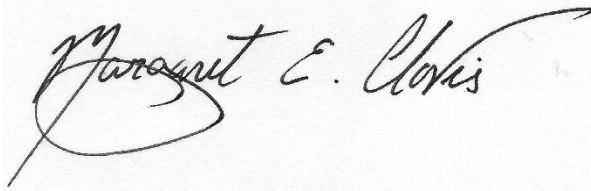
The new art studio is a stand-alone building located on the northern edge of the property. If removed in the future the integrity of the Cherry Center complex will not be impaired. The proposed work is consistent with Standard Ten.

² Preservation Brief 16. The Use of Substitute Materials on Historic Building Exteriors. National Parks Service, October 2023, pp 6, 20.

Conclusion

The proposed project meets Standards One, Two, Nine, and Ten of the Secretary of the Interior's Standards and Guidelines for Rehabilitation. The proposed project is consistent with the Secretary of the Interior's Standards for Rehabilitation.

Respectfully Submitted,

A handwritten signature in black ink on a light-colored background. The signature reads "Margaret E. Clovis" in a cursive script. The first letter of "Margaret" is a large, stylized capital 'M' that loops around the first few letters. The signature is written in a fluid, connected style.

Margaret Clovis

DR 25269 (Carl Cherry Foundation)
Site Photos



Proposed project area, with current storypoles. View looking west from subject property.



Aerial view of subject property, outlined in blue. Approximate footprint of demolished art studio shed outlined in red.

DR 25269 (Carl Cherry Foundation)
Site Photos



Art studio demolished in 2025, view looking north. Storypole flags are outdated.



Art studio demolished in 2025, view looking northeast. Storypole flags are outdated.

DR 25269 (Carl Cherry Foundation)
Site Photos



Art studio demolished in 2025, view looking west. Storypole flags are outdated.



Art studio shed demolished in 2025, view looking west from Guadalupe Street. Storypole flags are outdated.

Carl Cherry Foundation
Proposed project description
New Art Studio
Revised 03-03-2024.

The proposed project is to rebuild the existing Art Studio located on the north side of the property. The existing structure is located 1 foot from the property line. The new structure will be 3 feet from the side property line and five feet from the rear property line.

The structure will be built in the same manner as the existing structure, double wall, wood frame building. The existing siding will be removed and replaced onto the new building to maintain the same look to the building. The roof will be composition rolled roofing. There will be no plumbing in this building. A new electrical sub panel will be installed and all new electrical. The heating will be electrical wall heaters. The foundation will be a slab concrete. The exterior walls and ceiling will be insulated per building code.

The windows will be from a Company Jeldwen they will be wooden windows with Aluminum cladding frames holding double pane glass. The upper portion of each window will be fixed, and the lower portion will be an awning window for ventilation. The window dimensions will be 48" wide and 55" tall.

The skylights will be fixed (non-opening) windows made by Velux. The frames are of dark grey aluminum holding double pane glass. The dimensions are 46.5" by 72.5" There will be two of these skylights. These skylights will have interior shades as required.

The doors will be handmade wood solid core doors. There will be two access doors on the East side of the building entering into the studios each 80" tall and 30" wide. The door into the storage area will be 80" tall and 48" wide. The front double door will also be handmade of wood and be 80" tall by 72" wide. The three south side entrance doors will have a small ADU compliant ramp.

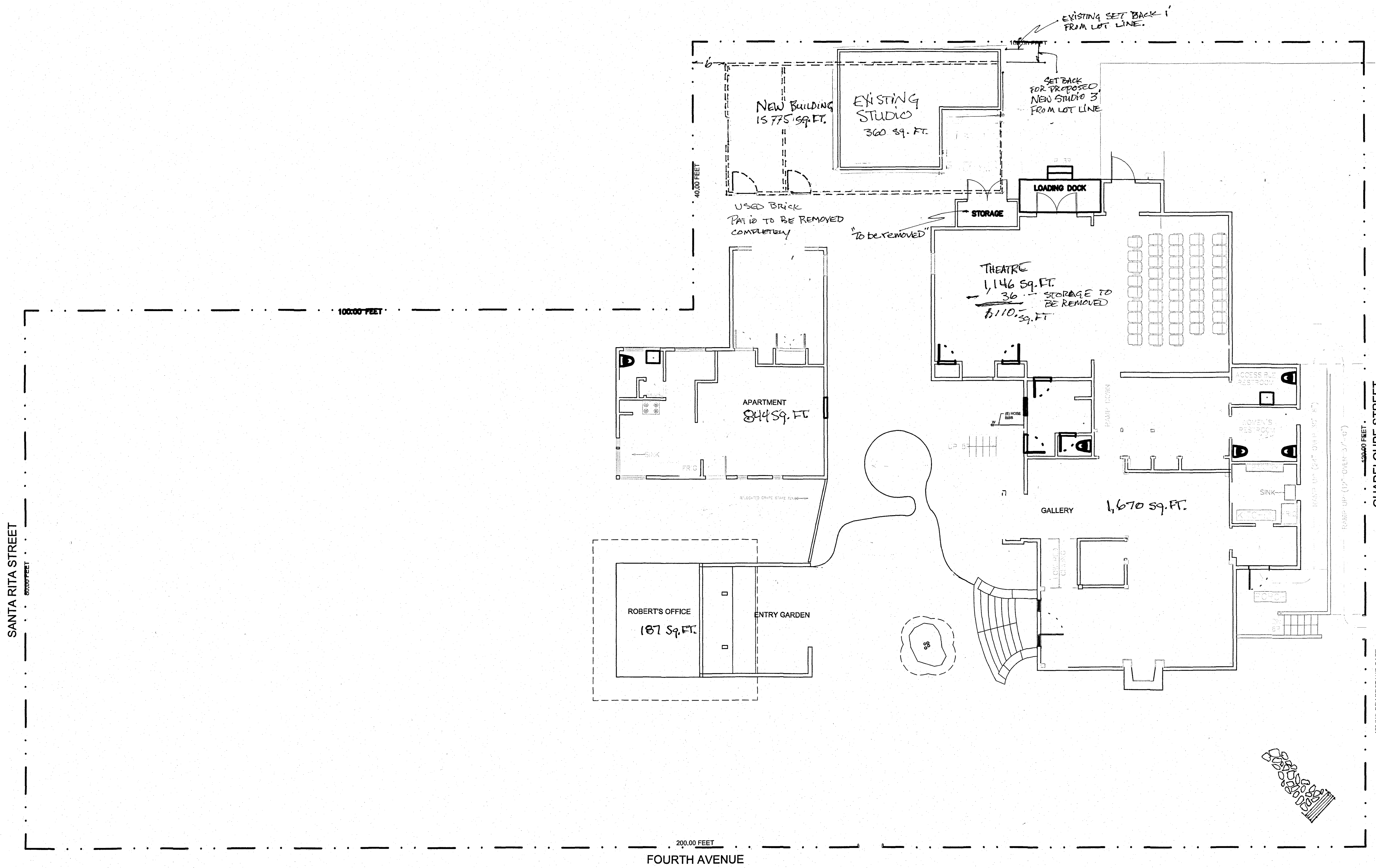
The roofing material will be rolled roofing material like a composition shingle material. Roof angle is 15% There will be a rain gutter running the length of the Northside of the building to manage rain runoff.

The exterior of the building will be redwood Board and Bat style to match the original exterior of the building. There will be exterior lights located at each of the exit doors to the building.

The building will be equipped with Fire Sprinklers.

The interior walls will be Drywall over insulation. The floors will be concrete. And the interior lights will be 3" can lights LED.

There will be no plumbing in this building other than the fire sprinklers.



SITE PLAN
1/8" = 1'-0"

PAGE 1 OF 3

NOTE:
EXISTING WALLS ——— TO BE REMOVED, STUDIO ONLY.
PROPOSED WALLS - - - - -

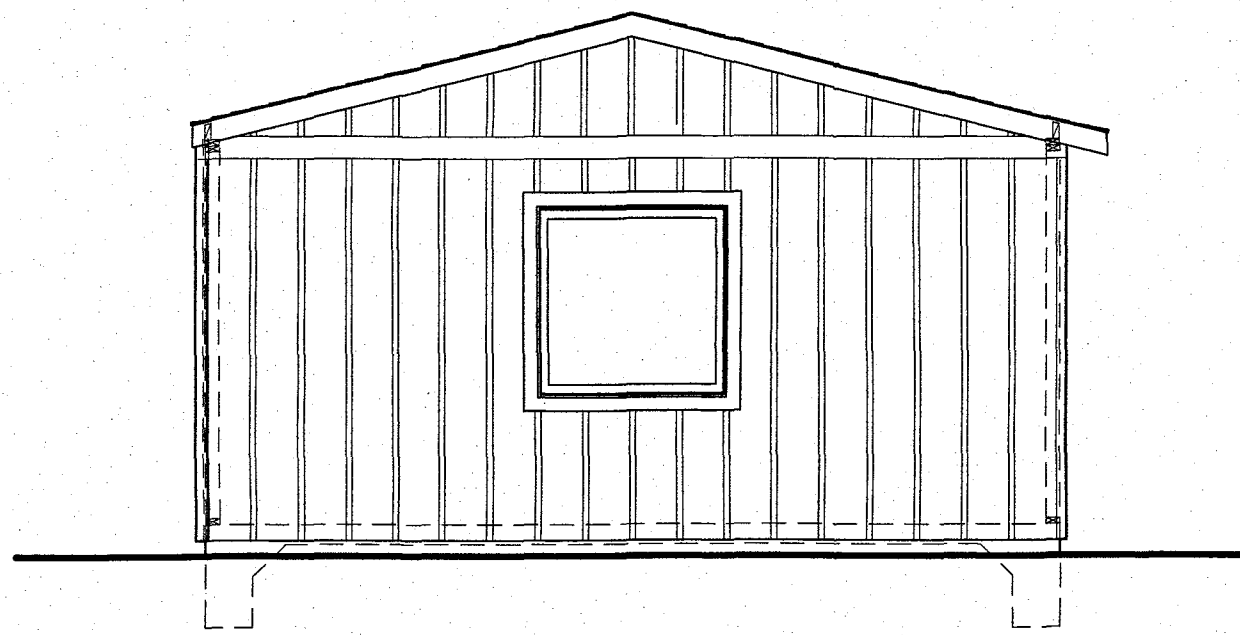
SITE PLAN
1/8" = 1'-0"

CARL CHERRY
CENTER FOR THE ARTS
FOURTH & GUADALUPE,
FOURTH AVE.
CARMEL, CA 93921
100 240 130 000

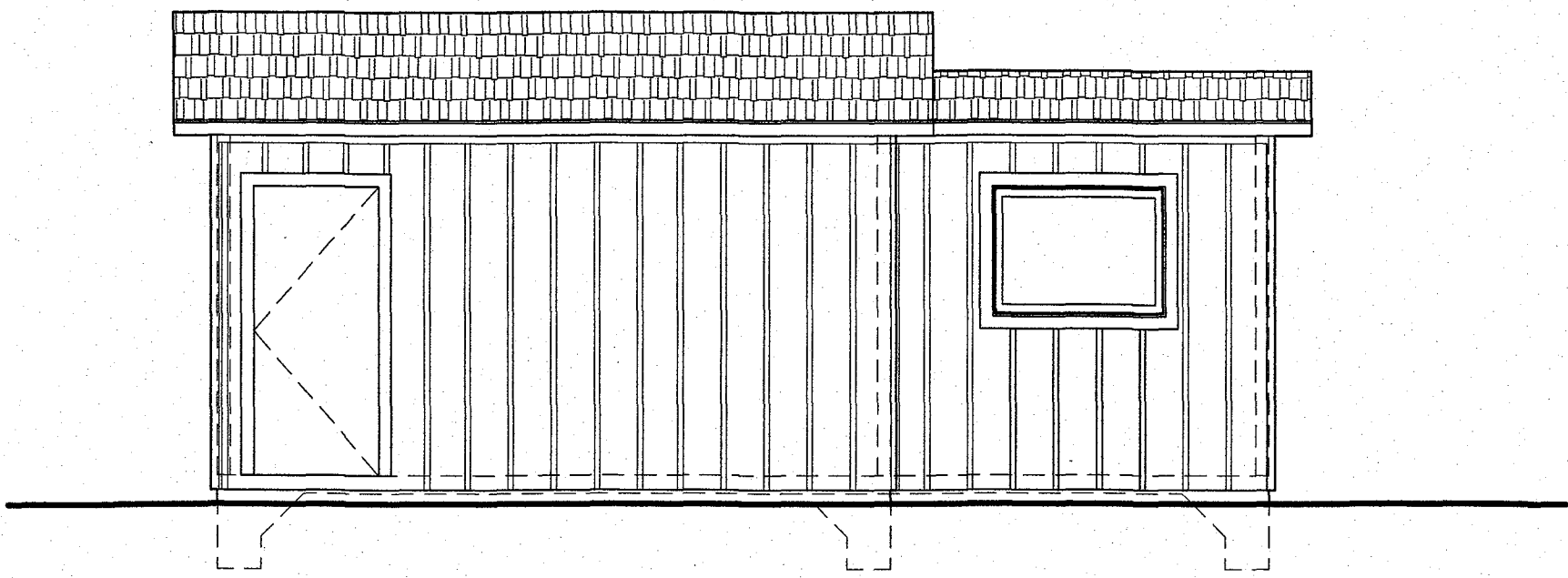
DATE: _____

Robert Walker
ROBERT WALKER
831-236-7826
robwalker31@gmail.com

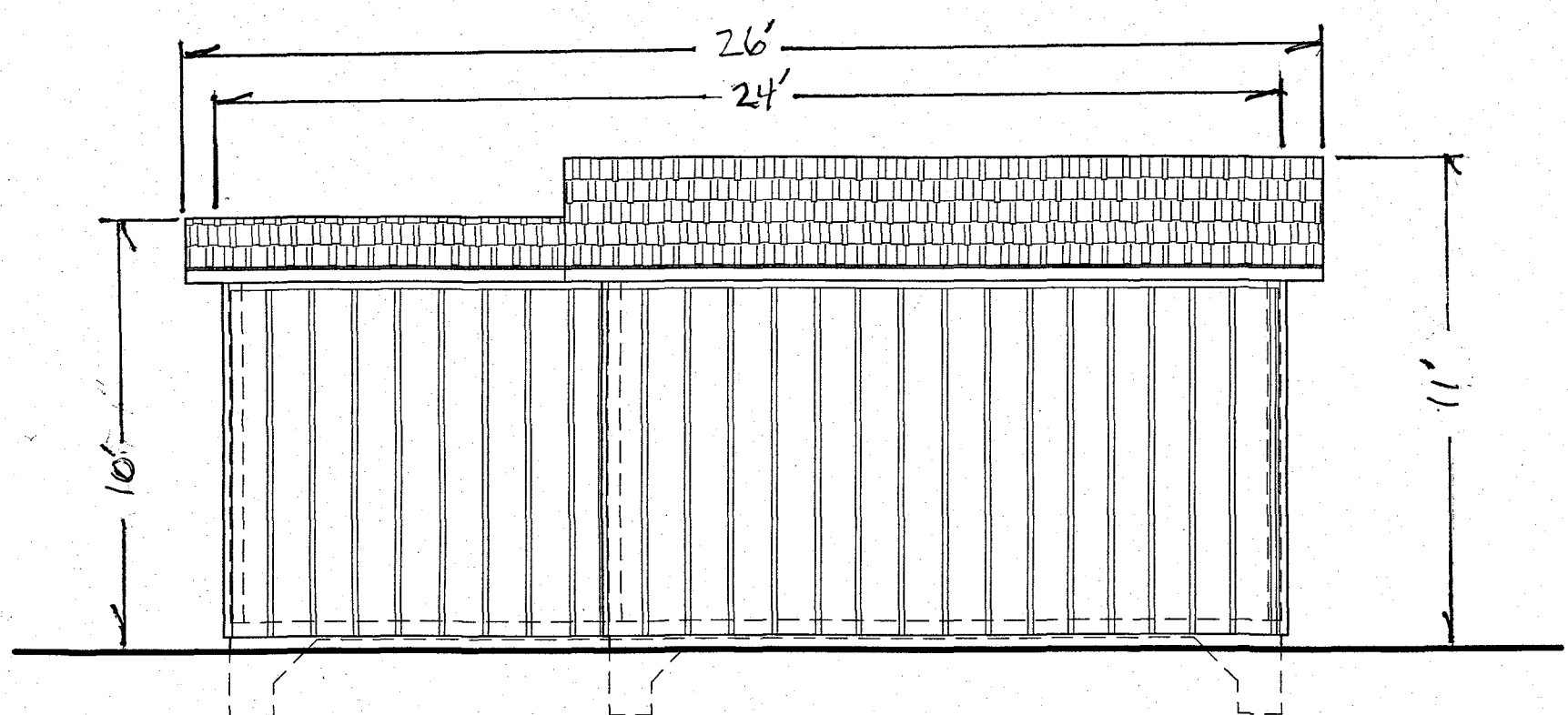
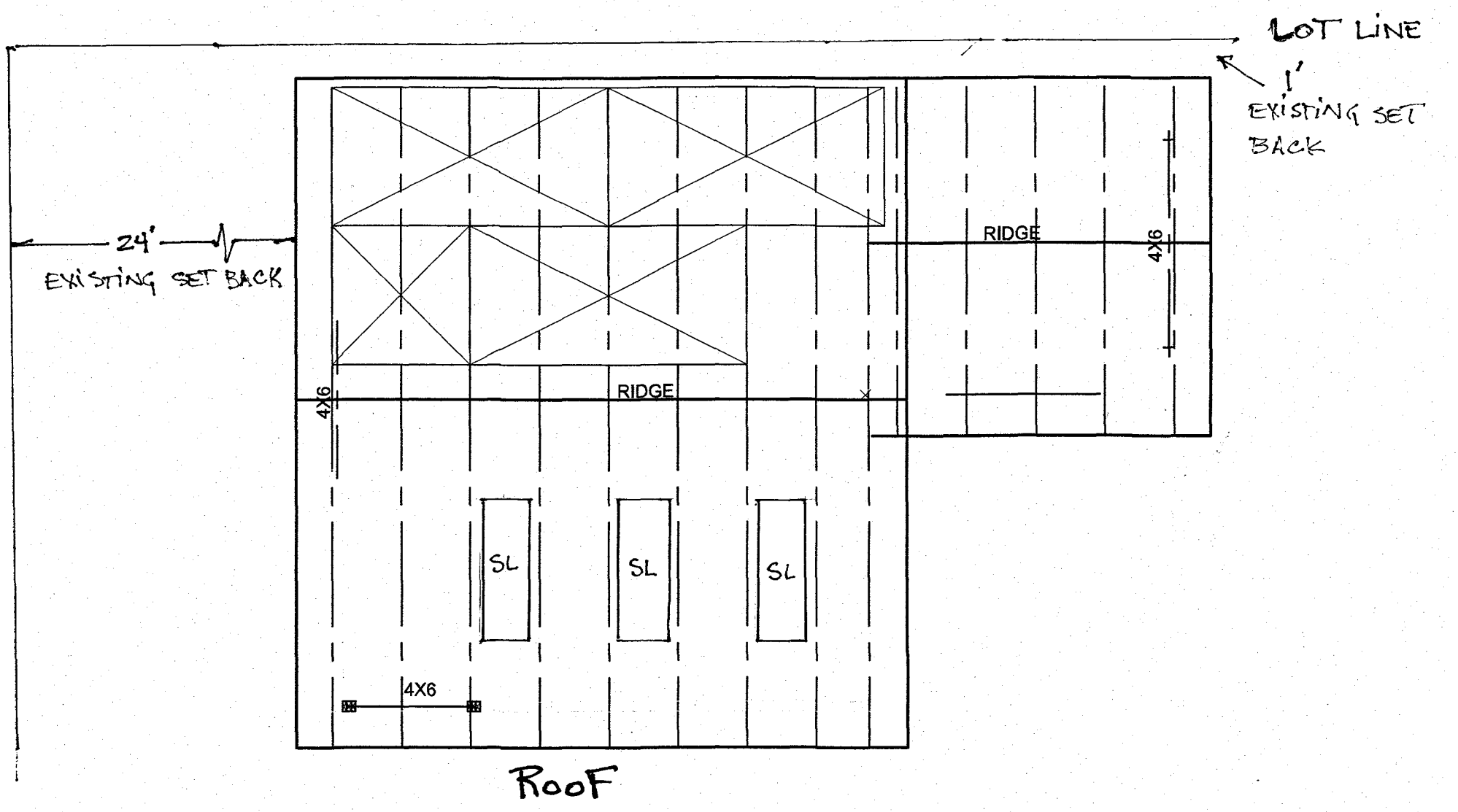
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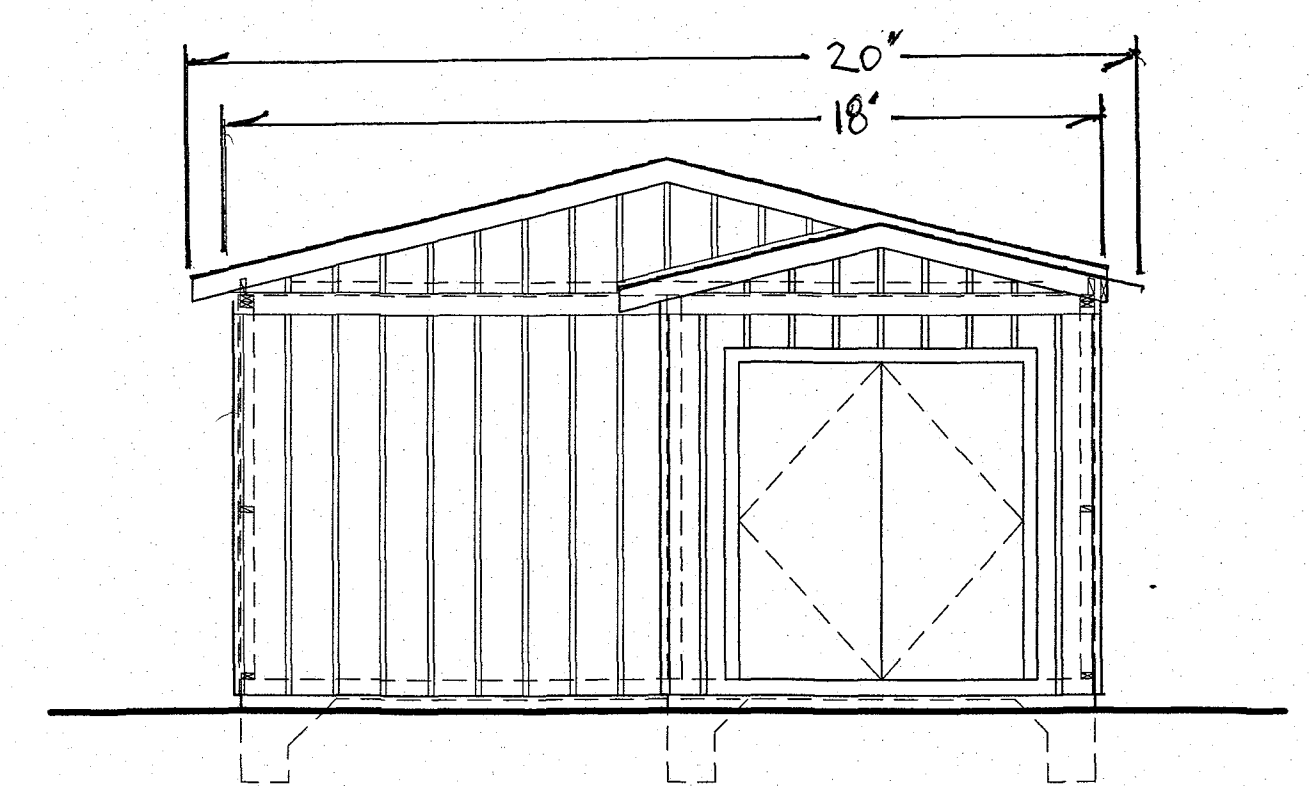
WEST ELEVATION



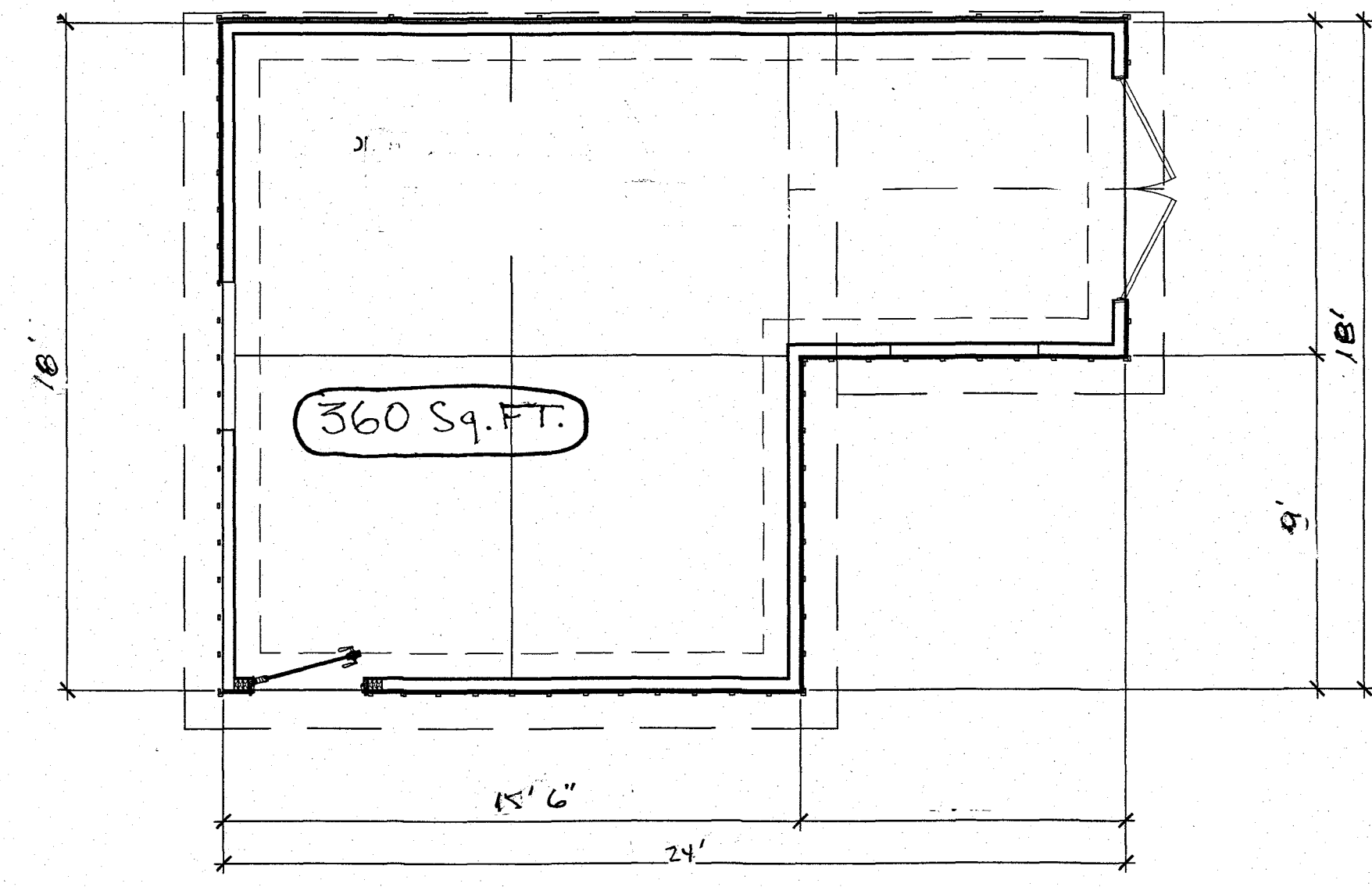
SOUTH ELEVATION



NORTH ELEVATION



EAST ELEVATION



CARL CHERRY CENTER FOR THE ARTS
 FOURTH & GUADALUPE
 CARMEL, CA 93921
 APN: 100-240-130-000
 EXISTING STUDIO

Robert Walker
 ROBERT WALKER
 831-236-7826
 bobwalker831@gmail.com

PAGE 2 OF 3

CARL CHERRY
 CENTER FOR THE ARTS
 FOURTH & GUADALUPE,
 FOURTH AVE.
 CARMEL, CA 93921
 100 240 130 000

DATE: _____
 PROGRESS: _____





Welcome to Freshconnect



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is the one place where you

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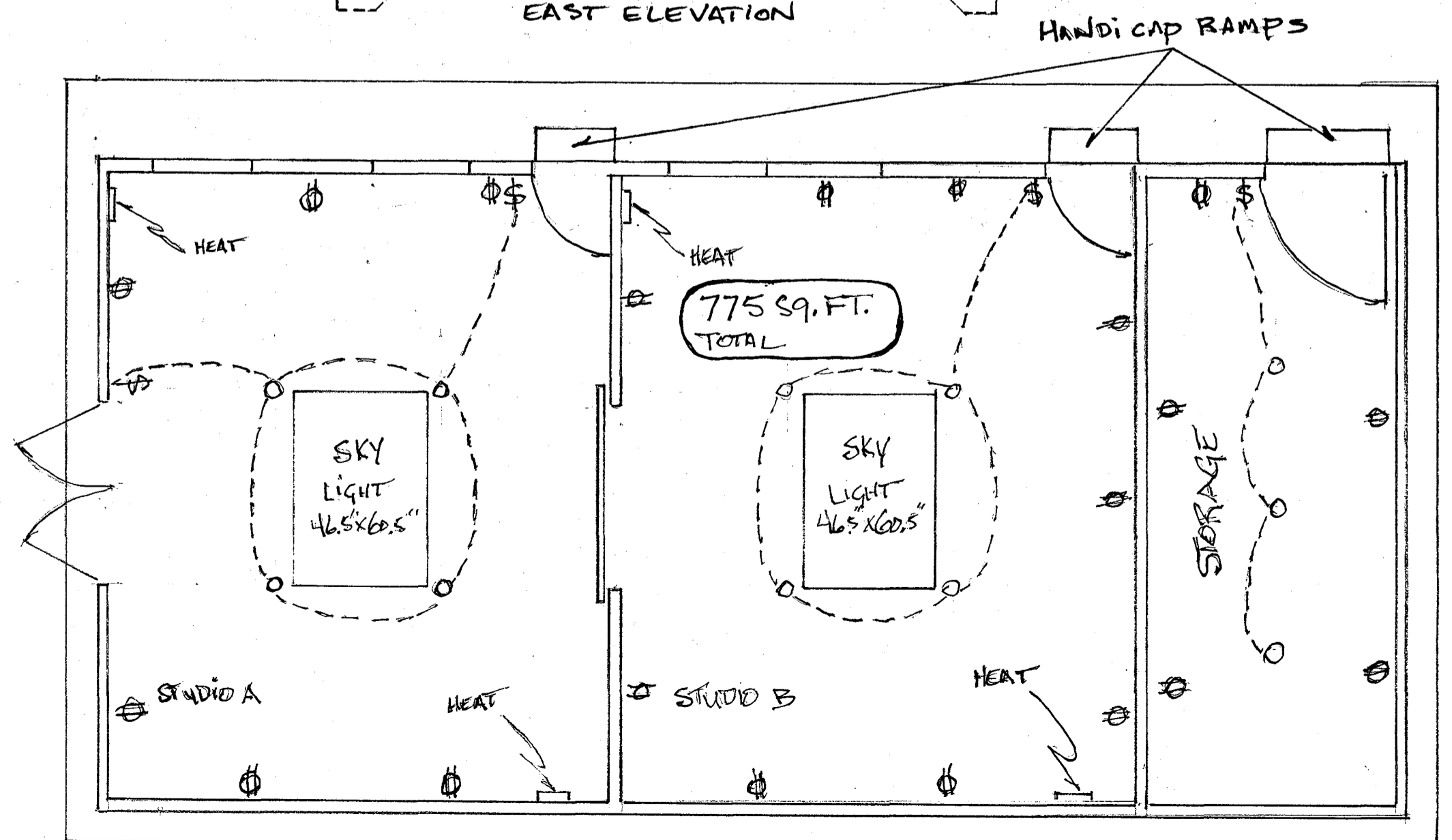
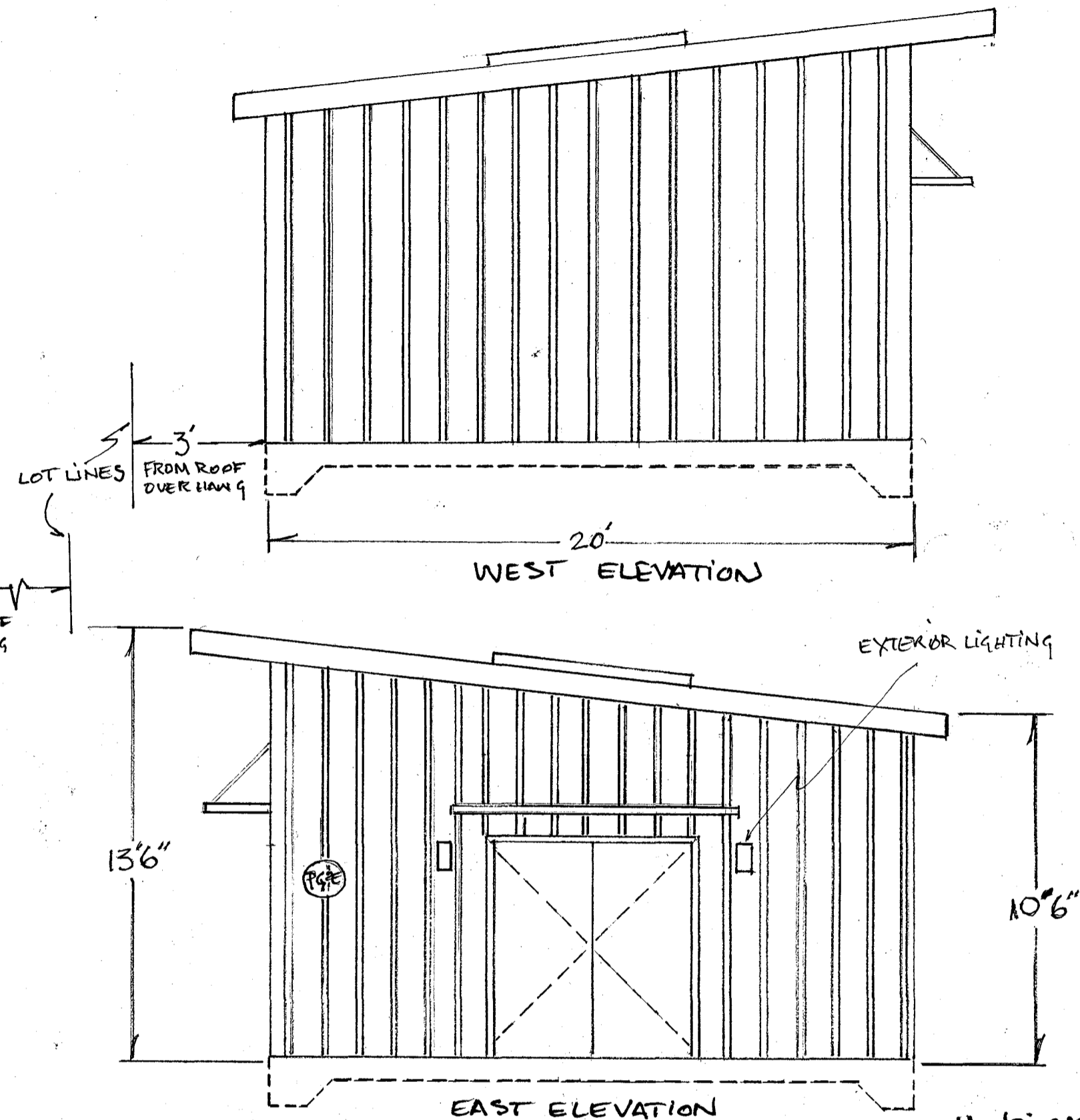
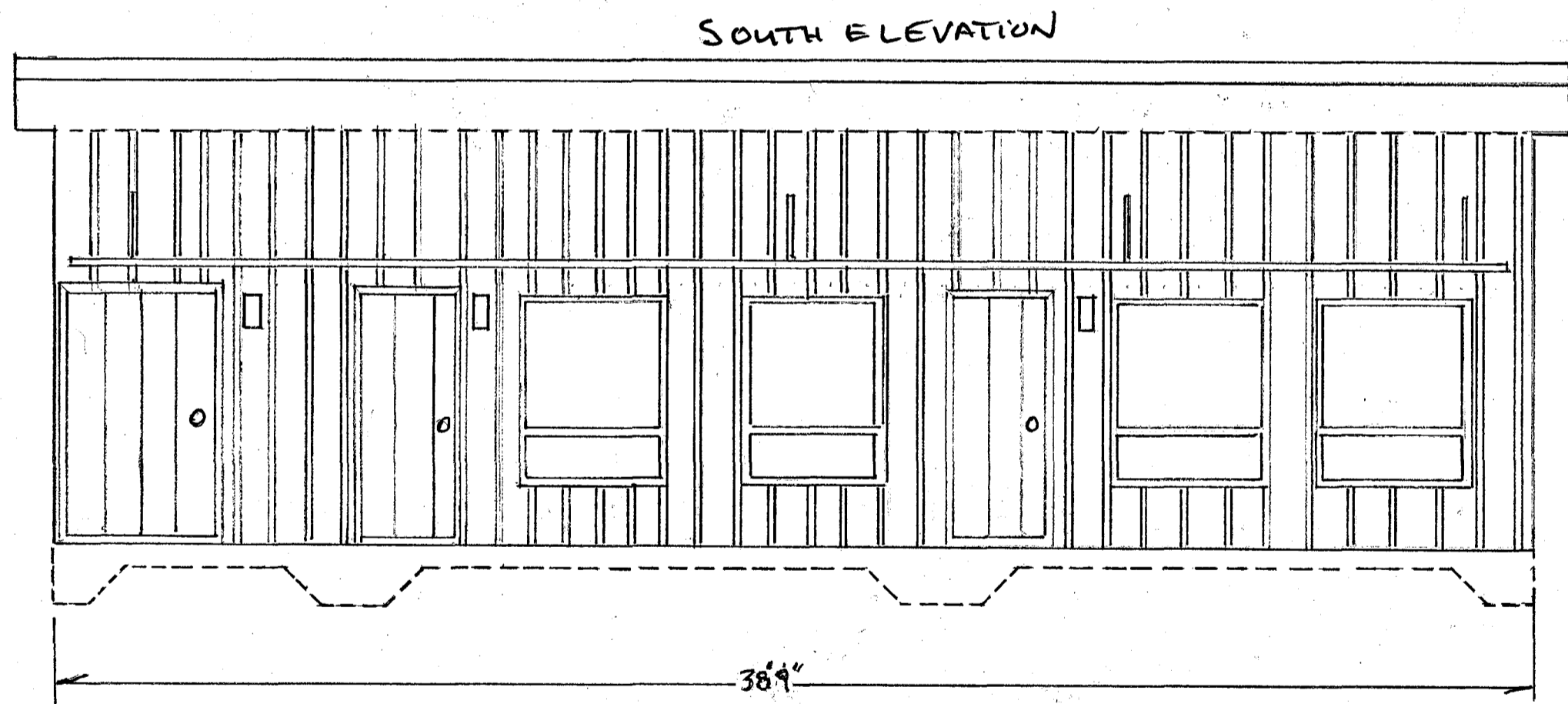
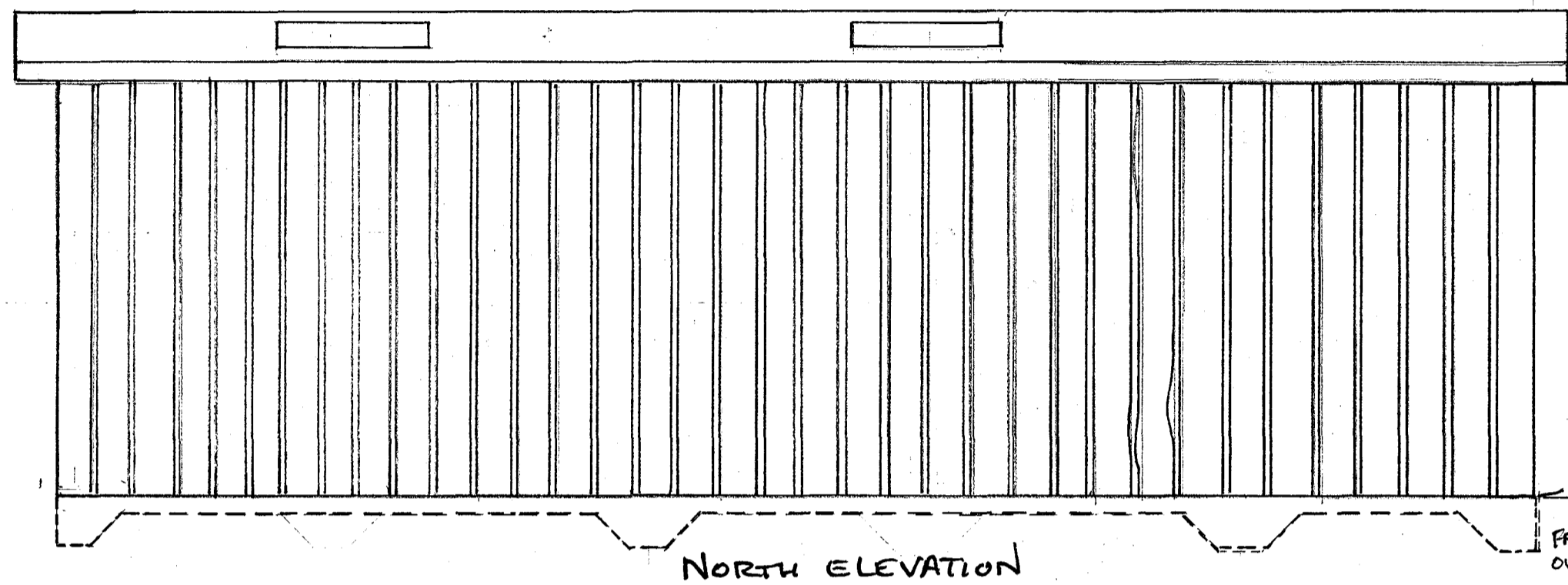




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3 of 4





CARL CHERRY FOUNDATION
 4TH & GUADALUPE
 CARMEL, CA 93921
 APN: 010-024-013-000

TOTAL SQ. FT = 775

Bob Walker

PROPOSED ART STUDIO
 SCALE: 1/4" = 1"
 SPRINKLERED: YES

BOB WALKER: 831-236-7826
 bob.walker831@gmail.com

PAGE 3 OF 3



BOB WALKER

Floor Area Table		
	Existing	Proposed
Studio	360	775
Theatre	1146	1110 Exclcluding the Storage
Gallery	1670	1670
Apartment	844	844
Office	187	187
Total	4207	4586

Site Coverage Table		
	Existing	Proposed
Stone Walk ways	45	45
Gravel Walk Ways	132	132
Decomposed Gravel Walk ways	290	290
Gallery Steps	130	130
Brick Patio	300	0
Concrete Porch and ramp	344	344
Total	1241	941



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Salinas 10PM

93940

Home / Doors & Windows / Windows / Double Hung Windows

Internet # 323082330 Model # THDJW237700025 UPC Code # 733222466780

JELD-WEN

35.375 in. x 48 in. W-5500 Double Hung Wood Clad Window

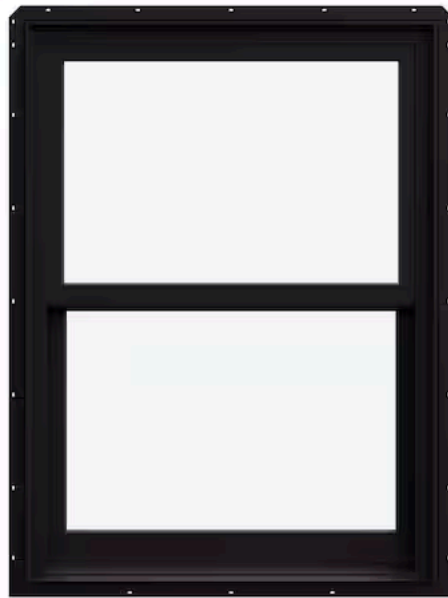
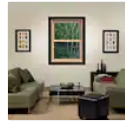
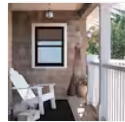
★★★★★ Questions & Answers (6)

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ProX
Robert



Width (in.) x Height (in.): 35 x 48

35 x 48

Pickup at Salinas

Delivering to 93940

<p>Ship to Store</p> <p>Apr 11 - Apr 12</p> <p>200 available</p> <p>FREE</p>	<p>Delivery</p> <p>Apr 10 - Apr 12</p> <p>200 available</p>
--	--



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Product Details

Specifications

Dimensions: H 48 in, W 35 in, D 4.5625 in

Questions & Answers

6 Questions

Customer Reviews

Loading Recommendations









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Compare Similar Items

CURRENT ITEM				
 <p>JELD-WEN 35.375 in. x 48 in. W-5500 Double Hung Wood Clad Window</p> <p>\$765⁰⁰</p>	 <p>Andersen 37-5/8 in. x 56-7/8 in. 400 Series White Clad Wood Tilt-Wash Double-Hung Window with Low-E Glass, White Int and Hardware</p> <p>★★★★☆ (80)</p> <p>\$539⁰⁰</p>	 <p>JELD-WEN 28 in. x 54 in. W5500 Double Hung Wood Clad Window with Stormy Exterior</p> <p>★★★★☆ (1)</p> <p>\$1268⁰⁰</p>	 <p>JELD-WEN 28 in. x 54 in. W5500 Double Hung Wood Clad Window Black Exterior</p> <p>\$1411⁰⁰</p>	

Window Use Type				
New Construction	New Construction	New Construction	New Construction	
Frame Material				
Wood Clad	Wood Clad	Wood Clad	Wood Clad	

Cleaning

Width (in.) x Height (in.)

35 x 48

37.625 x 56.875

28 x 54

28 x 54

Glass Type

Low-E Glass

Low-E Glass

Low-E Glass

Low-E Glass

Recently Viewed



JELD-WEN
35.375 in. x 48 in. W-5500
Double Hung Wood Clad
Window

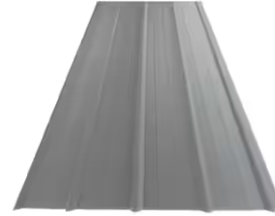


Barrette Outdoor Living
Mixed Materials 0.875 in. x 6
in. x 72.1 in. Gray Infill Boards
(12-Pack)

★★★★★ (1)

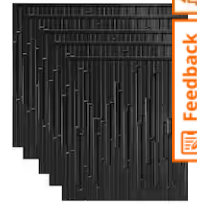


NewTechWood
European Siding System 7.7
in. x 96 in. Composite Belgian
Board Siding in Roman...



Gibraltar Building Products
12 ft. SM-Rib Galvalume Steel
29-Gauge Roof/Siding Panel in
Gray

★★★★★ (41)



Fasade
18 in. x 24 in. Skyline
Onyx Vinyl Backsplas
(Pack of 5)

Live Chat

Feedback

< 1/2 >

About This Product

The JELD-WEN W-5500 wood window provides unmatched beauty and elegance. Double Hung wood window is best suited for traditional architectural styles and features upper and lower sashes that slide up and down for varying ventilation. Each sash also tilts for simple cleaning and locks securely in place when done. It is a popular choice for multi-level houses because you can clean your windows safely and easily from inside your home.

Highlights

- Beautifully crafted, energy-efficient wood windows with a wide array of options for making them your own
- Designed to keep the sun's heat and harmful UV rays out of your home
- Low-E insulating glass helps retain heat during colder months to keep you comfortable
- SunResist glass is engineered to be energy efficient in warmer climates
- Made with AurelEst wood that is guaranteed not to rot for as long as you own and occupy your home
- Lifetime limited warranty coverage for wood decay and termites damage
- Natural pine wood interior adds warmth and beauty to any home
- Low maintenance exterior aluminum cladding has a baked-on color finish
- Screen included with window
- BetterVue screen included and features a durable, fine, black fiberglass mesh that is less intrusive to your view
- Wood windows add a sense of warmth and elegance to any home
- Check local building codes before beginning your project to ensure compliancy
- Not all products are suitable for locations that experience severe weather
- [Return Policy](#)
- California residents see Prop 65 WARNINGS

Product Information

Internet # 323082539

Model # THD.IW237700015

Additional Resources

[Shop All JELD-WEN](#)

From the Manufacturer

- [Instructions / Assembly](#)
- [Return Policy](#)

Andare Up and Down Outdoor Wall Light
By Huxe



Call Us (877) 445-4486

Product Options

Finish: Black,

Size: Small.

Light Option: Incandescent

Dimensions

Small Option Backplate: Width 4.6", Height 4.9"

Small Option Fixture: Width 5", Height 15", Depth 6.25"

Lighting

Small

- Lamp Type
LED
- Total Lumens
2200.0
- # of Bulbs
2 (Not Included)
- Bulb Type
9W A19 E26
- Volts
120
- Color Temp
2700 (Warm)
- Average Lifespan (Hours)
15,000
- CRI
90
- Equivalent Halogen, CFL or LED Bulb Can Be Used
Yes

Additional Details

Product URL: <https://www.lumens.com/andare-up-and-down-outdoor-wall-light-by-huxe-MXH2074442.html>

Rating: UL Listed Wet



SA-SBS Cap Sheet

SA-SBS Cap Sheet & SA-SBS Cap Sheet FR are a premium self-adhering polyester reinforced modified bitumen membrane manufactured to meet the toughest code requirements of the industry. SA-SBS Cap Sheet & SA-SBS Cap Sheet FR are manufactured using Adeso® dual-compound technology, whereby the membrane consists of a Styrene Butadiene Styrene (SBS) modified asphalt compound on top and a pressure sensitive adhesive compound on the bottom. The adhesive is covered with a split release liner. SA-SBS Cap Sheet & SA-SBS Cap Sheet FR are finished with granules on the top surface and features SEALLap® ULTRA side lap with self-adhesive compound for an instant bond, tested stronger than all other application methods and FASTLap®, granule free end lap. Each of these patented features provide for greater ease of application as well as improved long-term performance. SA-SBS Cap Sheet & SA-SBS Cap Sheet FR are also used as a flashing membrane in all applicable specifications.



CITY OF CARMEL-BY-THE-SEA
HISTORIC RESOURCES BOARD

HISTORIC RESOURCES BOARD RESOLUTION NO. 2024-005-HRB

A RESOLUTION OF THE HISTORIC RESOURCES BOARD OF THE CITY OF CARMEL-BY-THE-SEA ISSUING A DETERMINATION OF CONSISTENCY WITH THE SECRETARY OF THE INTERIOR'S STANDARDS FOR THE TREATMENT OF HISTORIC PROPERTIES FOR THE DEMOLITION OF AN EXISTING 300-SQUARE-FOOT BRICK PATIO; 36-SQUARE-FOOT THEATRE BUILDING STORAGE CLOSET; AND 360-SQUARE-FOOT ART STUDIO BUILDING TO ACCOMMODATE A 775-SQUARE-FOOT NEW ART STUDIO BUILDING AT THE HISTORIC "CARL CHERRY CENTER FOR THE ARTS" LOCATED AT THE NORTHWEST CORNER OF GUADALUPE STREET AND 4TH AVENUE IN THE IN SINGLE-FAMILY RESIDENTIAL (R-1) DISTRICT. APN: 010-024-013-000.

WHEREAS, Bob Walker ("Applicant") submitted a Design Review application (DR 23-278, Carl Cherry Foundation) described herein as ("Application") on behalf of the Carl Cherry Foundation ("Owner"); and

WHEREAS, the Application has been submitted for the property located at the northwest corner of Guadalupe Street and 4th Avenue in the Single-Family Residential (R-1) District (Block 40, Lots 15, 17, 18, 19 and 20); and

WHEREAS, the project site contains the historic "Carl Cherry Center for the Arts" listed on the Carmel Inventory of Historic Resources; and

WHEREAS, the proposed project involves the demolition of an existing 300-square-foot brick patio; 36-square-foot theatre building storage closet; and 360-square-foot art studio building to accommodate a new 775-square-foot art studio; and

WHEREAS, in accordance with CMC Section 17.32.040.A (Residential District Track One Design Review), exterior alterations and additions that do not increase the existing floor area by more than 10 percent are eligible for track one design review; and

WHEREAS, in accordance with CMC Section 17.32.140 (Determination of Consistency with the Secretary's Standards), all major and minor alterations to historic resources shall require a determination of consistency with the Secretary's Standards; and

WHEREAS, in accordance with CMC Section 17.32.160 (Historic Evaluation Process for Major Alterations), a major alteration includes a substantial alteration as defined in CMC 17.70.030 and additions exceeding two percent of the existing floor area or volume; and

WHEREAS, in accordance with CMC Section 17.32.160.B, a determination of consistency for major alterations shall be prepared by a qualified professional; and

Resolution No. 2024-005-HRB

June 17, 2024

Page 2 of 3

WHEREAS, Margaret Clovis, a qualified professional, prepared a Phase Two Historic Assessment and found the project consistent with the Secretary's Standards as proposed; and

WHEREAS, the alterations would not compromise the integrity of the historic resource or result in a substantial modification that would render the resource ineligible for continued listing on the Carmel Inventory of Historic Resources; and

WHEREAS, on June 7, 2024, a notice of public hearing was published in the Carmel Pine Cone for the June 17, 2024, Historic Resources Board meeting in compliance with State law (California Government Code 65091) and mailed to owners of real property within a 300-foot radius of the project indicating the date and time of the public hearing; and

WHEREAS, on or before June 7, 2024, the Applicant posted the public notice on the project site and hand-delivered a copy of the public notice to each property within a 100-foot radius of the project site indicating the date and time of the public hearing; and

WHEREAS, on or before June 14, 2024, the meeting agenda was posted in three locations in compliance with State law indicating the date and time of the public hearing; and

WHEREAS, on June 17, 2024, the Historic Resources Board held a duly noticed public hearing to receive public testimony regarding the Application, including, without limitation, the information provided to the Board by City staff and through public testimony on the project; and

WHEREAS, this Resolution and its findings are made based upon the evidence presented to the Board at the hearing, including, without limitation, the staff report and attachments submitted by the Community Planning and Building Department; and

WHEREAS, the Historic Resources Board did hear and consider all said reports, attachments, recommendations, and testimony herein above set forth and used their independent judgment to evaluate the project; and

WHEREAS, the California Environmental Quality Act (California Public Resources Code §§ 21000, *et seq.*, "CEQA"), together with State Guidelines (14 California Code Regulations §§ 15000, *et seq.*, the "CEQA Guidelines") and City Environmental Regulations (CMC 17.60) require that certain projects be reviewed for environmental impacts and that environmental documents be prepared; and

WHEREAS, pursuant to CEQA regulations, the Application is "not be a project" pursuant to section 15378 of the CEQA Guidelines. The issuance of a determination of consistency does not grant any permits or entitlements approving a project that would result in a direct or indirect physical change in the environment; and

Resolution No. 2024-005-HRB

June 17, 2024

Page 3 of 3

WHEREAS, the facts set forth in the recitals are true and correct and are incorporated herein by reference.

NOW, THEREFORE, BE IT RESOLVED that the Historic Resources Board of the City of Carmel-by-the-Sea does hereby **ADOPT** a Determination of Consistency with the Secretary of the Interior’s Standards for the Treatment of Historic Properties for the demolition of an existing 300-square-foot brick patio; 36-square-foot theatre building storage closet; and 360-square-foot art studio building to accommodate a 775-square-foot new art studio building at the historic “Carl Cherry Center for the Arts” located at the northwest corner of Guadalupe Street and 4th Avenue in the Single-Family Residential (R-1) District. APN: 010-024-013-000.

PASSED, APPROVED, AND ADOPTED BY THE HISTORIC RESOURCES BOARD OF THE CITY OF CARMEL-BY-THE-SEA this 17th day of June 2024, by the following vote:

AYES: Chair Chroman; Board Members Goodhue, Dyar, Gualtieri, and Pomeroy

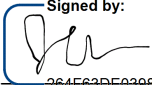
NOES:

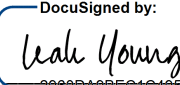
ABSENT:

ABSTAIN:

APPROVED:

ATTEST:

Signed by:

264F63DE03984A3...
Jordan Chroman
Chair

DocuSigned by:

2900DA9BEC1C495...
Leah Young
Historic Resources Board Secretary

CITY OF CARMEL-BY-THE-SEA
HISTORIC RESOURCES BOARD

HISTORIC RESOURCES BOARD RESOLUTION NO. 2024-004-HRB

A RESOLUTION OF THE HISTORIC RESOURCES BOARD OF THE CITY OF CARMEL-BY-THE-SEA ISSUING A DETERMINATION OF CONSISTENCY WITH THE SECRETARY OF THE INTERIOR'S STANDARDS FOR THE TREATMENT OF HISTORIC PROPERTIES FOR AN 18-SQUARE-FOOT KITCHEN ADDITION, 78-SQUARE-FOOT BATHROOM/LAUNDRY ADDITION, ALTERED GARAGE DOOR AND ENLARGED GARAGE DOOR OPENING, ROOF DECK ABOVE DETACHED ACCESSORY DWELLING UNIT, AND ASSOCIATED SITE MODIFICATIONS AT THE HISTORIC "MARY HAVEN HOUSE" LOCATED AT THE SOUTHWEST CORNER OF SANTA RITA STREET AND 1ST AVENUE IN THE SINGLE-FAMILY RESIDENTIAL (R-1) DISTRICT. APN: 010-027-001

WHEREAS, Amy Denney ("Applicant") submitted a Design Study application (DS 24-115 (Salehi) described herein as ("Application") on behalf of Amir and Elmira Salehi ("Owners"); and

WHEREAS, the Application has been submitted for the property located at the southwest corner of Santa Rita Street and 1st Avenue in the Single-Family Residential (R-1) District (Block 15, Lot 1); and

WHEREAS, the project site contains the historic "Mary Haven House" listed on the Carmel Inventory of Historic Resources; and

WHEREAS, the proposed project involves an 18-square-foot kitchen addition, 78-square-foot bathroom/laundry addition, an altered garage door and enlarged garage door opening, and associated site modifications; and

WHEREAS, the proposed project also involves a 558-square-foot accessory dwelling unit, which is required to comply with the Secretary's Standards but is not subject to further discretionary review by the Historic Resources Board; and

WHEREAS, the proposed project also involves a 371-square-foot roof deck above the proposed accessory dwelling unit, with a wood post and cable wire railing; and

WHEREAS, in accordance with CMC Section 17.32.040.A (Residential District Track One Design Review), exterior alterations and additions that do not increase the existing floor area by more than 10 percent are eligible for track one design review; and

WHEREAS, in accordance with CMC Section 17.32.140 (Determination of Consistency with the Secretary's Standards), all major and minor alterations to historic resources shall require a determination of consistency with the Secretary's Standards; and

Resolution No. 2024-004-HRB

June 17, 2024 – Amended June 17, 2024

Page 2 of 3

WHEREAS, in accordance with CMC Section 17.32.160 (Historic Evaluation Process for Major Alterations), a major alteration includes a substantial alteration as defined in CMC 17.70.030 and additions exceeding two percent of the existing floor area or volume; and

WHEREAS, in accordance with CMC Section 17.32.160.B, a determination of consistency for major alterations shall be prepared by a qualified professional; and

WHEREAS, Margaret Clovis, a qualified professional, prepared a Phase Two Historic Assessment and could not make a determination of consistency with the Secretary’s Standards without additional information regarding the proposed garage modifications; and

WHEREAS, Margaret Clovis found that the project components apart from the proposed garage modifications would not compromise the integrity of the historic resource or result in a substantial modification that would render the resource ineligible for continued listing on the Carmel Inventory of Historic Resources; and

WHEREAS, on June 7, 2024, a notice of public hearing was published in the Carmel Pine Cone for the June 17, 2024, Historic Resources Board meeting in compliance with State law (California Government Code 65091) and mailed to owners of real property within a 300-foot radius of the project indicating the date and time of the public hearing; and

WHEREAS, on or before June 7, 2024, the Applicant posted the public notice on the project site and hand-delivered a copy of the public notice to each property within a 100-foot radius of the project site indicating the date and time of the public hearing; and

WHEREAS, on or before June 14, 2024, the meeting agenda was posted in three locations in compliance with State law indicating the date and time of the public hearing; and

WHEREAS, on June 17, 2024, the Historic Resources Board held a duly noticed public hearing to receive public testimony regarding the Application, including, without limitation, the information provided to the Board by City staff and through public testimony on the project; and

WHEREAS, this Resolution and its findings are made based upon the evidence presented to the Board at the hearing, including, without limitation, the staff report and attachments submitted by the Community Planning and Building Department; and

WHEREAS, the Historic Resources Board did hear and consider all said reports, attachments, recommendations, and testimony herein above set forth and used their independent judgment to evaluate the project; and

WHEREAS, the California Environmental Quality Act (California Public Resources Code §§ 21000, *et seq.*, “CEQA”), together with State Guidelines (14 California Code Regulations §§ 15000, *et seq.*, the “CEQA Guidelines”) and City Environmental Regulations (CMC 17.60) require that

Resolution No. 2024-004-HRB

June 17, 2024 – Amended June 17, 2024

Page 3 of 3

certain projects be reviewed for environmental impacts and that environmental documents be prepared; and

WHEREAS, pursuant to CEQA regulations, the Application is “not be a project” pursuant to section 15378 of the CEQA Guidelines. The issuance of a determination of consistency does not grant any permits or entitlements approving a project that would result in a direct or indirect physical change in the environment; and

WHEREAS, the facts set forth in the recitals are true and correct and are incorporated herein by reference.

NOW, THEREFORE, BE IT RESOLVED that the Historic Resources Board of the City of Carmel-by-the-Sea does hereby **ADOPT** a Determination of Consistency with the Secretary of the Interior’s Standards for the Treatment of Historic Properties for an 18-square-foot kitchen addition, 78-square-foot bathroom/laundry addition, altered garage door and enlarged garage door opening, roof deck above detached accessory dwelling unit, and associated site modifications at the historic “Mary Haven House” located at the southwest corner of Santa Rita Street and 1st Avenue in the Single-Family Residential (R-1) District. APN: 010-027-001-000, ~~subject to the following condition:~~

- ~~The garage opening size and garage doors are maintained.~~

PASSED, APPROVED, AND ADOPTED BY THE HISTORIC RESOURCES BOARD OF THE CITY OF CARMEL-BY-THE-SEA this 17th day of June 2024, by the following vote:

AYES: Chair Chroman, Board Members Dyar, Goodhue, Gaultieri, and Pomeroy


NOES:

ABSENT:

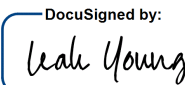
ABSTAIN:

APPROVED:

ATTEST:

Signed by:

 264F63DE03984A3...

 Jordan Chroman
 Chair

DocuSigned by:

 2960DA9BEC1C495...

 Leah Young
 Historic Resources Board Secretary

CITY OF CARMEL-BY-THE-SEA
HISTORIC RESOURCES BOARD

HISTORIC RESOURCES BOARD RESOLUTION NO. 2024-003-HRB

A RESOLUTION OF THE HISTORIC RESOURCES BOARD OF THE CITY OF CARMEL-BY-THE-SEA
ISSUING A DETERMINATION OF CONSISTENCY WITH THE SECRETARY OF THE INTERIOR'S
STANDARDS FOR THE TREATMENT OF HISTORIC PROPERTIES FOR THE REPLACEMENT OF A
LAUNDRY CLOSET WITH A 76-SQUARE-FOOT BATHROOM IN THE REAR PORTION OF AN INTERIOR
SIDE YARD OF THE HISTORIC TAGGART HOUSE LOCATED AT THE NORTHWEST CORNER OF TORRES
STREET AND 1ST AVENUE IN THE SINGLE-FAMILY RESIDENTIAL (R-1) DISTRICT
APN: 009-132-004

WHEREAS, Alan Lehman ("Applicant") submitted an application on behalf of Scott and Robin Fradin ("Owners") for the construction of a bathroom addition under Design Study DS 23-377 (Fradin) described herein as ("Application"); and

WHEREAS, the Application has been submitted for the property located at the northwest corner of Torres Street and 1st Avenue in the Single-Family Residential (R-1) District (Block 7, Lot 9); and

WHEREAS, the project site contains a historic resource listed as the "Taggart House" on the Carmel Inventory of Historic Resources; and

WHEREAS, the Applicant is proposing to replace a laundry closet with a 76-square-foot bathroom addition in the rear portion of an interior side yard; and

WHEREAS, the Applicant is also proposing to demolish the existing retaining wall and construct a new retaining wall set further north in order to accommodate the new bathroom addition; and

WHEREAS, in accordance with CMC Section 17.32.040.A (Residential District Track One Design Review), exterior alterations and additions that do not increase the existing floor area by more than 10 percent are eligible for track one design review; and

WHEREAS, in accordance with CMC Section 17.32.140 (Determination of Consistency with the Secretary's Standards), all major and minor alterations to historic resources shall require a determination of consistency with the Secretary's Standards; and

WHEREAS, in accordance with CMC Section 17.32.160 (Historic Evaluation Process for Major Alterations), a major alteration includes a substantial alteration as defined in CMC 17.70.030 and additions exceeding two percent of the existing floor area or volume; and

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WHEREAS, in accordance with CMC Section 17.32.160.B, a determination of consistency for major alterations shall be prepared by a qualified professional; and

WHEREAS, Margaret Clovis, a qualified professional, prepared a Phase Two Historic Assessment and found the project consistent with the Secretary's Standards with the incorporation of one recommendation: the wood cladding on the proposed addition should be differentiated from the original siding; and

WHEREAS, the Applicant revised the plans as recommended to be consistent with the Secretary's Standards; and

WHEREAS, the alterations would not compromise the integrity of the historic resource or result in a substantial modification that would render the resource ineligible for continued listing on the Carmel Inventory of Historic Resources; and

WHEREAS, on June 7, 2024, a notice of public hearing was published in the Carmel Pine Cone for the June 17, 2024, Historic Resources Board meeting in compliance with State law (California Government Code 65091) and mailed to owners of real property within a 300-foot radius of the project indicating the date and time of the public hearing; and

WHEREAS, on or before June 7, 2024, the Applicant posted the public notice on the project site and hand-delivered a copy of the public notice to each property within a 100-foot radius of the project site indicating the date and time of the public hearing; and

WHEREAS, on or before June 14, 2024, the meeting agenda was posted in three locations in compliance with State law indicating the date and time of the public hearing; and

WHEREAS, on June 17, 2024, the Historic Resources Board held a duly noticed public hearing to receive public testimony regarding the Application, including, without limitation, the information provided to the Board by City staff and through public testimony on the project; and

WHEREAS, this Resolution and its findings are made based upon the evidence presented to the Board at the hearing, including, without limitation, the staff report and attachments submitted by the Community Planning and Building Department; and

WHEREAS, the Historic Resources Board did hear and consider all said reports, attachments, recommendations, and testimony herein above set forth and used their independent judgment to evaluate the project; and

WHEREAS, the California Environmental Quality Act (California Public Resources Code §§ 21000, *et seq.*, "CEQA"), together with State Guidelines (14 California Code Regulations §§ 15000, *et seq.*, the "CEQA Guidelines") and City Environmental Regulations (CMC 17.60) require that

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certain projects be reviewed for environmental impacts and that environmental documents be prepared; and

WHEREAS, pursuant to CEQA regulations, the Application is “not be a project” pursuant to section 15378 of the CEQA Guidelines. The issuance of a determination of consistency does not grant any permits or entitlements approving a project that would result in a direct or indirect physical change in the environment; and

WHEREAS, the facts set forth in the recitals are true and correct and are incorporated herein by reference.

NOW, THEREFORE, BE IT RESOLVED that the Historic Resources Board of the City of Carmel-By-The-Sea does hereby **ADOPT** a Determination of Consistency with the Secretary of the Interior’s Standards for the Treatment of Historic Properties for the replacement of a laundry closet with a 76-square-foot bathroom addition located in the rear portion of an interior side yard of the historic Taggart House located at the northwest corner of Torres Street and 1st Avenue in the Single-Family Residential (R-1) District, APN 009-132-004, **subject to the following condition:**

- The proposed addition shall be pushed 4” east.**

PASSED, APPROVED, AND ADOPTED BY THE HISTORIC RESOURCES BOARD OF THE CITY OF CARMEL-BY-THE-SEA this 17th day of June 2024, by the following vote:

AYES: Chair Chroman, Board Members Dyar, Gualtieri, Goodhue, and Pomeroy


NOES:

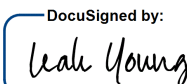
ABSENT:

ABSTAIN:

APPROVED:

ATTEST:

Signed by:

 264F63DE03984A3...
 Jordan Chroman
 Chair

DocuSigned by:

 2960DA9BEC1C496...
 Leah Young
 Historic Resources Board Secretary