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

Historic Resources Board Members Jordan Chroman, Erik Dyar, Katherine Gualtieri, Thomas Reinstein, 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, July 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. **HE 26082 (Underwood):** Dolores Street 2 northwest of 13th Avenue
B. **DS 26040 (Smith & Chi):** Monte Verde Street 2 northwest of 12th Avenue
C. **HE 26090 (Stonehouse Terrace):** San Carlos Street 2 southwest of 7th Avenue

CALL TO ORDER AND ROLL CALL - CHAMBERS

PLEDGE OF ALLEGIANCE

BOARD MEMBER ANNOUNCEMENTS

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) June 15, 2026 Regular Meeting Minutes

ORDERS OF BUSINESS

2) Provide Direction Regarding the Inclusion of the "A Visual History of Carmel" Section in the Draft Residential Design Guidelines 1.5

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

PUBLIC HEARINGS

4) **HE 26082 (Underwood):** Consideration of the removal of the "Isabel Winslow House" located at Dolores Street 2 northwest of 13th Avenue in the Single-Family Residential (R-1) District from the Carmel Inventory of Historic Resources. APN: 010-171-005-000

5) **DS 26040 (Smith & Chi):** Consideration of a Determination of Consistency with the Secretary of the Interior's Standards for Design Study 26040 (Smith & Chi) for 1,025 square-feet of attached additions, a 273-square-foot detached garage, and a 351-square-foot detached ADU at the historic "John L. Hinds House" located at Monte Verde Street 2 northwest of 12th Avenue. APN: 010-184-004-000

DIRECTOR'S REPORT

FUTURE AGENDA ITEMS

6) Next Regular Meeting: August 17, 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).

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

July 20, 2026
CONSENT AGENDA

TO: Historic Resources Board Members
SUBMITTED BY:
SUBJECT: June 15, 2026 Regular Meeting Minutes

RECOMMENDATION:

BACKGROUND / SUMMARY:

FISCAL IMPACT:

ATTACHMENTS:

1. Historic Resources Board Minutes 06-15-26

CARMEL-BY-THE-SEA
HISTORIC RESOURCES BOARD

REGULAR MEETING MINUTES

Monday, June 15, 2026

CALL TO ORDER AND ROLL CALL - TOUR

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

TOUR OF INSPECTION

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A. **DR 26031 (Pine Inn):** Ocean Avenue between Monte Verde Street and Lincoln Street

CALL TO ORDER AND ROLL CALL - CHAMBERS

The following Board Members were present: Erik Dyar, Kathryn Gualtieri, Thomas Reinstein, and Bobbie Voris
The following Board Members were absent: Jordan Chroman

PLEDGE OF ALLEGIANCE

PUBLIC APPEARANCES

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The following members of the public addressed the Board: Simona Martin and Jacki Horton

DIRECTOR'S REPORT

Anna Ginette, AICP, Director of Community Planning and Building, welcomed Board Member Reinstein.

BOARD MEMBER ANNOUNCEMENTS

Board Member Dyar spoke on the upcoming Carmel Heritage Society and AIA Monterey Bay house tour scheduled for Saturday, July 18th. The tour's theme is "Designing Women," which will focus exclusively on buildings that were designed or built by women. In conjunction with this tour, City Council Member Alissandra Dramov is scheduled to give a talk on the "Designing Women of Carmel" at the Carmel Foundation on Friday, July 17th at 6:00 PM.

Board Member Gualtieri addressed recent public confusion regarding the Stonehouse Terrace and how its historical significance compares to other properties on the National Register in Carmel. She took the time to clarify the distinction between national and local historical significance, noting that Carmel has over 300 buildings on its local inventory. She emphasized that while these buildings may not hold national significance, they are still highly significant to Carmel's local heritage and can be eligible for the National Register based purely on their local importance.

CONSENT AGENDA

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1) May 18, 2026 Regular Meeting Minutes

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

The motion passed by the following roll call vote:
AYES: Board Member(s): Dyar, Gualtieri, Reinstein, Voris
NOES: Board Member(s): None
ABSTAINED: Board Member(s): None
ABSENT: Board Member(s): Chroman

Board Member Dyar recused for his association with the project and left the dais.

PUBLIC HEARINGS

2) **DR 26031 (Pine Inn):** Consideration of a finding of consistency with the established design context of the Downtown Conservation District and consideration of a Determination of Consistency with the Secretary of the Interior's Standards for Design Review 26031 (Pine Inn) for fire sprinkler equipment at the historic "Pine Inn" located on Ocean Avenue between Monte Verde Street and Lincoln Street. APN: 010-213-003-000

Speakers:
Anna Ginette, Director of Community Planning and Building
Matt Porges, Architect

Public Comment:
None

It was moved by Board Member Voris and seconded by Board Member Gualtieri to approve a resolution for Design Review application 26031 (Pine Inn) finding the proposed project consistent with the established design context of the Downtown Conservation District, and consistent with the Secretary of the Interior's Standards for the Treatment of Historic Properties ("Standards"), and issuing a determination of consistency with the Standards for the proposed fire sprinkler equipment at the historic "Pine Inn" located on Ocean Avenue between Monte Verde Street and Lincoln Street in the Central Commercial (CC) Zoning District and Downtown Conservation District Overlay with the added condition that the lattice on the west side of the screened area be removed to expose the original stucco.

The motion passed by the following roll call vote:
AYES: Board Member(s): Gualtieri, Reinstein, Voris
NOES: Board Member(s): None
ABSTAINED: Board Member(s): None
ABSENT: Board Member(s): Chroman, Dyar

Board Member Dyar returned to the dais.

FUTURE AGENDA ITEMS

3) Next Regular Meeting: July 20, 2026

The Board requested future agenda items to schedule a discussion with the Center for Photography to hear their ideas for sharing cultural history, as well as a discussion regarding Stonehouse Terrace.

ADJOURNMENT

4:40 PM

APPROVED:

_____
Jordan Chroman, Chair

ATTEST:

_____
Shelby Gorman, Board Clerk

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

July 20, 2026
ORDERS OF BUSINESS

TO: Historic Resources Board Members
SUBMITTED BY: Tom Ford, Administrative Analyst
SUBJECT: Provide Direction Regarding the Inclusion of the "A Visual History of Carmel" Section in the Draft Residential Design Guidelines 1.5

RECOMMENDATION:

Review the draft section titled "A Visual History of Carmel" in the context of the current effort to finalize the Residential Design Guidelines 1.5, and provide direction to staff on whether to:

1. Retain the section as-is within the draft Guidelines with no further edits;
2. Remove the section entirely from the document; or
3. Designate the section as "Supplemental Information" to be housed outside of the regulatory Guidelines for possible future, independent refinement.

BACKGROUND / SUMMARY:

The Design Traditions 1.5 project was launched to update the City's over 20-year-old Residential and Commercial Design Guidelines. Following a City Council directive on March 3, 2026, Council officially endorsed moving forward with the restructured draft developed by the volunteer Steering Committee, which has been working on this effort for several years, and decided to focus current efforts on completing the Residential Design Guidelines 1.5 first, as opposed to including the Commercial or Municipal guidelines at this time. To meet an aggressive schedule and complete the guidelines before the upcoming municipal elections, the City Council established a target adoption deadline of September 1, 2026.

To manage this ambitious timeline, the Production Team, composed of Planning Commissioners, city staff, and resident volunteers, has transitioned to a weekly, chapter-by-chapter editing model. While this focused process has allowed the team to make extraordinary progress on the core design standards, or “Core Principles” within the draft document, it has also highlighted the significant logistical and technical

challenges of editing, vetting, and formatting the draft.

One major element requiring attention and direction is the "A Visual History of Carmel" section (**Attachment 1**). This section consists of a comprehensive, 18-page narrative detailing the architectural history of the village, significant historic designers, and local architectural traditions.

KEY CONSIDERATIONS

The "Visual History" section is highly detailed and represents extraordinary volunteer efforts. As such, there are several matters pertinent to the decision-making of how to proceed with its inclusion in the Residential Design Guidelines 1.5 document:

1. Time Constraints

To meet the City Council's target adoption deadlines, the Production Team has been surging its efforts to finalize the six Core Principles in the draft guidelines, as well as the five appendices (Plant Materials, Building Materials, Project Process & Flowchart, Glossary, and Index). Editing the actual design guidelines themselves and the appendices - incorporating fire safety standards, clarifying vague terminology, and creating the Coastal Commission-compliant redline comparison - is already a highly demanding set of tasks.

Conducting a detailed historical and factual review of an additional 18-pages would be challenging within our remaining timeline.

2. The Official Historical Context Statement

The City already possesses an officially certified **Historic Context Statement** and established municipal codes (CMC Chapter 17.32) that govern historic preservation and review. Introducing a separate historical narrative directly into the Residential Design Guidelines 1.5 warranted bringing this item to the Historic Resources Board (HRB) for direction.

3. Defining the Core Purpose of the Document

The draft Residential Design Guidelines 1.5 are first and foremost intended to be a clear, user-friendly, and highly functional tool to help applicants navigate the design and design review process.

OPTIONS FOR DIRECTION

To maintain our trajectory toward a September adoption, staff seeks the Board's direction on one of the following three paths:

Option 1: Retain the Section "As-Is"

Under this option, the "A Visual History of Carmel" section would be preserved in the draft Guidelines exactly as it is currently written (with possible minor changes to the layout and spacing of the text and photos). No further staff editing, wordsmithing, or HRB review cycles would take place, and the HRB would accept the text as a finished product for inclusion.

- *Pros:* Preserves the substantial work of the volunteer contributors.
- *Cons:* Implements historical language in a regulatory document under a tight timeline.

Option 2: Remove the Section Entirely

Under this option, the "A Visual History of Carmel" section would be completely excised from the Residential Design Guidelines 1.5. The document would focus exclusively on the core design principles and their individual guidelines. Factual historic property evaluations would continue to rely solely on the City's certified Historic Context Statement.

- *Pros:* Streamlines the document, reduces overall page count, and removes the risk (if any) of regulatory conflicts with the City's approved Historical Context Statement.
- *Cons:* Removes an illustrative historical narrative, compiled by residents.

Option 3: Reclassify as "Supplemental Reference" or Separate Appendix

Under this option, the 18-page historical narrative would be removed from the core regulatory Residential Design Guidelines 1.5 document and officially reclassified as an independent, non-regulatory "Supplemental Information" piece. This piece could be referenced by the Guidelines but housed separately. A separate volunteer group or a future committee could then take all the time necessary to edit, wordsmith, and refine the text at a later date, independent of the September 1, 2026 adoption timeline.

- *Pros:* Honors the efforts of the contributors; preserves the history for the public; removes a potential scheduling bottleneck; and allows for the possibility of a thorough, unhurried review of the text in the future.
- *Cons:* Removes the history narrative from the main text of the Residential Design Guidelines 1.5.

FISCAL IMPACT:

The only related fiscal impact of this decision is the cost of an editor's time fine-tuning the layout of these pages, were it to stay as part of the Residential Design Guidelines 1.5 document.

ATTACHMENTS:

1. Attachment 1 - A Visual History of Carmel

ENHANCE SUBORDINATE FIT RETAIN DESIGN DETAIL

DRAFT 11-18-25

HISTORICAL CONTEXT

CARMEL'S NATURAL AND BUILT ENVIRONMENT: A VISUAL HISTORY

CARMEL'S NATURAL AND BUILT ENVIRONMENT: **A VISUAL HISTORY**

Perhaps the first lasting structure in Carmel-by-the-Sea, arriving some 200,000 years ago, was a 25-million-year-old tree species, Pinus radiata or Monterey Pine. It now survives indigenously in only three mainland pockets: the Año Nuevo and Cambria regions, and the Monterey Peninsula, which is thought to be the "Mother Stand" — sustaining the entire mainland species over the millennia (seen here from Carmel Mission Ranch circa 1900). A relative newcomer, Quercus agrifolia or Coast Live Oak, joined the pine plant community around 10,000 years ago (seen here in an extant local grove).

The earliest known human structures in the area also arrived around 10,000 years ago. The Rumsen peoples dwelled respectfully and symbiotically with the oak and pine forest ecology for their food and other essentials. They also built respectfully and very lightly on the land, weaving their temporary homes from the nearly endless supply of tule grass and bent willow branches along the Carmel River (seen here in a modern reproduction). The design, with its overlapping, umbracular layers wrapped in a conical design around a circular chimney oculus in the roof, perfectly expresses the combined functions of shelter against outside elements and warmth for the central fire circle within.

Thousands of years later, when Spanish scouts landed in 1602, the Monterey Pine forest community remained intact and abundant. Noting the "many pines for masts and yards," sea captain Sebastian Vizcaino named the peninsula "Punto de Pinos" or Pine Point. Unlike the gnarled native oaks, tall, straight conifers make excellent building materials. So, when the Spanish returned to found Mission San Carlos de Borromeo in 1770, they initially built it of local, mud-plastered timber with straw or earthen roofing, eventually transitioning their buildings to more solid, adobe brick construction.

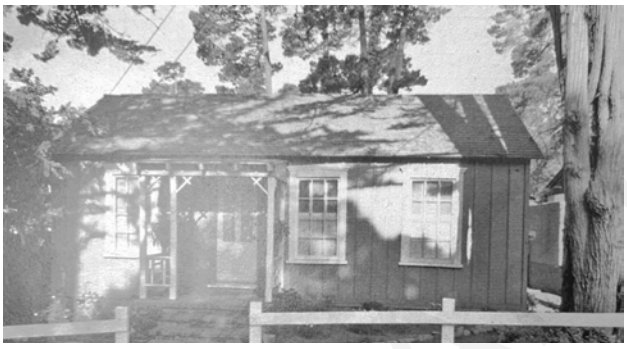
The missionaries formed their adobe bricks of natural local materials: clay, sand, and an organic binder such as straw with mortar of adobe mud or of pulverized limestone and abalone shells. They used these materials to build, sometime around 1776, the first permanent residence in California: a simple, boxy, lean-to house for their orchardist. The building (seen here) is still standing as a residence today.

Dedicated in 1797, the mission church building is of a still stronger material: native brown sandstone from the Carmel Valley with mortar and plaster derived from abalone shells and local timber roofing members. For this important structure, the padres brought in Guadalajaran master stonemason Manuel Estevan Ruiz — the first

ENHANCE SUBORDINATE FIT RETAIN DESIGN DETAIL

known building designer in Carmel-by-the-Sea history. Ruiz, working, by definition, in the Mission Style, created a relaxed, asymmetrical design (seen here today), quoting a number of architectural idioms, such as the Moorish bell tower, the Gothic quatrefoil starburst rose window, the Baroque arch flourish atop the Palladian gable, and the Classical retable entrance surround to create an eclectic interpretation of Spanish Colonial style.

Spain ceded California to Mexico in 1821, which then "secularized" the missions in 1834, making their lands available for private use, primarily by ranchers. Around 1846, during this influx of pioneers, Boston sea captain Matthew M. Murphy, built his cabin (seen here circa 1905) right on the margin where the open sand dunes met the thick Carmel forest. The single-pen, rectangular plan building of rough-hewn, local, pine logs with v-notched joints was typical of pioneer construction. It was originally used as a barn, later as an art studio, and still stands, albeit greatly modified, as a residence today.



In 1888, brothers Santiago and Bellario Duckworth acquired the development rights to a half-square-mile of Honoré Escolle's ranch and subdivided it into mostly 40 by 100-foot parcels, forming what would become the core of Carmel by the Sea and bringing an acceleration of native wood construction into the forest. That same year, Duckworth tucked his own small, vernacular wood home amongst the large mature pines along Carpenter Street. This vertical board-and-batten, rectangular plan, side-gable home (seen here) was so simple that the pedimented window casings and stick-like bracketing on the porch posts were its only concessions to decoration.

The abundance of timber encouraged wood construction beyond small residential buildings. With accommodations for 40, the first hotel in town, El Carmelo Hotel (seen here in soon after opening in 1889) was built of wood on the corner of Ocean Avenue and Junipero Street before it was moved down the avenue and fittingly renamed Pine Inn in 1903. Douglas Knox Frasier designed the hotel with horizontal wood shiplap siding and a pyramidal hip roof in an American Foursquare or Prairie-Box house style. This simple style, with its honest construction, basic, boxy form, minimal corridors, and efficient layout is considered a reaction to the ornamental excesses and expense of the Victorian Style.

ENHANCE SUBORDINATE FIT RETAIN DESIGN DETAIL

Real estate developer Abbie Jane Hunter opened her 1889 community bathhouse at the forested edge of Carmel Beach (seen here soon after construction), built by her uncle, Delos Goldsmith. With its honestly expressed, post-and-beam wood construction of recessed infill panels of glass for the public cafe and horizontal wood for the private changing areas, its cross-wing dormer roof, and its deeply overhung central ventilation tower, this low-slung, pavilion style structure, foreshadowed Julia Morgan's craftsman style hall at Asilomar. In 1892 Hunter went on to purchase a full quarter square mile and sold about 300 home parcels, mainly to teachers and writers.

An early exception to the rule of wood construction was the first local brick house, built in 1898 at Monte Verde Street and Fifth Avenue by English master mason Benjamin Turner (seen here soon after construction). The modest gable-and-wing residence was a showcase for his skills with its diamond shaped gable accent and decorative quoining at the corners and at door and window surrounds.

After a nationwide recession in the mid-1890's paused growth, James Franklin Devendorf and Frank Powers, who founded the Carmel Development Company in 1902, bought out the earlier developers. Now the pace of construction could resume. Just as the need increased to harvest timber for buildings (seen here stacked in Del Monte Forest circa 1900), so did the need to clear the land for these buildings and, more significantly, for the streets that connected them.

However, the new town founders were committed to preserving the forest that initially attracted them by continuing to attract only aesthetically discerning residents who could set a "self-perpetuating" "tone," "preventing man and his civilizing ways from…marring the natural beauty lavishly displayed here." To that end, they advertised the place to professors and artists "of all kinds" as "a town in a pine forest" with homes "artistic in character, reflecting the temperament of the town" and "designed by architects who attempted to…fit the local surroundings."

Likewise, although the village streets were laid out in an unremarkable grid on paper, in reality that grid often seems to disappear into a rambling wilderness pathway because of its deliberate deference to the pre-existing forest. This deference was achieved through several creative planning principles: the designation of an oversized public right of way along residential streets, often three times the width of any paving; the occasional narrowing of paving down to one travel lane; the ban on sidewalks so that the paving must be used as a footpath; the curving of paving to the left or right of the street centerline into the public right of way (seen here on Torres Street); the use of one or both sides of the right of way for a continuous native forest greenbelt; the protrusion of existing native trees and undergrowth into the sides of the paving, the splitting of paving around existing plants (seen here on Mountain View); and the compelling of residents to continue the native forest landscape seamlessly into their private parcels to minimize the impact of built structures on forest continuity.

DRAFT 2023

When trees had to be removed, whether on private or public lands, they were quickly replaced. Devendorf "gave away tree saplings like candy" to newcomers developing their homesites. So, when the

forest was cut to lay out Ocean Avenue (seen at left in 1888), it was soon re-forested with the same species (seen at right near Monte Verde Street in 1903).

The same founding year of the Carmel Development Company, seventeen-year-old, trained carpenter, Michael J. Murphy built his first house: today's "First Murphy House," originally tucked in the forest on Mission Street between Fifth and Sixth Avenue (as seen here). The rectangular plan bungalow in the Anglo-Colonial style was small and pared down with no exposed structural members typical of the Craftsman style or even a porch. Yet, it had understated flourishes such as the decorative glass, the slender, double-ogee wood siding, and the flared or bellcast hip roof. Just two years later, in 1904, Murphy became the chief builder for the Company and went on to construct about 350 buildings in town.

At this same time, Ocean Avenue was emerging as a commercial corridor in the Pioneer style typical of western towns. The wood-framed buildings had horizontal, false-front facades, extended vertically above their front-gabled, pitched roofs and sometimes ornamented with wood trims, panels, and pediments to give them a larger, more prosperous look. This included L.S. Slevin's, the post office and first general merchandise store, Fritz Schweinger's bakery, still operating as a bakery today, and Robert and Fred Leidig's grocery store (all seen here circa 1910).

In 1903, Thomas A. Work built the Carmel Development Company Building, a commercial block on Ocean Avenue and San Carlos Street which housed his hardware store, the Carmel Development Company office, and Devendorf's Preble Grocery. The flat-roofed, three bay, fireproof, rough-textured, concrete cinder-block structure, with its large, plate-glass store windows capped by a ribbon band of transom lights, was Carmel's first truly Modern style building. Unadorned and clear in revealing its purpose, if somewhat formal or classical in its tripartite geometries, it is still in active commercial use today (seen here soon after construction).

ENHANCE SUBORDINATE FIT RETAIN DESIGN DETAIL

Ever nonconformist, Carmel architecture stepped both forward and backward simultaneously. Also around 1903, but perhaps channeling the Late Neolithic, attorney George Richardson built his L-shaped, 600 square-foot, saddle-notched, hand-hewn log cabin on Monte Verde Street between Fourth and Fifth Avenues (seen here circa 1914). This modest structure was poet Robinson Jeffers' first local rental home.

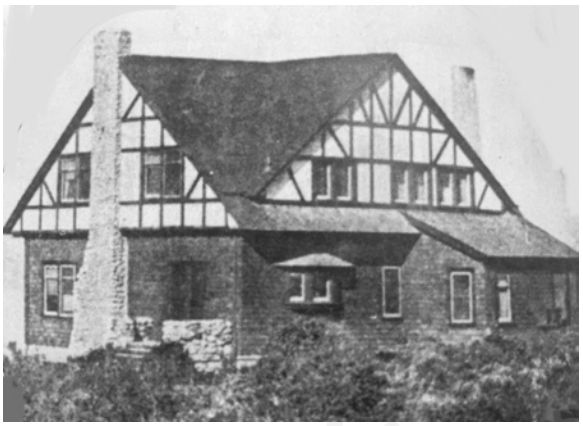
With a similarly archaic construction technique, Ben Turner (of the aforementioned first brick house) hand-built the tower and other native mudstone elements of a home (now La Playa Hotel) designed by Artist Christian Jorgenson for his wife, the chocolate heiress, Angela Ghirardelli. Both the technique and the quatrefoil window (seen here on the lower left of the tower, circa 1906) replicate the originals of the Mission basilica.

But with modern building techniques also came freedom to explore many architectural styles beyond the traditional or the simple vernacular, some traditional-looking, some not. In 1905, the First Bay Area Regionalist or First Bay Tradition style, an interpretation of the American Shingle Style, appeared at Philip Wilson's real estate office on the corner of Ocean Avenue and Dolores Street (seen here soon after construction, it was briefly the town's first City Hall starting in 1917). With the sculptural qualities of a much smaller, flexible, unit of wood than timber or clapboard, shingles awakened a completely new, uniquely American, direction for architecture. With shingles tautly enveloping all surfaces and junctures, architecture could start to articulate the internal volume of a building, rather than its individual planes or structural components, just as the two dormers appear to swell up from the shingle surface below them to pop through the roof plane. These expressive volumetrics led, in turn, to a relaxation of symmetries and a casual naturalness, apparent in the asymmetrical lower fenestration and emphasized by the untreated, rough and rustic wood, often pre-aged in buttermilk, so that the grays would blend into the local forested surroundings.

This emerging idea that buildings should feel natural, not artificial, should blend exterior and interior, should honestly reveal something intrinsic, such as their internal uses or volumes, this architectural "honesty," was also explored within the American Craftsman style, which exposed the often concealed craft of construction. In his 1905 Gardener house (seen here on San Carlos Street at Santa Lucia Avenue), M.J. Murphy exaggerates its raw, rectilinear materials and the care in their assembly. For example, the roof planes overhang well beyond what the walls require for shelter and the roof beams extend even farther and appear stronger than what those roofing planes require for support. Similarly, the oversized porch posts,

ENHANCE SUBORDINATE FIT RETAIN DESIGN DETAIL

the deep shadow lines of the vertical siding battens, the change of siding pattern at the foundation, and the bold ganging and framing of the windows all serve to illustrate both how the structure is made and the unadorned, natural purity of what it is made of.



These innovative, architectural experiments coincided with a number of Revivalist styles, forming an Eclectic Era that coincided with a surge in Carmel's development after the Great San Francisco earthquake. Architect Eugenia Maybury designed, also in 1905, a Tudor Revival or Mock Tudor style home for the McGowan sisters on Thirteenth Avenue near San Antonio Avenue (seen here soon after construction). The late-medieval, English vernacular Tutor style relied on a heavy timber post-and-beam, perimeter structure, with wattle and daub unevenly hand-packed between the wood members, leaving them partially exposed for a "half-timbered" appearance. Mock Tutor imitates these cottages of the British underclasses, with their vertically proportioned windows, jettied upper stories, soft thatch roofs, and showy chimneys, but with one important exception. Born of the post-industrial 20th century, Mock half-timbers are no longer timbers, but instead non-structural, decorative, trim pieces applied on top of the smooth stucco finish of ordinary modern construction, making it challenging to capture the irregularity, depth, and authenticity of the original.

Perhaps the earliest Mission Revival style structure appeared, again in 1905, on a Lincoln Street parcel at Seventh Avenue donated by Devendorf to create Carmel's first protestant church (seen here circa 1935 before its eventual demolition). Rather than stylistically diverging, this long-awaited alternative to the town's Catholic church seems, perhaps paradoxically, to exalt its predecessor. Despite the freedoms that its modern wood framing and stucco construction would have afforded, the composition accurately echos the restrictions of the mission's stone construction, with its structural reliance on blank expanses of stacked stone walls and on the narrow, rounded openings of stone arches. And though these openings are so shallow and devoid of shadows that they easily betray the thinness of the modern walls, there remains an earnest homage to the mission's square moorish towers, its asymmetrical massing, and the Baroque arch flourish, reinterpreted here to form the wavy shape of the entire front gable.

By 1911, Frank Devendorf could report that over sixty percent of Carmel residents devoted their lives to work in the "aesthetic arts." His prophecy that the aesthetically educated would be the best stewards of the environment came true when, on October 31st, 1916, residents voted to incorporate the village of Carmel by the Sea, citing as a main reason the failure of Monterey County government to protect and preserve its unique natural character from the destructive forces of "progress." Unsurprisingly, one of the first actions of the new local government was to pass ordinances to protect the ancient Monterey pines. Perhaps nobody epitomized this twin love of art and nature more than Robinson Jeffers (seen here in 1919) who, while not writing poetry, continued the Carmel tradition of hand-made stone towers by building his own out of native granite at his Tor House between Scenic Road and Ocean View Avenue on nearby Carmel Point.

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Just a few blocks away and a few years later, Architect Charles Sumner Greene embraced both modern construction and expression. In 1919, on Lincoln Street south of Thirteenth Avenue he built one of the first concrete foundations in town and likely the first prefabricated board-and-batten, wood walls, which were tilted up rather than built in place. He designed the home (seen here soon after construction) as a new interpretation of the u-shaped hacienda ranch homes built by early Mexican-Spanish settlers. Those early ranch buildings used their open courtyards and surrounding porticos to provide shade, to dissipate cooking heat, or to collect water. Here, however, the tree cover precludes the need for roof overhangs, the simple shed roofs direct water away, and, often in Carmel, open courtyards were oriented southward to collect heat.

In 1923, Greene conducted another architectural experiment with the idiosyncratic studio he added to the east side of his property. By applying his considerable personal artisanship to an array of random materials (brick from a demolished hotel, leftover marble from another job, used bottle glass, fence pickets discarded by a ranch, hand-harvested and donated timber and marble scraps), he resourcefully up-cycled these "found objects" into an unusual interpretation of the Mission Style. Though constructed in the stacked-masonry tradition of the adobe and stone missions, with characteristic barrel tile roofs and small, arch-supported openings, the building has the broad front gable and low-slung, overall form of his famous Craftsman bungalows. Unlike either style, the front facade (seen here in a recent view) appears almost hermetically sealed, with its heavy teak door and conspicuously miniscule fenestration with impenetrable tinted glass, perhaps an adaptation to support his artistic concentration or interior acoustics for piano playing and salon gatherings.

Certainly the diversity of architecture in Carmel sprang from the diversity of people building there. But diversity prevailed even within one person's work: M.J. Murphy avoided repetition whenever possible, even though he built more than anyone else. In 1922, he tackled the Monterey Colonial Revival style in the Kluegel home on Camino Real North of Ocean Avenue (seen here in a recent view). Born in California, Monterey Colonial originally fused the shipwright's simple detailing, roofline, and overall form of the early New England Colonial, the long, sometimes full-height openings and double shading provided by a prominent cantilevered balcony of the Caribbean Colonial, and the adobe wall construction of the Spanish Colonial. Here, the Monterey Revival substyle (of Spanish Colonial) repeats these features, though with stucco over modern wood framing, the four-quarter simplicity of the facade supporting its many asymmetries and irregularities.

The same year, J.S. Cone designed her own home at the corner of Monte Verde Street and Thirteenth Avenue (seen here in a recent view). Clad entirely in vertical planks of redwood bark found in nearby groves, the rough, dark exterior of its asymmetric volumes recedes into the forest. However, the plentiful windows with sturdy mullions spaced in scale with the cladding, plus the double-height central hall with full-length balconies concealed within the simple main form, allow for a bright and open interior without compromising the home's unsurpassed deference to the natural site.

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Notwithstanding the predominance of the Craftsman style and a general emphasis on simplicity, the Eclectic Era of the early 1900's continued on in the residential neighborhoods.

Meanwhile, a different trend started to develop in the commercial core. For its 1915 Panama-California Exposition, San Diego aptly selected the revival styles of the first European settlers in California to celebrate its auspicious future as the first west coast port for European ships coming through the new Panama Canal. The dazzling success of this architectural spectacle is widely credited for re-popularizing "New World," Mexican and Spanish Revival styles of the Southern hemisphere. Perhaps the first glimpse of this trend in Carmel was in 1922, when architect Thomas Morgan overlaid a Spanish Eclectic facade of stucco and barrel tiles onto a typical, wood-framed, Western false-front, infill structure. The Thomas A. Oakes building (seen here soon after construction) performed important civic functions as the new post office, second city hall, council chambers, and police station. Despite its official role, however, the building did not establish an official style — in contrast to other towns such as Santa Barbara, which legally codified its signature Spanish look in 1925.

Instead, also in 1922, a rival trend emerged downtown looking primarily toward the Northern hemisphere "Old World". Lee Gottfried built and Edward Kuster designed the Tudor Revival Weavers Studio for his spouse Ruth Kuster (seen here in 1923 after relocation and an added ticket booth serving the Golden Bough theater on Ocean Avenue). Perhaps counterintuitively, Tudor Revival style does not revive the Tudor style itself, meaning the late-medieval style of the royal House of Tudor. Rather, the early twentieth century version revives the modest country cottage vernacular style of Tudor England to satisfy what architectural historian Nicholas Pevsner called "the English flight from reality around the 1914-18 war [WWI]." The modest, handcrafted look, a vision of simpler times and places, offered the British an escape from industrial age ordeals and likely resonated similarly with city dwellers seeking respite in Carmel's ancient coastal forest.

A romantic accident of history gave the "old-world" trend a sudden boost in 1924, when Hugh Comstock visited his sister in Carmel and she introduced him to Mayotta Browne. The 27-year-old rancher and the doll-maker were married within a few months. That same year, Comstock, fresh off various handyman gigs in Los Angeles, built his new bride a teeny backyard cottage showroom named "Hansel" on Torres Street near Sixth Avenue (seen here at that time with its owners) for her thriving "Otsy-Totsy" felt doll business.

Its Fairytale or Storybook style, was a brief, inter-war phenomenon dreamed up in Los Angeles by film industry creatives influenced by soldiers returning from their first exposure to European countrysides. (In fact, the famous Hollywood sign originally spelled Hollywoodland and was built in 1923 as an advertisement for the nation's first storybook real estate development.) Thought to be the inspiration for Disney's immersive and lavish "imagineering" approach to set design, this Tudoresque substyle is characterized by exaggeratedly plastic and sometimes cartoonish interpretation of the medieval. Features can include lopsided walls and undulating roofs with deliberately misaligned shingles wrapped over rolled eaves meant to emulate thatch or puckered around eyebrow windows, fanciful roof rake boards, stucco artificially aged through tinting or patination, implausibly sinewy, false half-timbering or window and door surrounds, hand-whittled and possibly charred or distressed to suggest

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age, irregular door and window shapes, sizes, and placements. The labor intensity of its idiosyncratic craftsmanship fit well with Carmel's artistic and bohemian culture, but the difficulty of convincingly replicating it virtually guaranteed the style's demise during the Great Depression. Still, in its decade or so of popularity this theatrical SoCal style spread widely across America, likely finding few places with the deep forest backdrop of actual fairytales to exhibit it so perfectly. Understandably, Comstock was inundated with orders, setting him on a new career path to become Carmel's next-most prolific builder and causing old-world reverberations from backyards to downtown.

And yet, in exactly the same year, 1924, Carmel saw further exploration into the "new-world" styles as well. On Ocean Avenue and Dolores Street, Earl Percy Parkes designed and built a Pueblo Revival gift shop for owner, Mary Dummage (seen here in a recent view). Perhaps, the oldest continuously occupied architectural style in America, Pueblos were made of balled or bricked adobe and timber roofs with few, if any, windows. In the revival style, if adobe is not used, rounded corners, irregular parapets, and thick, battered walls usually stuccoed in earthtones simulate it. Round vigas or roof beam logs or other rough timbers often project through the parapets or under upper stories as corbeling, as seen here, to imply a structural function. However, the plentiful fenestration, without even a pretense of supporting lintels over its wide openings, betrays this particular building's internal wood framing and compromises the credibility of an otherwise easily- and often-reproduced style.

A year later, in 1925, Fred Ruhl constructed the first phase of the aptly-named Normandy Inn on Ocean Avenue at Monte Verde Street (seen here circa 1930). Berkeley-trained architect, Robert Stanton designed the complex in the Normandy Variant of the Tudor Revival style. Because in that region of France country homes were often attached to their barns, this style variant is distinguished primarily by the addition of a tower element, which reinterprets a barn's grain or silage facility, usually as a main entry or stair tower as it appears here to the left of the main entry.

A year after that, in 1926, the City of Carmel held a design competition for its new library building one block uphill from the inn, on Ocean Avenue at Lincoln Street. Unconvinced by all nine of the first-round entries, the City hired emeritus Berkeley professor and famed, stylistically eclectic architect, Bernard Maybeck to partner with contractor M.J. Murphy. When completed in 1928 (seen here around then), the value of the delay was revealed by the building's persuasive fidelity to its style. An essay in dignified restraint, the design derives expressive power through its control of volume, proportion, and measured detail, not complex massing or materials. It celebrates its prominent community purpose with its unabashedly prominent reading room and enormous, steel-framed, front window. The ratio of window to wall, however, remains correctly modest with all glass set back as far as possible so as to accurately evoke both the spanning limitation and the deep thickness of older adobe walls. The weight of the barrel tile roof is properly conveyed by the hefty and genuinely structural roof beams and how they extend beyond the walls to easily support the deep overhangs. The perhaps surprising subordinance of the low, recessive, and dark-shadowed, side entry wing defers to and thereby re-emphasizes the library's mission: reading.

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Also in 1926, on Dolores Street south of Ocean Avenue and, Bonnie Lee commissioned Hugh Comstock to design and build her Art Shop. His only Fairy Tale style commercial building (seen here shortly after its 1927 construction), it echos and exaggerates even further the make-believe of Hansel and his other residences. Roofs go from wavy to wandering, doors from curved to camelid, windows from regular rectangles to lawless lozenges, trims from bumpy to bulging, and chimneys from quirky to so impossibly quixotic as to require steel bracing. Now operating as the Tuck Box, the building represents the epitome of Comstock's mischief with this style, inspiring other, though always more demure, commercial development.

The same year that "old-world" style peaked in extravagant fantasy, downtown development in the "new-world" style also began to peak. 1927 saw Oakland architects, Roger Blaine's and David Olsen's Eclectic Spanish Revival designs for Dr. Rudolph Kocher's medical practice at the La Giralda building on the corner of Seventh Avenue and Dolores Street (seen here from each street respectively in recent views), followed, in 1928, by their El Paseo building for L.C. Merrill across Dolores (seen below in a recent view),

and then, in 1929, their building for Robert and Isabel Leidig on Dolores near Ocean on Avenue (seen below in a recent view). These buildings, all primarily concrete, along with several others built around the same period, diverge somewhat in their influences. But, they share the hallmarks of the style: an emphasis on the solidity implied by masonry construction, with its heavily shadowed, small, deep openings in blank expanses of monotone stucco-coated wall, the handmade decorative tile and metalwork, the rough, handcrafted appearance of the clay barrel tile,

the irregular massing and openings, and the like. With some details drawn from measurements actually taken on the architects' trips to Spain, the El Paseo building in particular provides a veritable dictionary of vocabulary authentic to its Revival language: the custom metal window grilles with unique twists in each bar, the pre-aged wood banisters, the doors and windows that never match, the eye-catching shadows of scalloped balconies, and the lintel over the passageway entrance sized to properly reflect the spanning strength of wood (though it is painted concrete).

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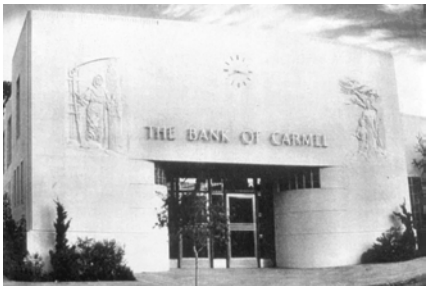
When the Sunset School outgrew its 1906 "new world" Mission style building, the town hired Oakland architect John J. Donovan in 1926, and later Fresno/Monterey architect C.J. Ryland in 1931, to shepherd its large, new campus between Mission and San Carlos Streets, Eighth and Tenth Avenues through its expansions (seen here in 1937). Ryland, architecturally educated in France, mimicked the style of *granges dimières cisterciennes* (cistercian tithe barns), to give Sunset its dominant, "old-world" character of Cistercian Medieval Revival. Monasteries had pursued the austere Cistercian style, which evolved directly into the early Gothic over a century later, as a pious rejection of Classical ornamentation. And, the abbey barns were even purer expressions of deft, yet practical, engineering. The voluminous spaces (which the church required to store one tenth of local annual produce) found their most sturdy geometry in the massive, triangular roofs that came nearly to the ground, where they received support from disproportionately low, thick, and buttressed walls, in which openings were rare, deep, small, and often ganged together, like the double entry here, usually under larger discharge or relieving arches, all of which also received and expressed the great mass supported above. For these masterfully simple structures, often the only concessions to ornament were the finials atop the gable ends, thought to bring good luck, presumably for abundant harvests.

And so the downtown architecture pendulum swung back and forth for several years between the old world and the new world, albeit with some significant detours. For example, diagonal from the new library at Ocean Avenue and Lincoln Street, contractor Earl Percy Parkes built the Seven Arts complex for arts entrepreneur and Forest Theater founder, Herbert Heron. Designed by Albert B. Coats, the building (seen here in 1926) seems clearly indebted to its Shingle Style neighbor a block uphill: the 1905 Wilson building (see way above). The future mayor, with his principled support for bohemian over business interests, was a logical proponent of this pioneering American style. His building uses the same taut skin, merging into very shallow overhangs to de-emphasize material in favor of overall volume, which is in turn emphasized by the simple, emphatic gables, punctuated only by single openings of multiple ganged windows and by the cyclopean shed dormer that looks as if it emerged as pressure from the spaces below overpowered and pierced through the thin roof plane. The clear difference between the two buildings is the substitution of a wooden skin over wooden framing for a stucco skin over concrete block. This unconventional, if not unique, mutation was perhaps explained by concerns over fire, addressed conveniently by the Carmel Thermotite Company, newly incorporated just a few streets away where it molded its innovative fireproof blocks (also used to construct Flanders Mansion). The building's unusual combination of durability and originality created an enduring symbol of the many artists it hosted so famously for so long.

Another intentional stylistic detour downtown came in 1939, when Carmel's most significant financier, Barnet Segal rejected the Spanish Revival design of his architects, Swartz and Ryland, and ordered them toward Art Moderne. His bank on Ocean Avenue at Dolores Street (seen here after construction) embodies the style, with its horizontal, yet humanist proportions and symmetries, its concrete solidity, along with a neoclassical, near-white color, a rejection of classical ornament in favor of the new decorative arts, as well as curved gestures of glass and stone.



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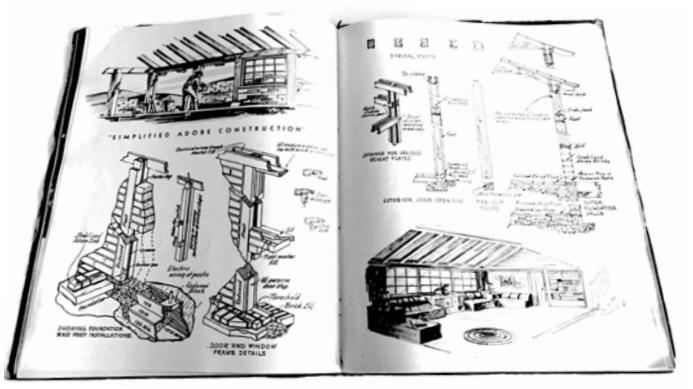
Around the time this new international style hit downtown, a new, defiantly local, City Council swept into office. Having become the first "poet mayor" of Carmel in 1930, Mayor Heron (of the Seven Arts building above) ran and won again in 1938, in part, to address commercial pressures on the natural environment venerated by Carmel's bohemian residents. The new Council hired the highly acclaimed, Berkeley/ Harvard educated Thomas Church, the "first founder" and pioneer of American landscape design and of a movement that became the "California Style." Church famously believed, as Carmelites did, that rather than providing building decoration, "[a] garden should have no beginning and no end." Meaning, it should be physically and visually integrated with the predominant natural environment and allow seamless human movement and inhabitation.

Church answered his assignment — to lessen the visual impact of the cars that now dominated the pine forest landscape — with a native stone planter running up the center of Ocean Avenue (seen here in the 1920s and 1940s). The low height of the wall, the medium height of the native undergrowth, and the columnar forms of the Monterey pine street trees, whose foliage grows primarily quite high, allowed for the clever combination of opacity down at car level and transparency at eye and storefront level, creating both visual access to the commercial corridor and visual screening of the traffic for shoppers.

Throughout the development surge, the same revivalist and eclectic forces in the commercial areas were at work throughout the residential areas as well, including the perhaps unique 1936 example of the Art Moderne style built by M.J. Murphy on Thirteenth Avenue at Dolores Street. Like the Bank of Carmel above, the H. Markham house has the same horizontal emphasis, classical proportions, local symmetries, look of solidity, and monochrome, light color. More spare than the bank, its only curved gesture is the conical chimney accent to the left.

As the second half of the 20th century approached, Carmel's stylistic adventures were just beginning. However, with just a few exceptions such as those just mentioned, Carmel tended to derive its aesthetic direction from local and not international cues. For example, Hugh Comstock, never one to be limited by his Fairytale fame, had always been a stylistically experimental builder and in 1948 he published a trailblazing pamphlet called "Post Adobe" (seen here in a recent view). Within it, he extolled an inventive building technique that wove together two ancient construction techniques based on local materials and labor, timber post and beam with mud masonry, to create something brand new and with potent stylistic implications. He argued that the compressive strength of mud brick,



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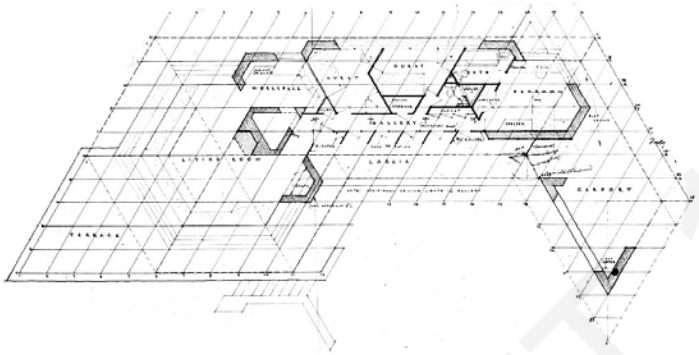
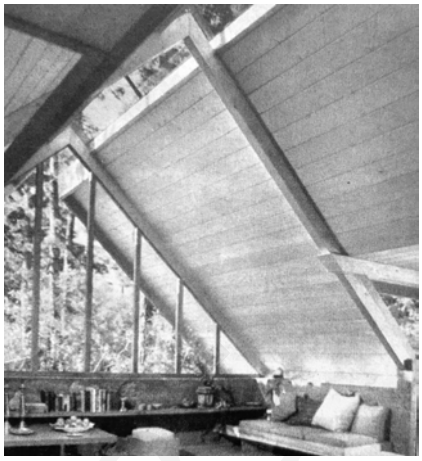
rendered waterproof with bitumen, when aided by the tensile strength and rectilinear guidance of wood could become an inexpensive, easy, and elegant approach suitable for one-story homes and requiring no additional insulation, interior or exterior finishing, or special details. This made his post-adobe a method accessible to laypeople, even to property owners themselves, leading to an emergence and proliferation of the Ranch style throughout town, such as this 1950 example on Scenic Road at Eighth Avenue (seen here in a recent view).

Also in 1948, Frank Lloyd Wright designed "Cabin on the Rocks" (seen here in a recent view) for Della Walker. Della's sister, Alma, had deeded her the property on Scenic Road near Martin Way, under one condition: work with a notable architect. Wright, the first radically original American architect, and his former Taliesin apprentice, Mark Mills, delivered Walker's request for a house "as durable as the rocks and as transparent as the waves" through carefully calibrated responses to the context. To unify the structure into an "organic wholeness" at every scale from the site down to the detail, Wright relied on his signature tool: the Japanese (and later, De Stijl) principle of expressing irregular forms ordered over the rigor of a regular grid, but in this case using the unexpected module of a four-foot by four-foot parallelogram. This infinitely adaptable, geometric technique allowed Wright to take his



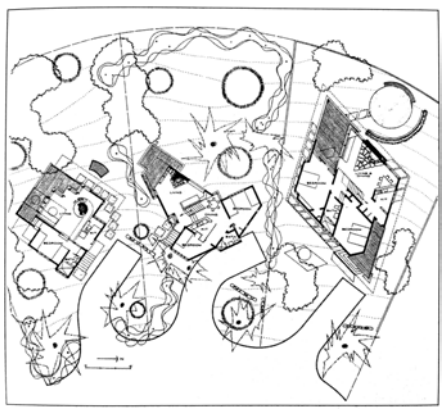
signature stylistic invention, the Prairie School, which was inspired by the flatness of the midwestern plains, and reinterpret it for the flatness of the Pacific shoreline through a casual, natural massing, responsive to the precise location. He also emphasized the low and the horizontal, with a bluish-green copper cantilevered roof floating above minimally-framed glazing and not traditional windows, deeply shadowed, dark-stained, native wood walls, all recessed behind an asymmetrical native-stone base emerging from the existing rocks, which, together, masterfully subordinated his built work to surrounding nature. It is perhaps no accident that the structure points toward Japan, as it was Wright's fascination with the integrating geometries and natural subjects of Japanese prints that catalyzed his entire approach to design: "The print is more autobiographical than may be imagined. If Japanese prints were to be deducted from my education, I don't know what direction the whole might have taken." (Utagawa Hiroshige's 1833 "Driving Rain at Shono" from Wright's collection seen here.) This cross-cultural, cross-discipline sensitivity and synthesis is just one mark of aesthetic genius. Alma Walker can be credited with insisting that such artistry is essential to building in Carmel.

ENHANCE SUBORDINATE FIT RETAIN DESIGN DETAIL



Around 1953, upon completion of Della Walker's home, Mark Mills designed "Woodland House," also for the Walker family, at Mission Street and 13th Avenue (seen here soon after construction). Mills, like Wright, used a roof floating above and around abstracted glazing and nestled within a grounded, solid base of native rock and concrete. This time, however, responding to the verticality of a completely wooded site, the roof tilts upward, sympathetically expresses its heavy timber structure and raw wood finishes, and creates views up into the tree canopy rather than out toward an ocean horizon. Also like Wright, Mills prioritized a building's permanent responsibility to its natural and human community perhaps above its responsibility to any temporary occupant. In fact, Mills famously said that nature is "my silent client" and even "my client is nature," sentiments that tie him closely to the environmental preservation mission of Devendorf and the early forest settlers.

Also in 1953, Clarence Mayhew, a prolific, San Francisco-based and Berkeley-educated architect, designed a home for Helen Proctor between Scenic Road and San Antonio Avenue near Thirteenth Avenue (seen here in a recent view). Like most International Style buildings, the home emphasizes volume of internal space through lightweight, skeletal frames and glazed transparency, rather than mass and solidity; visual interest through functional divergences, rather than applied ornamentation; overall simplification of geometries; and flexible modularity, rather than strict classical symmetry. Yet, the undercurrents of classical composition often strongly order such buildings and Mayhew, educated in classical architecture at L'École des Beaux-Arts prior to Berkeley, would have known the standard facade in canonical ancient temple architecture: the hexastyle portico. This deep porch, with its six columns and five openings resting on a plinth of low windows and topped by a textured pediment of sorts, echos the ancient closely and then diverges to the modern with the addition of a solid, sixth module on the left, a chimney accent on the right, an off-center glass door, and only half a triangle for the roofline. This building, like a temple, follows its own mathematical order to sit in deliberate contraposition to natural disorder and therefore, like the International Style, it functions as an unapologetic "machine for living." However, its modest scale, quirky asymmetry, recessive coloration, and natural wood construction, all push it away from the international and pull it closer to the local and associate the house with the Second Bay Area Regional style.



The Third Bay Area Regional style emerged in Carmel soon thereafter, exemplified by "Three Sisters," a trio of homes on Lopez Street near Fourth Avenue, including Cosmos House (seen here on the right in an original site plan and in a recent view), all designed by Berkeley- and Harvard-trained architect, Henry Hill between 1961 and 1962. This California style, an even more relaxed and warm interpretation of modernism, uses native, unfinished materials and loose geometries to tailor a respectful response to to the natural environment. As the plans show, Hill played freely with an unusual angled vocabulary to create three completely unique yet complementary compositions that deftly avoid both the existing vegetation and one another. The houses maximize the flow of landscape between them by sharing no parallel exterior walls, which can create confining outdoor corridors. Instead they minimize contact, approaching one another only at sharp corners and exploiting the smallest possible geometric unit: the point.

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Also in the Third Bay Tradition, famed architect Charles Moore designed the Warren Saltzman House in 1966, on Palou Street near Casanova Street (seen here in a recent view). Though clad in unfinished wood shingles and nestled well into the existing site as is characteristic of the style, perhaps uncharacteristically the house plays more with traditional domestic shapes, such as the gabled roof (here exaggerated in scale and always in halves). His quotation of historic forms foreshadowed the influence Moore later had in ushering in the reactive Postmodern style of the 1970s to 90s, along with his Princeton colleague Robert Venturi and others. Together they changed the course of modernist architecture with their searing warnings against ignoring traditional urban context and offered instead an architectural language that was extreme in its reference to classical design elements (keystones, pediments, column capitals), often out of proportion or grouped discordantly to highlight the paradox of their resurrection into the modern age.

But Postmodernism did not thrive in Carmel, where the forest context dominated the urban context. Instead, the bohemian residents and their experimental designers continued in the more quirky, organic vocabulary of the Bay Tradition, as architect Mickey Muennig did for his 1974 "Owl House" on Dolores Street near Alta Avenue in nearby Carmel Woods (seen here in a recent view). With even looser geometries than found at the "Sisters", Muennig warps the walls and roofs to create undulations more associated with natural than built forms. The nearly infinite freedom of this architectural language had the capacity to unify a meandering front path between low, woodsy, mute volumes with a starkly contrasting, bold, sweeping arch of a sheer glass escarpment over two stories tall to the rear, allowing the home to echo the topography and provide panoramic views over the forest toward the sea.

Around the same time, architects Walter Burde and Will Shaw found this same organic language appropriate to their 1972 "motor bank" commission for Northern California Savings and Loan. Though in the commercial district, the building could not be a typical party-wall, infill design, because customers would be primarily arriving by car, driving past all facades to reach a drive-through window at the property's interior. So, much like a residential home surrounded by forest, the building (seen here in a recent view) was composed as a stand-alone sculpture, visible in the round from infinite viewpoints. The yin-yang interplay of jauntily angled dark but airy glass-timber sections with light but solid stucco sections creates a family of volumes that provide visual distinction from every perspective as the motorist travels by, yet a strong genetic coherence to the entirety.

Then, in the 1980s, Carmel confronted a new threat: surging commercial speculation in the residential neighborhoods. The March 22, 1990 *Pine Cone* reported that multiple spec homes developed within months of one another on the "former Countess Kinnoull estate is usually declared the greatest single offender… built to the maximum the code will allow…[with] surrounding vegetation…torn down, leaving

ENHANCE SUBORDINATE FIT RETAIN DESIGN DETAIL

barren what was once a lush greenbelt." (A portion on Torres Street near Eleventh Avenue is shown here in street elevation drawings from the time.) The projects exemplified an alarming trend: tree removal permits for construction rising about 375% over two decades and residential building applications on track to rise 750% in half that time. Carmel Planning Director Diane White warned about the oversized, cookie-cutter approach: "You can tolerate a lot of architectural 'violations' when the focus is on the landscape. What is happening now is a double-edged sword. We are losing our predominant landscaping as well as getting a narrower architectural style." Carmel City Forester Gary Kelly also warned, "according to the city's tree census…the number of pines on private property is decreasing while the number of ornamentals is increasing…[because] when people come from different areas, they…plant what they are used to. The most serious aspect…is that the medium to small pines…are disappearing. That means we will have fewer trees to replace the mature ones once they die…they are supposed to be replaced. But when I go back to the site, I find that there is no room to plant. We either need to reconfigure the open space or allow for smaller houses." Complaints flooded local newspapers and public meetings about overblown, pretender "cottages" attempting to camouflage their excessive size with often cartoonishly mis-matched and complicated massing, materials, and styles. One local builder explained the powerful economic incentives: "[in 1982] there weren't more than three 'spec' homes in all of Carmel…[but now] we have builders from the valley, who used to build in Sacramento, Fresno, Bakersfield and maybe make $20,000 a house. They come over here and maybe make $150,000 for a spec house. The same amount of work, they get that much more gain." So, in the mid-1990s, the City conducted a national search for an expert to lead the development of comprehensive design standards that might reverse this "insensitivity" to the natural and built environment. And in 2001, the Council adopted the resulting document "The Design Traditions of Carmel" and legally mandated through its Municipal Code that every required design review "shall" follow it. Many Carmelites had expressed fears that design standards might actually standardize designs. Instead, the ensuing quarter century saw many creative site responses, directly continuing Carmel's legacy of architects sensitive to and responsive to nature.

In 2007, Carmelite architect John Thodos, designed a home for himself and his spouse on Torres Street near Third Avenue (seen here in a recent view). As Carmel Historic Resources Board Chair, Thodos strongly supported the modest scale of village homes and refused to deviate from the small footprint of the unsalvageable, pre-existing structure. Like most self-assured artists, Thodos embraced constraints as "catalysts for creativity" and used the property's limitations to re-invent the very idea of a Carmel Cottage. While maintaining the archetypal elements of the classic house, he deconstructed and expressed all the layers separating inside and outside so as to blur the distinction between them and celebrate the immediate surroundings and regional climate. The home's foundation of exposed-aggregate poured concrete reaches out into the foliage to evoke naturally eroded outcroppings. The abstractly-simple, wooden house-shapes come to rest above just parts of these outcroppings, again emphasizing their role as found site features, not structures designed just to hold up walls. Large expanses of the wood walls then dissolve into air, which is, in turn, re-enclosed by pure miter-jointed glass volumes that float free like light-filled bubbles into the, often foggy, yard. Movement in and out is through elongated door-tunnels that extend and savor the interior/exterior threshold. By interweaving modest rooms so persuasively with the surrounding forest, Thodos transforms a traditional enclosure into something infinitely expansive.

DRAFT WORKING

In 2009, Sci-Arc Professor John Bohn took a similarly creative approach to the natural surroundings of "Canopy House" on Ridgewood Road (seen here in a recent view). The site, obstructed throughout by low-hanging oak tree limbs, inspired another reimagining of the simple Carmel Cottage. Hardly a simple task, this time a sophisticated computer model was needed to help break apart and inflect traditional roof shapes and warp them into custom curves around each individual branch. These roof planes, in turn, molded the monochrome walls beneath them into a collection of playfully irregular, modest volumes. Then, in order to fully connect the home with nature, irregular wood beams and posts branch down into the rooms and curved glass clerestories between the roofs and walls make the visual connection between the harvested timbers inside and the live wood elements, still growing undisturbed, outside.

Around 2012, Berkeley/MIT-trained architect, Justin Pauly designed the county's first certified "Passive House"on Eleventh Avenue between Lincoln and Dolores Streets (seen here in a recent view). By meeting strict standards for airtightness, thermal bridging, fenestration, heat recovering ventilation, and insulation, the house remains comfortable in all seasons using virtually no energy. Though technically the structure is radically modern, stylistically, this Carmel Cottage is traditional vernacular. The design is clearly inspired by respect for the natural environment, but in ways independent of the architect's aesthetic approach.

Also around 2012, architect George Brook-Kothlow, in close partnership with landscape designer Barkley David Smith, completed "Arch House" for Jacquelyn Woodward on Seventh Avenue near Forest Road (seen above just after initial plantings). The construction materials palette of the building is raw and natural: self-rusting, uncoated steel, unvarnished wood, unpainted concrete. And, to an unusual degree, the living plants of the site also became part of the construction materials palette. Some walls are made of living plants as is the entire roof of the carport (seen above left). Most of the home's glass-walled interior spaces wander casually around existing trees, incorporating corresponding glass-walled exterior garden spaces into the floorplan. Meanwhile, the main interior space, though set far back on the oversized site, initially appeared more conventionally exposed as a glassy street facade. However, once the native landscape design had matured (seen below in a recent view) the large interior was completed by its corresponding large exterior garden and disappeared from the road, engulfed by nature. Perhaps ironically, this conscious interweaving of building and landscape design pays homage to the most traditional values of the town's founders and yet with a modern approach that they never could have foreseen — though likely would have applauded.

No, the 2001 design standards have not, so far, eliminated the destructive forces and the careless design that emerged in the 1980s. And yet, as the founders predicted, some great aesthetic talents still manage to show us the way. For, Carmel has continued to attract "the right people" who build homes "artistic in character, reflecting the temperament of the town…designed by architects who attemp[t] to…fit the local surroundings…preventing man and his civilizing ways from…marring the natural beauty lavishly displayed here."

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

July 20, 2026
ORDERS OF BUSINESS

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:

It is recommended that the Board take one of the following options:

Option 1 - Staff Recommended Option:
Adopt Resolution 2026-XXX-HRB (**Attachment 1**) issuing 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 in the Service Commercial (SC) District, APN 010-145-018-000, and providing comments on the property owner-sponsored National Register of Historic Places Nomination for consideration by the State Office of Historic Preservation and State Historical Resources Committee.

Option 2 - Alternative Option:
Adopt Resolution 2026-XXX-HRB (**Attachment 2**) listing 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, on the Carmel Inventory of Historic Resources, and providing comments on the property owner-sponsored National Register of Historic Places Nomination for consideration by the State Office of Historic Preservation and State Historical Resources Committee.

BACKGROUND / SUMMARY:

Executive Summary:
Following an appeal of the Historic Resources Board's April 20, 2026 action on the

Stonehouse Terrace, the City Council held a de novo hearing on June 1, 2026. Following deliberations, Council remanded the matter to the Historic Resources Board for further consideration and directed the City's historic consultant to conduct additional historic context and comparative analysis. That supplemental research reaffirmed the consultant's previous conclusion that Stonehouse Terrace does not meet the criteria for local or National Register listing prior to reaching 50 years of age. Separately, the National Register nomination which asserts the Stonehouse Terrace does meet the criteria for National Register listing has been revised by a historic consultant contracted by the property owner and rescheduled for consideration by the State Historical Resources Commission on August 7, 2026. On remand from City Council, the Historic Resources Board is now being asked to review the additional information, and consider both the revised National Register nomination and the property's eligibility for the Carmel Inventory of Historic Resources. The Board's findings and determinations will be forwarded to the State prior to the Commission's August 7th hearing.

Background/Summary:
Historic evaluations in Carmel-by-the-Sea are typically conducted at the request of a property owner. 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 (**Attachment 3**) regarding a property owner-sponsored National Register of Historic Places Nomination (**Attachment 4**, *note, since revised, see Attachment 15) agendized for consideration by the State Historical Resources Commission (SHRC) on May 7, 2026. The letter from OHP contained requests for both staff comments and Historic Resources Board comments on the pending Nomination.

As the subject property had not previously been assessed as a potential historic resource eligible for listing on the Carmel Inventory, the City engaged Margaret Clovis, a City-contracted qualified professional, to prepare an intensive survey. Per CMC Section 17.32.060B.1, historic evaluations "as initiated by the Department" shall be conducted to determine whether properties may have historic resource potential. CMC Section 17.32.040.C specifies that eligible resources *should be a minimum of 50 years of age*, however, they are not required to be. 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.*

Per Carmel-by-the-Sea Municipal Code (CMC) Section 17.32.060.B.5 (Intensive Survey), intensive surveys are required to be performed by a qualified professional. As part of the intensive survey, Ms. Clovis prepared a Department of Parks and Recreation (DPR) 523 Form (**Attachment 5**) and 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 at this time having not yet reached 50 years of age. Therefore, staff prepared a Determination of Ineligibility (**Attachment 6**) with a custom expiration date aligning with the development's 50-years-of-age mark: October 21, 2027. The City's

municipal code (CMC 17.52.030, Duties and Powers of the Director) gives the Director of Planning and Building the authority "to refer any decision to an appropriate higher level, including the Historic Resources Board, the Planning Commission, or the City Council."

Staff presented the Determination of Ineligibility and presented the State's National Register Nomination review and comment request to the Historic Resources Board at the Board's regular April 20, 2026 meeting, along with a staff report (**Attachment 7**) addressing the above-stated documents. The staff report and all associated documents, are online here; public correspondence received after agenda publication is online here. The Board did not issue the staff-prepared Determination of Ineligibility for listing on the Carmel Inventory, nor did the Board take action to list the property on the Carmel Inventory, though Board Members expressed support for adding it at a future date. The three members of the Board in attendance unanimously supported the National Register Nomination and passed a motion made by Vice Chair Dyar (meeting recording time stamp 1:28:38) "to recommend the Stonehouse building go on the National Registry and we support the application and the report by Barbara Lamprecht." The Board meeting recording is available online here, and adopted minutes are provided as **Attachment 8**.

On April 29, 2026, City staff relayed the Board's comments on the pending National Register Nomination – along with staff comments – to the State OHP for inclusion in the SHRC May 7, 2026 hearing item packet. The City's comment letter (**Attachment 9**) contained the following comments:

1. *Staff Comments:*

The "Reimers' Stonehouse Terrace" property located at San Carlos Street 2 southwest of 7th Avenue has not yet reached 50 years of age and does not appear to be of exceptional importance to the City, State, or nation based on input from the City's contracted professional historian. However, when the property does reach 50 years of age, on October 21, 2027, it appears eligible for listing on the Carmel Inventory of Historic Resources under Criterion C (Architecture), as a good example of the Organic style designed by significant local architect Olof Dahlstrand. Staff comments (Attachment A, "April 20, 2026 HRB Staff Report") are supported by the findings of a City-contracted qualified professional, Ms. Margaret Clovis (Attachment B, "DPR 523 Form prepared by Ms. Clovis").

2. *Historic Resources Board Comments:*

The HRB considered the "Reimers' Stonehouse Terrace" National Register Nomination and the City staff-prepared draft "Determination of Ineligibility for listing on the Carmel Inventory of Historic Resources" during the Board's Regular Meeting on April 20, 2026. The Board did not issue the Determination of Ineligibility for listing on the Carmel Inventory, nor did the Board take action to list the property on the Carmel Inventory, though Board Members expressed support for adding it at a

future date.

The three members of the Board in attendance unanimously supported the National Register Nomination; a motion was passed recommending listing on the National Register and supporting the Nomination prepared by Barbara Lamprecht. Prior to the motion, Board Members provided comments in support of the Nomination, summarized as follows: Olof Dahlstrand, a master architect and prominent civic leader who served on the Carmel Planning Commission and City Council, created an outstanding, forward-thinking, adaptive re-use design for the Reimers, a longtime Carmel family since the 1920s, by integrating old and new to combine retail, office and living space around a central landscaped courtyard – a typology specific to Carmel.

The City's April 29th comment letter additionally explained that, per CMC Sections 17.54.010.B and 17.54.040.C, actions taken by the Historic Resources Board are appealable to the City Council.

During the April 20, 2026 Stonehouse Terrace discussion, Historic Resources Board members requested Ms. Clovis conduct additional research and revise her DPR Form to reflect the findings of the Board. Upon review of the discussion and the Board's request, and at the request of the Planning Division, Ms. Clovis prepared an addendum memorandum (**Attachment 10**) which reaffirmed Ms. Clovis' independent conclusion that the property is not eligible for listing (on local, state, or federal registries) at this time.

On April 30, 2026, the City received a timely appeal, APP 26148 (**Attachment 11**), and subsequently sent a follow-up letter to the State OHP (**Attachment 12**), notifying the State that an appeal had been received and therefore the City's consideration of the Nomination was not yet complete. The appeal was filed by Esperanza Carmel Commercial LLC on April 30, 2026, prior to the close of the ten working day appeal period which concluded on May 4, 2026. The "Reimers' Stonehouse Terrace" National Register Nomination was ultimately pulled from the SHRC's May 7, 2026 agenda and continued to the next Commission meeting (August 2026) due to incomplete noticing to all property owners (**Attachment 13**). The matter of multiple property owners (not all of whom were involved in the preparation and submission of the National Register Nomination to the State) arose during the City's review process. Unlike the City's local Inventory, where properties may be listed despite owner objection, private properties may not be listed on the National Register over the objection of its owner, or in the case of a property with multiple owners, over the objection of a majority of owners.

The City Council considered APP 26148 alongside the matter of local Inventory eligibility at a de novo hearing on June 1, 2026. The staff report is provided as **Attachment 14**. The staff report and all associated documents, are online here; public correspondence received after agenda publication is online here. The Council meeting recording is available online here, and adopted minutes are provided as **Attachment 15**. The minutes of the item (adopted by the Council on July 6, 2026) are as follows:

Council discussed whether to remand an appeal regarding Stonehouse Terrace back to the HRB. Mayor Pro Tem Delves and Councilmember Buder advocated for a remand to allow the HRB to evaluate new information brought forward during the de novo hearing. Mayor Byrne supported this, noting that the Council are not historic experts and that the HRB would soon have a full five-member board. Councilmember Baron expressed concern that a remand would be unnecessarily complicated and suggested instead adding Council comments to the city's letter to the state. City Attorney Pierik clarified that the Council could choose to remand the matter or evaluate the appeal and forward additional materials to the State.

Motion by Councilmember Buder not to adopt a Resolution approving or denying the appeal, and instead to remand this matter back to the HRB with the additional information that was provided at this hearing, and to direct staff to have the city's historic consultant to do the requisite historic context and comparative analysis, and authorize staff to write a letter to the state stating what their direction was tonight, seconded by Councilmember Dramov and approved 4-1-0-0 by the following roll call vote:
AYES: Councilmembers Buder, Delves, Dramov, and Mayor Byrne
NOES: Councilmember Baron
ABSENT: None
ABSTAIN: None

Staff subsequently sent a letter to the State reporting on the outcome of the Council meeting (**Attachment 16**). Following the June 1, 2026 City Council meeting, at the direction of Council, Ms. Clovis conducted additional contextual research on the courtyard typology in Carmel-by-the-Sea and concluded the subject property does not reflect the necessary exceptional qualities to merit listing on the Carmel Inventory or National Register prior to 50 years of age (**Attachment 17**).

In June, the City received confirmation that the pending National Register Nomination has been agendized by consideration by the SHRC on August 7, 2026, and received a request for staff and Board comments on the Nomination. Ms. Lamprecht has revised the Nomination (**Attachment 18**) to include additional/revised language. Staff has highlighted the changes for the Board's consideration (**Attachment 19**). CMC Section 2.74.020, Duties and Powers of the Historic Resources Board, defines the duties, powers and responsibilities of the Board. The subsections of CMC Section 2.74.020 do not specify the Board's role in the review and comment of pending State or National Register nominations, however, CMC Section 2.74.020A identifies the Board's power "to administer the historic preservation program pursuant to this chapter." The referenced chapter is CMC Chapter 17.32, Historic Preservation. CMC Section 17.32.010.E states that "Participating in Federal and State preservation processes and programs" is one of the purposes of the historic preservation ordinance. Therefore, the Board's participation in the State/Federal preservation process by considering and providing comment on a pending nomination is appropriate. The State OHP has prompted the Board's participation by sending the City a review and comment

notification letter (**Attachment 20**), which states, “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 the nominated property, in its opinion, meets the criteria for the National Register and forward their comments to [staff]. Please transmit your local preservation commission’s comments with your comments to California State Parks…”

The City has agendized consideration of the pending National Register Nomination and HE 26090 (Stonehouse Terrace) regarding the eligibility/ineligibility of the Reimers’ Stonehouse Terrace for listing on the Carmel Inventory of Historic Resources, on July 20, 2026 at Historic Resources Board’s regular meeting held on the third Monday of every month. The agenda date was selected so that the Board may consider the item prior to the State’s August 7, 2026 meeting. The Board is being presented with additional information from both the City’s historic consultant (prepared at the direction of the City Council) and the property owner’s historic consultant. The Board should use the additional information in the reconsideration of this item. The Board’s decision on the two separate but related matters of local and national eligibility will be formalized via a Resolution which will be sent to the State following the HRB meeting, prior to the SHRC’s August 7, 2026 meeting. In the scenario the SHRC supports the Nomination, a nomination file would be submitted by the State OHP to the “Keeper of the National Register” who has 45 days to determine listing on the National Register of Historic Places.

Staff Analysis
Staff analysis of both the issue of local inventory eligibility and National Register eligibility, which remains the same, was included in the staff reports published for the April 20, 2026 HRB meeting (**Attachment 7**) and the June 1, 2026 City Council meeting (**Attachment 14**). Staff additionally concurs with Ms. Clovis’ two addendum memorandums and additional contextual courtyard context (**Attachments 10 and 17**), authored after study of *National Register Bulletin 15, How to Apply the National Register Criteria for Evaluation* (online here) and *National Register Bulletin 22, Guidelines for Evaluating and Nominating Properties that Have Achieved Significance Within the Past Fifty Years* (online here).

Environmental Review*:* Providing comments on a pending National Register Nomination, issuing a Determination of Ineligibility for listing on the Carmel Inventory of Historic Resources, or listing a property 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 actions do not grant any permits or entitlements approving a project that would result in a direct or indirect physical change in the environment.

Fiscal Impact
At the request of the Planning Division, Ms. Clovis prepared a Department of Parks and Recreation (DPR) Form for consideration by staff and by the Historic Resources Board at a cost of $2,400. Ms. Clovis prepared an addendum memorandum to respond to the

concerns raised by the Historic Resources Board at a cost of $960. At the direction of City Council, Ms. Clovis prepared a supplemental historic context at a cost of $4440. The invoices were paid from the Community Planning and Building Department budget.

Prior Council Action
The City Council considered APP 26148 alongside the matter of local Inventory eligibility at a de novo hearing on June 1, 2026. The minutes of the item (adopted by the Council on July 6, 2026) are as follows:

> Council discussed whether to remand an appeal regarding Stonehouse Terrace back to the HRB. Mayor Pro Tem Delves and Councilmember Buder advocated for a remand to allow the HRB to evaluate new information brought forward during the de novo hearing. Mayor Byrne supported this, noting that the Council are not historic experts and that the HRB would soon have a full five- member board. Councilmember Baron expressed concern that a remand would be unnecessarily complicated and suggested instead adding Council comments to the city's letter to the state. City Attorney Pierik clarified that the Council could choose to remand the matter or evaluate the appeal and forward additional materials to the State.
>
> Motion by Councilmember Buder not to adopt a Resolution approving or denying the appeal, and instead to remand this matter back to the HRB with the additional information that was provided at this hearing, and to direct staff to have the city's historic consultant to do the requisite historic context and comparative analysis, and authorize staff to write a letter to the state stating what their direction was tonight, seconded by Councilmember Dramov and approved 4-1-0-0 by the following roll call vote:
> AYES: Councilmembers Buder, Delves, Dramov, and Mayor Byrne
> NOES: Councilmember Baron
> ABSENT: None
> ABSTAIN: None

Public Correspondence
Public correspondence received prior to publication of the meeting agenda has been provided as **Attachment 22**.

FISCAL IMPACT:

ATTACHMENTS:

1. Attach 1 - DRAFT Reso for Ineligibility
2. Attach 2 - DRAFT Reso for Listing on Inventory
3. Attach 3 - OHP CLG Review and Comment Request Letter_02.26.26
4. Attach 4 – Original National Register of Historic Places Nomination
5. Attach 5 - DPR 523 Form prepared by Ms. Clovis

6. Attach 6 - Draft Determination of Ineligibility
7. Attach 7 - 04.20.2026 Stonehouse Terrace HRB Staff Report
8. Attach 8 - 04.20.2026 HRB Minutes
9. Attach 9 - CLG Comments on Stonehouse NR Nomination_04.29.26
10. Attach 10 - Stonehouse Terrace Ms. Clovis Addendum Memo_05.21.2026
11. Attach 11 - APP 26148 (Stonehouse Terrace) Application and Letter
12. Attach 12 - CLG Comments on Stonehouse NR Nomination_rev.04.30.2026
13. Attach 13 - Stonehouse Terrace Nomination_Removal from May 7 SHRC Agenda
14. Attach 14 - 06.01.26 City Council Staff Report
15. Attach 15 - 06.01.2026 City Council Meeting Minutes
16. Attach 16 - Stonehouse Terrace Follow-Up Letter to SHRC_06.24.2026
17. Attach 17 - Clovis Courtyard Context Statement_07.14.2026
18. Attach 18 – Revised National Register of Historic Places Nomination
19. Attach 19 - Staff Comparison of Original vs. Revised NRHP Nom
20. Attach 20 - August 7 SHRC Meeting Notice_06.08.2026
21. Attach 21 - Lamprecht DPR 523 Form
22. Attach 22 - Public Correspondence Combined

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

HISTORIC RESOURCES BOARD RESOLUTION NO. 2026-XX-HRB

A RESOLUTION OF THE HISTORIC RESOURCES BOARD OF THE CITY OF CARMEL-BY-THE-SEA PROVIDING COMMENTS ON THE PENDING "REIMERS' STONEHOUSE TERRACE" NATIONAL REGISTER OF HISTORIC PLACES NOMINATION; ISSUING A DETERMINATION OF INELIGIBILITY FOR LISTING ON THE CARMEL INVENTORY OF HISTORIC RESOURCES FOR THE "REIMERS' STONEHOUSE TERRACE" PROPERTY LOCATED AT SAN CARLOS STREET 2 SOUTHWEST OF 7TH AVENUE IN THE SERVICE COMMERCIAL (SC) DISTRICT, APN: 010-145-018-000; AND FINDING THESE ACTIONS ARE "NOT A PROJECT" AS DEFINED IN PUBLIC RESOURCES CODE SECTION 21065 AND SECTION 15378 OF THE CEQA GUIDELINES.

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 a significant local 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 17.32.060.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" appears significant under California Register Criterion 3 (Architecture) as a good example of the Organic style designed by significant local architect Olof 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 does not meet the standard for listing prior to 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

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WHEREAS, CMC Section 17.52.030, Duties and Powers of the Director, gives the Director of the Planning and Building Department the authority "to refer any decision to an appropriate higher level, including the Historic Resources Board, the Planning Commission, or the City Council"; and

WHEREAS, the Director agendized consideration of both the Determination of Ineligibility and the National Register of Historic Places Nomination at the Historic Resources Board regular meeting on April 20, 2026; 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 meeting; and

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

WHEREAS, on April 20, 2026, the Historic Resources Board held a duly noticed public meeting to receive public testimony, including without limitation, the information provided to the Board by City staff and through public testimony on the determination of ineligibility and on the National Register of Historic Places Nomination; 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, although discussed during deliberation, the Historic Resources Board did not formally make a determination on whether the subject property qualifies as an exceptionally significant property that merits listing prior to reaching 50 years of age;

WHEREAS, the Historic Resources Board did not adopt the Determination of Ineligibility, nor did the Board act to place the subject property on the Carmel Inventory of Historic Resources though Board Members expressed support for adding it at a future date; and

WHEREAS, the Board provided comments on the "Reimers' Stonehouse Terrace" National Register Nomination for staff to relay to the Office of Historic Preservation as summarized as follows: Olaf Dahlstrand, a master architect and prominent civic leader who served on the Carmel Planning Commission and City Council, created an outstanding, forward-thinking, adaptive re-use design for the Reimers, a longtime Carmel family since the 1920s, by integrating old and new to combine retail, office and living space around a central landscaped courtyard – a typology specific to Carmel; and

WHEREAS, Vice Chair Dyar made a motion "to recommend the Stonehouse building go on the National Registry and we support the application and the report by Barbara Lamprecht" which passed 3-0-0; and

WHEREAS, May 30, 2026, Esperanza Carmel Commercial LLC submitted a timely appeal (APP 26148) of the Historic Resources Board's action; and

WHEREAS, the appeal hearing was scheduled for the City Council's June 1, 2026 meeting; and

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WHEREAS, on May 22, 2026, a notice of the public hearing scheduled for June 1, 2026, was published in the Carmel Pine Cone 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 May 22, 2026, city staff 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 May 29, 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 June 1, 2026, the City Council held a duly noticed public hearing to receive public testimony regarding the Appeal, including, without limitation, the information provided to the City Council by City staff and through public testimony on the project; and

WHEREAS, the City Council 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, per the adopted Council minutes, the Council discussed whether to remand the appeal regarding Stonehouse Terrace back to the HRB; and

WHEREAS, there was a motion by Councilmember Buder not to adopt a Resolution approving or denying the appeal, and instead to remand this matter back to the HRB with the additional information that was provided at this hearing, and to direct staff to have the city's historic consultant do the requisite historic context and comparative analysis, and authorize staff to write a letter to the state stating what their direction, seconded by Councilmember Dramov and approved 4-1-0-0 by the following roll call vote: AYES: Councilmembers Buder, Delves, Dramov, and Mayor Byrne; NOES: Councilmember Baron; ABSENT: None; ABSTAIN: None; and

WHEREAS, following the City Council meeting, historic consultant Ms. Barbara Lamprecht was contracted by the property owner to revise the National Register of Historic Places Nomination, and historic consultant Ms. Margaret Clovis was contracted by the City to conduct additional research as directed by the City Council; and

WHEREAS, in June, 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 (revised) property owner-sponsored "Reimers' Stonehouse Terrace" National Register of Historic Places Nomination agendized for public hearing by the State Historical Resources Commission on August 7, 2026; and

WHEREAS, the City Council remand of the item was scheduled for the Historic Resources Board's July 20, 2026 meeting; and

WHEREAS, on July 10, 2026, a notice of the public meeting scheduled for July 20, 2026, was published in the Carmel Pine Cone and mailed to owners of real property within a 300-foot radius of the project indicating the date and time of the public meeting, exceeding the minimum 72-hour required notice for an Order of Business as required by the Brown Act (California Government Code Section 54950); and

DRAFT

WHEREAS, on July 14, 2026, public notice was posted at the project site and city staff 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 meeting, which is not required by State law nor the City's municipal code for orders of business but was completed as a courtesy; and

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

WHEREAS, on July 20, 2026, the Historic Resources Board held a duly noticed public hearing to receive public testimony regarding the item, including, without limitation, the information provided to the Historic Resource 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 Historic Resources Board at the hearing date, including, without limitation, the staff report and attachments submitted by the Community Planning and Building Department; and

NOW THEREFORE, BE IT RESOLVED, that the Historic Resources Board of the City of Carmel-By-The-Sea does hereby make the following findings and determinations:

1. The facts ("Facts") set forth in the recitals above are true and correct and are incorporated herein by reference.

2. The Historic Resources Board of the City of Carmel-by-the-Sea does hereby issue a Determination of Ineligibility for Listing in the Carmel Inventory of Historic Resources (Exhibit A) with a custom expiration date aligning with the 50 years of age date: October 21, 2027.

3. The Historic Resources Board of the City of Carmel-by-the-Sea does hereby submit the following comments on the pending "Reimers' Stonehouse Terrace" National Register Nomination" to the State Office of Historic Preservation and State Historical Resources Commission:

    a. [Historic Resources Board to provide language at the July 20, 2026 meeting.]
    b. [Historic Resources Board to provide language at the July 20, 2026 meeting.]
    c. [Historic Resources Board to provide language at the July 20, 2026 meeting.]

BE IT FURTHER RESOLVED that the Historic Resources Board of the City of Carmel-by-the-Sea does hereby **FIND** the Board's actions "not a project" as defined in Public Resources Code section 21065 and section 15378 of the CEQA Guidelines. The actions do not grant any permits or entitlements approving a project that would result in a direct or indirect physical change in the environment.

PASSED, APPROVED, AND ADOPTED BY THE HISTORIC RESOURCES BOARD OF THE CITY OF CARMEL-BY-THE-SEA this 20th day of July 2026, by the following vote:

AYES:

DRAFT

NOES:

ABSENT:

ABSTAIN:

APPROVED:

_____
Jordan Chroman
Chair

ATTEST:

_____
Shelby Gorman
Board Secretary

DRAFT

Exhibit A

Draft Determination of Ineligibility for Listing on the Carmel Inventory of Historic Resources

CARMEL-BY-THE-SEA

DETERMINATION

OF INELIGIBILITY

For the Carmel Historic Resources Inventory

On July 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.
Construction Date: c.1910; 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.

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

HISTORIC RESOURCES BOARD RESOLUTION NO. 2026-XX-HRB

A RESOLUTION OF THE HISTORIC RESOURCES BOARD OF THE CITY OF CARMEL-BY-THE-SEA PROVIDING COMMENTS ON THE PENDING "REIMERS' STONEHOUSE TERRACE" NATIONAL REGISTER OF HISTORIC PLACES NOMINATION; ISSUING A DETERMINATION OF INELIGIBILITY FOR LISTING ON THE CARMEL INVENTORY OF HISTORIC RESOURCES FOR THE "REIMERS' STONEHOUSE TERRACE" PROPERTY LOCATED AT SAN CARLOS STREET 2 SOUTHWEST OF 7TH AVENUE IN THE SERVICE COMMERCIAL (SC) DISTRICT, APN: 010-145-018-000; AND FINDING THESE ACTIONS ARE "NOT A PROJECT" AS DEFINED IN PUBLIC RESOURCES CODE SECTION 21065 AND SECTION 15378 OF THE CEQA GUIDELINES.

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 a significant local 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 17.32.060.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" appears significant under California Register Criterion 3 (Architecture) as a good example of the Organic style designed by significant local architect Olof 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 does not meet the standard for listing prior to 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

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WHEREAS, CMC Section 17.52.030, Duties and Powers of the Director, gives the Director of the Planning and Building Department the authority "to refer any decision to an appropriate higher level, including the Historic Resources Board, the Planning Commission, or the City Council"; and

WHEREAS, the Director agendized consideration of both the Determination of Ineligibility and the National Register of Historic Places Nomination at the Historic Resources Board regular meeting on April 20, 2026; 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 meeting; and

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

WHEREAS, on April 20, 2026, the Historic Resources Board held a duly noticed public meeting to receive public testimony, including without limitation, the information provided to the Board by City staff and through public testimony on the determination of ineligibility and on the National Register of Historic Places Nomination; 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, although discussed during deliberation, the Historic Resources Board did not formally make a determination on whether the subject property qualifies as an exceptionally significant property that merits listing prior to reaching 50 years of age;

WHEREAS, the Historic Resources Board did not adopt the Determination of Ineligibility, nor did the Board act to place the subject property on the Carmel Inventory of Historic Resources though Board Members expressed support for adding it at a future date; and

WHEREAS, the Board provided comments on the "Reimers' Stonehouse Terrace" National Register Nomination for staff to relay to the Office of Historic Preservation as summarized as follows: Olaf Dahlstrand, a master architect and prominent civic leader who served on the Carmel Planning Commission and City Council, created an outstanding, forward-thinking, adaptive re-use design for the Reimers, a longtime Carmel family since the 1920s, by integrating old and new to combine retail, office and living space around a central landscaped courtyard – a typology specific to Carmel; and

WHEREAS, Vice Chair Dyar made a motion "to recommend the Stonehouse building go on the National Registry and we support the application and the report by Barbara Lamprecht" which passed 3-0-0; and

WHEREAS, May 30, 2026, Esperanza Carmel Commercial LLC submitted a timely appeal (APP 26148) of the Historic Resources Board's action; and

WHEREAS, the appeal hearing was scheduled for the City Council's June 1, 2026 meeting; and

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WHEREAS, on May 22, 2026, a notice of the public hearing scheduled for June 1, 2026, was published in the Carmel Pine Cone 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 May 22, 2026, city staff 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 May 29, 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 June 1, 2026, the City Council held a duly noticed public hearing to receive public testimony regarding the Appeal, including, without limitation, the information provided to the City Council by City staff and through public testimony on the project; and

WHEREAS, the City Council 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, per the adopted Council minutes, the Council discussed whether to remand the appeal regarding Stonehouse Terrace back to the HRB; and

WHEREAS, there was a motion by Councilmember Buder not to adopt a Resolution approving or denying the appeal, and instead to remand this matter back to the HRB with the additional information that was provided at this hearing, and to direct staff to have the city's historic consultant do the requisite historic context and comparative analysis, and authorize staff to write a letter to the state stating what their direction, seconded by Councilmember Dramov and approved 4-1-0-0 by the following roll call vote: AYES: Councilmembers Buder, Delves, Dramov, and Mayor Byrne; NOES: Councilmember Baron; ABSENT: None; ABSTAIN: None; and

WHEREAS, following the City Council meeting, historic consultant Ms. Barbara Lamprecht was contracted by the property owner to revise the National Register of Historic Places Nomination, and historic consultant Ms. Margaret Clovis was contracted by the City to conduct additional research as directed by the City Council; and

WHEREAS, in June, 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 (revised) property owner-sponsored "Reimers' Stonehouse Terrace" National Register of Historic Places Nomination agendized for public hearing by the State Historical Resources Commission on August 7, 2026; and

WHEREAS, the City Council remand of the item was scheduled for the Historic Resources Board's July 20, 2026 meeting; and

WHEREAS, on July 10, 2026, a notice of the public meeting scheduled for July 20, 2026, was published in the Carmel Pine Cone and mailed to owners of real property within a 300-foot radius of the project indicating the date and time of the public meeting, exceeding the minimum 72-hour required notice for an Order of Business as required by the Brown Act (California Government Code Section 54950); and

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WHEREAS, on July 14, 2026, public notice was posted at the project site and city staff 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 meeting, which is not required by State law nor the City's municipal code for orders of business but was completed as a courtesy; and

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

WHEREAS, on July 20, 2026, the Historic Resources Board held a duly noticed public hearing to receive public testimony regarding the item, including, without limitation, the information provided to the Historic Resource 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 Historic Resources Board at the hearing date, including, without limitation, the staff report and attachments submitted by the Community Planning and Building Department; and

NOW THEREFORE, BE IT RESOLVED, that the Historic Resources Board of the City of Carmel-By-The-Sea does hereby make the following findings and determinations:

1. The facts ("Facts") set forth in the recitals above are true and correct and are incorporated herein by reference.

2. The Historic Resources Board of the City of Carmel-by-the-Sea does hereby list the property on the Carmel Inventory of Historic Resources (Exhibit A): Per CMC 17.32.040H, *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*. The Historic Resources Board of the City of Carmel-by-the-Sea makes the following findings regarding exceptional importance:

    a. [Historic Resources Board to provide language at the July 20, 2026 meeting.]
    b. [Historic Resources Board to provide language at the July 20, 2026 meeting.]
    c. [Historic Resources Board to provide language at the July 20, 2026 meeting.]

3. The Historic Resources Board of the City of Carmel-by-the-Sea does hereby submit the following comments on the pending "Reimers' Stonehouse Terrace" National Register Nomination" to the State Office of Historic Preservation and State Historical Resources Commission:

    a. [Historic Resources Board to provide language at the July 20, 2026 meeting.]
    b. [Historic Resources Board to provide language at the July 20, 2026 meeting.]
    c. [Historic Resources Board to provide language at the July 20, 2026 meeting.]

BE IT FURTHER RESOLVED that the Historic Resources Board of the City of Carmel-by-the-Sea does hereby **FIND** the Board's actions "not a project" as defined in Public Resources Code section 21065 and section 15378 of the CEQA Guidelines. The actions do not grant any permits or entitlements approving a

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project that would result in a direct or indirect physical change in the environment.

PASSED, APPROVED, AND ADOPTED BY THE HISTORIC RESOURCES BOARD OF THE CITY OF CARMEL-BY-THE-SEA this 20th day of July 2026, by the following vote:

AYES:

NOES:

ABSENT:

ABSTAIN:

APPROVED:

ATTEST:

_____
Jordan Chroman
Chair

_____
Shelby Gorman
Board Secretary

DRAFT

Exhibit A

Resolution of Historical Resource Designation

RECORDING REQUESTED BY
CITY OF CARMEL-BY-THE-SEA

AND WHEN RECORDED MAIL TO

Carmel City Hall
Post Office Drawer CC
Carmel, CA 93921
Attn: Katherine Wallace, AICP, Associate Planner
No Fee Pursuant to Gov. Code Sec.27383

This space is reserved for the Recorder's use only

RESOLUTION OF HISTORICAL RESOURCE DESIGNATION

Based on this determination, effective July 20, 2026, the Historic Resources Board of the City of Carmel-by-the-Sea has determined that the property identified below meets the criteria for a historic resource as established in the City's General Plan, the Municipal Code, and the Local Coastal Program for Carmel-by-the-Sea and hereby resolves to designate the property described below as a local resource on the Carmel Inventory of Historic Resources.

This Resolution is being recorded pursuant to section 5029(b) of the California Public Resources Code, which requires the City to record all historic resource determinations. This action is also taken in furtherance of the Local Coastal Program certified by the California Coastal Commission and implemented by the City of Carmel-by-the-Sea Ordinances No. 2004-01 and 2004-02.

Assessor's Parcel Number: 010-145-018-000
S 20 FT OF LOT 3 BLK 91 ALL OF LOTS 5 & 7 BLK 91
Current Owner: REIMERS KRISTI E ET AL
Street Location: San Carlos Street 2 southwest of 7th Avenue

This Resolution alerts the owner, successors, and assigns to the existence of a historic resource on the property. This historic resource is protected under the laws of the State of California and the City of Carmel-by-the-Sea, including the California Coastal Act, the California Public Resources Code, the Carmel-by-the-Sea Municipal Code, and the Local Coastal Program. Specific regulations affecting remodels, alterations, additions, and demolitions can be found in the City of Carmel-by-the-Sea planning documents referenced above.

Date:

Certified by:

Katherine Wallace, AICP, Associate Planner
City of Carmel-by-the-Sea

DRAFT

State of California • Natural Resources Agency
Gavin Newsom, Governor

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=24363.

Thank you for your assistance in this program.

Sincerely,

Julianne Polanco, State Historic Preservation Officer

Enclosures: Nomination, Meeting Notice

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**

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:	X
Public – Local	
Public – State	
Public – Federal	

Category of Property

(Check only **one** box.)

Building(s)	X
District	
Site	
Structure	
Object	

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

Contributing	Noncontributing	
1		buildings
		sites
		structures
		objects
1	0	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

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.

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.

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 Dahlstand. 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.

8. Statement of Significance

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

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

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

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

Areas of Significance
(Enter categories from instructions.)
ARCHITECTURE

Period of Significance
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

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

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 Berkely College of Environmental Design, Olof Dahlstrand Project Index.

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.

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 style[10] 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.

(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

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[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.

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.

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 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.

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.

9. Major Bibliographical References

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

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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.

_____. 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

Acreage 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."

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)

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)

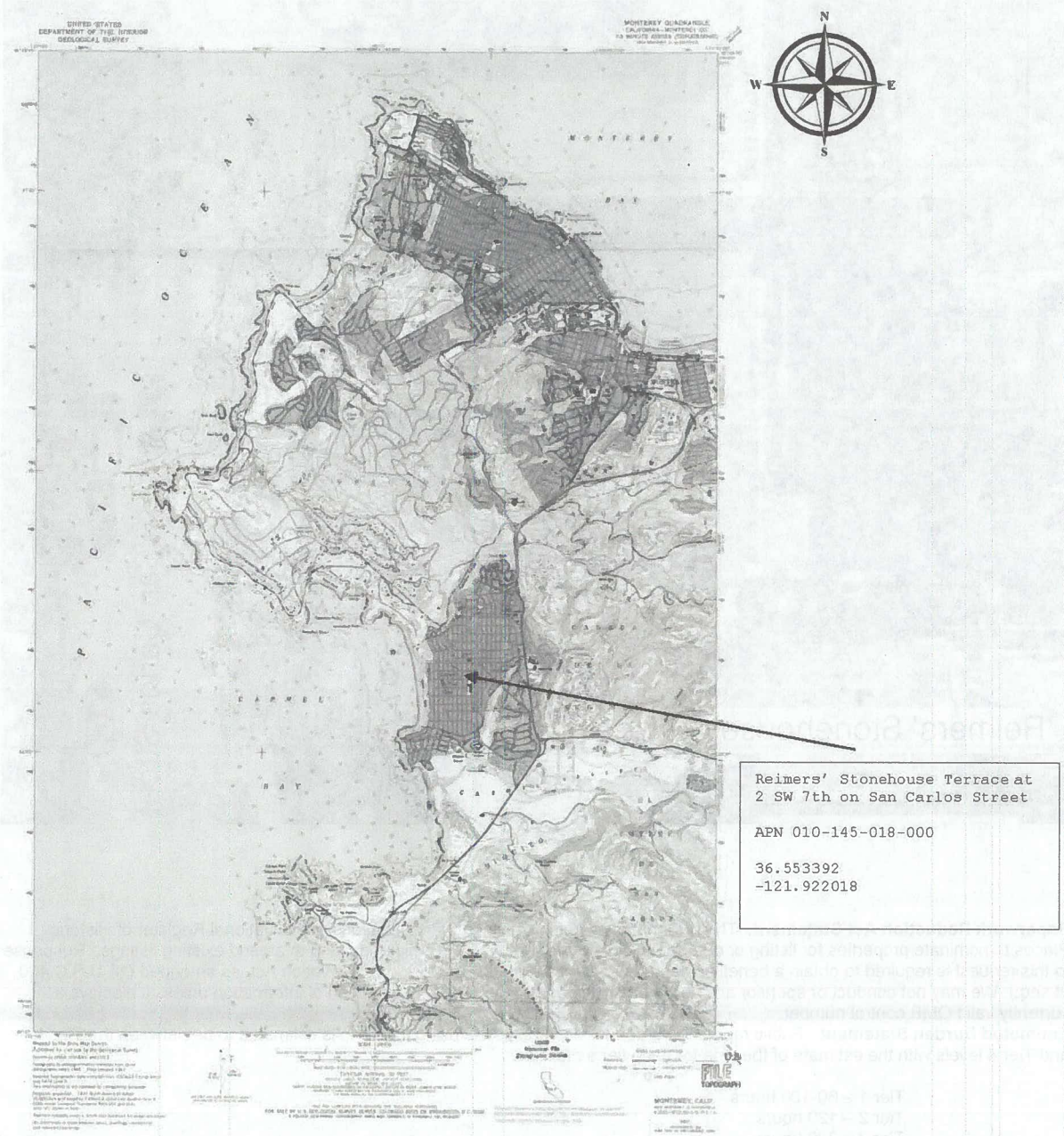
16 of 19 Interior courtyard, facing west (02/15/2026)

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)

Location Map



Reimers' Stonehouse Terrace
Name of Property

Monterey, California
County and State

Sketch Map/Photo Key

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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.

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

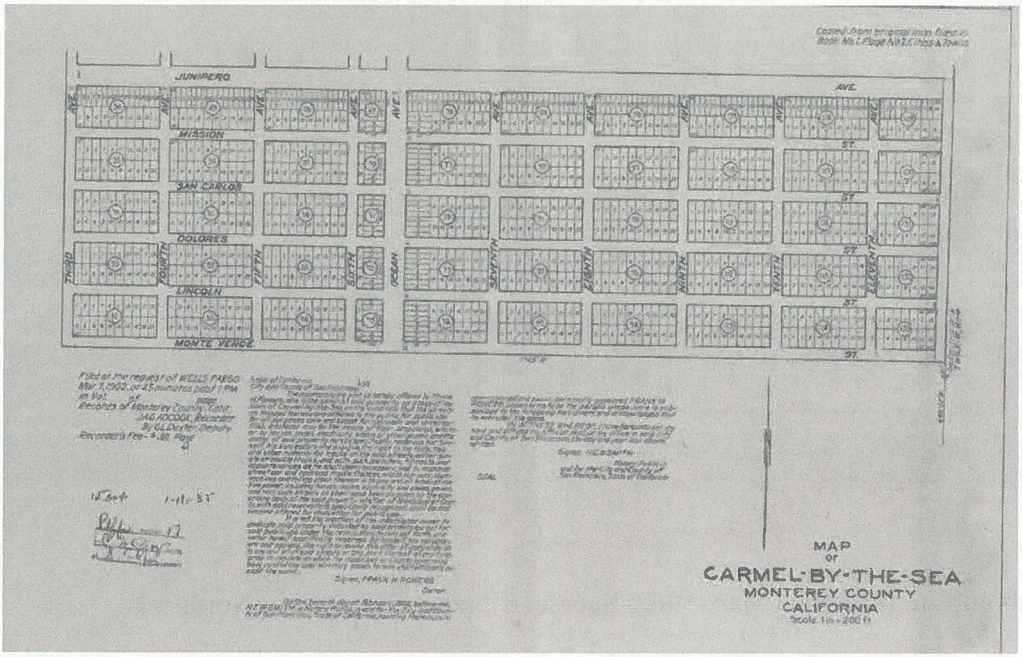


Figure 2 Sanborn Fire Insurance Map, 1910; Source: Library of Congress (North >)

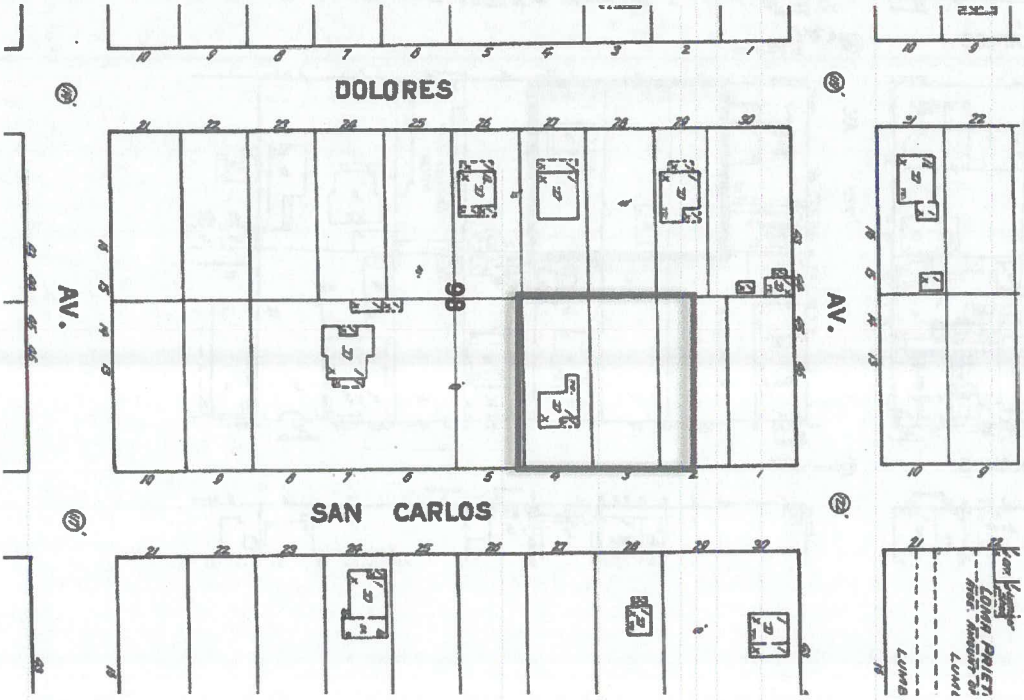


Figure 3 Sanborn Fire Insurance Map, 1924; Source: Library of Congress (North <)

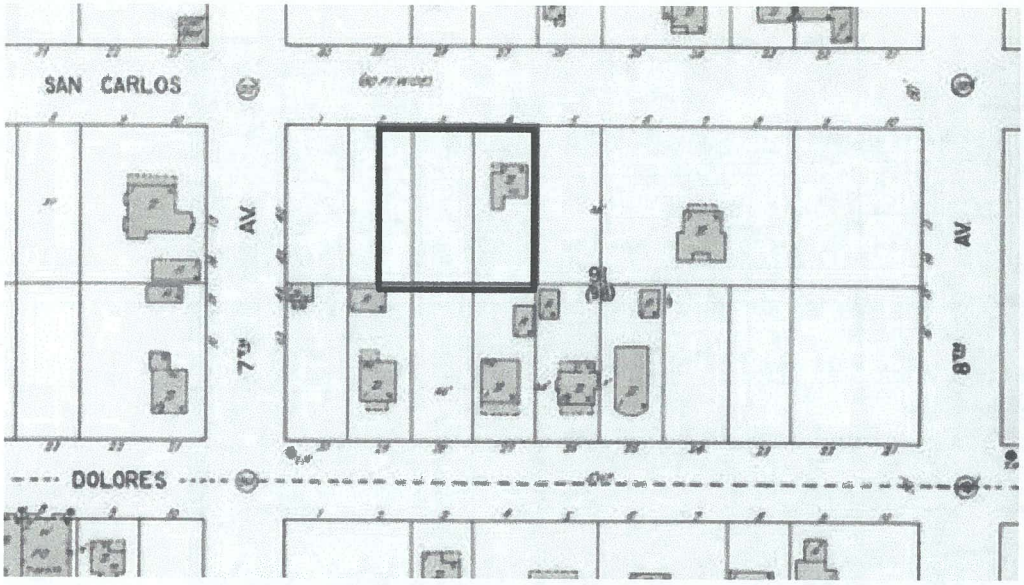


Figure 4 Sanborn Fire Insurance Map, 1962; Source: Library of Congress (North <)

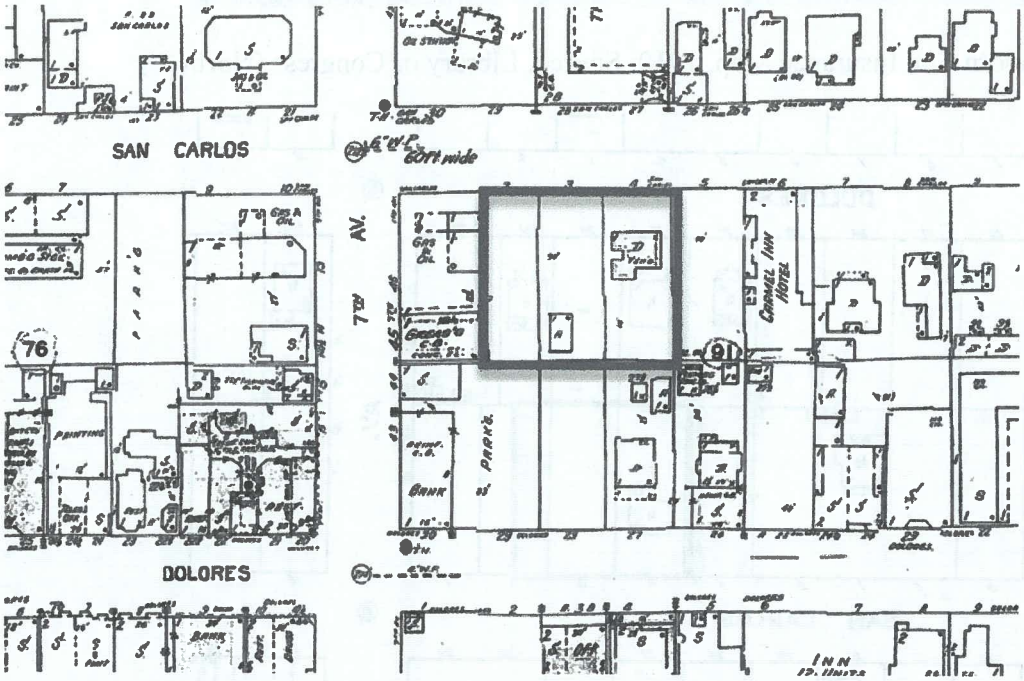


Figure 5 La Playa home of Chris Jorgensen and Angela Ghirardelli, 1905; Source: https://www.carmelcalifornia.com/history-of-carmel/

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

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

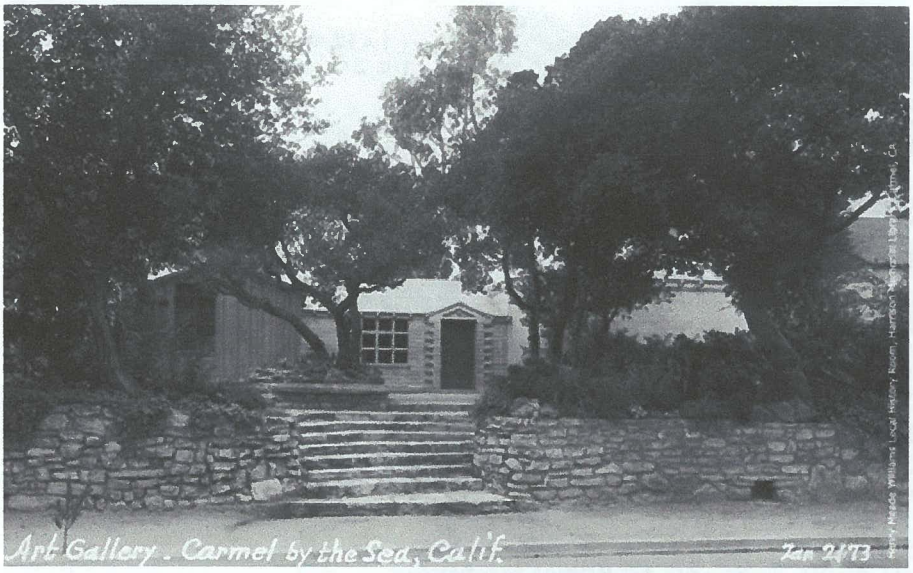


Figure 8 Assessor's Parcel Map showing physical relationship among Northern California Savings and Loan (blue), Tsugawa landscape (green), and Reimers' Stonehouse Terrace (brown); Source: County of Monterey (North <)

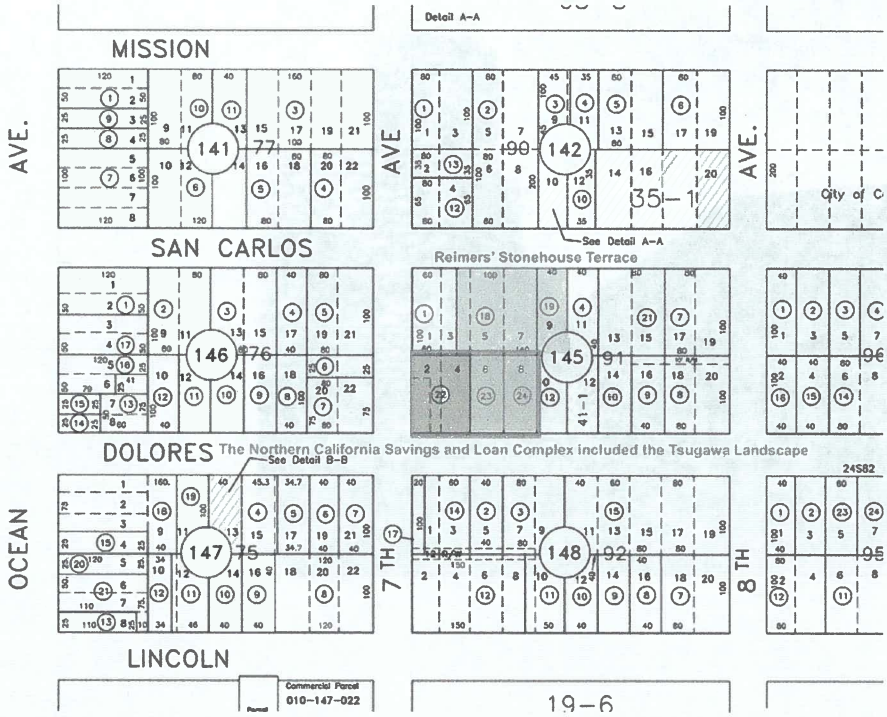


Figure 9 Site Development Plan, Palo Alto-Salinas Savings (as of 1972, Northern California Savings and Loan) Permit 72-80, April 19, 1972; line of trees at top of drawing abuts west elevation of Reimers' Stonehouse Terrace; Source: Reimers Family

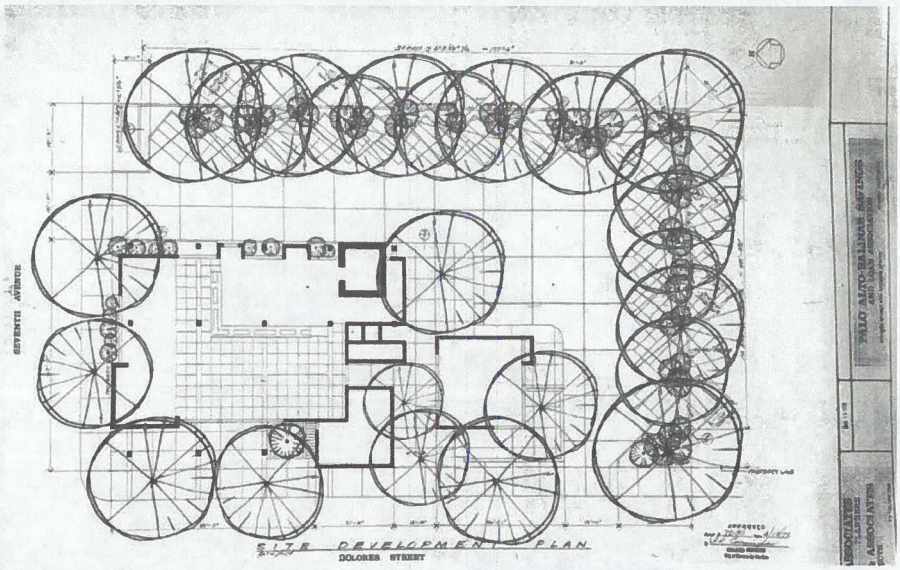


Figure 10 Reimers' Stonehouse Terrace, March 1976, view facing west (above) and northwest (below) graphite rendering by Olof Dahlstrand; Source: Reimers Family

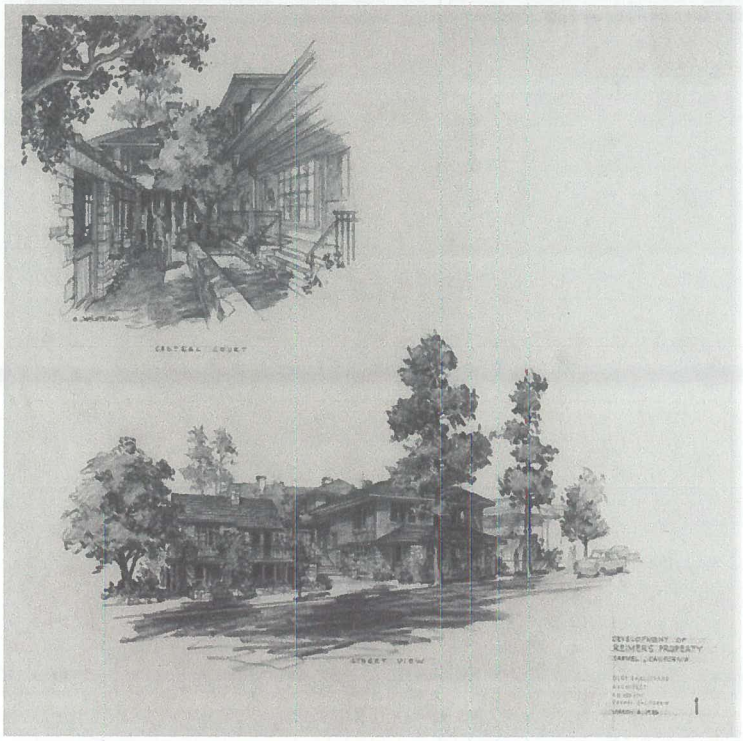


Figure 11 Reimers' Stonehouse Terrace, March 1976, view facing west, graphite rendering by Olof Dahlstrand; Source: Reimers Family

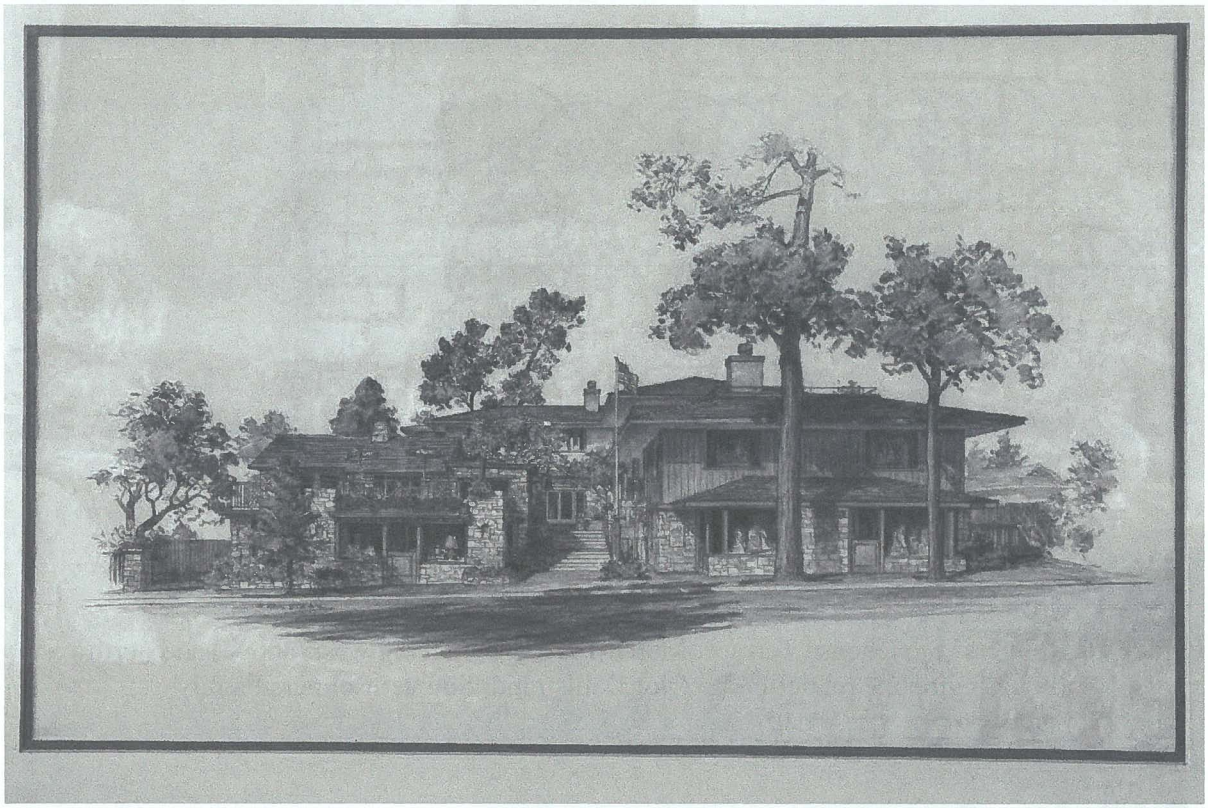


Photo 1 South and east elevations, facing northwest

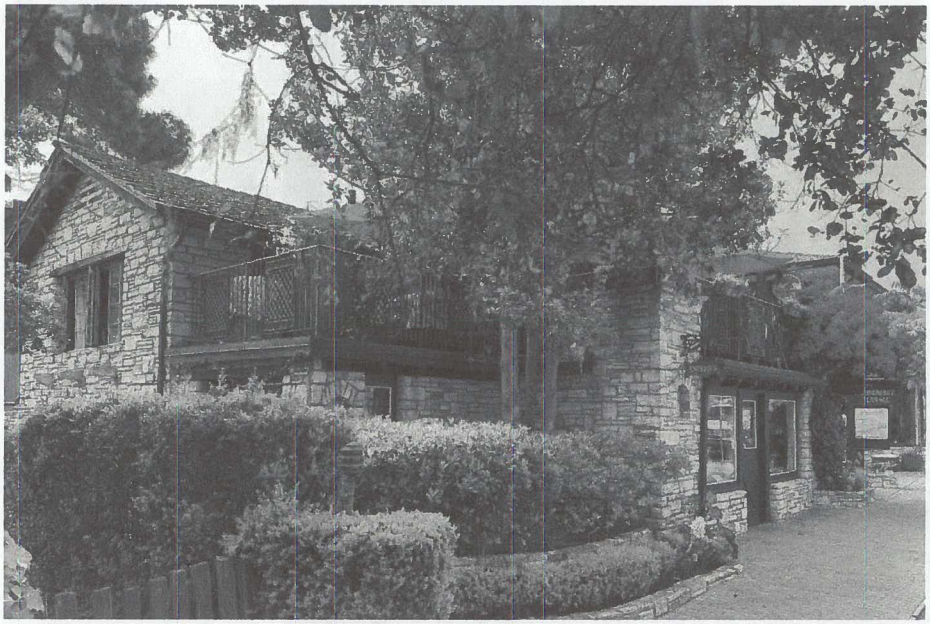


Photo 2 Whole east elevation, facing west

Photo 3 East elevation, facing southwest

Photo 4 East elevation, facing northwest

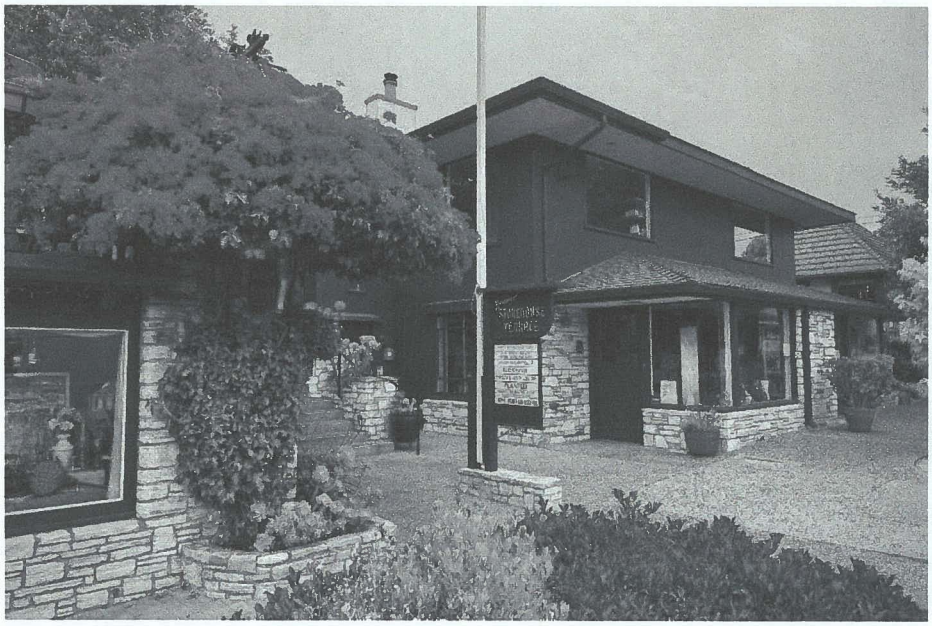


Photo 5 East elevation, facing northwest

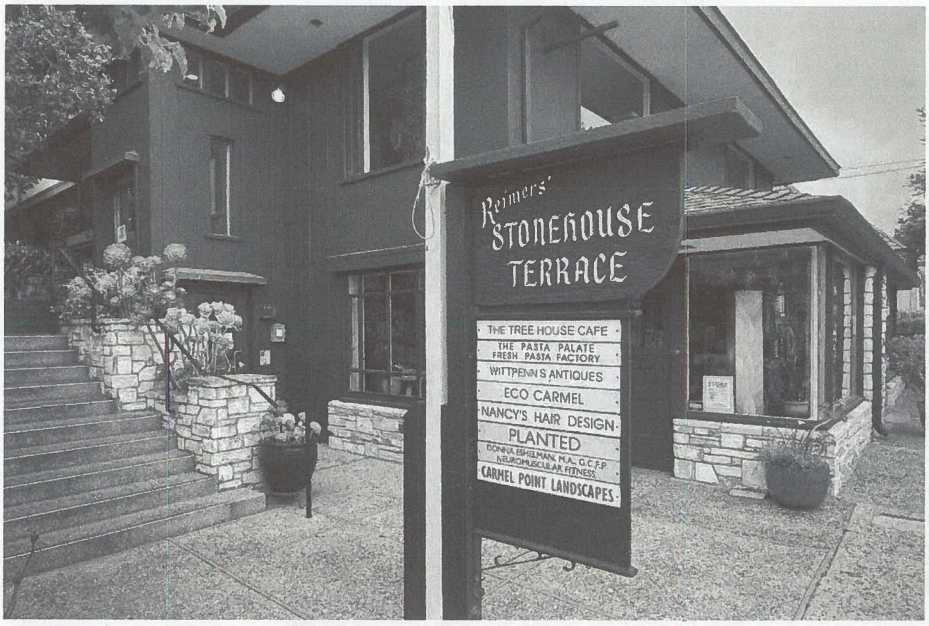


Photo 6 Stairs to interior courtyard as seen from San Carlos Street, facing west

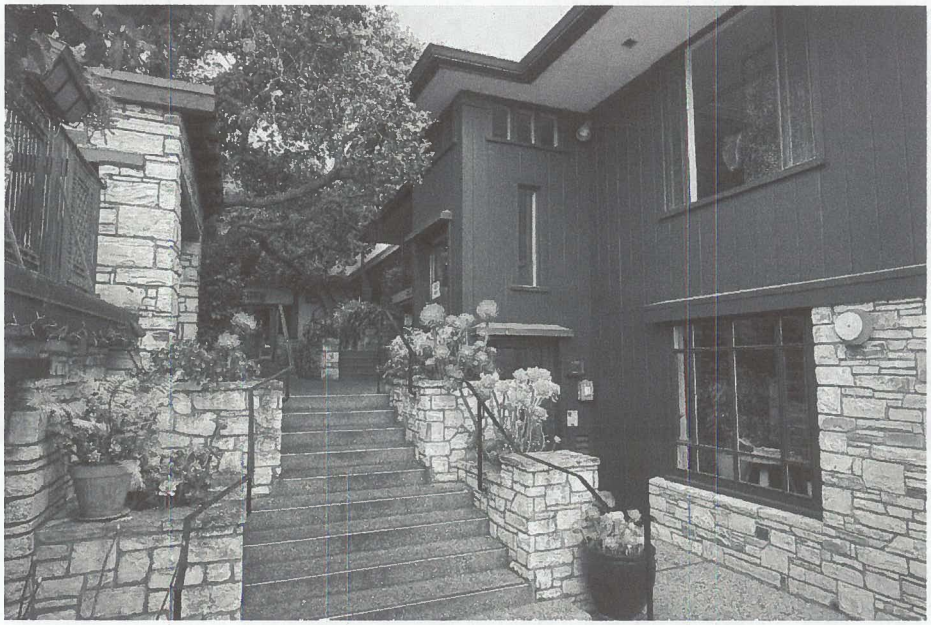


Photo 7 East elevation, facing west

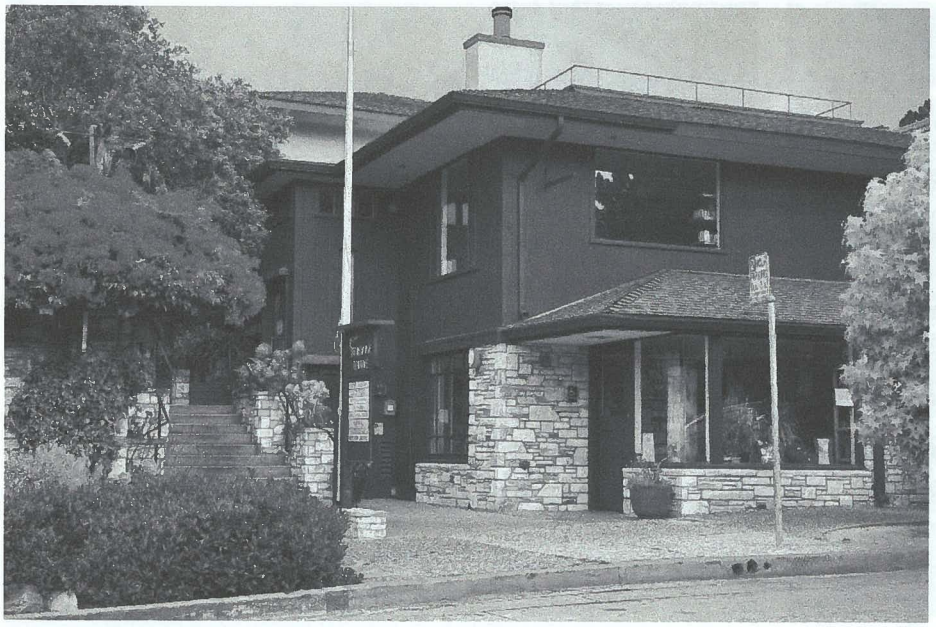


Photo 8 East and north elevations, facing southwest

Photo 9 East elevation, facing southwest

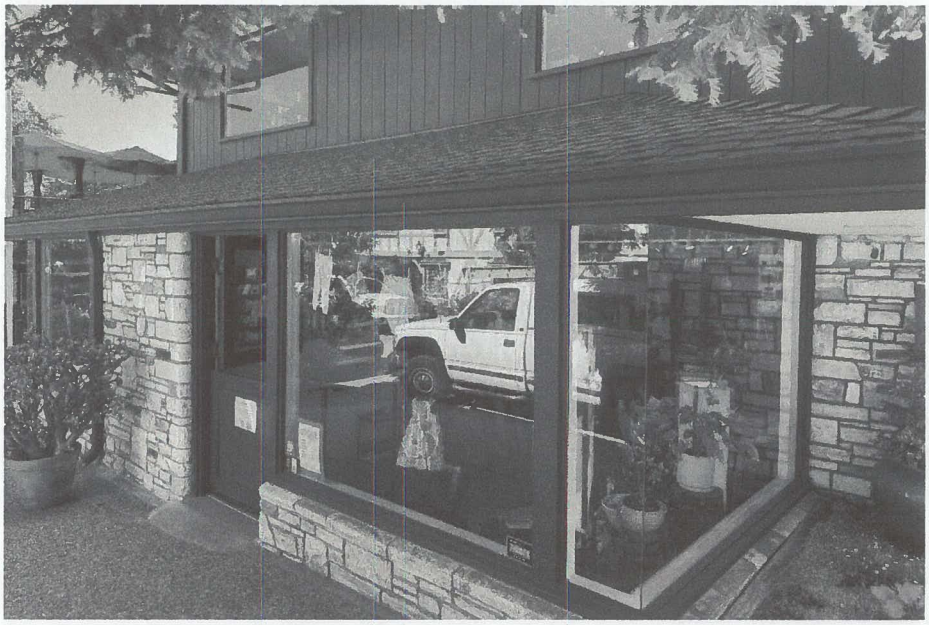


Photo 10 Stonework detail, east elevation, facing southwest

Photo 11 North elevation, facing southwest

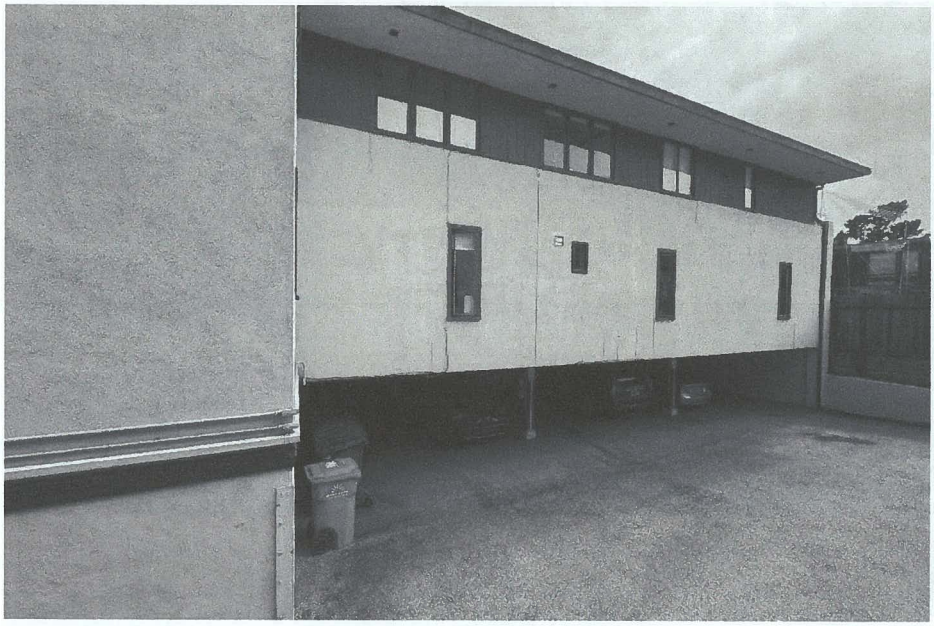


Photo 12 Whole west elevation across parking lot of adjacent property, facing east; wooden shed on right is on adjacent property

Photo 13 Western wing, facing northwest

Photo 14 Interior courtyard, facing west

Photo 15 Interior courtyard, facing north

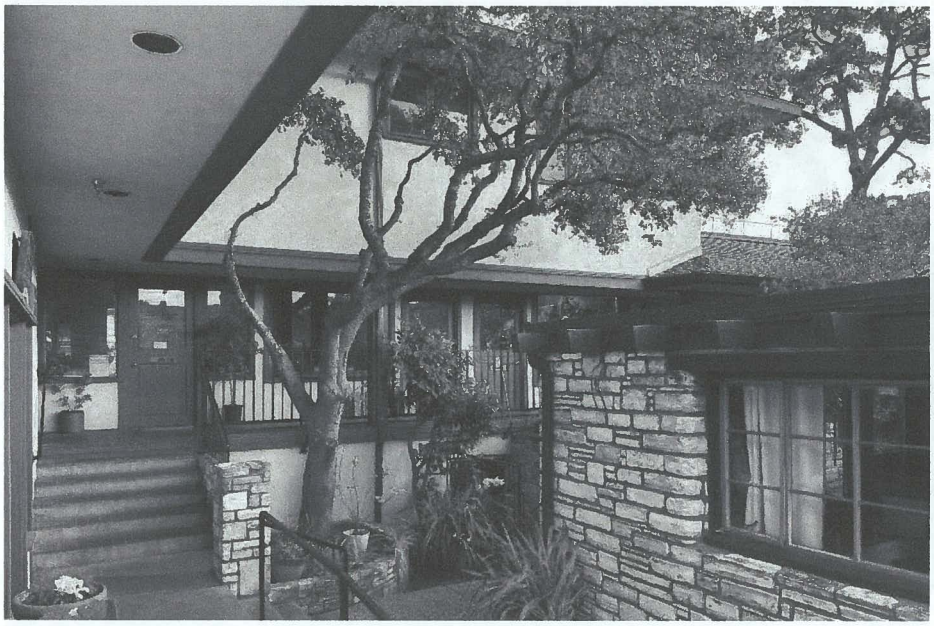


Photo 16 Interior courtyard, facing west

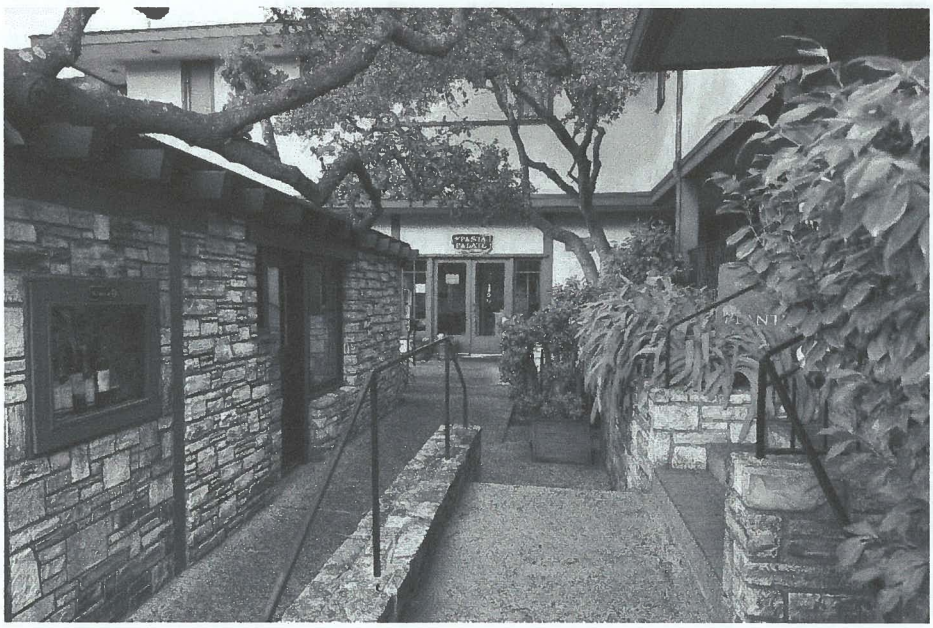


Photo 17 Interior courtyard, facing southeast

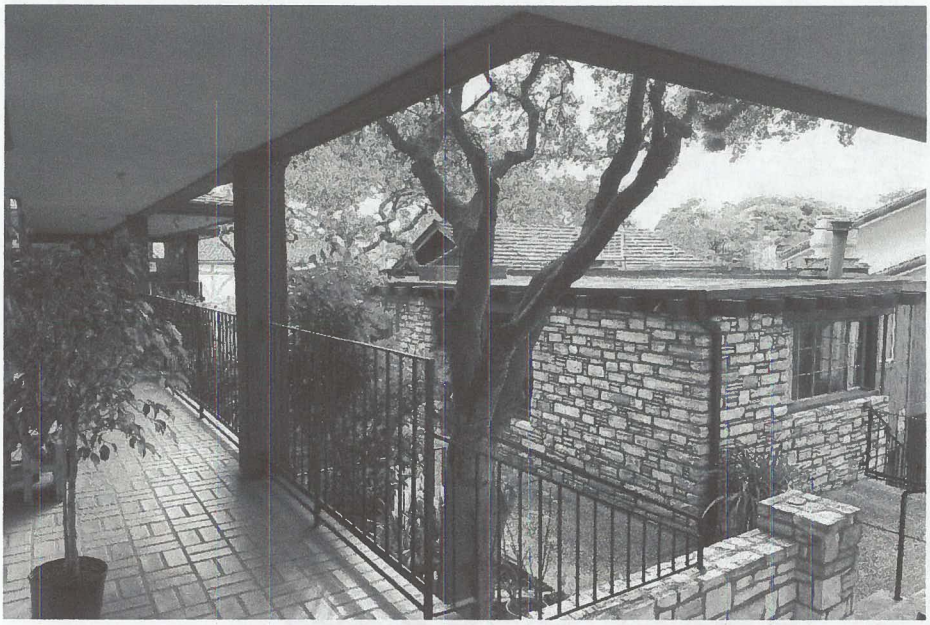


Photo 18 South elevation, facing north

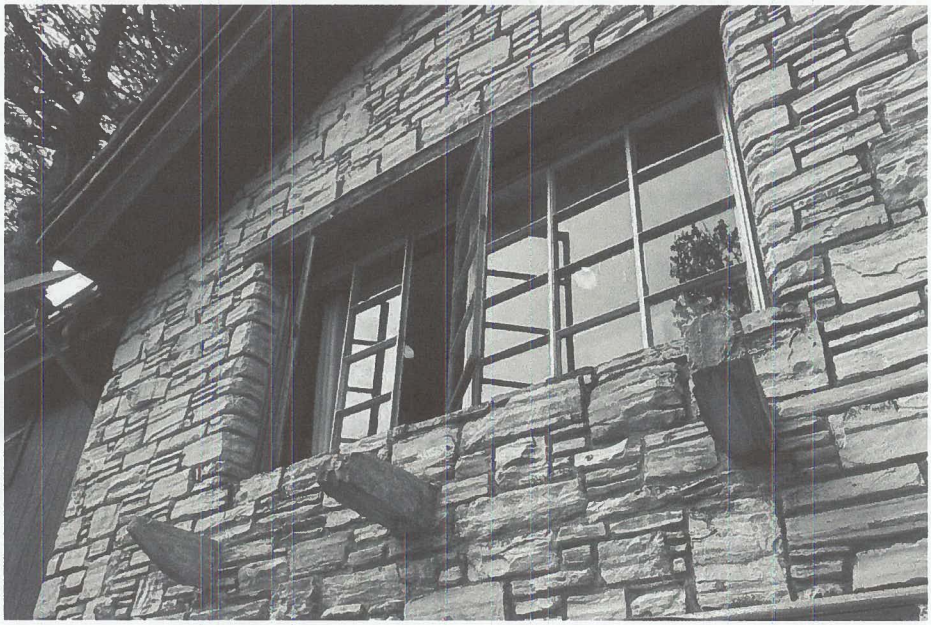
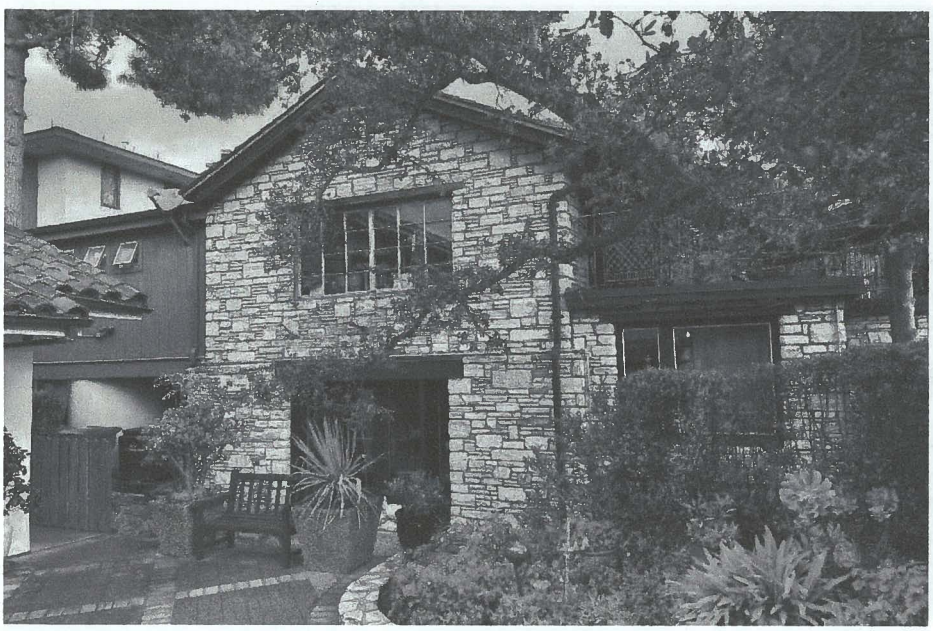


Photo 19 South elevation across adjacent property courtyard, facing north



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 _____

 ***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)

State of California -- The Resources Agency
DEPARTMENT OF PARKS AND RECREATION
Primary # _____
HRI # _____

BUILDING, STRUCTURE, AND OBJECT RECORD

***NRHP Status Code 5S3**

***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? x☐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

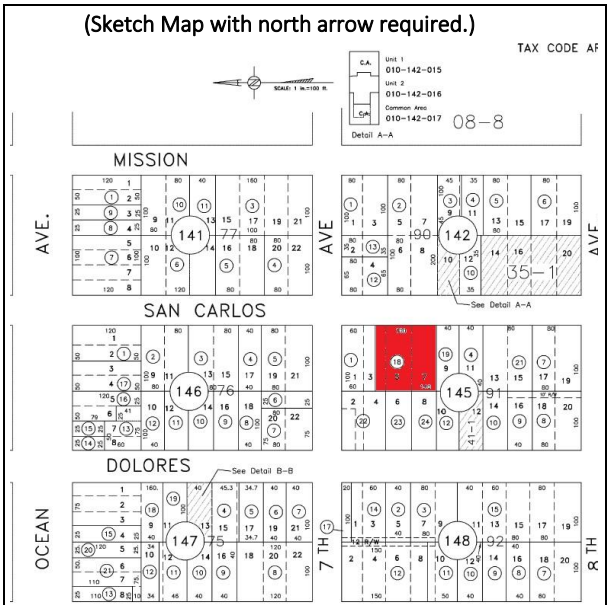
B13. Remarks

***B14. Evaluator:** Meg Clovis

***Date of Evaluation:** 03/2026

(This space reserved for official comments.)

(Sketch Map with north arrow required.)



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 roof-top 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 Organic[2] 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.
- Dalhstrand'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:

<u>1977 Mixed-Use Commercial Building</u>

- 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.

<u>1977 Site Features</u>

- 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 1990[4]. 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 Statement[6] 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.

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***Recorded by** Meg Clovis ***Date** 03/2026 ☒ Continuation ☐ Update

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.

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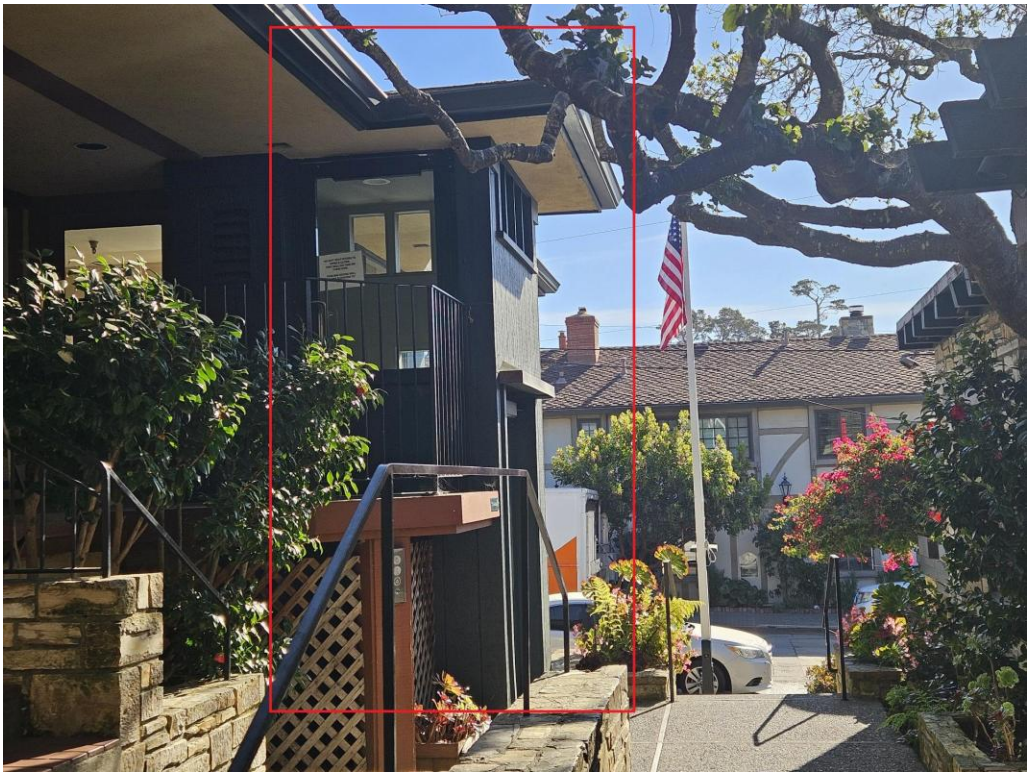

Figure 4: 2012 ADA elevator enclosure and extended roofline indicated in red.

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

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

Figure 7: West elevation, looking east.

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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.

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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).

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

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Photos of Original Courtyard

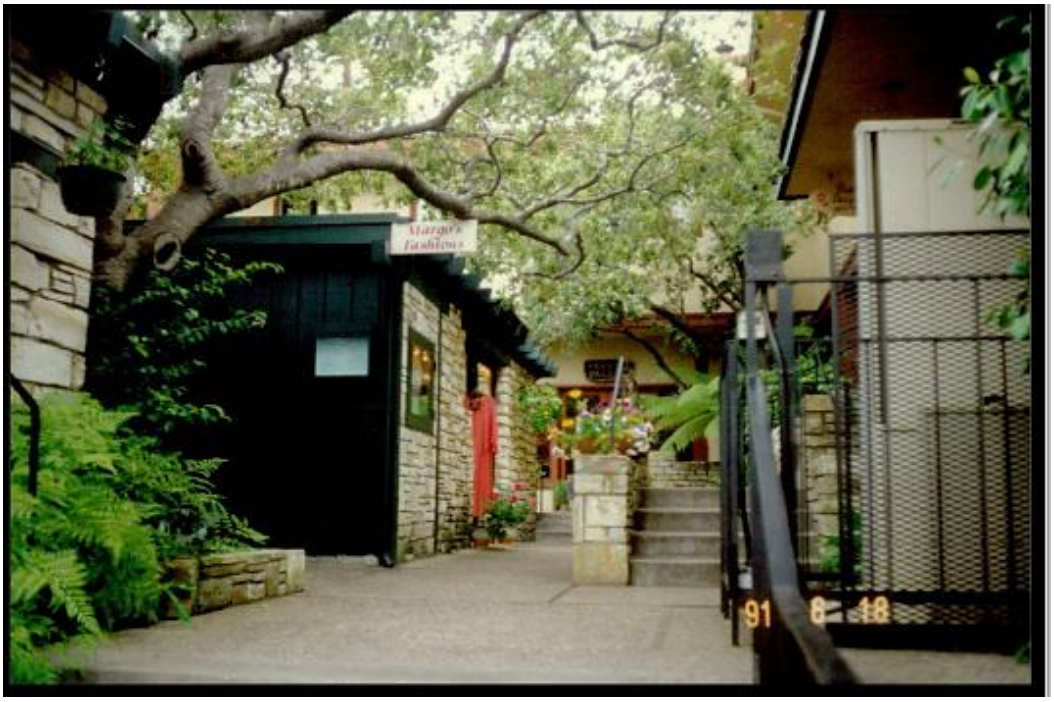

Figure 12: View of upper courtyard looking west.

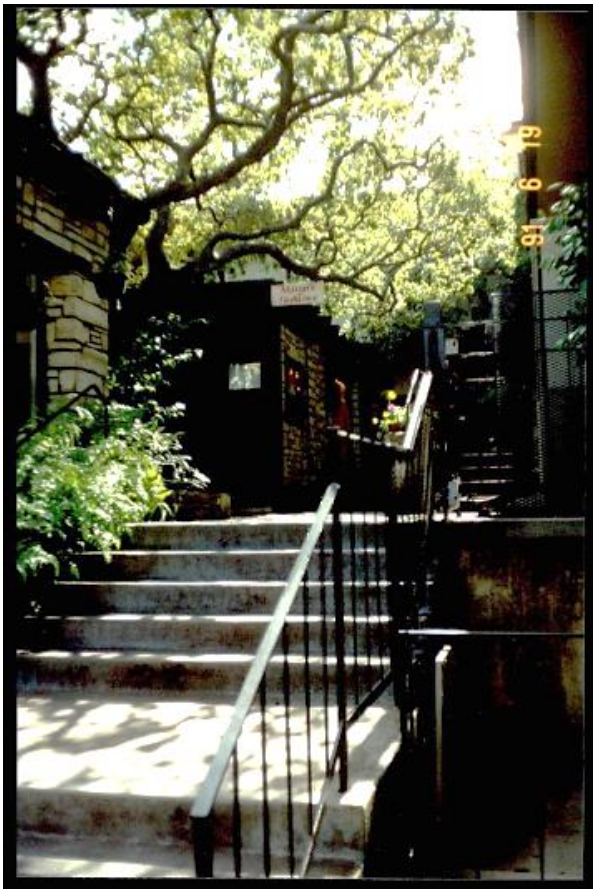

Figure 13: View of original stairs with metal railing.

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Figure 14: Current view of front stairs.

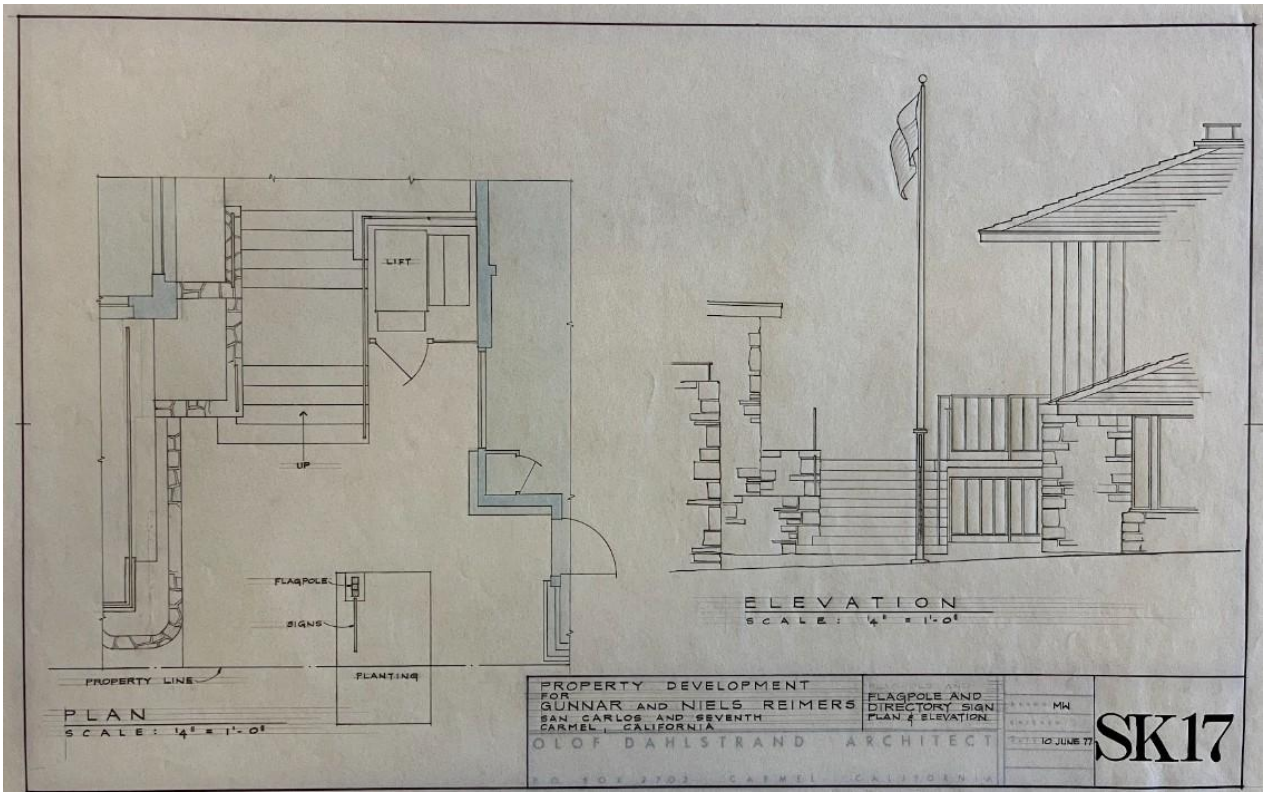

Figure 15: Dahlstrand Entrance Plan, 1976. Courtesy of Kristi Reimers.

Sanborn Maps Showing Milwain/Reimers Cottage Transitions

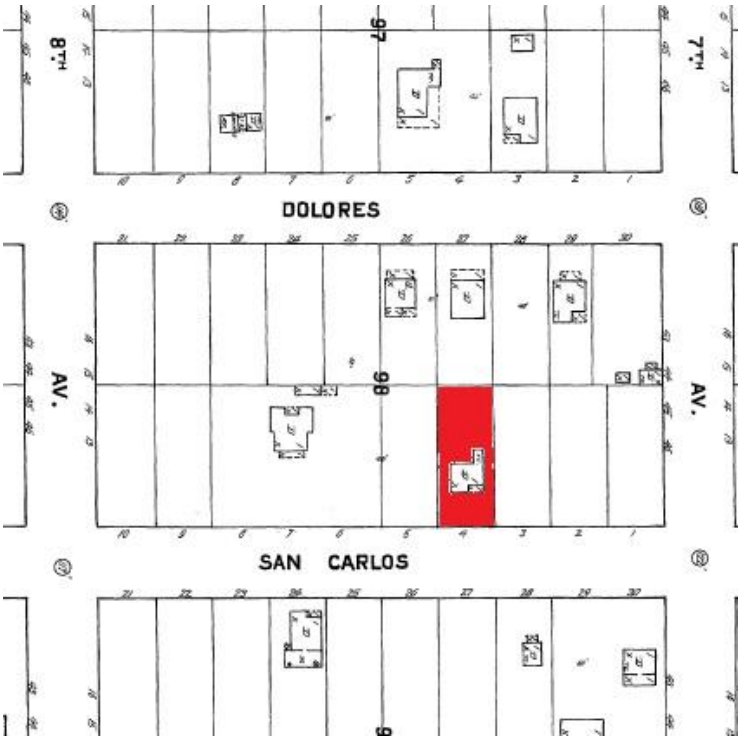

Figure 16: 1910 Sanborn Map.

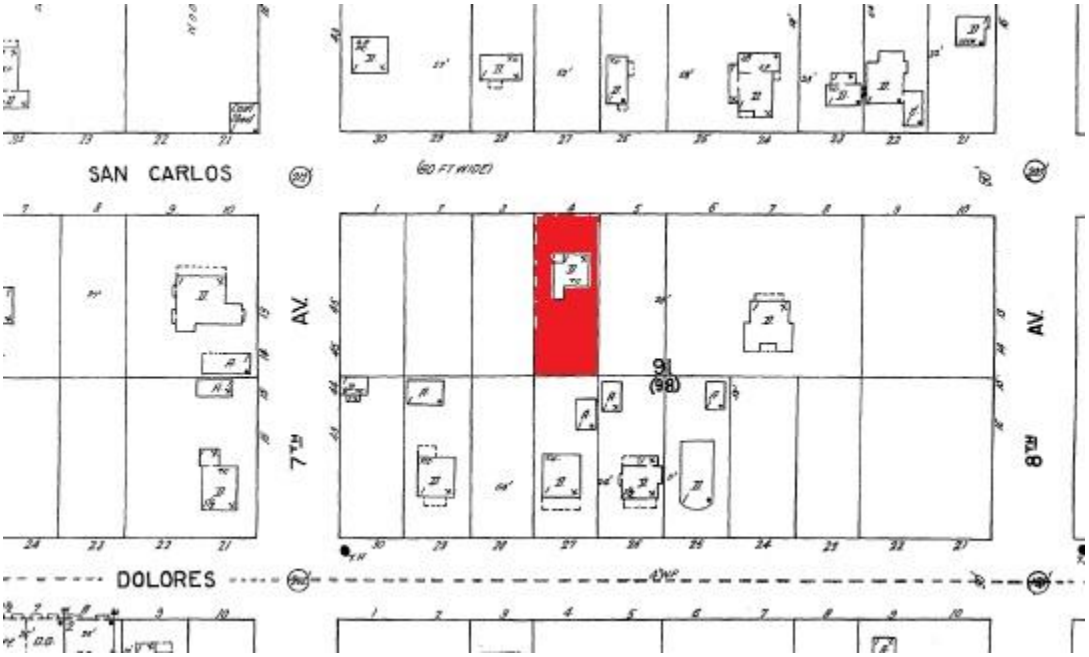

Figure 17: 1924 Sanborn Map.

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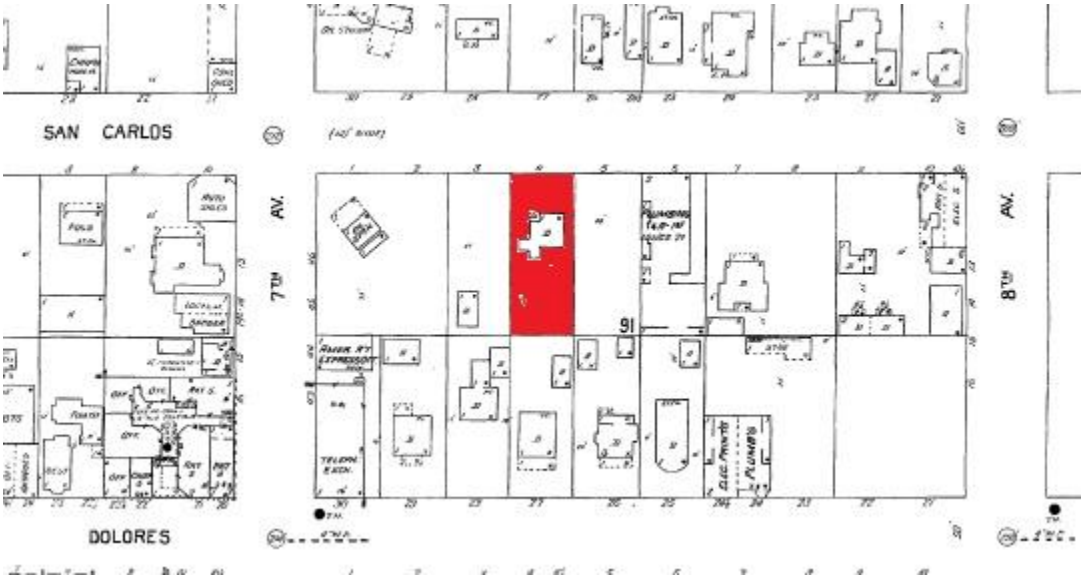

Figure 18: 1930 Sanborn Map.

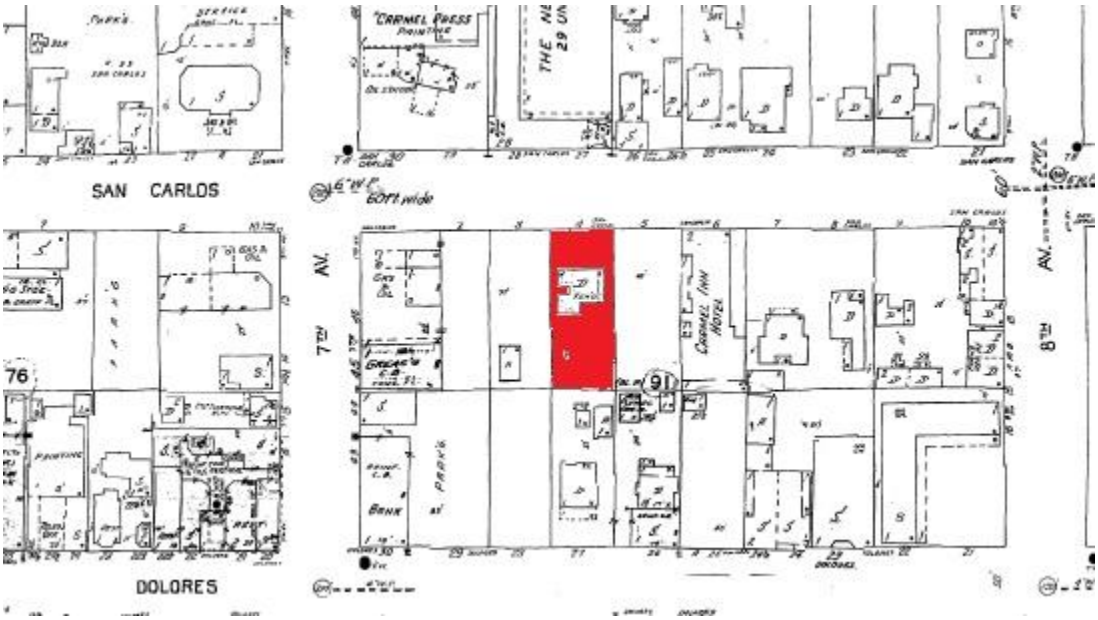

Figure 19: 1962 Sanborn Map.

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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.

DRAFT

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 agendized 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 agendized 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.
Property is significant under National Register Criterion 3: *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.* • Specifically, as the work of a master, possessing high artistic values	Property is significant under CA Register Criterion 3: *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.* • 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 : *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.*
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

CARMEL-BY-THE-SEA
HISTORIC RESOURCES BOARD

REGULAR MEETING MINUTES

Monday, April 20, 2026

CALL TO ORDER AND ROLL CALL - TOUR

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

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

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

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.

The following members of the public addressed the Board: None

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

Item 2: Consider the 2024-2025 Certified Annual Report prepared by Staff for submission to the California Office of Historic Preservation was pulled for discussion.

It was moved by Board Member Gualtieri and seconded by Board Member Voris to approve Item 1: December 15, 2025 Regular Meeting Minutes.

The motion passed by the following roll call vote:
AYES: Board Member(s): Dyar, Gualtieri, Voris
NOES: Board Member(s): None
ABSTAINED: Board Member(s): None
ABSENT: Board Member(s): Chroman

Speakers:
Katherine Wallace, AICP, Associate Planner

It was moved by Board Member Voris and seconded by Board Member Gualtieri to approve Item 2: Consider the 2024-2025 Certified Annual Report prepared by Staff for submission to the California Office of Historic Preservation.

The motion passed by the following roll call vote:
AYES: Board Member(s): Dyar, Gualtieri, Voris
NOES: Board Member(s): None
ABSTAINED: Board Member(s): None
ABSENT: Board Member(s): Chroman

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

Speakers:
Katherine Wallace, AICP, Associate Planner
Kristi Reimers, Property Owner

Public Comment:
Ian Martin
Cindy Lloyd
Kent Seavey
Polly Osborne
Jason Retterer
Charles Najarian
Victoria Beach

It was moved by Board Member Dyar and seconded by Board Member Gualtieri to recommend listing the "Reimers' Stonehouse Terrace" on the National Register of Historic Places and to support the National Register Nomination prepared by Ms. Barbara Lamprecht. The "Reimers' Stonehouse Terrace" is located at San Carlos Street 2 southwest of 7th Avenue in the Service Commercial (SC) District. APN 010-145-018-000.

The motion passed by the following roll call vote:
AYES: Board Member(s): Dyar, Gualtieri, Voris
NOES: Board Member(s): None
ABSTAINED: Board Member(s): None
ABSENT: Board Member(s): Chroman

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

Speakers:
Katherine Wallace, AICP, Associate Planner

Public Comment:
Cindy Lloyd

It was moved by Board Member Voris 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 (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

The motion passed by the following roll call vote:
AYES: Board Member(s): Dyar, Gualtieri, Voris
NOES: Board Member(s): None
ABSTAINED: Board Member(s): None
ABSENT: Board Member(s): Chroman

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

Speakers:
Katherine Wallace, AICP, Associate Planner
Polly Osborne, Studio Schicketanz, Applicant
Ron Baxter, Carl Cherry Center for the Arts, Property Owner

Public Comment:
Cindy Lloyd
Todd Fujinaga
Polly Osborne

It was moved by Board Member Gualtieri and seconded by Board Member Voris to approve a resolution 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

The motion passed by the following roll call vote:
AYES: Board Member(s): Dyar, Gualtieri, Voris
NOES: Board Member(s): None
ABSTAINED: Board Member(s): None
ABSENT: Board Member(s): Chroman

DIRECTOR'S REPORT

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

- **Objective Design and Development Standards:** There is a meeting scheduled for next week to discuss the Objective Design Standards project.
- **Updates on Historic Preservation:** Both the California Preservation Foundation and the Office of Historic Preservation send updates on historic preservation for those interested in subscribing.

BOARD MEMBER ANNOUNCEMENTS

Vice Chair Dyar informed the Board of the Carmel Heritage Homes Tour scheduled for Saturday, July 18th. This year's theme is "Designing Women". Tickets will be available at carmelheritage.org and AIA.org.

Board Member Gualtieri requested information on the historic artifacts of the Francis Whitaker studio as the former Forge in the Forest property is undergoing renovations. Associate Planner Katherine Wallace informed the Board that the Carmel Heritage Society is in talks with the developer on a potential new home for the forge. Board Member Gualiteri also said that the decedents of MJ Murphy are considering funding a plaque on the Carmel Library to recognize his contribution. Associate Planner Wallace advised that the plaque could be included with the Board's review of the Library project later this year.

FUTURE AGENDA ITEMS

6) Next Regular Meeting: May 18, 2026

ADJOURNMENT

6:03 PM

APPROVED: ATTEST:

_____ _____

Jordan Chroman, Chair Shelby Gorman, Board Clerk

April 29, 2026

Julianne Polanco
State Historic Preservation Officer
Office of Historic Preservation
1725 23rd Street, Suite 100
Sacramento, CA, 95816-7100

Via email: julianne.polanco@parks.ca.gov; calshpo@parks.ca.gov

Re: City of Carmel-by-the-Sea – Comments on the Nomination of "Reimers' Stonehouse Terrace" to the National Register of Historic Places

Dear Ms. Polanco:

In March, 2026, the City of Carmel-by-the-Sea (City) received a letter from the California Office of Historic Preservation (OHP) regarding a review and comment period for the "Reimers' Stonehouse Terrace" National Register of Historic Places Nomination, scheduled for review by the State Historical Resources Commission on May 7, 2026.

This letter provides a response to the request for comments from staff and from the City Historic Resources Board (HRB).

1) Staff Comments:

The "Reimers' Stonehouse Terrace" property located at San Carlos Street 2 southwest of 7th Avenue has not yet reached 50 years of age and does not appear to be of exceptional importance to the City, State, or nation based on input from the City's contracted professional historian. However, when the property does reach 50 years of age, on October 21, 2027, it appears eligible for listing on the Carmel Inventory of Historic Resources under Criterion C (Architecture), as a good example of the Organic style designed by significant local architect Olof Dahlstrand. Staff comments (**Attachment A**, "April 20, 2026 HRB Staff Report") are supported by the findings of a City-contracted qualified professional, Ms. Margaret Clovis (**Attachment B**, "DPR 523 Form prepared by Ms. Clovis").

2) Historic Resources Board Comments:

The HRB considered the "Reimers' Stonehouse Terrace" National Register Nomination and the City staff-prepared draft "Determination of Ineligibility for listing on the Carmel Inventory of Historic Resources" during the Board's Regular Meeting on April 20, 2026. The

Board did not issue the Determination of Ineligibility for listing on the Carmel Inventory, nor did the Board take action to list the property on the Carmel Inventory, though Board Members expressed support for adding it at a future date.

The three members of the Board in attendance unanimously supported the National Register Nomination; a motion was passed recommending listing on the National Register and supporting the Nomination prepared by Barbara Lamprecht. Prior to the motion, Board Members provided comments in support of the Nomination, summarized as follows: Olof Dahlstrand, a master architect and prominent civic leader who served on the Carmel Planning Commission and City Council, created an outstanding, forward-thinking, adaptive re-use design for the Reimers, a longtime Carmel family since the 1920s, by integrating old and new to combine retail, office and living space around a central landscaped courtyard – a typology specific to Carmel.

Per Carmel-by-the-Sea Municipal Code Sections 17.54.010.B and 17.54.040.C, the action taken by the Historic Resources Board on April 20, 2026, is final unless an appeal is filed with City Council prior to the close of the appeal period on May 4, 2026. Should an appeal be filed within the appeal period, the City's position on the National Register Nomination will not be determined until the City Council acts on the appeal, which cannot happen until June 2nd at the earliest. The City has received notice that an appeal application is forthcoming. In the event an appeal is received, the SHRC may wish to continue consideration of this item from May 7, 2026, to the following quarterly meeting in August 2026, to allow the City consideration process to be completed. The City will follow up no later than May 5, 2026, to advise the SHRC whether there has been an appeal to the City Council on the HRB action taken on April 20, 2026.

Should you have any questions, please contact me at kwallace@cbts.us or (831) 620-2032.

Sincerely,

KatherineWallace

Katherine Wallace, AICP
Associate Planner

Cc: Anna Ginette, AICP, Community Planning and Building Director, City of Carmel-by-the-Sea
Brandon Swanson, City Administrator, City of Carmel-by-the-Sea
Marnie Waffle, AICP, Principal Planner, City of Carmel-by-the-Sea
CalSHPO.shrc@parks.ca.gov

ATTACHMENTS
Attachment A: April 20, 2026 HRB Staff Report
Attachment B: DPR 523 Form prepared by Ms. Clovis

May 21, 2026

To: Katherine Wallace, Associate Planner

From: Meg Clovis, Historian

RE: Reimers' Stonehouse Terrace: Deficiencies in National Register Nomination

In February 2026, historian Barbara Lambrecht prepared a National Register nomination for the Reimers' Stonehouse Terrace on behalf of the owner, Kristi Reimers. The nomination concludes that the property is eligible under Criterion C (Architecture) as the work of master architect Olof Dahlstrand and further argues that it qualifies under Criterion G as a property less than fifty years old because it is exceptionally important.

This memorandum identifies three deficiencies that undermine that conclusion: 1) failure to meet analysis requirements to determine exceptional importance under Criteria Consideration G, 2) failure to identify the correct Period of Significance, and 3) lack of precedent in the City of Carmel to include in the City's Inventory of Historic Resources properties less than fifty years old.

Background

On April 20, 2026, the Carmel-by-the-Sea Historic Resources Board (HRB) concluded that Reimers' Stonehouse Terrace was eligible for listing on the National Register of Historic Places despite not meeting the 50-year threshold; the property was built in 1977. The HRB summarized its reasoning as follows: Olof Dahlstrand, a master architect and prominent civic leader who served on the Carmel Planning Commission and City Council, created an outstanding, forward-thinking adaptive-reuse design for the Reimers, a long-time Carmel family since the 1920s, by integrating old and new to combine retail, office, and living space around a central landscaped courtyard—a typology specific to Carmel. The HRB found that Reimers' Stonehouse Terrace satisfied Criteria Consideration G for a property that achieved significance within the past fifty years because it is exceptionally important. The HRB identified 1977 as the Period of Significance, the year Stonehouse Terrace was constructed but also included the 1910 cottage because of the resource's typology as a commercial complex organized around a landscaped courtyard. Finally, the HRB asserted that Carmel has precedent for including properties less than fifty years old in its Historic Resources Inventory.

Exceptional Significance

A review of the April 20, 2026, HRB meeting and the National Register nomination indicates that a sufficient case has not been made to exempt the property from the 50-year eligibility

requirement. The record does not demonstrate that the Stonehouse Terrace is exceptionally important.

Incomplete Historic Context

National Register Bulletin 15, *How to Apply the National Register Criteria for Evaluation*, and National Register Bulletin 22, *Guidelines for Evaluating and Nominating Properties that Have Achieved Significance Within the Past Fifty Years*, set out the steps for determining whether a property less than fifty years old is exceptionally important. The first step is to evaluate the property within an adequately developed historic context. Here, the HRB identified the resource as a commercial building associated with a landscaped courtyard, a property type distinctive to Carmel. Although Carmel's Historic Context Statement refers to courtyard buildings, neither that context nor the National Register nomination fully develops the context for this property type.[1] Carmel contains at least 40 examples of this property type, some of which are already included in the City's Inventory of Historic Resources. National Register Bulletin 22 states:

"In evaluating and justifying exceptional importance, it is especially critical to identify the properties in a geographical area that portray the same values or associations and determine those that best illustrate or represent the architectural, cultural, or historical values being considered."

National Register Bulletin 15 states,
"A property that has achieved significance within the past fifty years can be evaluated only when sufficient historical perspective exists to determine that the property is exceptionally important. The necessary perspective can be provided by scholarly research and evaluation and must consider both the historic context and the property's specific role in that context."

Without a clearly developed context, the exceptional importance of Reimers' Stonehouse Terrace cannot be evaluated.

Lack of Comparative Analysis

The second step in establishing exceptional importance is to compare the property to related properties of the same type. Carmel has more than 40 commercial properties with landscaped courtyards, yet the nomination does not compare Stonehouse Terrace to any of them. That omission is significant because National Register guidance requires identifying which properties best represent the defined historic context.

National Register Bulletin 15 states,
"In justifying exceptional importance, it is necessary to identify other properties within the geographical area that reflect the same significance or historical associations and to determine which properties best represent the historic context in question. Several properties in the area

could become eligible with the passage of time, but few will qualify now as exceptionally important."

Without comparative analysis, the claim of exceptional importance cannot be substantiated.

Insufficient Supporting Documentation

National Register Bulletin 22 states that "the more recently a property has achieved significance, generally the more difficult it is to demonstrate exceptional importance. The case for exceptional importance is bolstered when there is a substantial amount of professional, documented materials on the resource and the resource type."

Professional documentation on Reimers' Stonehouse Terrace is limited. The 1910 cottage and the 1977 Stonehouse Terrace were identified as separate resources in the 1990 cultural resource survey, but neither was evaluated for significance, and neither appeared in later surveys. DOCOMOMO[2] records three of Olof Dahlstrand's commercial buildings, including the Wells Fargo Bank in Carmel, but not Stonehouse Terrace. The property also does not appear in the California Office of Historic Preservation's Built Environment Resource Directory, although other Carmel resources from the 1970s do. As a result, the National Register nomination appears to be the first in-depth study of the property.

This lack of documentation limits the ability to justify exceptional importance.

Master Architect Claim

The nomination's claim that Olof Dahlstrand qualifies as a master architect is difficult to reconcile with prior evaluations by the same author. In a 2022 report on the Dahlstrand-designed Mid-Valley Shopping Center in Carmel Valley, Lambrecht wrote: "Mr. Dahlstrand is not a figure of generally recognized greatness in a field. His work was not published widely at the state or national levels, it did not have an impact on the architectural profession, and it did not influence its wider direction." She also testified at the Board of Supervisors hearing on the shopping center's historic designation that Dahlstrand did not meet the standard of a master architect. Four years later, however, the Stonehouse Terrace nomination states that Dahlstrand was unquestionably a master architect. That inconsistency raises concerns about the reliability of the analysis, and the master-architect designation therefore should not be relied on as a basis for eligibility.

Period of Significance

Period of Significance is defined as the length of time when a property was associated with important events, activities, or persons, or attained the characteristics which qualify it for the

National Register. For architecturally significant properties, the period of significance is the date of construction and/or the dates of any significant alterations and additions.[1]

Three periods of significance have been proposed for the Reimers Stonehouse Terrace complex. The National Register nomination identifies two dates: 1910, the approximate construction date of the original cottage, and 1977, when the adjacent building and the landscaped courtyard connecting the two structures were constructed. The 1910 cottage, however, was significantly altered before 1977. As part of its incorporation into the Stonehouse Terrace complex, a lower-floor storefront and an upper outdoor terrace were added to the front (east) elevation, further compromising the building's integrity. Because the cottage had already lost integrity, including 1910 in the Period of Significance is not justified.

The DPR 523 A and B survey form, prepared by Meg Clovis, identifies 1977 as the Period of Significance because that is when the Olof Dahlstrand-designed Stonehouse Terrace building and landscaped courtyard were constructed. It does not include the 1910 cottage because the cottage had been significantly altered before 1977. Dahlstrand's principal addition to the cottage (the storefront and second floor terrace) obscured the original front façade, which further undermined the building's integrity. The stone veneer of this addition simply continued a design feature already introduced by the Reimers in the 1940s and does not reflect his expertise. The cottage therefore no longer retains sufficient integrity to be significant as an individual building nor does it reflect the work of Olof Dahlstrand.

After reviewing the National Register nomination, the HRB concluded that the Period of Significance was 1977 but nevertheless included the 1910 cottage within that period. The Board reasoned that the complex represents a Carmel-specific commercial building type and that the cottage, once incorporated into the larger complex, became part of an early example of adaptive reuse. As discussed above, however, Reimers' Stonehouse Terrace has not been sufficiently analyzed as a representative of this type, and its relative significance among Carmel's courtyard commercial properties remains unknown. As a result, the rationale for including the cottage in the Period of Significance has not been adequately established.

Precedence for Designating Properties Less than Fifty-Years Old

Carmel's Local Coastal Program and Historic Preservation Ordinance, adopted in 2004, sets the standard for including resources less than 50 years old in the Historic Inventory. Under the ordinance, such a resource may qualify only if it is exceptionally important to the City, State, or Nation because of 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). Carmel has previously debated whether to include buildings under 50 years old in

[1] National Register Bulletin 16. *How to Complete the National Register Registration Form*. National Park Service, 1997.

the Inventory, and some properties were in fact added through the 2001 Cultural Resources Survey before the 2004 ordinance was adopted.[2] Those earlier additions predated the ordinance's requirement for a finding of exceptional importance for properties less than 50 years old. A cursory review of the DPR forms for those properties indicates that none were evaluated for exceptional importance, as the Historic Preservation Ordinance now requires.

Examples of properties that were surveyed in 2002 but were not fifty years old include the Esther M. Hill House (1964), the Howard Nieman House (1970), and the Mr. and Mrs. William Junk House (1965).

Conclusion

In summary, the National Register nomination for the Reimers' Stonehouse Terrace does not follow the required steps for determining whether the property is exceptionally important. First, the historic context for the property type has not been fully developed. Second, the nomination does not compare the property to related resources, even though Carmel contains at least 40 examples of this type. Third, there is little professional documentation on the resource itself. For these reasons, the record does not support a finding of exceptional importance, as required for properties less than 50 years old. Because the 1910 cottage is not a true reflection of Olof Dahlstrand's own work, it cannot be included in the stated period of significance.

[2] Although properties less than 50-years old may have been identified in 2001, they typically were not recorded with the County until 2005.

CITY OF CARMEL-BY-THE-SEA APPEAL FORM

*Appeals to a Board or Commission must be made by completing and submitting an Appeal Form with the City Clerk. Appeals shall be filed **within 10 calendar days following the date of action** and paying the required filing fee as established by City Council resolution.*

*Appeals to the City Council must be made by completing and submitting an Appeal Form with the City Clerk. Appeals shall be filed **within 10 working days following the date of action** and paying the required filing fee as established by City Council resolution.*

Name of Appellant

Esperanza Carmel Commercial LLC

Mailing Address of Appellant

[redacted]

Phone Number | Email address

Send correspondence to the following party (if different than Appellant):

Name

[redacted]

Mailing Address

[redacted]

Phone Number | Email address

[redacted]

Commission, Board, Official or Department whose action is being appealed

Physical location of property involved (street location or address): Historic Resources Board

5 & 7	91	010-145-018-000
Lot	Block	APN

Date of decision being appealed: April 20, 2026

Specific action or decision being appealed: 2026-001-HRB, HE 26090 Stonehouse Terrace

Grounds for appeal (attach additional pages if necessary): See attached grounds for appeal letter.

RECEIVED

APR 30 2026

City of Carmel-by-the-Sea
Planning & Building Dept.

[redacted]

Signature of Appellant

Reference Chapter 17.54 of the Carmel-by-the-Sea Municipal Code "Appeals"

revised 1/2020

April 30, 2026

Mayor and City Council
City of Carmel-by-the-Sea
P.O. Box CC
Carmel-by-the-Sea, CA 93921
cityclerk@ci.carmel.ca.us

Copy to:

City Attorney, City of Carmel-by-the-Sea
Community Planning and Building Director, Anna Ginette
State Historical Resources Commission
c/o Office of Historic Preservation, 1725 23rd Street, Suite 100, Sacramento, CA 95816

NOTICE OF APPEAL

Re: Appeal of Historical Resources Board Actions Regarding HE 26090 regarding the Reimer Stonehouse Terrace Property

I. INTRODUCTION AND PARTIES

The appeal is made Pursuant to Carmel Municipal Code Section (CMS) 17.54.040 by Esperanza Carmel Commercial, LLC ("Appellant").

Appellant hereby submits to the City Clerk of Carmel by-the-Sea, the Notice of Appeal Form and this letter will serve as the required summary of the Grounds for Appeal.

The Appellant paid the required City Council appeal fee in the amount of $ 2,190.00, per the city fee schedule.

This appeal is timely filed within ten (10) working days of the Historical Resources Board's ("HRB") action dated April 20, 2026 as the 10 working days expiration date is May 4, 2026.

Property Owners:

Reimer Stonehouse Terrace Property (Kristie E. Reimer , ET.AL) located at San Carlos Street 2 Southwest of 7th Avenue, Carmel-by-the-Sea, California 93921. (APN 010-018-000)

Appellants (JBPB) Development Applications.

Appellant is the owner of the JBPB 0.276 acre site adjacent to the Reimer site. Esperanza Carmel Commercial, LLC JB Pastor Building (JBPB) located at Dolores Street 2 SE 7th Avenue, Carmel-by-the-Sea, California 93921. (APN's 010-145-012, 010-145-023, 010-145-024).

Appellant is seeking final development application approvals for of a mixed-use project on the adjacent site. Appellant's three discretionary development applications are DR 23-140, LM 20-395, and UP 21-113.

The Appellants applications were before the City Council and the Council approved Resolution 2025-076 approved September 8, 2025.

Resolution 2025-076 directed the applicant to modify the plan to include an underground parking garage sufficient to hold the required vehicle parking and to revise the surface landscaping plan to increase the ground level space decorated with landscaping features.

The Applicant completed the required site revisions and submitted the updated plans to the City via dropbox on April 3, 2026. The Appellant is awaiting staff reply and the setting of the city Planning Commission hearing.

Council Resolution 2025-076, at page 3 of 5, the City Council approved the JBPB as an In-Fill Project that meets the standards to be Categorically Exempt from CEQA.

II. SUMMARY OF APPEAL

Appellant contends that the City's HRB's action taken at their April 20, 2026 hearing, specifically the preparation of a Letter of Support. It is our understanding the Letter of Support will be sent to the California State Historical Resources Commission.

While the exact content of the HRB's Support Letter is not known to the Appellant, we understand the purpose of the Support Letter is to inform the SHRC that the City HRB supports a "future" determination by the City HRB that the Reimer Stonehouse Terrace property will be found eligible for listing on the City of Carmel Inventory of Historic Resources.

We object to this action taken by the city. Public notice of a hearing is required under CMC Section 17.54.020. The text of the Support Letter was not included as an exhibit in the April 20 2026 HRB staff report. Nor was the exact content of support letter revealed in a public setting. The writing and issuance of a support letter without public input or comment is highly improper for the following reasons:

a. The HRB lacks authority under CMC Chapter 2.74 to send a support letter, especially one that gives the reader the impression that a building will, in the future, be listed as a historic resource.
b. A letter supporting the eligibility of a property as a Carmel Historical Resource that is currently ineligible for consideration, is both speculative and presumptive declaring the outcome of a future HRB action.
c. HRB advisory authority runs internally and its activities are limited to serving in an advisory capacity for the Planning Commission and City Council, and does not extend to external state bodies.
d. The HRB support letter potentially could direct harm to Appellant's pending discretionary applications and CEQA Categorical Exemption status by the HRB action that exceeds their authority.
e. The HRB issuance of a support letter directly violates proper public notice requirements.

III. GROUNDS FOR APPEAL: THE ACTIONS OF THE HISTORIC RESOURCES BOARD REGARDING RESOLUTION 2026-001 HRB WERE UNAUTHORIZED AND SHOULD BE VOID

A. The HRB Lacks Authority Under CMS Chapter 2.74 to Send a Resolution or a Letter of Support prepared by the HRB staff and sent to the State Historical Resources Commission

The HRB's authority is limited under 2.74.030 (b – e) and are listed below.

b. Determinations of consistency with the Secretary of the Interior's Standards for local alterations (CMC Section 2.74.030(B));

c. Administration of the Carmel Inventory and Carmel Register (CMC Section 2.74.030(C));

d. Placement of resources on the Carmel Register (CMC Section 2.74.030(D)); and

e. Removal of resources from those registers (CMC Section 2.74.030(E)).

CMS Sections 2.74.030(F)–(N) enumerates the full scope of the HRB's advisory powers. Every one of those provisions' channels HRB recommendations exclusively for consideration by the Planning Commission and the City Council.

Not a single subsection within that range authorizes the HRB to send letters of support to a state agency or other entities, regarding future actions to be taken by the HRB.

While CMS 17.32.010 (e) states the HRB "may participate in Federal and State preservation processes and programs". The nature of such participation is not specific and should be narrowly read together with the limits imposed by the duties and powers listed in CMC 2.74.030 (f-n), which give focus on the advisory role of the HRB to the City Planning Commission and City Council. Clearly nothing in either 17.32.10 or 2.74 gives the HRB the authority to issue a letter of support declaring the outcome of a future HRB action.

B The HRB Resolution May Have Consequences to Appellant.

A support letter issued by the HRB about a building that is clearly Ineligible for a historic resource listing, may alter the Appellants development applications pending for approval.

The SHRC should not be swayed nor should they reply upon an HRB Letter of Support that addresses a future action, with a presumptive guaranteed outcome adding the Reimer Stonehouse Terrace property to the Carmel Inventory of Historical Resources.

IV. APPELLANT'S STANDING TO APPEAL

CMC Section 17.54.080 (a) provides that "any decision to approve, deny or conditionally approve any permit made by the Community Planning and Building Director, the City Forester, the Planning Commission, or the Historic Resources Board may be appealed by any aggrieved party." Appellant is an aggrieved party with standing on three independent and reinforcing bases.

A. Immediate Adjacency

Appellant owns the 0.276-acre parcel immediately contiguous to the north of the Reimer Property, located on Dolores Street 2 SE of 7th Avenue. Immediate physical adjacency is a well-established basis for standing.

B. Direct and Material Impact on Pending Discretionary Applications

Appellant has three discretionary applications currently pending before the City for approval of a mixed-use building on the adjacent parcel. The historic status of the Reimer Property as determined by both the City and the State of California bears directly and immediately on those applications in two concrete ways:

First, under CEQA Guidelines Section 15064.5(a)(2), a resource included in a local register or formally identified as significant by a local government body is presumed to be a historical resource for CEQA purposes.

No substantial evidence exists in the record that Appellant's JB Pastor Building In-Fill project would cause any such adverse change to the adjacent property. Appellant's building design incorporates an 8-foot setback from the Reimer property line and over the years the site layout protected the community building and the retaining wall, so that the Reimer property impacts from the JBPB development have effectively eliminating any potential adverse impact, as acknowledged in City Council Resolution 2025-076.

If the SHRC relies upon the HRB Resolution or support letter in connection with the Reimer nomination as a State Historical Resource, the opponents of JBPB Application DR 23-140 may use that HBR support and the State determination of the Reimer Stonehouse Terrace Building as a way to slow down or alter the JB Pastor Building approvals process. The review process has already taken more than six years.

The CEQA Guidelines Section 15300.2(f) exception provides that a categorical exemption "shall not be used for a project which may cause a substantial adverse change in the significance of a historical resource."

For these reasons, Appellant requests that the City Council take the following actions.

Appellant respectfully requests that the City Clerk and the City Council:

(i) Accept the Appeal as valid.

(ii) Schedule and conduct a noticed public hearing on this appeal;

(iii) Declare the HRB's issuance of a support letter be void as exceeding the Board's authority under CMC Chapter 2.74.

(iv) To the extent the HRB letter or resolution has already been transmitted, direct the City Clerk to immediately send formal written notice to the State Historical Resources Commission and OHP that: (a) the Resolution does not represent an authorized position of the City of Carmel-by-the-Sea; (b) it was adopted without City Council authorization; and (c) it should not be accorded weight in the pending SHRC nomination proceeding for the Reimer Property;

(v) Direct that the HRB take no further formal action regarding the Reimer Property's state or local historic designation without prior City Council authorization, and without notice to Appellant as the owner of the immediately adjacent parcel with pending discretionary applications.

ESPERANZA CARMEL

V. CONCLUSION

Esperanza Carmel Commercial, LLC is the owner of the parcel immediately adjacent to the Reimer Property and has three discretionary development applications currently pending before the City that are directly and materially prejudiced by the HRB's Resolution and direction to City staff to prepare s Support Letter that has not been made public and having been sent to the State Historic Resources Commission. As an aggrieved party under CMC Section 17.54.080, Appellant has clear and well-established standing to bring this appeal.

Appellant respectfully requests that the City Council promptly schedule a noticed public hearing and grant the relief set forth above.

Respectfully submitted,

[redacted]

Christopher Mitchell, Managing Director
Esperanza Carmel Commercial, LLC
April 30, 2026

April 30, 2026

Julianne Polanco
State Historic Preservation Officer
Office of Historic Preservation
1725 23rd Street, Suite 100
Sacramento, CA, 95816-7100

Via email: julianne.polanco@parks.ca.gov; calshpo@parks.ca.gov

Re: City of Carmel-by-the-Sea – Comments on the Nomination of "Reimers' Stonehouse Terrace" to the National Register of Historic Places – Follow-Up Letter

Dear Ms. Polanco:

This letter serves to notify the Office of Historic Preservation and the State Historical Resources Commission that the action taken by the Carmel-by-the-Sea Historic Resources Board on April 20, 2026 (below), was appealed on April 30, 2026.

> *The three members of the Historic Resources Board in attendance unanimously supported the Reimers' Stonehouse Terrace National Register Nomination; a motion was passed recommending listing on the National Register and supporting the Nomination prepared by Barbara Lamprecht. Prior to the motion, Board Members provided comments in support of the Nomination, summarized as follows: Olof Dahlstrand, a master architect and prominent civic leader who served on the Carmel Planning Commission and City Council, created an outstanding, forward-thinking, adaptive re-use design for the Reimers, a longtime Carmel family since the 1920s, by integrating old and new to combine retail, office and living space around a central landscaped courtyard – a typology specific to Carmel.*

Because the action has been appealed, the City's position on the National Register Nomination will not be determined until the City Council acts on the appeal, which cannot happen until June 2nd at the earliest. The State may wish to continue consideration of this item from May 7, 2026, to the following quarterly meeting in August 2026, to allow the City consideration process to be completed.

If the May 7, 2026 State Historical Resources Commission hearing is continued, the City would appreciate being advised of the continuance.

Separately, please find enclosed all public correspondence submitted to the City prior to the April 20, 2026 Historic Resources Board meeting. The public comments are offered in addition to the Staff Report and City-prepared DPR 523 Form provided on April 29, 2026. The April 20, 2026 Historic

Resources Board meeting agenda be accessed online here, and the meeting recording may be accessed online here.

Should you have any questions, please contact me at kwallace@cbts.us or (831) 620-2032.

Sincerely,

KatherineWallace

Katherine Wallace, AICP
Associate Planner

Cc: Anna Ginette, AICP, Community Planning and Building Director, City of Carmel-by-the-Sea
Brandon Swanson, City Administrator, City of Carmel-by-the-Sea
Marnie Waffle, AICP, Principal Planner, City of Carmel-by-the-Sea
CalSHPO.shrc@parks.ca.gov

ATTACHMENTS
Attachment A: Reimers' Stonehouse Terrace Public Correspondence

State of California • Natural Resources Agency
Gavin Newsom, *Governor*

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

May 4, 2026

In reply refer to: NRHP_2026_Reimers'_Stoneh_0011

VIA EMAIL

Katherine Wallace, AICP, Associate Planner
Community Planning and Building Department
City of Carmel-by-the-Sea
Post Office Box CC
Carmel-by-the-Sea, Ca 93921

Subject: Reimers' Stonehouse Terrace
Nomination to the National Register of Historic Places
Carmel-by-the-Sea, Monterey County, California

Dear Ms. Wallace:

I am in receipt of your letter dated April 30, 2026 informing that the April 20, 2026 deliberations of the Carmel-by-the-Sea (City)'s Historic Resources Board have been appealed such that the City does not currently have a position regarding the above-referenced nomination.

The California State Office of Historic Preservation (OHP) has recently learned that there are two owners of the above-mentioned property. In accordance with 36 CFR §60.6(c), the OHP must notify all property owners of its intent to bring a nomination to the State Historical Resources Commission (SHRC) in advance of the scheduled meeting. Although Ms. Kristi Reimers was notified, Mr. Neils J. Reimers was not.

Therefore, the above-referenced nomination cannot be heard at the SHRC meeting on May 7, 2026. As it is within the ten-day notice timeline as required by the Bagley-Keene Act, the nomination will be pulled from the agenda at the beginning of the meeting later this week.

If you have questions, contact the Registration Unit at calshpo.shrc@parks.ca.gov.

Sincerely,

Julianne Polanco
State Historic Preservation Officer

Cc: Kristi Reimers, Barbara Lamprecht

CITY OF CARMEL-BY-THE-SEA
City Council
Staff Report

June 1, 2026
PUBLIC HEARINGS

TO: Honorable Mayor and City Council Members

SUBMITTED BY: Katherine Wallace, Associate Planner

APPROVED BY: Brandon Swanson, Acting City Administrator

SUBJECT: Resolution 2026-034 - Consideration of an appeal, APP 26148 (Stonehouse Terrace), by Esperanza Carmel Commercial LLC, of the Historic Resources Board's April 20, 2026 decision to support 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. Consideration of options including a resolution to deny the appeal, a resolution to grant the appeal, or other actions related to the appeal as directed by Council.

RECOMMENDATION:

Staff recommends the Council take one of the following actions:

1. Motion to Adopt a Resolution (**Attachment 1**) to: 1) find, pursuant to CEQA regulations, consideration of APP 26148 (Stonehouse Terrace) is “not a project” as defined in Public Resources Code section 21065 and section 15378 of the CEQA guidelines; 2) deny the appeal (APP 26148, Stonehouse Terrace) of the action taken by the Historic Resources Board on April 20, 2026; 3) provide comments on the pending “Reimers’ Stonehouse Terrace” National Register of Historic Places Nomination; and 4) issue a Determination of Ineligibility for listing on the Carmel Inventory of Historic Resources for the property located at San Carlos Street 2 southwest of 7th Avenue in the Service Commercial (SC) District, APN: 010-145-018-000.

OR

2. Motion to Adopt a Resolution (**Attachment 2**) to: 1) find, pursuant to CEQA regulations, consideration of APP 26148 (Stonehouse Terrace) is “not a project” as defined in Public Resources Code section 21065 and section 15378 of the CEQA guidelines; 2) grant the appeal (APP 26148, Stonehouse Terrace) of the action taken by the Historic Resources Board on April 20, 2026; 3) provide comments on the pending “Reimers’ Stonehouse Terrace” National Register of Historic Places Nomination; and 4) issue a Determination of Ineligibility for listing on the Carmel Inventory of Historic Resources for the subject property located at San Carlos Street 2 southwest of 7th Avenue in the Service Commercial (SC) District, APN: 010-145-018-000.

BACKGROUND / SUMMARY:

Background/Summary:

The City Council is being asked to consider an appeal (APP 26148) of the Historic Resources Board's April 20, 2026 decision to support a property owner-sponsored National Register of Historic Places Nomination 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 (**Attachment 3**) regarding a property owner-sponsored National Register of Historic Places Nomination (**Attachment 4**) agendized for consideration by the State Historical Resources Commission (SHRC) on May 7, 2026. The letter from OHP contained requests for staff comments and Historic Resources Board comments on the pending Nomination.

As the subject property had not previously been assessed as a potential historic resource eligible for listing on the Carmel Inventory, the City engaged Margaret Clovis, a City-contracted qualified professional, to prepare an intensive survey. Per Carmel-by-the-Sea Municipal Code (CMC) Section 17.32.060.B.5 (Intensive Survey), intensive surveys are required to be performed by a qualified professional.

As part of the intensive survey, Ms. Clovis prepared a Department of Parks and Recreation (DPR) 523 Form (**Attachment 5**) and 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 at this time having not yet reached 50 years of age. Therefore, staff prepared a Determination of Ineligibility (**Attachment 6**) for the HRB with a custom expiration date aligning with the development’s 50-years-of-age mark: October 21, 2027.

Staff presented the Determination of Ineligibility and presented the State’s National Register Nomination review and comment request to the Historic Resources Board at the Board’s regular April 20, 2026 meeting, along with a staff report (**Attachment 7**) addressing the above-stated documents. It was the Board’s decision not to issue the

Determination of Ineligibility for listing on the Carmel Inventory. Further, Board members expressed support for adding the property to the Carmel Inventory at a future date.

The three members of the Board in attendance unanimously supported the National Register Nomination and passed a motion made by Vice Chair Dyar "to recommend the Stonehouse building go on the National Registry and we support the application and the report by Barbara Lamprecht." The Board meeting recording is available online here (meeting recording time stamp 1:28:38), and adopted minutes are provided as **Attachment 8**.

On April 29, 2026, City staff relayed the Board's comments on the pending National Register Nomination – along with staff comments – to the State OHP for inclusion in the SHRC May 7, 2026 hearing item packet. The City's comment letter (**Attachment 9**) contained the following comments:

1. *Staff Comments:*

The "Reimers' Stonehouse Terrace" property located at San Carlos Street 2 southwest of 7th Avenue has not yet reached 50 years of age and does not appear to be of exceptional importance to the City, State, or nation based on input from the City's contracted professional historian. However, when the property does reach 50 years of age, on October 21, 2027, it appears eligible for listing on the Carmel Inventory of Historic Resources under Criterion C (Architecture), as a good example of the Organic style designed by significant local architect Olof Dahlstrand. Staff comments (Attachment A, "April 20, 2026 HRB Staff Report") are supported by the findings of a City-contracted qualified professional, Ms. Margaret Clovis (Attachment B, "DPR 523 Form prepared by Ms. Clovis").

2. *Historic Resources Board Comments:*

The HRB considered the "Reimers' Stonehouse Terrace" National Register Nomination and the City staff-prepared draft "Determination of Ineligibility for listing on the Carmel Inventory of Historic Resources" during the Board's Regular Meeting on April 20, 2026. The Board did not issue the Determination of Ineligibility for listing on the Carmel Inventory, nor did the Board take action to list the property on the Carmel Inventory, though Board Members expressed support for adding it at a future date.

The three members of the Board in attendance unanimously supported the National Register Nomination; a motion was passed recommending listing on the National Register and supporting the Nomination prepared by Barbara Lamprecht. Prior to the motion, Board Members provided comments in support of the Nomination, summarized as follows: Olof Dahlstrand, a master architect and prominent civic leader who served on the Carmel Planning Commission and City Council, created an outstanding, forward-thinking, adaptive re-use design for the Reimers, a longtime Carmel family since the 1920s, by integrating old and new to combine retail, office

and living space around a central landscaped courtyard – a typology specific to Carmel.

The City's comment letter additionally explained that, per CMC Sections 17.54.010.B and 17.54.040.C, actions taken by the Historic Resources Board are appealable to the City Council.

On April 30, 2026, the City received a timely appeal, APP 26148 (**Attachment 10**, see Staff Analysis section below), and subsequently sent a follow-up letter to the State OHP (**Attachment 11**), notifying the State that an appeal had been received and therefore the City's consideration of the Nomination was not yet complete. The "Reimers' Stonehouse Terrace" National Register Nomination was ultimately pulled from the SHRC's May 7, 2026 agenda and continued to the next Commission meeting (August 6-7, 2026) due to incomplete noticing to all property owners (**Attachment 12**).

The matter of multiple property owners (not all of whom were involved in the preparation and submission of the National Register Nomination to the State) arose during the City's review process. Unlike the City's local Inventory, where properties may be listed despite owner objection, private properties may not be listed on the National Register over the objection of its owner, or in the case of a property with multiple owners, over the objection of a majority of owners. Following the April 20, 2026 Historic Resources Board meeting, the City received confirmation that the National Register Nomination will not face owner objection. In the scenario the SHRC supports the Nomination, a nomination file would be submitted by the State OHP to the "Keeper of the National Register" who has 45 days to determine listing on the National Register of Historic Places.

CITY COUNCIL CONSIDERATION AND IDENTIFIED OPTIONS ON ACTION

Based on the analysis below, staff provides two potential options for the City Council to consider; deny or grant the appeal. In either case, staff recommends the City Council also consider providing comments to State OHP and issuing a Determination of Ineligibility for listing on the Carmel Inventory of Historic Resources.

Denial of the Appeal. As discussed below and demonstrated in Attachment 1, if Council finds the appeal has no merit, then the appeal must be denied.

Grant of the Appeal. If after considering the facts presented and public testimony provided during the hearing, Council finds that the appeal has merit, then the option to grant the appeal can move forward through adoption of the draft resolution found as Attachment 2.

Provide Comments to OHP/SHRC. As discussed above, the City provided comments to State OHP and SHRC on April 29, 2026, that included Staff Comments supported by the findings of a City-contracted qualified professional and HRB Comments as provided at their April 20, 2026 meeting. Regardless of denying or granting the appeal, staff recommends Council provide comments as part of their action to either: confirm/agree

with the HRB comments relayed in April 29th comment letter, provide additional/supplemental comments or replace and provide revised comments altogether.

Determination of Ineligibility for listing on the Carmel Inventory of Historic Resources. Pursuant to CMC Section 17.32.040.H, a resource less than 50 years old may be eligible if it is of exceptional importance to the City, State, or nation. The City-contracted qualified professional found that although the subject property appears to be eligible upon reaching 50 years of age, it does not qualify for listing prior to 50 years of age as an exceptional resource. Therefore, the Council should consider issuing a Determination of Ineligibility with a custom expiration date aligning with the 50 years of age date.

STAFF ANALYSIS

Response to Historic Resources Board Direction

During the April 20, 2026 Stonehouse Terrace discussion, Historic Resources Board members requested Ms. Clovis conduct additional research and revise her DPR Form to reflect the findings of the Board, summarized as follows: *Olof Dahlstrand, a master architect and prominent civic leader who served on the Carmel Planning Commission and City Council, created an outstanding, forward-thinking, adaptive re-use design for the Reimers, a longtime Carmel family since the 1920s, by integrating old and new to combine retail, office and living space around a central landscaped courtyard – a typology specific to Carmel.*

Upon review of the discussion and the Board's request, with the knowledge the matter of Stonehouse Terrace's historicity would be heard by the Council, and at the request of the Planning Division, Ms. Clovis prepared an addendum memorandum (**Attachment 13**) for the Council's consideration. The memorandum responds to the Boards' request for additional information and reaffirms Ms. Clovis' independent conclusion that the property is not eligible for listing (on local, state, or federal registries) at this time. Planning staff concurs with Ms. Clovis' assessment.

Staff Summary and Response to Appeal APP 26148

Per CMC Section 17.54.010.B, *The findings and actions of the Historic Resources Board shall be final and conclusive from and after the date of final action unless an appeal is filed with the City Council or the Coastal Commission pursuant to CMC § 17.54.040(C) or 17.54.040(D), 17.54.050 and the provisions in this chapter*. Per CMC Section 17.54.040C, *Appeals to the City Council, decisions to approve or deny projects made by the Planning Commission, Forest and Beach Commission or the Historic Resources Board may be appealed to the City Council by filing a notice of appeal in writing in the office of the City Clerk within 10 working days following the date of action by the decision-making body and paying the required filing fee as established by City Council resolution.*

Esperanza Carmel Commercial LLC filed APP 26148 on April 30, 2026, prior to the

close of the ten working day appeal period which concluded on May 4, 2026. The appeal form includes the date of decision being appealed (April 20, 2026) and the specific action or decision being appealed: (2026-001-HRB, HE 26090 Stonehouse Terrace). Staff note: The HRB did not adopt Resolution 2026-001-HRB, however, the City's legal counsel confirmed the HRB's action constituted an appealable action.

The five primary claims of the Esperanza appeal are directly quoted below, followed by individual staff responses to each claim.

A. Claim: The HRB lacks authority under CMC Chapter 2.74 to send a support letter, especially one that gives the reader the impression that a building will, in the future, be listed as a historic resource.

   Staff response: This appeal contention has no merit. CMC Section 2.74.020, Duties and Powers of the Historic Resources Board, defines the duties, powers and responsibilities of the Historic Resources Board. The subsections of CMC Section 2.74.020 do not specify the Board's role in the review and comment of pending State or National Register nominations, however, CMC Section 2.74.020A identifies the Board's power "to administer the historic preservation program pursuant to this chapter."

   The referenced chapter is CMC Chapter 17.32, Historic Preservation. CMC Section 17.32.010.E states that "Participating in Federal and State preservation processes and programs" is one of the purposes of the historic preservation ordinance. Therefore, the Board's participation in the State/Federal preservation process by considering and providing comment on a pending nomination is appropriate. The State OHP prompted the Board's participation by sending the City the review and comment notification letter (refer to **Attachment 3**), which states, "*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 the nominated property, in its opinion, meets the criteria for the National Register and forward their comments to [staff]. Please transmit your local preservation commission's comments with your comments to California State Parks…*"

B. Claim: A letter supporting the eligibility of a property as a Carmel Historical Resource that is currently ineligible for consideration, is both speculative and presumptive declaring the outcome of a future HRB action.

   Staff response: This appeal contention has no merit. The property *is* eligible for consideration as a historic resource. The Land Use and Community Character Element of the General Plan/Coastal Land Use Plan describe that, *"When evaluating resources for potential historic value, the threshold of 50 years old is often used by historic resource professionals as a trigger that such a review is needed. The passing of fifty years provides sufficient time for evaluators to determine whether a particular resource may have become significant in a particular context. Of course, it is also important that decision makers have the*

discretion and ability based on the recommendation of a qualified professional to determine that resources less than 50 years old are historic, as sometimes a younger resource does rise to a level of historic significance. The Carmel LCP provides the appropriate policies and procedures to allow evaluation of potential historic resources, whether older than 50 years or not. (LUP)"

Per CMC Section 17.32.060B.1, historic evaluations "as initiated by the Department" shall be conducted to determine whether properties may have historic resource potential. CMC Section 17.32.040.C specifies that eligible resources *should be a minimum of 50 years of age*, however, they are not required to be. CMC Section 17.32.040.H offers further clarification, specifying (emphasis added), *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.*

C. Claim: HRB advisory authority runs internally and its activities are limited to serving in an advisory capacity for the Planning Commission and City Council, and does not extend to external state bodies.

Staff response: This appeal contention has no merit. See section "A" above.

D. Claim: The HRB support letter potentially could direct harm to Appellant's pending discretionary applications and CEQA Categorical Exemption status by the HRB action that exceeds their authority.

Staff Response: This appeal contention has no merit. As demonstrated in Section "A" above, the HRB has the authority provide comments to State OHP. Further, the CEQA action on the pending discretionary application referenced by the appellant is not final nor does the comment letter from the HRB involve the pending project. Pursuant to CEQA Guidelines, environmental review shall commence once a discretionary project is deemed complete and prior to approving the project, the decision making body shall either find the project categorically or statutorily exempt, adopt a negative declaration or mitigated declaration or certify a final environmental impact report.

E. Claim: The HRB issuance of a support letter directly violates proper public notice requirements.

Staff response: This appeal contention has no merit. The item before the HRB provided the required public notice (published in the Pine Cone on April 10, 2026) which read:

> *"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."

The notice appropriately identified the Board's consideration of the National Register Nomination. A notice containing the same contents was also hand-delivered to all occupants within 100-feet and mailed to all property owners within 300-feet of the subject site as described in CMC Section 17.52.110.

Council Action

The first option before Council is to deny the appeal. The appellant's claims focus on the powers of the HRB and how comments to State OHP are speculative and potentially affect a pending discretionary permit application. As demonstrated above, staff reviewed the appellants' contentions and found that their claims have no merit.

However, the hearing on the appeal is de novo and therefore staff provides an alternative. Should Council receive public testimony that provides sufficient evidence that the appellant's claims do have merit, the second option before Council is to grant the appeal.

Whether or not Council finds the appeal to have merit or not, pursuant to CMC Section 17.32.040.H, a resource less than 50 years old may be eligible if it is of exceptional importance to the City, State, or nation. National Register Bulletin 15 states that a property that has achieved significance within the past 50 years can be evaluated only when sufficient historical perspective exists to determine that the property is exceptionally important. Further, National Register Bulletin 22 states that in evaluating and justifying a resource as exceptionally importance, it is critical to identify properties in a geographic area that portray the same values or associations and determine those that provide the best example. As found by the City-contracted qualified professional, the subject property does not meet this test. Therefore, staff recommends the City Council include a Determination of Ineligibility as part of either action described above.

Although not specifically recommended by staff, the Council has other actions related to the appeal that can be considered. For example, if the Council finds that the Reimers' Stonehouse Terrace is potentially exceptional, Council could direct staff to contract with another qualified professional (e.g. third party review) to reassess the eligibility for listing on the Carmel Inventory and remand the action back to the HRB.

Environmental Review: The denial or granting of APP 26148, provision of comments on a National Register Nomination, and issuance of 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 actions do not grant any permits or entitlements approving a project that would result in a direct or indirect physical change in the environment.

FISCAL IMPACT:

At the request of the Planning Division, Ms. Clovis prepared a Department of Parks and Recreation (DPR) Form for consideration by staff and by the Historic Resources Board at a cost of $2,400. Ms. Clovis prepared an addendum memorandum to respond to the concerns raised by the Historic Resources Board at a cost of $960. The invoices were paid from the FY 25-26 Community Planning and Building Department budget.

PRIOR CITY COUNCIL ACTION:

None

ATTACHMENTS:

1. Attachment 1 - Resolution to DENY - APP 26148 (Stonehouse Terrace)
2. Attachment 2 - Resolution to GRANT - APP 26148 (Stonehouse Terrace)
3. Attachment 3 - OHP CLG Review and Comment Request Letter
4. Attachment 4 – National Register of Historic Places Nomination
5. Attachment 5 - DPR 523 Form prepared by Ms. Clovis
6. Attachment 6 - Draft Determination of Ineligibility
7. Attachment 7 - 04.20.2026 Stonehouse Terrace HRB Staff Report
8. Attachment 8 - 04.20.2026 HRB Minutes
9. Attachment 9 - CLG Comments on Reimers Stonehouse Terrace NR Nomination
10. Attachment 10 - APP 26148 (Stonehouse Terrace) Application and Letter_Redacted
11. Attachment 11 - CLG Comments on Reimers Stonehouse Terrace Nomination_rev.04.30.2026
12. Attachment 12 - Reimers Stonehouse Terrace Nomination_Removal from May 7 SHRC Agenda
13. Attachment 13 - Stonehouse Terrace Ms. Clovis Addendum Memo

CITY OF CARMEL-BY-THE-SEA
CITY COUNCIL

SPECIAL MEETING MINUTES

Monday, June 1, 2026

TOUR OF INSPECTION - 2:30 PM
City Council conducted an on-site tour of inspection of the properties listed below:

A. Scenic Road 5 north-west of 8th Avenue, Carmel-by-the-Sea (APP 26134 - Diamond)
B. San Carlos Street 2 south-west of 7th Avenue, Carmel-by-the-Sea (APP 26148 - Stonehouse Terrace)

CALL TO ORDER AND ROLL CALL
Mayor Byrne called the meeting to order in the Chambers at 3:17 p.m.
Roll call: Councilmembers Jeff Baron, Hans Buder, Robert Delves, Alissandra Dramov, and Mayor Dale Byrne were present.

EXTRAORDINARY BUSINESS

C. Receive an informational report on the City of Carmel-by-the-Sea Vacancies Pursuant to Government Code Section 3502.3 (AB 2561)

Acting Assistant City Administrator Marisa Bermudez presented the report and answered questions from Council.

No action was taken; Council received the report.

CONSENT AGENDA

Consent Item #2 was pulled by a member of the public. Councilmember Buder pulled item #6, and Councilmember Dramov pulled item #7.

Motion by Councilmember Baron to approve the consent agenda items #1, 3, 4, 5, and 8, seconded by Councilmember Buder, and approved 5-0-0-0 by the following roll call vote:
AYES: Councilmembers Baron, Buder, Delves, Dramov, and Mayor Byrne
NOES: None
ABSENT: None
ABSTAIN: None

Item 1 - Approval of City Council Meeting Minutes of April 6 & 7, 2026, and May 4, 5, & 12, 2026 - *Approved 5-0-0-0*

Item 3 - April 2026 Check Register Summary - *Approved 5-0-0-0*

Item 4 - Approve a $1,000 Fiscal Year 2026-2027 City Council Discretionary Grant Award to the Carmel Youth Center for their Discretionary Grant Application submitted on March 10, 2026 - *Approved 5-0-0-0*

Item 5 - Resolution 2026-030 authorizing the City Administrator, or designee, to enter into a renewal agreement for 9-1-1 Emergency Communication Services and Governance with the County of Monterey and other local agencies - *Approved 5-0-0-0*

Item 8 - Letter authorizing the County of Monterey to execute all documents necessary to continue implementing the annual Used Oil Payment Program on behalf of the City during Fiscal Year 2026/27 - *Approved 5-0-0-0*

ITEMS PULLED FROM CONSENT

Item 2 - April 2026 Monthly Reports - *Approved 5-0-0-0*

A member of the public commented on the short-term rentals code compliance report, and requested a City audit of all rental companies to ensure compliance with the 30-day minimum stay prohibition.

Public comment:
Karen Ferlito
Fred Kern
Mark Stillwell

Councilmember Buder asked if short term rental violators receive warnings. Acting City Administrator Brandon Swanson confirmed that Code Compliance policy typically involves 1-2 warnings before fines are issued, consistent with the process for all other code compliance citations.

Item 6 - Resolution 2026-031 Approving Amendments to the FY 2025-2026 Adopted Budget - *Approved 5-0-0-0*

Councilmember Buder commended Finance Manager Fields for more than doubling interest income on cash reserves. He questioned if the $305,000 Fire budget overage, caused by vehicle maintenance and overtime, would recur despite the new Monterey Fire agreement and fire engine purchase. Acting City Administrator Swanson stated such overages are very unlikely to happen again.

Item 7 - Resolution 2026-032 Approving Appointments to the Building Code Board of Appeals, Harrison Memorial Library Board of Trustees, Historic Resources Board, Forest and Beach Commission and the Planning Commission - ***Approved 5-0-0-0***

Councilmember Dramov advocated for enhanced training and onboarding for new Board and Commission members, citing recent appointments. She emphasized the need for a deeper understanding of the City's history, General Plan, Municipal Code, and specific roles. Mayor Byrne, Mayor Pro Tem Delves, and Councilmember Buder expressed their agreement.

Public comment:
Maria Ruess
Ian Martin
Lee Morcus

Councilmember Baron noted that a revised Board and Commission handbook was agendized for review in 2024, but was pulled without discussion. He requested that the previous materials, including policy manual updates and the potential adoption of Rosenberg's Rules of Order over Robert's Rules of Order, be shared for future Council discussion.

Motion by Mayor Pro Tem Delves to approve Consent Items #2, 6, and 7, seconded by Councilmember Dramov, and approve 5-0-0-0 by the following roll call vote:
AYES: Councilmembers Baron, Buder, Delves, Dramov, and Mayor Byrne
NOES: None
ABSENT: None
ABSTAIN: None

ORDERS OF BUSINESS

Item 9 - Receive a Presentation regarding Parking Management through paid parking and provide direction to staff

Police Chief Trayer provided an overview of Carmel's parking history, current conditions, and options for implementing managed or paid parking, as well as current upgrades to enforcement technology and staffing.

Councilmember Baron asked about the potential for downtown businesses to act as in-person pay stations. Councilmember Dramov asked about the requirement to submit a portion of the citation fees to Monterey County. Chief Trayer said that having downtown businesses assist with collecting in person parking fee payments is an option, and that the fees that go to the County go toward Monterey County Traffic Court costs. Mayor Byrne asked how many physical parking kiosks would be located downtown, and Chief Trayer responded that there would likely be at least four, located in visible areas on Ocean Avenue and designed to fit Carmel's character.

Public comment:
Fred Kern
Nancy Twomey
Karen Ferlito
Tim Twomey

Carrie Theis
Kristi Reimers
Ian Martin
Kevin Ruess
Maria Ruess
Mark Stillwell
Pam Shepherd

Council discussed a paid parking pilot program for the central downtown area, focusing on Ocean Avenue from Junipero to Monte Verde. Councilmember Baron, Mayor Pro Tem Delves, and Mayor Byrne supported moving forward with the pilot, emphasizing the need for employee parking strategies, and clear success metrics. Councilmembers Dramov and Buder opposed the program, citing concerns over community character, visual impacts, and potential parking shifts into residential neighborhoods, instead favoring increased enforcement and improved employee parking options. Mayor Byrne suggested forming a community working group to work with the Chief, since that worked well for the Street Address Program.

Council provided consensus direction for the Police Chief to form a working group of six to ten people to develop a parking management program for future consideration.

RECESS
Council took a recess at 5:34 pm and returned at 5:44 pm.

PUBLIC HEARINGS

Item 10 - Resolution 2026-033 - Consideration of an Appeal (APP 26134, Diamond) by John and Patricia Dilks, of the Planning Commission's approval of Design Study and Coastal Development Permit application DS 25206 (Diamond) for non-excluded development (ground disturbance for an 800 square accessory dwelling unit attached to an existing rear terrace, landscaping, drainage improvements and associated site work) and the installation landscaping consistent with the proposed landscaping plan as authorized by the Coastal Development Permit, located at Scenic Road 5 northwest of 8th Avenue in the Single-Family Residential (R-1) District, Archaeological Significance (AS) Overlay District, Park (P) Overlay District, and Beach and Riparian (BR) Overlay. APN: 010-312-012-000.

Senior Planner Evan Kort presented the appeal regarding a proposed 800-square-foot accessory dwelling unit (ADU) on Scenic Road. He summarized the appeal review criteria, Beach and Riparian Overlay District standards, as well as setback requirements, concluding with staff's recommendation for Council direction.

Council members inquired about the intersection of State ADU law, which limits the City's ability to deny projects based on floor area, and the Local Coastal Program's setback requirements, noting that the existing residence already exceeds the maximum floor area. Staff explained that State ADU law limits the City's ability to deny an ADU based on maximum floor area requirements, but that applicable coastal setback requirements continue to apply and that State Law doesn't

override the City's LCP. Councilmember Baron asked about the possibility of requiring the owner to waive future shoreline armoring rights. City Attorney Pierik stated that additional legal research would be needed regarding what conditions may be imposed if the property owner does not agree.

Public Comment:
John Dilks, appellant, addressed the Council in favor of approving the appeal.
Tony Lombardo, Dr. Griggs, and Jun Silano, representatives of the property owners (Diamonds), addressed the Council in favor of denying the appeal.
Ian Martin
Larry Jason
Patricia Dilks
Earl Meyers
Donna Jett
Chris Campbell
Ms. Diamond

Councilmember Baron raised concerns regarding conflicts between State ADU law and the City's Local Coastal Program (LCP) regarding floor area. Mayor Pro Tem Delves favored denial, citing setback compliance and precedent, and Councilmember Buder noted the ADU's quality design and minimal impact on views. Council discussed the need for a future ADU policy review. City Attorney Pierik recommended continuing the hearing for further legal research and preparation of draft resolutions for both granting and denying the appeal for consideration.

Motion by Councilmember Dramov to continue this hearing to a date uncertain to gather more information about and legal analysis, and that a separate policy discussion be brought back at the same meeting, seconded by Councilmember Baron, and approved 5-0-0-0 by the following roll call vote:
AYES: Councilmembers Baron, Buder, Delves, Dramov, and Mayor Byrne
NOES: None
ABSENT: None
ABSTAIN: None

RECESS

Council took a recess at 7:30 pm and returned at 8:01 p.m.

Item 11 - Resolution 2026-034 - Consideration of an appeal, APP 26148 (Stonehouse Terrace), by Esperanza Carmel Commercial LLC, of the Historic Resources Board's April 20, 2026 decision to support 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. Consideration of options including a resolution to deny the appeal, a resolution to grant the appeal or other actions related to the appeal as directed by Council

City Attorney Pierik confirmed that Mayor Byrne had no conflicts and would not recuse himself from the item.

Associate Planner Katherine Wallace gave a presentation regarding the action of the Historic Resources Board (HRB) that is being appealed, summarized the appellants reasons for appeal, and the options for Council to consider, such as to approve or deny the appeal.

Councilmember Buder

Public Comment:
Paul Lopez, Dana Supernowitz, representing the appellant, Esperanza Carmel, addressed the Council in favor of the appeal.
Tom Lippe, and Ian Martin, representing the property owner (Reimers), addressed the Council in favor of denying the appeal.
Cindy Lloyd
Mike Brown
Arlene Ichien
Jun Silano
Pierluigi Serraino
Lee Morcus
Chris Campbell
Nancy Twomey
Victoria Beach
Kristi Reimers

Council discussed whether to remand an appeal regarding Stonehouse Terrace back to the HRB. Mayor Pro Tem Delves and Councilmember Buder advocated for a remand to allow the HRB to evaluate new information brought forward during the de novo hearing. Mayor Byrne supported this, noting that the Council are not historic experts and that the HRB would soon have a full five-member board. Councilmember Baron expressed concern that a remand would be unnecessarily complicated and suggested instead adding Council comments to the city's letter to the state. City Attorney Pierik clarified that the Council could choose to remand the matter or evaluate the appeal and forward additional materials to the State.

Motion by Councilmember Buder not to adopt a Resolution approving or denying the appeal, and instead to remand this matter back to the HRB with the additional information that was provided at this hearing, and to direct staff to have the city's historic consultant to do the requisite historic context and comparative analysis, and authorize staff to write a letter to the state stating what their direction was tonight, seconded by Councilmember Dramov and approved 4-1-0-0 by the following roll call vote:
AYES: Councilmembers Buder, Delves, Dramov, and Mayor Byrne
NOES: Councilmember Baron
ABSENT: None
ABSTAIN: None

CLOSED SESSION

A. CONFERENCE WITH LABOR NEGOTIATORS PURSUANT TO GOVERNMENT CODE SECTION 54957.6;
Agency Designated Representatives: Acting Assistant City Administrator Marisa Bermudez, Police Chief Todd Trayer, and Zachery Lopes, Burke Williams & Sorensen;
Employee Organization: General Employees Unit, an Affiliated Unit of LiUNA, and Management Employees Unit, an Affiliated Unit of LiUNA

City Attorney Pierik read the closed session title.

Public Comment:
None

Motion by Mayor Pro Tem Delves adjourn this meeting until tomorrow at 4:00 p.m., seconded by Councilmember Buder, and approved 5-0-0-0 by the following roll call vote:
AYES: Councilmembers Baron, Buder, Delves, Dramov, and Mayor Byrne
NOES: None
ABSENT: None
ABSTAIN: None

The City Clerk will post the notice of the adjourned meeting on the City's website, on the Chamber's door, and the notice boards.

ADJOURNMENT

Council adjourned the meeting at 10:36 p.m.

APPROVED: ATTEST:

_____ _____
Dale Byrne, Mayor Nova Romero, MMC, City Clerk

City of Carmel-by-the-Sea

COMMUNITY PLANNING AND BUILDING DEPARTMENT

POST OFFICE BOX CC
CARMEL-BY-THE-SEA, CA 93921
(831) 620-2010 OFFICE

June 24, 2026

Julianne Polanco
State Historic Preservation Officer
Office of Historic Preservation
1725 23rd Street, Suite 100
Sacramento, CA, 95816-7100

Via email: julianne.polanco@parks.ca.gov; calshpo@parks.ca.gov

Re: City of Carmel-by-the-Sea – Comments on the Nomination of "Reimers' Stonehouse Terrace" to the National Register of Historic Places – 6.24.2026 Follow-Up Letter

Dear Ms. Polanco:

This letter serves to notify the Office of Historic Preservation and the State Historical Resources Commission of the decision made by the Carmel-by-the-Sea City Council on June 1, 2026, regarding the appeal of the April 20, 2026 action by the Historic Resources Board filed by Esperanza Carmel Commercial LLC.

April 20, 2026 Historic Resources Board Meeting: The three members of the Historic Resources Board in attendance unanimously supported the Reimers' Stonehouse Terrace National Register Nomination; a motion was passed recommending listing on the National Register and supporting the Nomination prepared by Barbara Lamprecht. Prior to the motion, Board Members provided comments in support of the Nomination, summarized as follows: Olof Dahlstrand, a master architect and prominent civic leader who served on the Carmel Planning Commission and City Council, created an outstanding, forward-thinking, adaptive re-use design for the Reimers, a longtime Carmel family since the 1920s, by integrating old and new to combine retail, office and living space around a central landscaped courtyard – a typology specific to Carmel.

June 1, 2026 City Council Meeting: The five members of the City Council considered the appeal of the HRB's April 20, 2026 decision, filed by Esperanza Carmel Commercial LLC, and passed a motion 4-1 not to adopt a Resolution approving or denying the appeal; to remand the matter back to the Historic Resources Board with the additional information presented at the hearing; to direct the City's contracted historic consultant complete the requisite historic context and comparative analysis; and authorize staff to submit a letter to the State relaying Council direction.

The recording of the Council's discussion is available online here (5:01:39). Based on the City Council's direction, the City's position on the National Register Nomination is not yet determined. Staff will reach out with an update following the upcoming July 20, 2026 Historic Resources Board meeting.

Should you have any questions, please contact me at kwallace@cbts.us or (831) 620-2032.

Sincerely,

KatherineWallace

Katherine Wallace, AICP
Associate Planner

Cc: Anna Ginette, AICP, Community Planning and Building Director, City of Carmel-by-the-Sea
Brandon Swanson, City Administrator, City of Carmel-by-the-Sea
Marnie Waffle, AICP, Principal Planner, City of Carmel-by-the-Sea
CalSHPO.shrc@parks.ca.gov

July 14, 2026

TO: Katherine Wallace, Associate Planner
FROM: Meg Clovis, Consulting Historian
RE: Condensed Context Statement for the Courtyards and Passageways in Carmel

BACKGROUND:

On May 14, 2026, I was commissioned by the City of Carmel to evaluate Reimers Stonehouse Terrace for its eligibility for the National Register of Historic Places. The property consists of two buildings constructed at different times and connected by a central passageway. It is also a mixed-use courtyard complex, with space for retail, offices, apartments, and a restaurant. Because Reimers Stonehouse Terrace is less than 50 years old, it must be considered exceptionally important to qualify for listing in the National Register.[1] To determine whether a property meets that threshold, it must be evaluated within its historic context. National Register Bulletin 22 emphasizes historic context as the essential framework for that evaluation.[2] Bulletin 22 explains,

"A thorough understanding of historic contexts for historic resources that have achieved significance in the past 50 years is essential for their evaluation. In evaluating and justifying exceptional importance, it is especially critical to identify the properties in a geographical area that portray the same values or associations and determine those that best illustrate or represent the architectural, cultural, or historical values being considered. Thus, the first step in evaluating properties of recent significance is to establish and describe the historic context applicable to the resource."

I concluded that the National Register nomination for Reimers Stonehouse Terrace did not demonstrate that the property was exceptionally important, stating, "In summary, the National Register nomination for the Stonehouse Terrace has not taken the prescribed steps to determine if the property is exceptionally important. First, the context for its property type has not been fully developed. Second, there is no comparison with related properties, although at least 40 of this property type exist in Carmel. Third, there are no professional, documented materials on the resource."

In response, the City Council requested that I prepare a condensed historic context of mixed-use properties that feature a courtyard. Due to time constraints, the following is an

[1] See Criteria Consideration G. National Register Bulletin 15. *How to Apply the National Register Criteria for Evaluation*. National Park Service, 1998.
[2] National Reister Bulletin 22. *Guidelines for Evaluating and Nominating Properties that Have Achieved Significance Within the Past Fifty Years*. National Park Service, 1998.

abbreviated examination of courtyards and passageways in Carmel of which there are over forty in the business district. Courtyards and passageways have played a unique and important role in the development of Carmel's downtown area, and as such deserve a more comprehensive study in the future.

CONCLUSIONS:

This condensed context statement supports the following three conclusions about Reimers Stonehouse Terrace:

- When evaluated within its historic context and compared with related properties, there is no evidence that Reimers Stonehouse Terrace meets the exceptional-importance threshold required for National Register properties less than fifty years old.

- Numerous courtyard complexes in Carmel share the same character-defining characteristics, including mixed use, incremental development, and design by a creative individual.

- Stonehouse Terrace is best understood as a contemporary continuation of Carmel's longstanding and beloved courtyard-design tradition.

HISTORY OF COURTYARDS & PASSAGEWAYS IN CARMEL

The Court of the Golden Bough – First Courtyard in Carmel

In 1924 former Los Angeles attorney Edward G. Kuster designed and built a complex of shops off Ocean Avenue. He called it the Court of the Golden Bough, to complement his Theatre of the Golden Bough. Kuster designed two of the three original buildings in the complex in the Tudor Revival style, to reflect buildings within a quaint European village. The first building in the complex, originally located on Dolores Street, was built by L.E. Gottfried as Ruth Kuster's Carmel Weaver's studio. It was moved to its present location in 1922 and now houses the Cottage of Sweets.[3] The Seven Arts Shop, built by M.J. Murphy west of the ticket office, was added in 1923 and Sade's restaurant, built by Lee Gottfried, was added in 1925 east of the ticket office. The result was a quaint courtyard that connected buildings and created intimate spaces.[4]

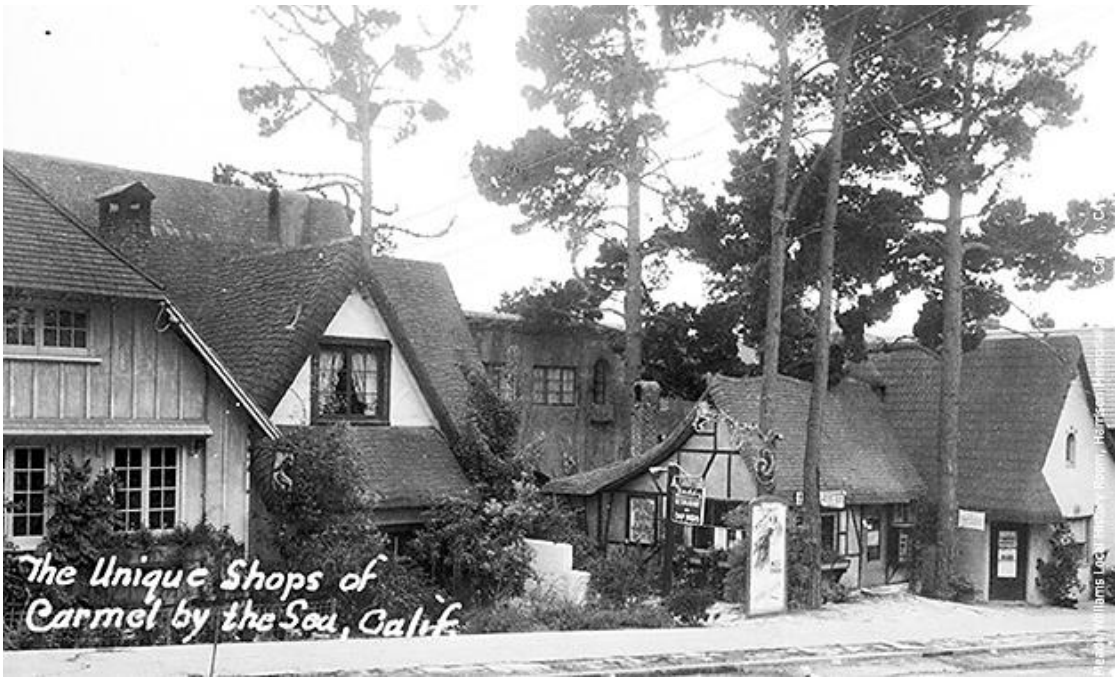


Figure 1: Court of the Golden Bough. Courtesy of the Harrison Memorial Library History Room.

Local reaction to Kuster's courtyard was both immediate and positive. In an April 1924 article in the Carmel *Pine Cone* Daisy Bostick noted that, "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." Perry Newberry added that, "When Kuster began, in 1923, to design the plans for his little theater he also designed at the same time a group of artistic shops…they met

[3] Hale, Sharon Lee. *A Tribute to Yesterday*. Santa Cruz, 1980.
[4] The Carmel Weaver's Studio, the Seven Arts Shop, and Sade's are all listed in Carmel's Historic Resource Inventory.

with public approval apparently for it was not long after there were other little shops built in the same style. So instead of 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."

In 1950 Kuster sold a portion of the property to Sumral and Ruth Otrich.[5] The couple built a two-story Tudor Revival building behind the former Weaver's Studio. Described as a "storybook shopping center", the building had three apartments on the second floor and retail shops on the ground floor. It is not uncommon that new buildings were partnered with old buildings to create new passageways and courtyard spaces, offices became apartments and vice versa, and outdoor amenities such as landscaping or seating were both added and subtracted. This attests to the flexibility of both use and space of Carmel's courtyard complexes which has continued to this day.

The Court of the Golden Bough set the precedent for character-defining features of Carmel's courtyards, such as directional signage at the courtyard entrance, a focal point features, a defined entrances (there is a defined entrance to a secondary courtyard located at the rear of the complex), and walking surfaces that are differentiated from adjacent sidewalk(s).

Figure 2: Weaving Shop, Court of the Golden Bough. Courtesy of the Harrison Memorial Library History Room

[5] *Carmel Spectator*. 2/16/1950, p. 8.

Figure 3: Court of the Golden Bough showing differentiated walking surface and directional sign.

Figure 4: Court of the Golden Bough, interior courtyard.

The Expansion of Revival Style Courtyards throughout Downtown

Historian Kent Seavey describes the spread of the popular Revival styles in Carmel during the first half of the 20th century as follows[6]:

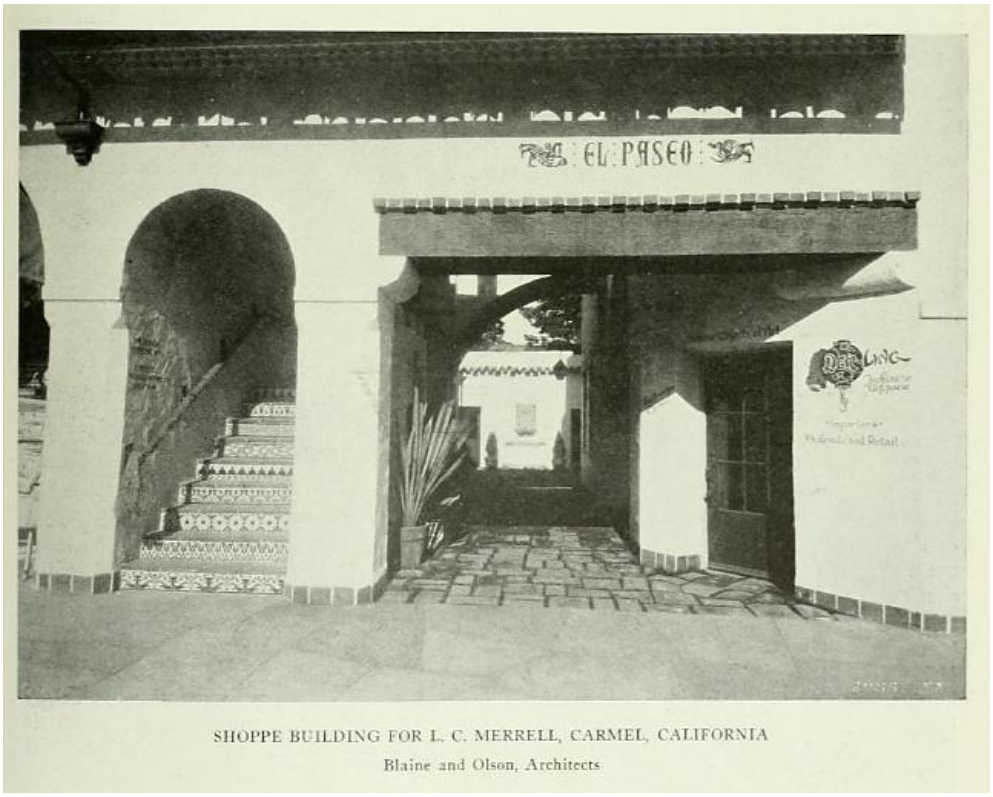
"Tudor influenced designs moved east along Ocean from Monte Verde, while the somewhat later Spanish Eclectic forms developed along 7th, between Lincoln and Dolores Streets. By the late 1920s, both styles were freely intermixed as the village took on a new commercial look. These complexes tended to establish small shops on the ground floors, with studio and residential quarters on the second. The arcaded passages, so common to the Spanish Eclectic mode, were ideal for these uses. The best remaining examples are El Paseo (1928), with a T-shaped interior court, at the NE Corner of 7th and Dolores, Las Tiendas (1930) on the south side of Ocean between Dolores and San Carlos, and La Rambla. It is the quality of these public spaces, with their intimate scale, and rich decorative vocabularies, that has done much to give Carmel its architectural reputation as a village in a forest, as the woodsy homes and fairy-tale cottages of the residential district."

La Rambla, Las Tiendas, and El Paseo are listed in Carmel's Historic Resource Inventory. Following are short descriptions of each courtyard:

La Rambla: Built in 1928, La Rambla was designed by architect Guy O. Koepp and built by A. Carlyle Stoney. Both are included as significant creative individuals in Carmel's Historic Context Statement. When constructed, the complex included both apartments and retail space. This mixed-use continues today.

El Paseo: Built in 1928, El Paseo was designed by Oakland architects Roger Blaine and David Olsen. The building appeared in the October 1928 issue of *Architect and Engineer*, where it was praised for its artistry and attention to detail. Jo Mora's El Paseo sculpture serves as the courtyard's focal point. Kent Seavey wrote that the building "evokes the rough character of the Spanish style and retains an appearance of great age despite its use of modern materials, tools, and workmanship in recreating a sense of the past. For high artistic value, there is little else like it in Carmel." Originally used for retail and office space, the building now also includes a restaurant. Following are photos of El Paseo that appeared in *Architect and Engineer*.

[6] Seavey, Kent. DPR 523 A & B for La Rambla. January 30, 2003.



SHOPPE BUILDING FOR L. C. MERRELL, CARMEL, CALIFORNIA
Blaine and Olson, Architects

Figure 5: El Paseo photograph from *Architect and Engineer*.

SHOPPE BUILDING FOR L. C. MERRELL, CARMEL, CALIFORNIA
Blaine and Olson, Architects

Figure 6: El Paseo photograph from *Architect and Engineer*.

Figure 7: Jo Mora sculpture in El Paseo Courtyard.

Las Tiendas: Built in 1930, Las Tiendas was designed by the architectural firm of Fred L. Swartz and Columbus J. Ryland. Originally based in Fresno, the firm opened a Monterey office in 1928. Ryland's work is well known on the Monterey Peninsula; he designed Sunset Center, the Bank of Carmel, and Monterey City Hall. M.J. Murphy served as the contractor for the project. Both Ryland and Murphy are identified as significant creative individuals in Carmel's Historic Context Statement. The building originally contained retail and office space and now also includes a restaurant.

Post World War II Courtyards and Passageways

By the 1950s, courtyards and passageways had become firmly established as defining features of Carmel's downtown. The town's early residents were known for their creative, open-minded approach to design, and that tradition continued as new architectural styles - and the open spaces associated with them - were incorporated into the commercial district. Following are examples of Midcentury courtyards and passageways.

The Pine Inn Courtyard: In 1903 the Hotel Carmelo was moved to the corner of Monte Verde Street and Ocean Avenue. M.J. Murphy reconstructed and remodeled the original building, which reopened as the Pine Inn. The building slowly evolved to eventually fill the entirety of Block 73. This evolution is well-illustrated by Carmel's Sanborn Maps from 1910 to 1962. In 1928 the building was expanded and remodeled by architects Blaine and Olson

in the Spanish Eclectic style. In 1940 a group of one-story retail shops were added around the perimeter of the building. In 1972 a glass and steel gazebo expanded the restaurant, creating the courtyard seen today.

The Pine Inn Courtyard exhibits several of the classic character-defining features of Carmel's courtyards including through block connections, defined courtyard entrance, generous landscaping, differentiated walking surfaces, and mixed uses including restaurant, hotel, and retail.

Figure 8: Pine Inn Courtyard.

Figure 9: Pine Inn courtyard entry from Lincoln Street.

Figure 10: A Pine Inn courtyard entry from Ocean Avenue.

Court of the Fountains: The Court of the Fountains (originally called L'Espalier Court) was built in 1964 on the former site of the Loma Prieta Lumber Company. The U-shaped courtyard has two entrances on Mission Street, and a flight of steps leads up to the courtyard from 7th Avenue. The courtyard features a reflecting pool, two gazebo shops, and a wall mounted fountain along with lush landscaping. Travertine pavers cover the courtyard surface.

The courtyard and surrounding buildings were designed by Redwood City architect Albert William Kahl (1911-1991), who studied at the Beaux Arts Atelier. Kahl's training is evident in the complex's elegant, restrained composition; its classical references, including rusticated quoins and denticular cornices; and its centerpiece reflecting pool. Designed for mixed use, the Court of the Fountains combined restaurant and retail spaces within a landscaped courtyard setting.

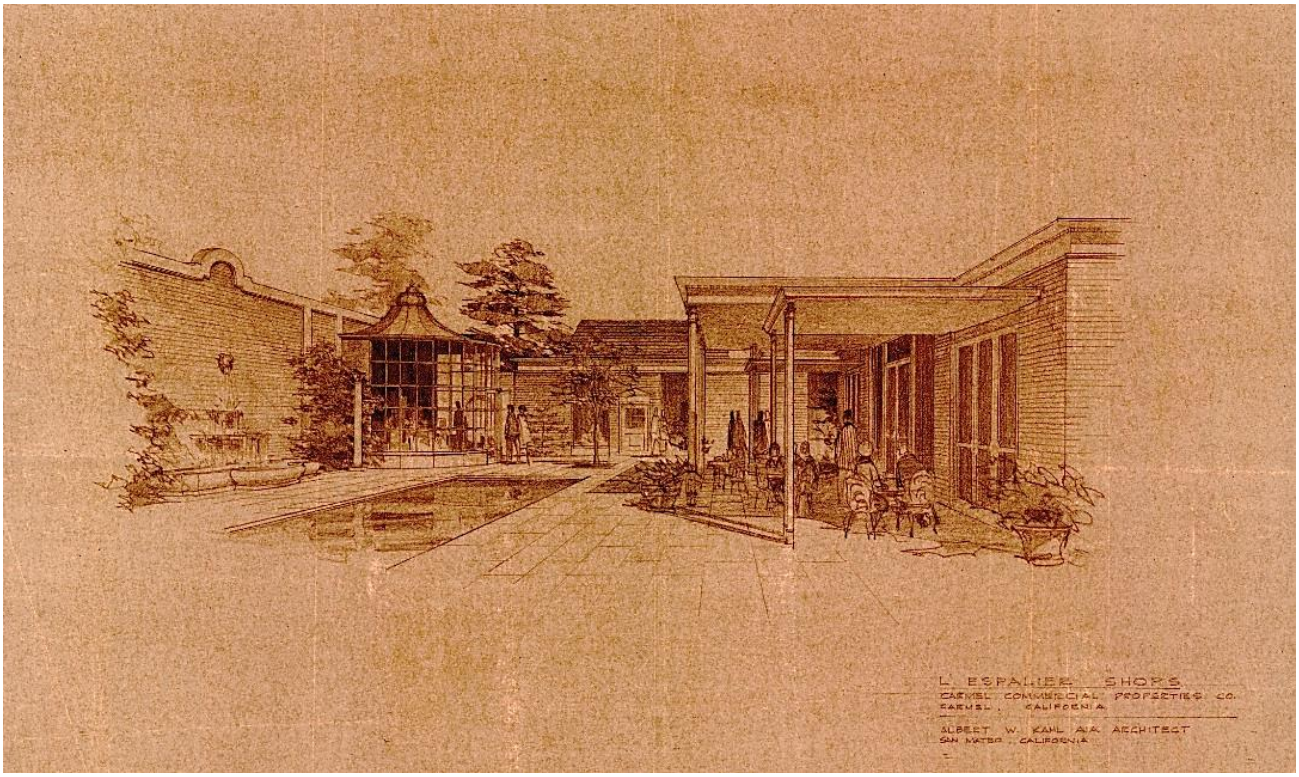


Figure 11: Albert W. Kahl plan for Court of the Fountains, 1964.

Figure 12: Court of the Fountains reflecting pool.

Figure 13: Court of the Fountains, entrance from 7th Avenue.

Figure14: Court of the Fountains, entrance off Mission Street.

Reimers' Stonehouse Terrace: Stonehouse Terrace illustrates how a Carmel courtyard evolved over time, similar to Kuster's Court of the Golden Bough, the Pine Inn, and the Kaufman/Eastwood complexes. The original residence on the property was built in 1904 and later altered and expanded to accommodate retail and a restaurant. In 1977, the Reimers brothers hired architect Olaf Dahlstrand (1916-2014) to design an L-shaped commercial building to the northwest of the 1904 building. Known for Organic design, Dahlstrand reflected that approach in both the 1977 building and the terraced walkway separating the two structures. Two Coast Live Oaks are located between the buildings. Today, Stonehouse Terrace is a mixed-use complex with two apartments, office and retail space, and a restaurant.

Figure 15: Reimers' Stonehouse Terrace entrance from San Carlos Street.

The Kaufman/Eastwood Building and Courtyard: The Kaufman/Eastwood building and courtyard is another example of a courtyard that evolved over time. In 1972 Clint Eastwood opened the Hog's Breath restaurant off San Carlos Street. He incorporated two buildings into the restaurant, both of which appear on the 1924 Sanborn Map. The building fronting San Carlos Street was originally a wood framed residence, and in 1946 it was lifted and placed on a reinforced concrete structure. This created retail space on the lower level and an apartment on the upper level. In 1971 Eastwood finished the basement space of the front building for his restaurant and remodeled the rear building into a bar. In 1988 Kaufman and Eastwood built a two-story contemporary building with a passageway that overlooked the Hog's Breath patio. The new building featured a courtyard and passageway, and mixed uses including apartments and office space.

The Eastwood/Kaufman complex was designed by George Brook-Kothlow, a California architect known as the pioneer of Bohemian Modernism. Brook-Kothlow designed Eastwood's Pebble Beach home and was well-known for his residential work in Big Sur. The Kaufman/Eastwood building reflects the Bohemian Modernist style with its monumental pillars of striated redwood, restrained landscaping, and bold juxtaposition of volume and space.

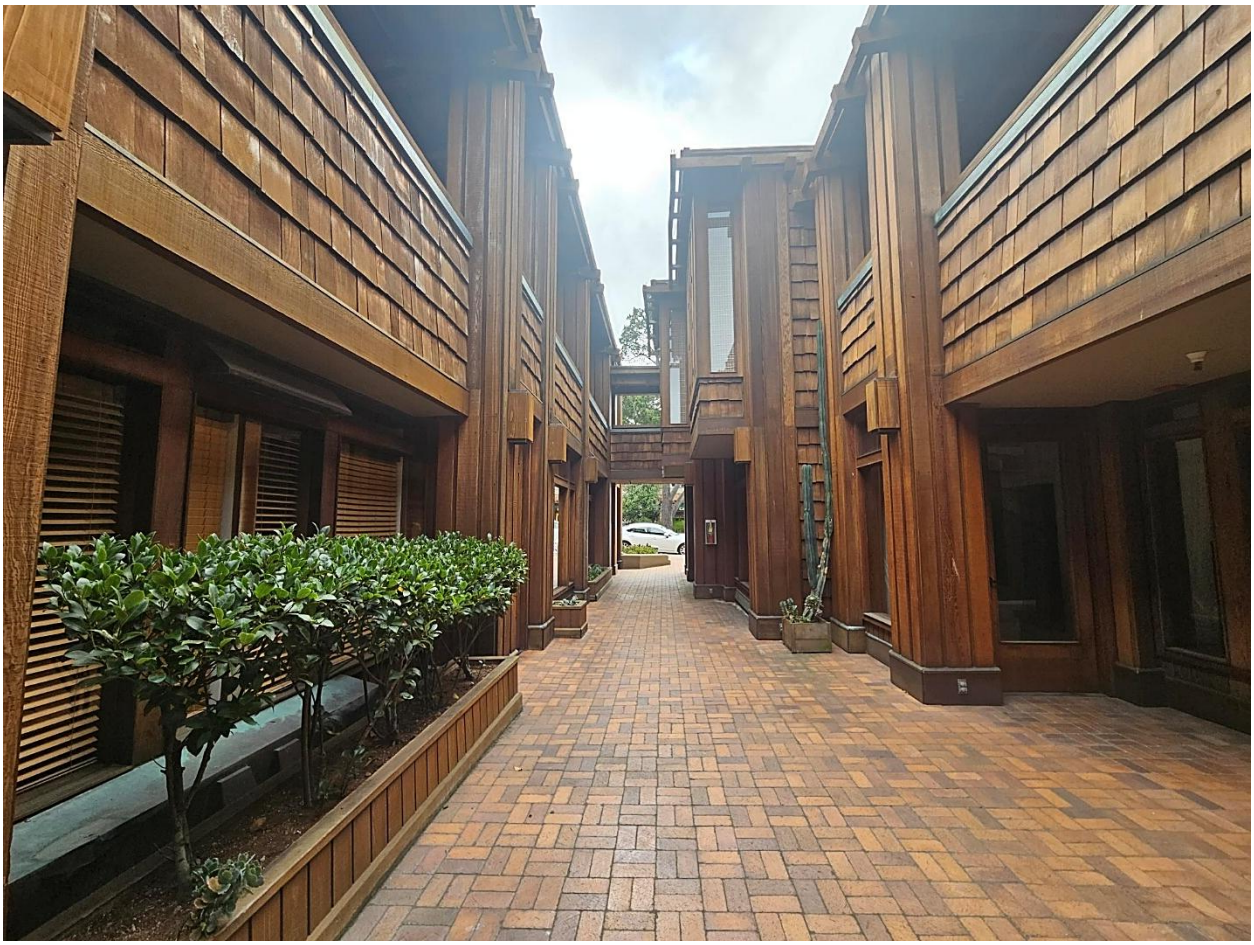


Figure 16: Kauffman/Eastwood courtyard looking towards San Carlos Street entrance.

Integration of Courtyards and Passageways into Community Planning

Carmel recognized the importance of courtyards and passageways to its downtown as early as 1925, when Daisy Bostwick and Dorothea Castelhun discussed them in *Carmel at Work and Play*. Over the years, local and national tourist publications celebrated these spaces for enhancing Carmel's charm and creating distinctive shopping and dining experiences. The Carmel Business Association and others also published walking tours that guided visitors through the city's network of passageways and courtyards.

In 1988 the Architectural/Cultural/Historic Resources Element of the General Plan recognized the importance of Carmel's passageways and courtyards in the General Plan.

"The open spaces between buildings in the commercial district are an integral part of the design of the community. The significant buildings in this district tend to use open space, particularly courtyards, and building spaces and shapes that encourage pedestrian exploration and movement. Courtyards invite pedestrians onto private property and away from the street. These courts increase the amount of building surfaces and facades on a

building and encourage the creation of additional and smaller shop spaces. In this way, the building design has subtly influenced the land use patterns and economic vitality of the City.

Courtyards also tend to conceal many open spaces and building forms from direct view by pedestrians along the street. Through such concealment, pedestrians are encouraged to explore the limits of these open spaces and discover hidden shops off the beaten path. This alternative pedestrian circulation pattern is encouraged in the City's commercial buildings through the use of arches to define the building openings, inviting textures on pedestrian walking surfaces, directory signs at court entrances to identify what lies within, and the unfolding mystery of revealed open spaces and new building forms as pedestrians wander through the commercial courts and walkways. These courtyards are even more effective when they are linked from street to street, or from one property to another. Through-block interconnections also serve as shortcuts for local residents who, by knowing these alternative routes, can avoid crowded sidewalks. These unique open spaces and intra-block connections are an important part of the design character of the commercial district and, when associated with significant buildings, should be protected in a similar manner as the buildings to which they relate."

Today there are only two blocks in the entire downtown commercial area that do not contain a passageway connecting one street to another.[7]

The importance of courtyards and passageways is reiterated in the Downtown Commercial Historic District's 2001 DPR.[8] In 2004 the City of Carmel established the Downtown Conservation District, which is the area where most of the courtyards and passageways are located. The boundaries are Monte Verde Street on the west, Junipero Street on the East, 7th Avenue on the south, and 6th Avenue on the north.

TYPES and STYLES OF COURTYARDS AND PASSAGEWAYS

Carmel's courtyards and passageways take several forms. Some, such as El Paseo, guide visitors through an arched entrance, then out through a narrow passageway. Others, such as the Court of the Golden Eagle and Morgan Court, feature a short passageway that leads to interior shops. Most of Carmel's courtyards and passageways are mixed use spaces. Only a handful are dedicated to a single use. A map (see Figure 19) printed in the 1970s provides a useful overview of the variety of these spaces in Carmel.

[7] "Courtyards of Carmel", The *Carmel Pine Cone*. 12/29/1994, p. 3.
[8] Seavey, Kent. DPR 523 L for Downtown Commercial Historic District, 10/10/2001.

Figure 17: Morgan Court.

Carmel's earliest passageways and courtyards were associated with Storybook and Revival styles of architecture. After World War II courtyards and passageways were integrated with a variety of modernist designs.

Courtyards and passageways were created in Carmel in various ways, through initial designs, remodeling and incremental development. Examples of these three distinct development patterns are described and illustrated below.

Original Courtyard Designs

Some Carmel courtyards and passageways were incorporated into the buildings' original designs. Examples include La Rambla, Las Tiendas, El Paseo, and Court of the Fountains.

Courtyards Created Through Remodeling

Other courtyard spaces were formed through major alterations to existing buildings. Der Ling Lane on Ocean Avenue, for example, began as the ordinary Carmel Water Works building. In 1935, it was remodeled with storybook-style features and a narrow passageway leading to a courtyard with a small garden, mature trees, and a cottage - which now serves as an art gallery.

Figure 18: Der Ling Lane.

Incremental Development

Some courtyards and passageways evolved gradually as buildings were added over time. Along with Kuster's Court of the Golden Bough, the Pine Inn, Stonehouse Terrace, and the Kaufman/Eastwood complex described above, examples include but are not limited to:

- Tuck Box Courtyard: Three buildings were constructed in 1926, 1929, and 1931 to form the current courtyard. The complex includes both retail and restaurant spaces.
- El Paseo de Pauline (Aucourt Commercial Block): Three buildings were constructed in 1937, 1938, and 1941. A walkway separates the two oldest, retail buildings and leads to an apartment building in the rear.

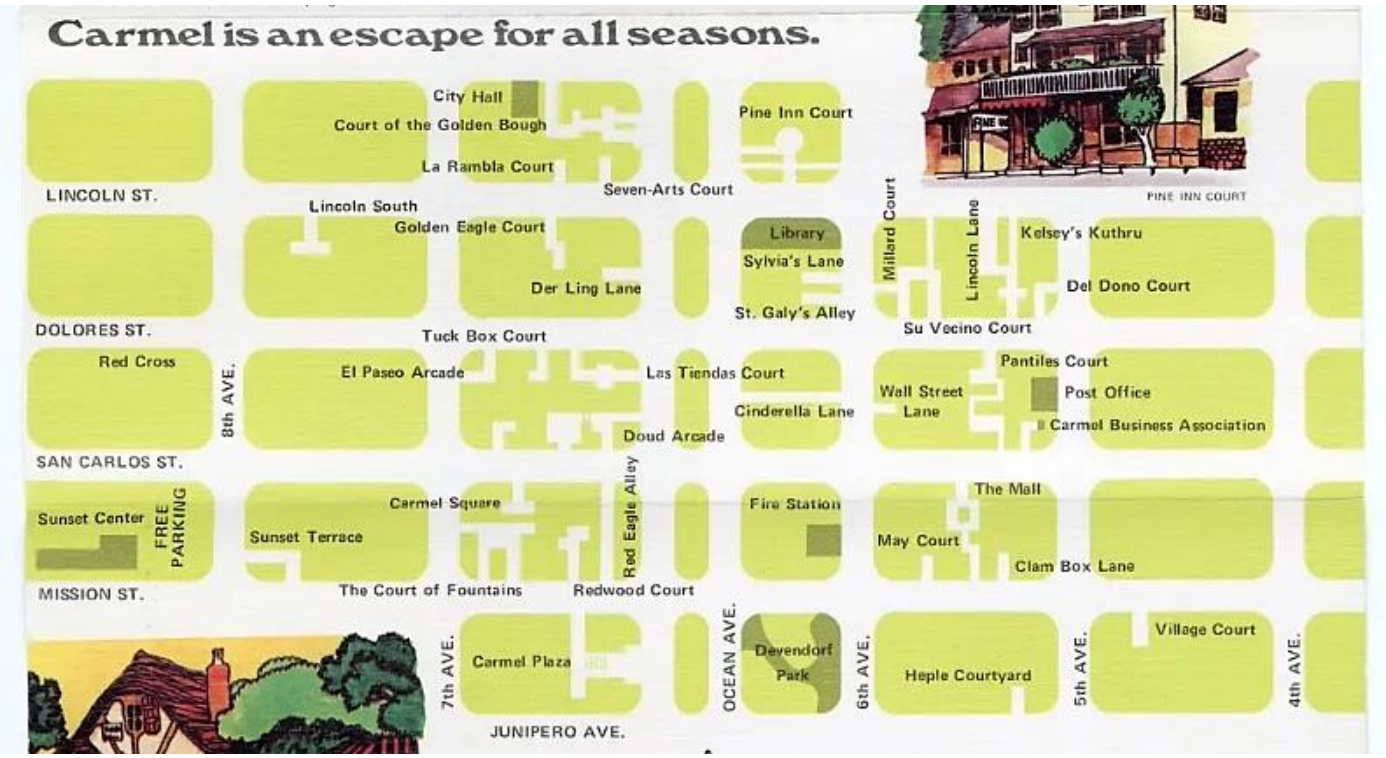


Figure 19: Courtesy of the Harrison Memorial Library History Room.

CHARACTER-DEFINING FEATURES

Although Carmel's courtyards and passageways reflect a myriad of styles and types there are certain features the best examples have in common.

- High level of craftsmanship and design
- A seamless interface with the building(s) and landscape
- Walking surfaces that are differentiated from the sidewalk
- Defined entrances which may have directory signs
- Mixed uses that encourage economic vitality
- Intra-block and/or building connections

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**

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:	X
Public – Local	
Public – State	
Public – Federal	

Category of Property

(Check only **one** box.)

Building(s)	X
District	
Site	
Structure	
Object	

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

Contributing	Noncontributing	
2		buildings
		sites
		structures
		objects
2	0	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

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 significantly altered by the Reimers in the 1940s—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.

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 architect Olof 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.

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

The 1910 cottage lost its original integrity in the 1940s. At that time, the walls of the wood board-and-batten building were reclad in stone throughout by the Reimers family. This original cottage was set well back from the street, where the ground inclined both north and west, thus higher than the sidewalk. Much of this rough stonework was replaced by Dahlstrand's slightly more refined stone cladding, in order to be consistent with the comprehensive scheme.

Dahlstrand demolished most of the cottage's primary facade in 1977, replacing it with a one-story deck, approximately 16 feet deep by 30 feet wide, that projects out to the street, extending it to the sidewalk. This upper deck is the outdoor portion of the restaurant occupying the remodeled interior portion of the original ground floor. Below this flat projection (the deck), Dahlstrand dug out what became a compact one-story shop where new large picture wood-framed windows (matching the wood-framed windows used in Dahlstrand's adjacent building) flank a new wood, single-light door installed in 1977. This door is in the center of the renovated shop facade, while the cottage's original door was located off-center, to the south.

Two of the original cottage's steel framed casement windows on the primary east-facing facade remain, providing daylight into the restaurant interior. A north-facing grouping of three original square wood windows on the north elevation (looking into the courtyard) were replaced by another large picture window that also matched the new windows Dahlstrand used elsewhere. The rear of the original cottage was enlarged in 1977 to accommodate the new commercial kitchen for the restaurant.

Unchanged and immaculately maintained, Reimers' Stonehouse Terrace retains all aspects of integrity since its completion in 1977. The property remains in its original *location* and was built and remains exactly as drawn. An examination of city records and visual inspection demonstrate

[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.

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 Dahlstand. 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*.

8. Statement of Significance

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

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

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

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

Areas of Significance
(Enter categories from instructions.)
ARCHITECTURE

Period of Significance
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

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 harness qualities of 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. The property is especially unusual in its varied elevations, creating a three-dimensional spatial experience. 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 period of significance is 1977 because both the renovation of the long-altered cottage and the addition of the new building were part of Dahlstrand's comprehensive new design of a unified complex whose construction was completed in 1977. 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 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. 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 learn from the sources that inspired individual expression and freedom. While Dahlstrand was a known architect in the Monterey Bay area, he did not ardently seek publicity nor was he the subject of extensive scholarship until well after his active years.

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

[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 Berkely College of Environmental Design, Olof Dahlstrand Project Index.

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
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

[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.

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 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 style[10] 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" and 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]

[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.

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 (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.

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[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.

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 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, creating a kind of "urbanized forest," tempered what later became a bare parking lot.[20] 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."[21] 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

[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.
[21] Ibid.

Monterey Peninsula and Santa Cruz (**Figures 8-9**). Dahlstrand deliberately located the apartment's west-facing windows to engage the green landscape below.

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 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 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.[22]

Criteria Consideration G

Archival drawings and renderings signed by Olof Dahlstrand are dated 1976. The project was approved by the Carmel Planning Commission on March 13, 1976, and the notice of completion was dated October 21, 1977. 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.

The City of Carmel-by-the-Sea is renowned for its gracious, inviting commercial courtyard complexes; according to one commercial website, there are thirty-five such properties.[23] Lobos Lodge, a courtyard developed in the 1970s as a hotel and a store, was designed by distinguished Bay Area Modernist Will Shaw, and is a good example of a courtyard in a Modern style. Many of the other courtyards are in the Spanish Colonial Revival or Tudor Revival styles; some others are eclectic compilations of no particular style. Among these commercial courtyard complexes, Reimers' Stonehouse Terrace may be among a very few that is an example of adaptive reuse, here of the extant 1910 cottage.

Reimers' Stonehouse Terrace is Carmel's only example of a courtyard complex designed by Dahlstrand that demonstrates his distinctive interpretation of Wrightian organic architecture. By contrast to other similar complexes, Dahlstrand added complexity to his design by changing the elevation on the north, imbuing the project with a three-dimensional quality. Its design clearly exploited the potential of the altered cottage, as noted in the discussion of alterations and integrity. The hardscape, landscape, and natural materials all work together to create an exceptional property unique in Carmel, reflecting not only Dahlstrand's design skills but his deep affection for the city.

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.

[22] Olof Dahlstrand, "Save the Bank Building" letter to the editor, *The Carmel Pine Cone*, June 23, 2006, 22A.
[23] "Visit Carmel by the Sea," https://www.carmelcalifornia.com/courtyards-in-carmel/, accessed March 2026.

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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 # _____

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

Acreage 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."

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; Revised June 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)

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)

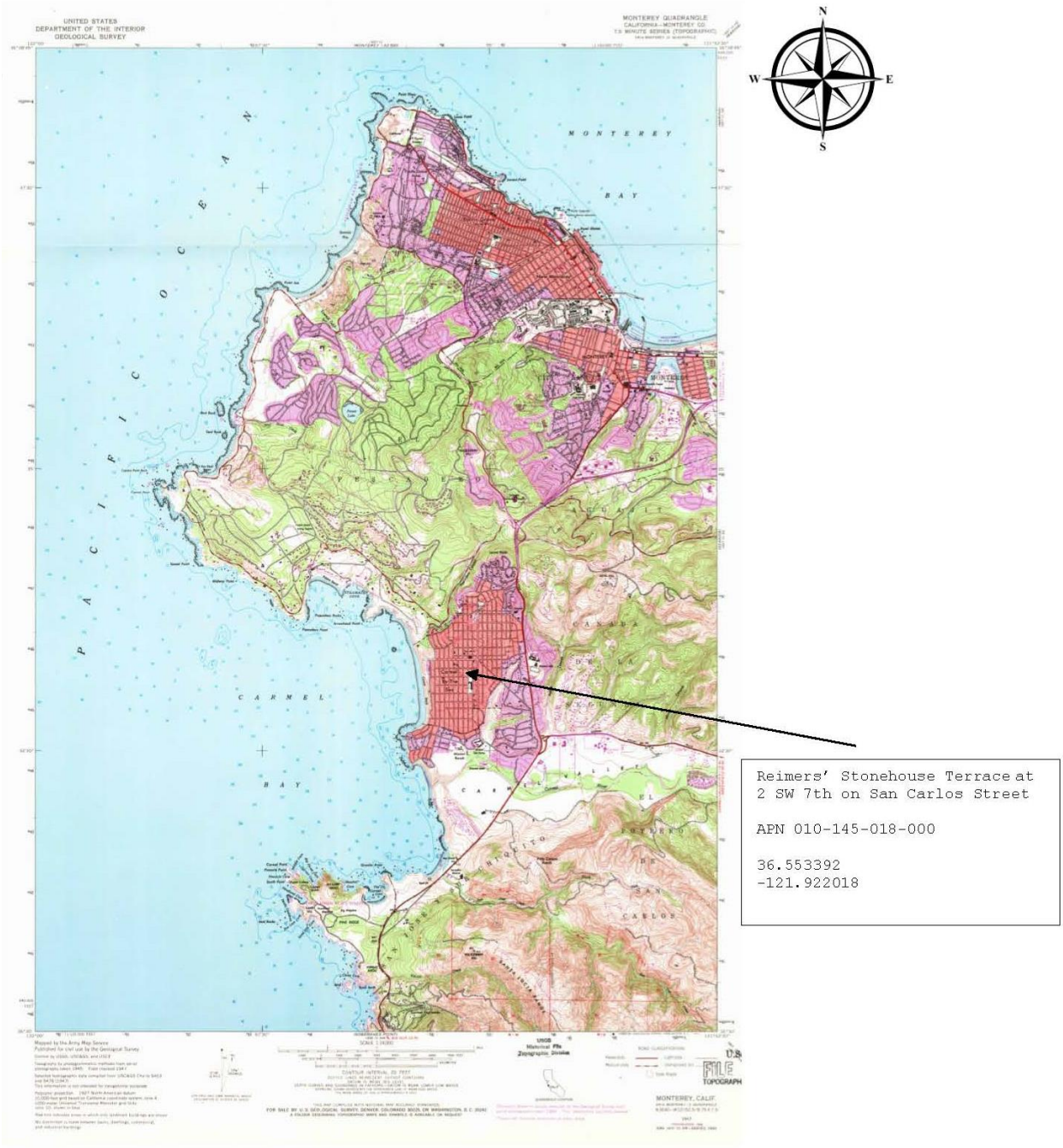
16 of 19 Interior courtyard, facing west (02/15/2026)

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)

Location Map



Reimers' Stonehouse Terrace
Name of Property

Monterey, California
County and State

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.

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

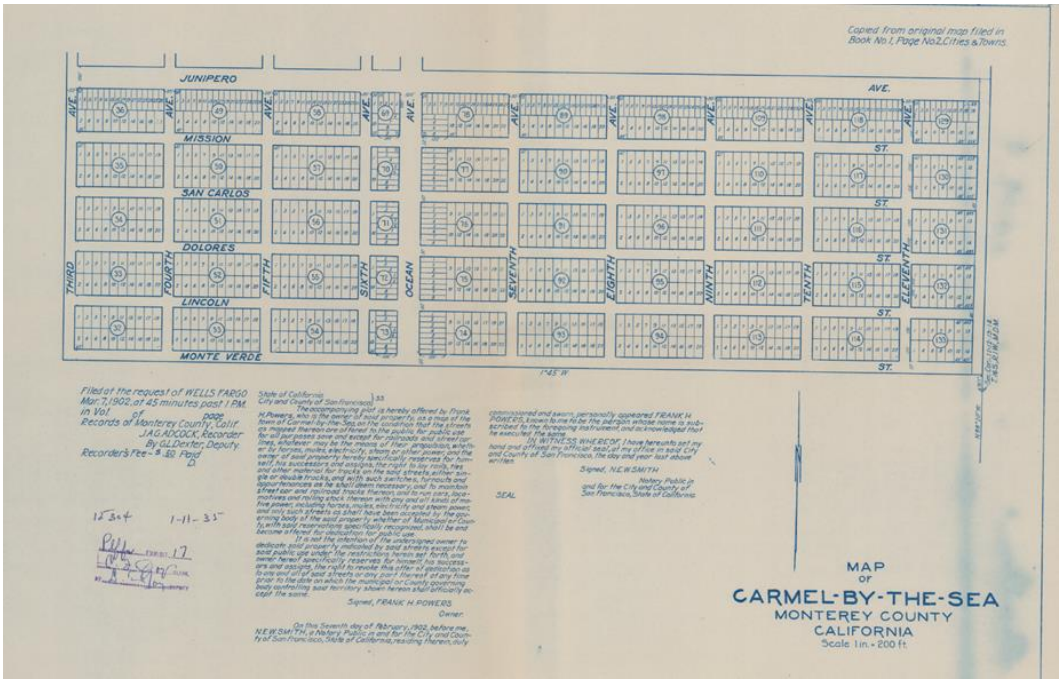


Figure 2 Sanborn Fire Insurance Map, 1910; Source: Library of Congress (North >)

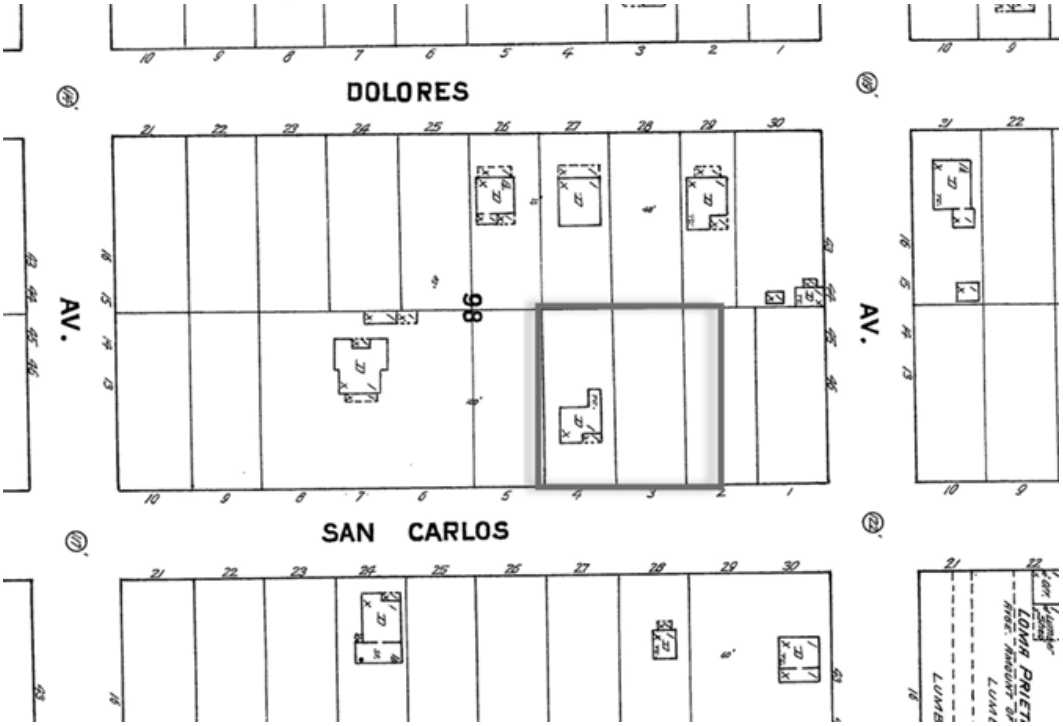


Figure 3 Sanborn Fire Insurance Map, 1924; Source: Library of Congress (North <)

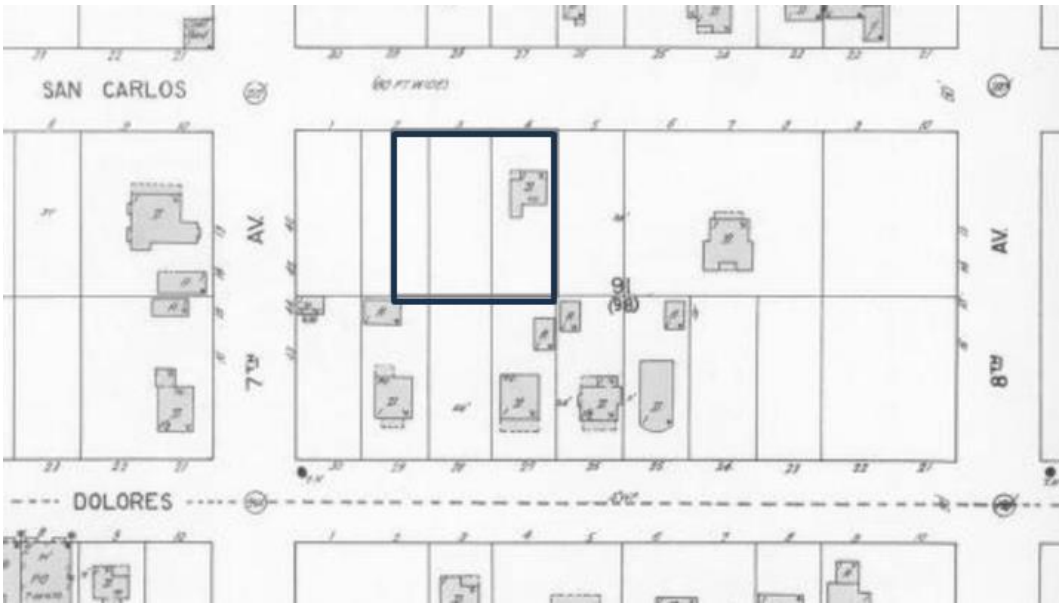


Figure 4 Sanborn Fire Insurance Map, 1962; Source: Library of Congress (North <)

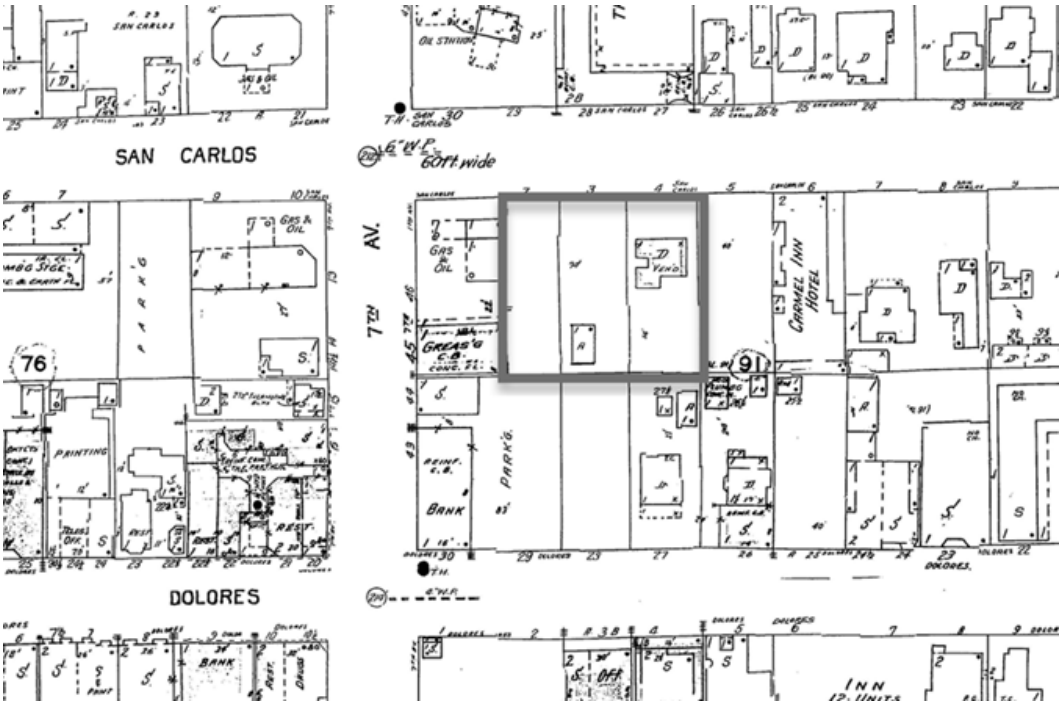


Figure 5 La Playa home of Chris Jorgensen and Angela Ghirardelli, 1905; Source: https://www.carmelcalifornia.com/history-of-carmel/

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

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 <)

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

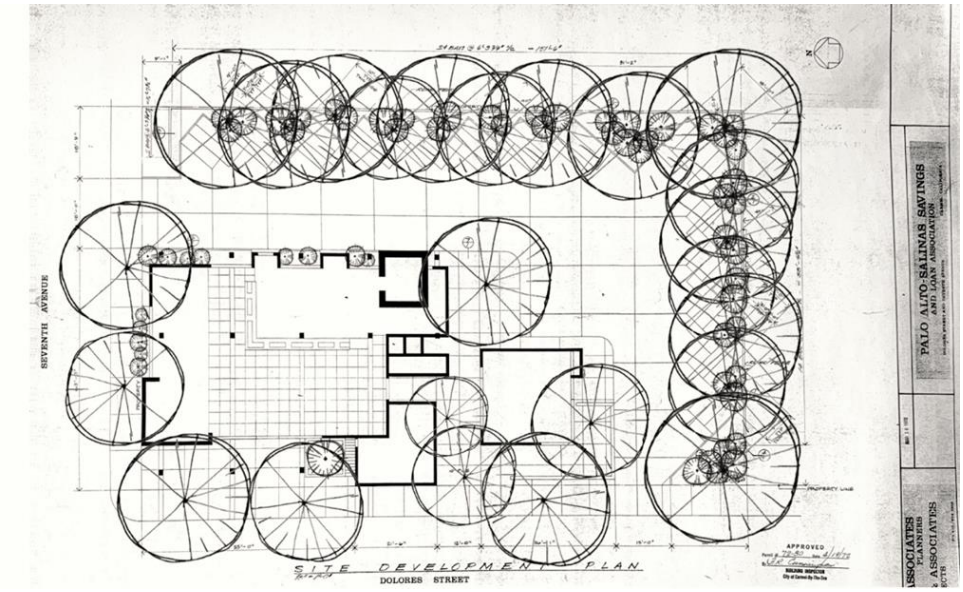


Figure 10 Reimers' Stonehouse Terrace, March 1976, view facing west (above) and northwest (below) graphite rendering by Olof Dahlstrand; Source: Reimers Family

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

Photo 1 South and east elevations, facing northwest

Photo 2 Whole east elevation, facing west

Photo 3 East elevation, facing southwest

Photo 4 East elevation, facing northwest

Photo 5 East elevation, facing northwest

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

Photo 7 East elevation, facing west

Photo 8 East and north elevations, facing southwest

Photo 9 East elevation, facing southwest

Photo 10 Stonework detail, east elevation, facing southwest

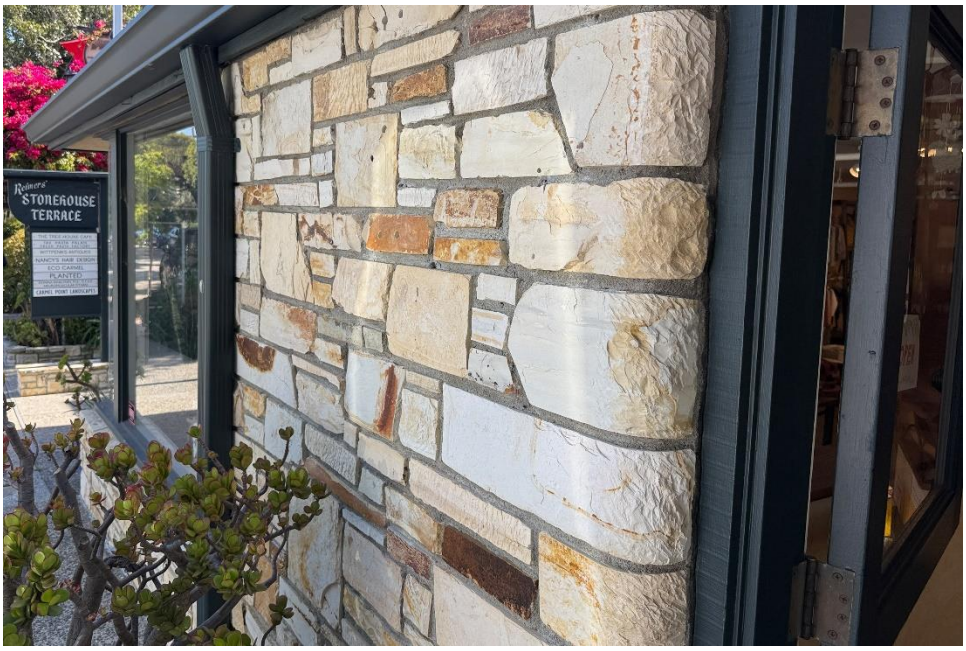


Photo 11 North elevation, facing southwest

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

Photo 13 Western wing, facing northwest

Photo 14 Interior courtyard, facing west

Photo 15 Interior courtyard, facing north

Photo 16 Interior courtyard, facing west

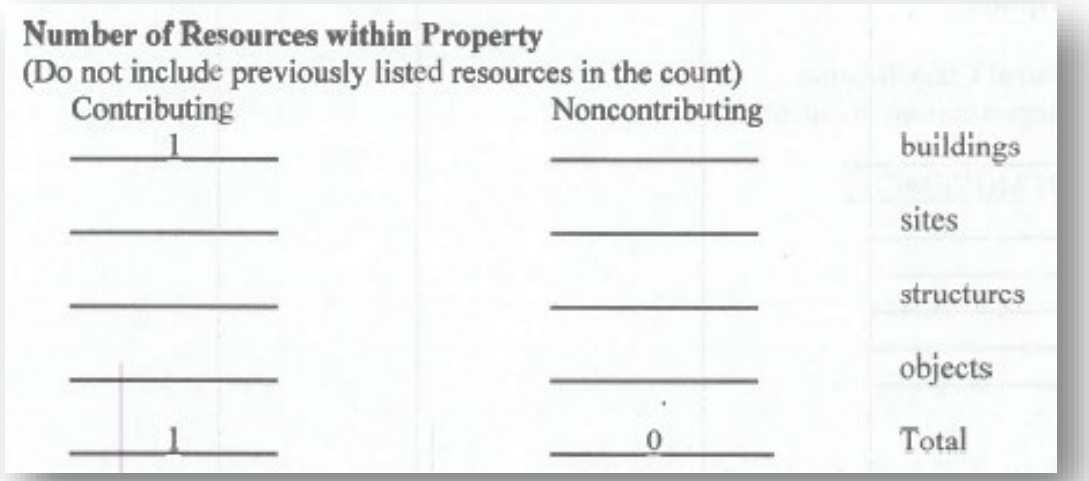
Photo 17 Interior courtyard, facing southeast

Photo 18 South elevation, facing north

Photo 19 South elevation across adjacent property courtyard, facing north

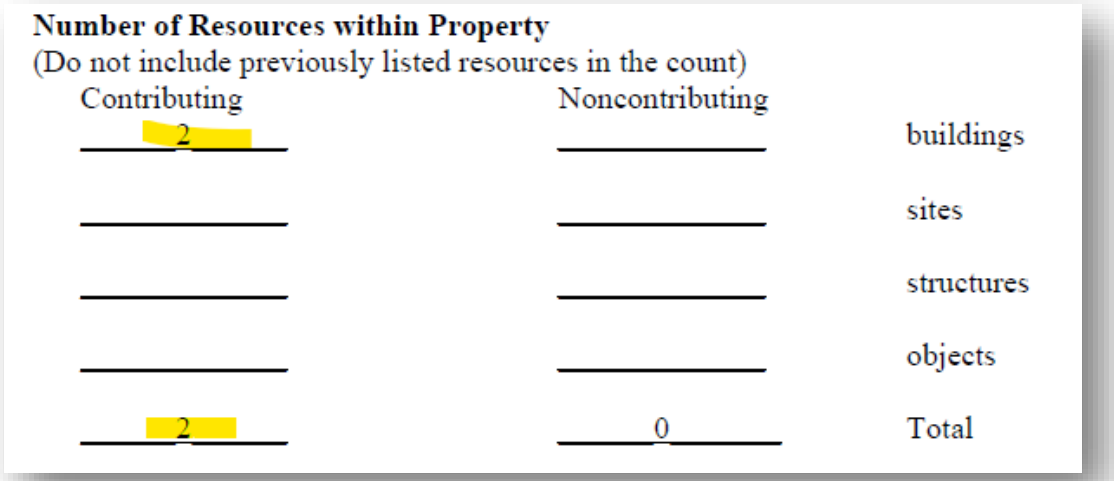
Reimers' Stonehouse Terrace National Register Nomination

- Original Submission
- Revised Submission



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

Contributing	Noncontributing	
1		buildings
		sites
		structures
		objects
1	0	Total



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

Contributing	Noncontributing	
2		buildings
		sites
		structures
		objects
2	0	Total

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Reimers' Stonehouse Terrace National Register Nomination

- Original Submission

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 significantly altered by the Reimers in the 1940s—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.

- Revised Submission

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 significantly altered by the Reimers in the 1940s—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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Reimers' Stonehouse Terrace National Register Nomination

- Original Submission

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 Dahlstand. 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.

- Revised Submission

Alterations and Integrity

The 1910 cottage lost its original integrity in the 1940s. At that time, the walls of the wood board-and-batten building were reclad in stone throughout by the Reimers family. This original cottage was set well back from the street, where the ground inclined both north and west, thus higher than the sidewalk. Much of this rough stonework was replaced by Dahlstrand's slightly more refined stone cladding, in order to be consistent with the comprehensive scheme.

Dahlstrand demolished most of the cottage's primary facade in 1977, replacing it with a one-story deck, approximately 16 feet deep by 30 feet wide, that projects out to the street, extending it to the sidewalk. This upper deck is the outdoor portion of the restaurant occupying the remodeled interior portion of the original ground floor. Below this flat projection (the deck), Dahlstrand dug out what became a compact one-story shop where new large picture wood-framed windows (matching the wood-framed windows used in Dahlstrand's adjacent building) flank a new wood, single-light door installed in 1977. This door is in the center of the renovated shop facade, while the cottage's original door was located off-center, to the south.

Two of the original cottage's steel framed casement windows on the primary east-facing facade remain, providing daylight into the restaurant interior. A north-facing grouping of three original square wood windows on the north elevation (looking into the courtyard) were replaced by another large picture window that also matched the new windows Dahlstrand used elsewhere. The rear of the original cottage was enlarged in 1977 to accommodate the new commercial kitchen for the restaurant.

Unchanged and immaculately maintained, Reimers' Stonehouse Terrace retains all aspects of integrity since its completion in 1977. The property remains in its original *location* and was built and remains exactly as drawn. An examination of city records and visual inspection demonstrate

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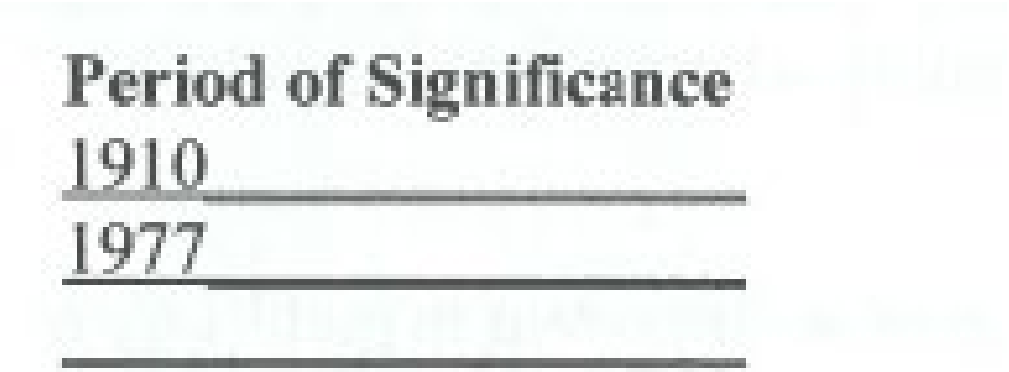
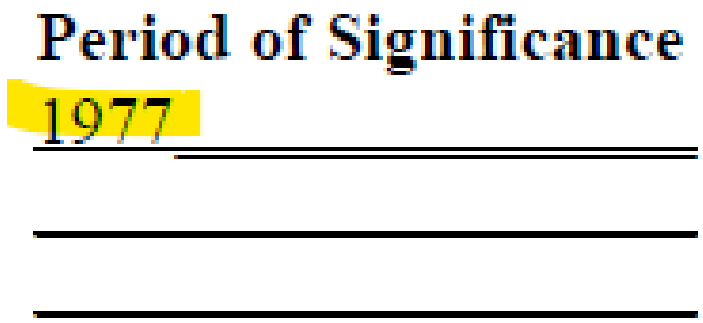
Reimers' Stonehouse Terrace National Register Nomination

- Original Submission



- Revised Submission



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Reimers' Stonehouse Terrace National Register Nomination

- Original Submission

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.

- Revised Submission

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 harness qualities of 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. The property is especially unusual in its varied elevations, creating a three-dimensional spatial experience. 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 period of significance is 1977 because both the renovation of the long-altered cottage and the addition of the new building were part of Dahlstrand's comprehensive new design of a unified complex whose construction was completed in 1977. 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.

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Reimers' Stonehouse Terrace National Register Nomination

- Original Submission

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]

- Revised Submission

Master Architect Olof Dahlstrand (1916-2014)
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A chronology of his California work includes:[5]

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Reimers' Stonehouse Terrace National Register Nomination

- Original Submission

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**).

- Revised Submission

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, creating a kind of "urbanized forest," tempered what later became a bare parking lot.[20] 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."[21] 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

[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.
[21] Ibid.

Section 8 page 15

United States Department of the Interior
National Park Service / National Register of Historic Places Registration Form
NPS Form 10-900 OMB Control No. 1024-0018

Reimers' Stonehouse Terrace — Name of Property
Monterey, California — County and State

Monterey Peninsula and Santa Cruz (**Figures 8-9**). Dahlstrand deliberately located the apartment's west-facing windows to engage the green landscape below.

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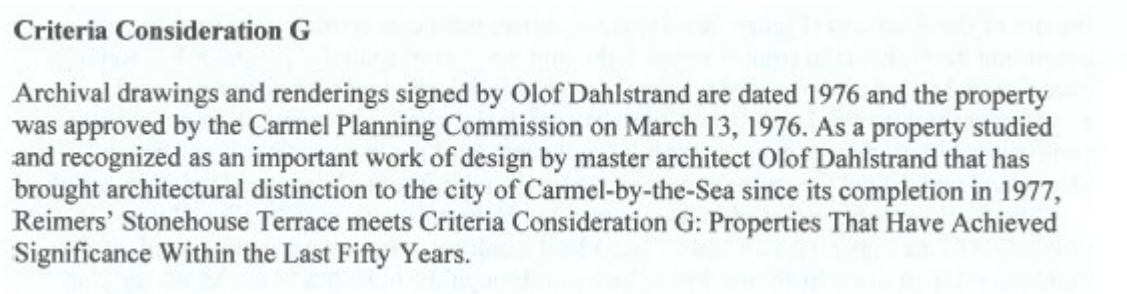
Reimers' Stonehouse Terrace National Register Nomination

- Original Submission



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.

- Revised Submission

Criteria Consideration G

Archival drawings and renderings signed by Olof Dahlstrand are dated 1976. The project was approved by the Carmel Planning Commission on March 13, 1976, and the notice of completion was dated October 21, 1977. 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.

The City of Carmel-by-the-Sea is renowned for its gracious, inviting commercial courtyard complexes; according to one commercial website, there are thirty-five such properties.[23] Lobos Lodge, a courtyard developed in the 1970s as a hotel and a store, was designed by distinguished Bay Area Modernist Will Shaw, and is a good example of a courtyard in a Modern style. Many of the other courtyards are in the Spanish Colonial Revival or Tudor Revival styles; some others are eclectic compilations of no particular style. Among these commercial courtyard complexes, Reimers' Stonehouse Terrace may be among a very few that is an example of adaptive reuse, here of the extant 1910 cottage.

Reimers' Stonehouse Terrace is Carmel's only example of a courtyard complex designed by Dahlstrand that demonstrates his distinctive interpretation of Wrightian organic architecture. By contrast to other similar complexes, Dahlstrand added complexity to his design by changing the elevation on the north, imbuing the project with a three-dimensional quality. Its design clearly exploited the potential of the altered cottage, as noted in the discussion of alterations and integrity. The hardscape, landscape, and natural materials all work together to create an exceptional property unique in Carmel, reflecting not only Dahlstrand's design skills but his deep affection for the city.

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State of California • Natural Resources Agency
Gavin Newsom, *Governor*

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

June 8, 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

State of California • Natural Resources Agency
Gavin Newsom, *Governor*

DEPARTMENT OF PARKS AND RECREATION
OFFICE OF HISTORIC PRESERVATION
STATE HISTORICAL RESOURCES COMMISSION
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Armando Quintero, Director

COMMISSION MEMBERS
Adam Sriro, Chair
Lee Adams III
Bryan K. Brandes
Alan Hess
Neal Payton, FAIA

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: Friday, August 7, 2026

TIME: 9:00 A.M.

PLACE: Stanley Mosk Library and Courts Building
914 Capitol Mall, Room 500
Sacramento, CA 95814

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 July 27, 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 July 27, 2026.

State of California X The Resources Agency
DEPARTMENT OF PARKS AND RECREATION

PRIMARY RECORD

Primary #
HRI #
Trinomial
NRHP Status Code 3CS

Other Review Code | Reviewer | Date | Listings

Page 1 **of** ___ ***Resource Name or #:** (Assigned by recorder) Reimers' Stonehouse Terrace

P1. Other Identifier:

***P2. Location:** ☐ **Not for Publication** ☐ x **Unrestricted**

***a. County** Monterey **and** (P2c, P2e, and P2b or P2d. Attach a Location Map as necessary.)

***b. USGS 7.5' Quad** Monterey Quadrangle **Date** 1947 **T** 16South ; **R** 1West ; ☐ **of west** ☐ **of Sec** 12 ; **B.M.** Mount Diablo Principal Meridian

c. Address San Carlos St. SW of 7th St. City Carmel Zip 93921

d. UTM: (Give more than one for large and/or linear resources) Zone 10, 596,451.332 mE/ 4,045,852.876 mN/

e. Other Locational Data: (e.g., parcel #, directions to resource, elevation, decimal degrees, etc., as appropriate) APN 010-145-018-000, Lot 3, Block 91.

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

Constructed in 1977, Reimers' Stonehouse Terrace is located on the west side of San Carlos Street, occupying lots 5, 7, and portions of 3 of Block 91, and just south of 7th Street. One of the anchors of downtown Carmel, an area populated with many small, low-rise businesses amidst an abundance of trees and landscape. Facing east, the 7,783-square-foot complex reflects both the renovation of a free-standing, existing cottage and the addition of a two-story L-shaped building that rises on the north and west. *(See Cont Sheet p. 2)*

***P3b. Resource Attributes:** (List attributes and codes) HP6 (1-3 story commercial building)

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

P5b. Description of Photo: (view, date, accession #) Primary Façade, view facing west, June 4, 2025

***P6. Date Constructed/Age and Source:** [x] Historic ☐ Prehistoric ☐ Both 1978, County of Monterey Assessor

***P7. Owner and Address:**

Reimers Family Trust (Niels J. Reimers and Kristi Reimers)
2 SW 7th on San Carlos Street, Carmel-by-the-Sea, CA 93921 (physical)
PO Box 41, Carmel CA 93921 (mailing)

P5a. Photograph or Drawing (Photograph required for buildings, structures, and objects.)

***P8. Recorded by:** (Name, affiliation, and address) Dr. Barbara Lamprecht, 550 E. Jackson St., Pasadena CA 91104

***P9. Date Recorded:** July 29, 2025

***P10. Survey Type:** (Describe) Intensive

***P11. Report Citation:** (Cite survey report and other sources, or enter "none.") None

***Attachments:** ☐NONE ☐x Location Map ☐x 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): ___

The two buildings are separated by a deep courtyard that includes two mature original Coast Live oak trees and verdant plantings. An original holly tree (both planted by the Reimers family) is present on the southeast corner of the lot. The former cottage now 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 complex; parking for six vehicles is sheltered by the northern apartment above. The walls of the buildings facing San Carlos Street are clad in natural stone and wood board, while the much of the north and west components 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 including room for cars to park, a space that is framed by the Northern California Savings and Loan complex on the north edge of what is today 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. The building on the south is a squarish one-story volume whose 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 two buildings 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.

Both roof lines and window types differ throughout the project. Rather than imposing a new roof line on the older cottage, Dahlstrand retained what he inherited: the flat roof now occupied by outdoor eating 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, for 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.

As mentioned, 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 features large windows and sheltered, recessed rear entrances. Secondary kitchen and storage spaces occupy the south end of the west elevation.

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 complex, 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 loans building. A thickened wall below the Dahlstrand's 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, now a restaurant. The deferential gesture, one master architect speaking to another, established a continuity in framing the open landscaped space.

Reimers' Stonehouse Terrace, East Elevation, May 27, 2025
Photographer: Ian Martin

Reimers' Stonehouse Terrace, Entrance to Courtyard, May 27, 2025
Photographer: Ian Martin

Reimers' Stonehouse Terrace, Southeast Elevation, May 27, 2025
Photographer: Ian Martin

Reimers' Stonehouse Terrace, Northeast Elevation, May 27, 2025
Photographer: Ian Martin

Reimers' Stonehouse Terrace, North Elevation, May 27, 2025
Photographer: Ian Martin

Reimers' Stonehouse Terrace, West Elevation, May 27, 2025
Photographer: Ian Martin

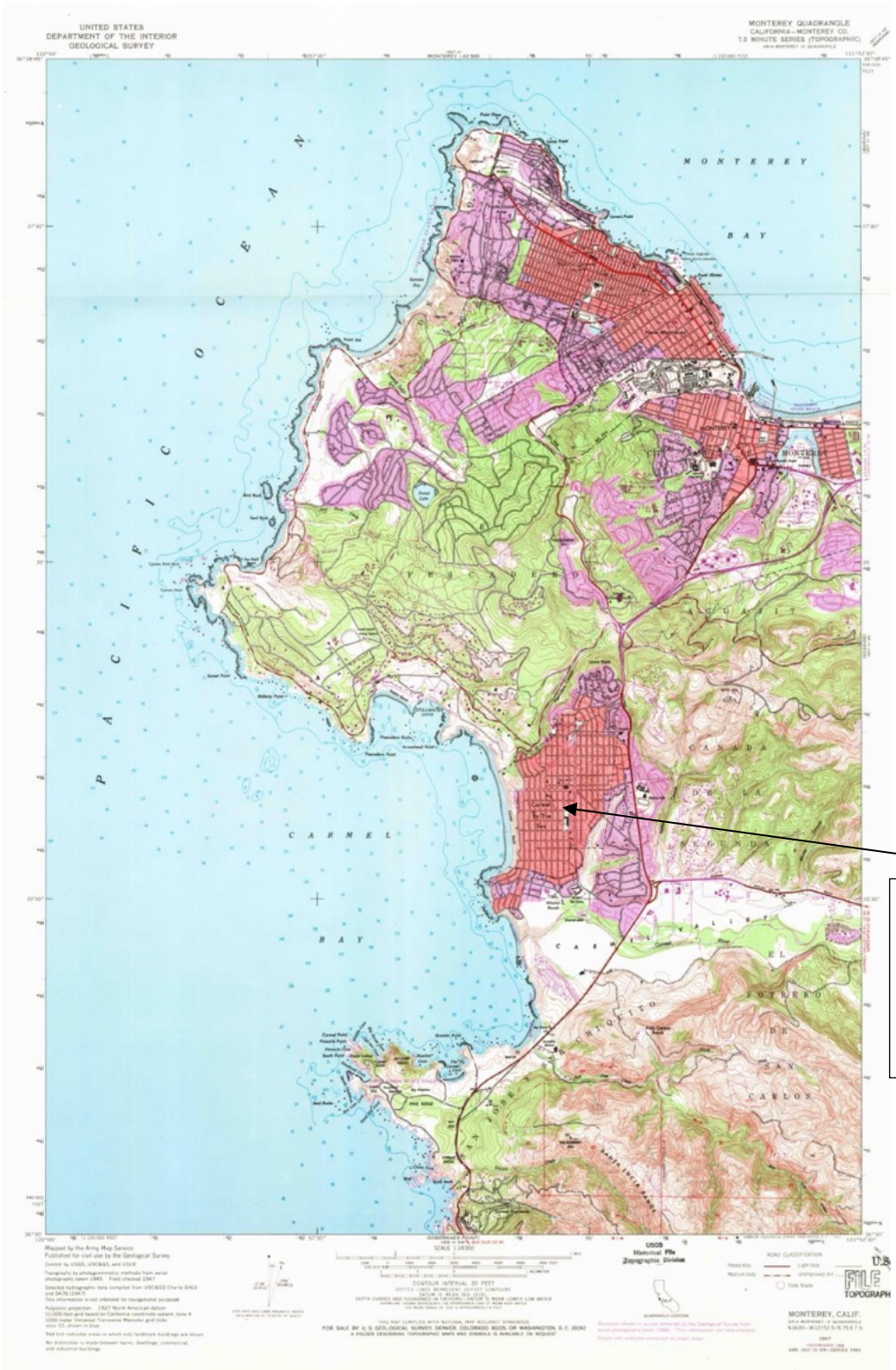
Reimers' Stonehouse Terrace, South Elevation, May 27, 2025
Photographer: Ian Martin

Reimers' Stonehouse Terrace, South Elevation, May 27, 2025
Photographer: Ian Martin

State of California - The Resources Agency Primary #
DEPARTMENT OF PARKS AND RECREATION HRI#
LOCATION MAP
Trinomial

Page 3 **of** 8 ***Resource Name or #** (Assigned by recorder) Reimers' Stonehouse Terrace

***Map Name:** Monterey Quadrangle ***Scale:** 1:24,000 **Date of map:** 1947



Reimers' Stonehouse Terrace at
2 SW 7th on San Carlos Street

APN 010-145-018-000

36.55339224453081
-121.92201851101719

State of California X The Resources Agency Primary #
DEPARTMENT OF PARKS AND RECREATION HRI#

BUILDING, STRUCTURE, AND OBJECT RECORD

***Resource Name or #** (Assigned by recorder) Reimers' Stonehouse Terrace ***NRHP Status Code** 3CS
Page 1 **of** 9

B1. Historic Name: Reimers' Stonehouse Terrace
B2. Common Name: Reimers' Stonehouse Terrace
B3. Original Use Retail shops, restaurants, apartments B4. **Present Use:** Same
***B5. Architectural Style:** Modern with Wrightian features
***B6. Construction History:** (Construction date, alterations, and date of alterations) The property was developed as part of the subdivision map recorded March 7, 1902, for the Wells Fargo Bank. The 1910 and 1924 Sanborn Fire Insurance Maps shows one building on the property, an existing cottage that later became part of the Reimers' development. (*See Continuation Sheet 2*)

***B7. Moved?** X **No** ☐**Yes** ☐**Unknown** **Date:** _____ **Original Location:** _____
***B8. Related Features:** Landscaping, trees, plantings, stone work.
***B10. Significance: Theme** Architectural Development (1903 – 1986) **Area** Carmel-by-the-Sea
B9a. Architect: Olof Dahlstrand, Struct. Engr. H.G. Carter b. Builder: Ausonio Construction
Period of Significance 1978 – 2025 **Property Type** Commercial/retail plus apartments
Applicable Criteria Criterion 3, C/3 Architecture (Discuss importance in terms of historical or architectural context as defined by theme, period, and geographic scope. Also address integrity.) Designed by master architect Olof Dahlstrand (1916-2014) and completed in 1978, Reimers' Stonehouse Terrace appears to be eligible for listing in the California Register of Historical Resources and for the Carmel Historic Resource Inventory (*See Continuation Sheet page 4)*
B11. Additional Resource Attributes: (List attributes and codes) HP6 (1-3 story commercial building)
***B12. References:**

Architectural Record, "Downtown Center for an Unusual West Coast Town," Vol. 131, June 1962, pp. 166-69.
Architectural Resources Group, Carmel Historic Context Statement, Final Updated, 2008.
Carmel Inventory of Historic Resources
City of Carmel Planning – permit records, property files, planning sites
The Cone, March 25, 1976, "Commercial Design Ok'ed"
Monterey Peninsula Herald, March 18, 1976
Olof Dahlstrand Collection, UC Berkeley College of Environmental Design
Serraino, Pierluigi, FAIA, 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

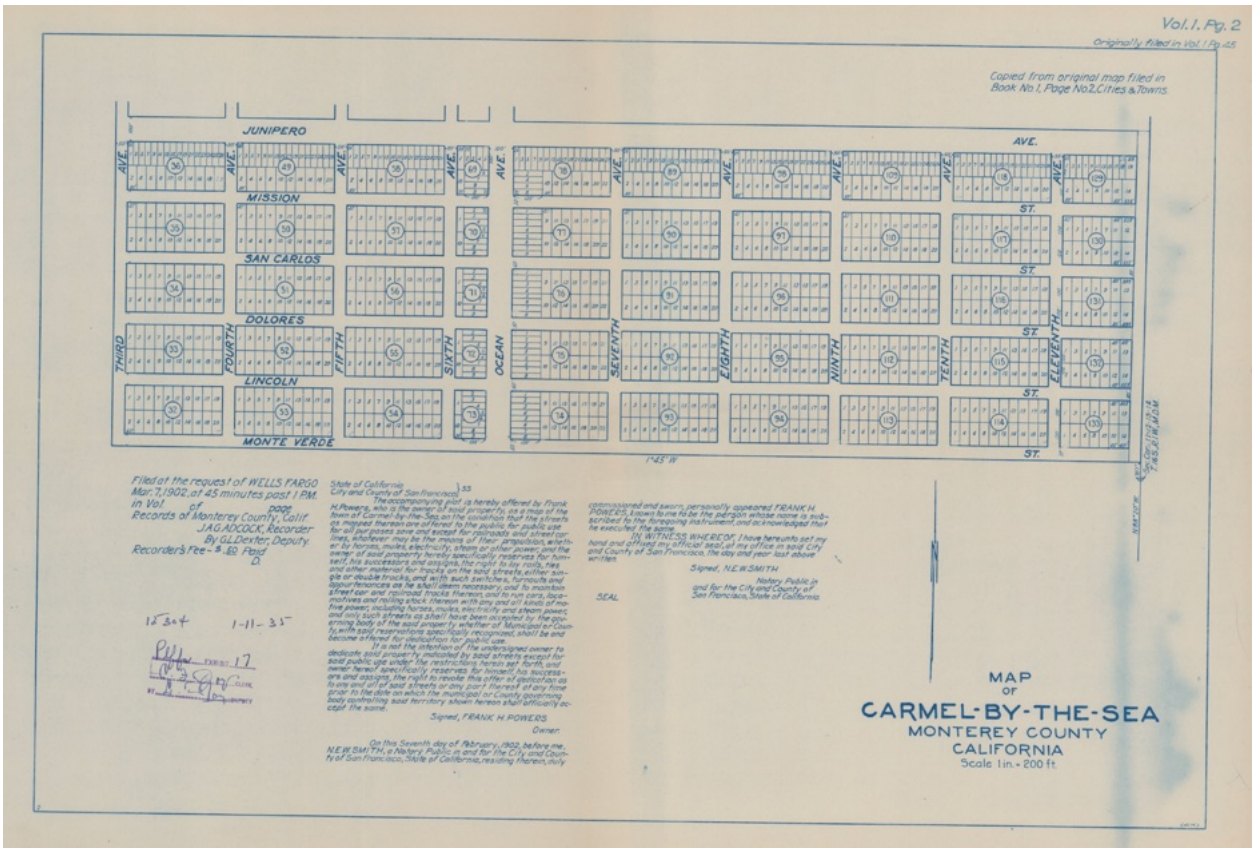
B13. Remarks: N/A

***B14. Evaluator:** Dr. Barbara Lamprecht, M.Arch., Ph.D.
***Date of Evaluation:** July 29, 2025

(Sketch Map with north arrow required.)

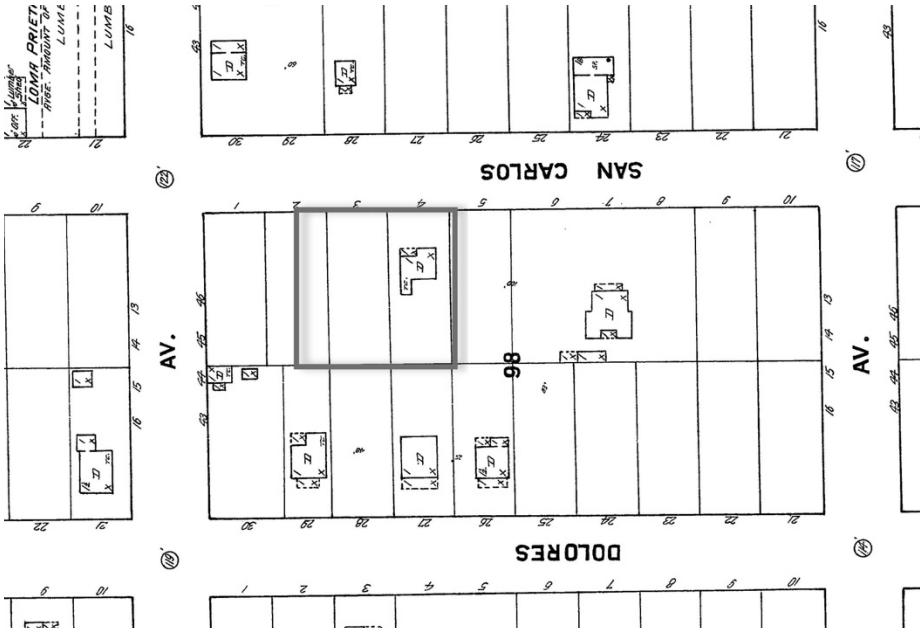
(This space reserved for official comments.)

(***Construction History cont. from Page 1***)

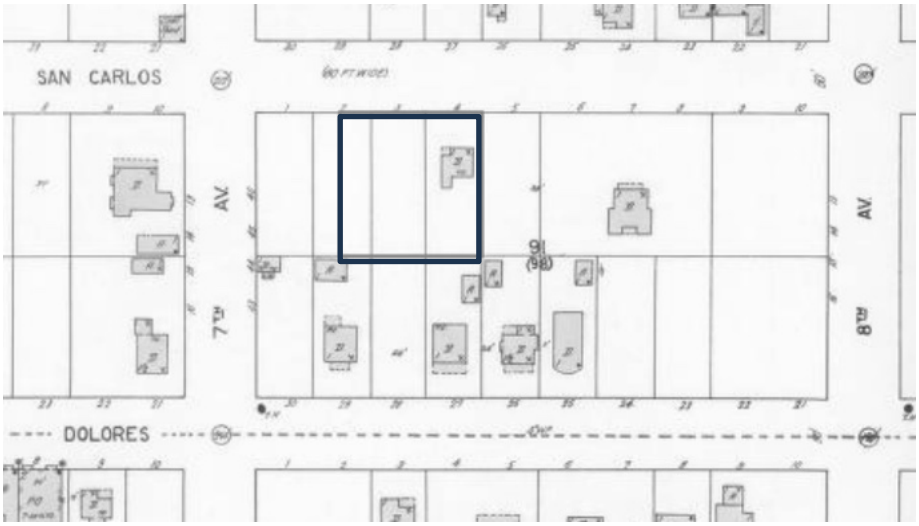


Tract Map for Wells Fargo Bank, March 7, 1902
Source: City of Carmel Planning Division

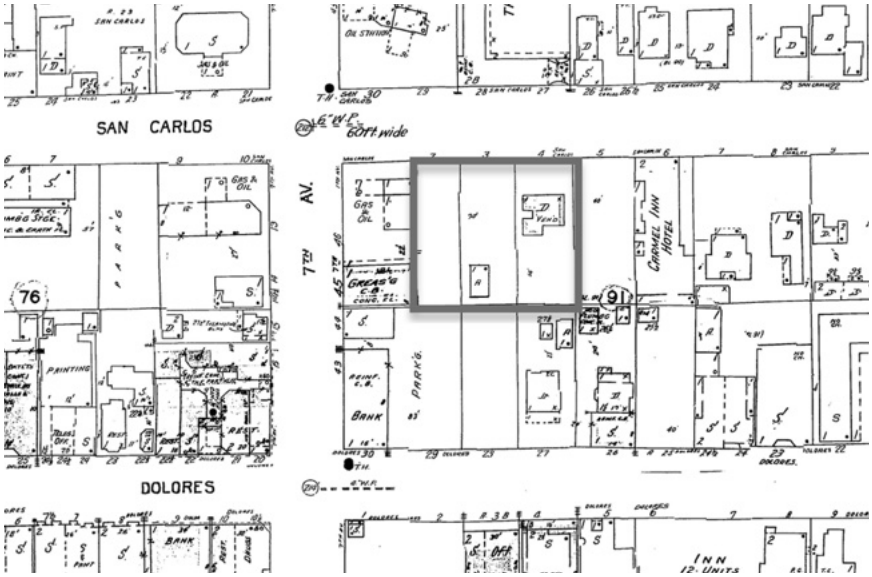
Norwegian-born Kristi and Niels Reimers purchased several lots on San Carlos Street, including owned a small cottage occupying the northeast corner of a double parcel. The cottage dated back to at least 1910, based on the Sanborn Fire Insurance Maps of 1910 and 1924. The elder Reimers purchased lots 7 and 9 in 1939, and as noted in a Letter To The Editor in Pine Cone Feb. 18, 1946, the Reimers, purchased half of lot 3 and lot 5 in 1945, selling the southern lots 9 and 11. The Reimers determined to keep the charming 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. Six months later, according to daughter Kristi Reimers, Gunnar's brother, Neils Reimers II, partnered with him on the project.



Sanborn Fire Insurance Map, 1910
Source: Library of Congress



Sanborn Fire Insurance Map, 1924
Source: Library of Congress



Sanborn Fire Insurance Map, 1962
Source: Library of Congress

As can be seen from comparing the 1910, 1924, and 1962 Sanborn maps, the cottage that now houses a shop and an outdoor café is still extant. A small residence is present on the 1962 Sanborn map that 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 Oct. 27, 1976. The architect was Olof Dahlstrand on behalf of owners Gunnar and Neils Reimers. It is undated but shows 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 the next decades, typically addressing minor kitchen and bakery upgrades, regular maintenance, a replaced roof, a rear trash enclosure, fire sprinkler systems, and a small rear addition to the restaurant's kitchen in 2012. Notably, no permits indicate any other changes to the property.

(***Statement of Significance, cont. from Page 1***) Notably, Reimers' Stonehouse Terrace embodies a full repertoire of signature Dahlstrand design features. These include an attention to a human scale, a sensitivity to the pedestrian experience, and animated but 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. Here, his distinctive repertoire is on full display, reflecting Frank Lloyd Wright's Usonian vocabulary but 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 site and buildings*

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 interior of the courtyard.

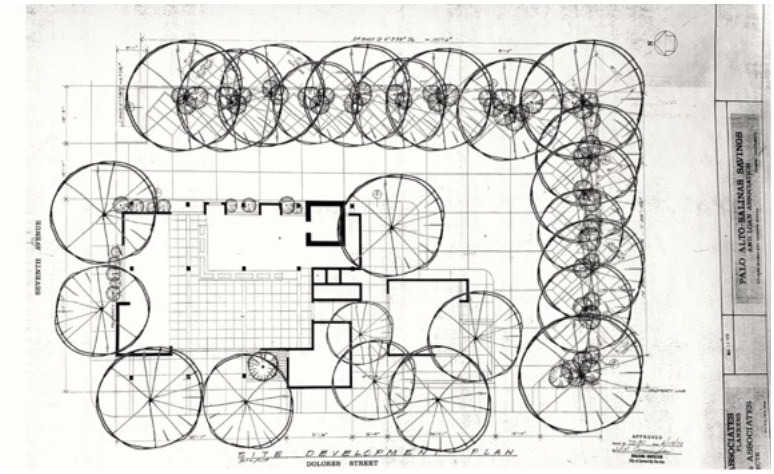
Reimers' Stonehouse Terrace, March 1976, view facing west (above) and northwest (below)
graphite rendering by Olof Dahlstrand
Source: Reimers Family

Landscape

Originally Dahlstrand's west elevation faced a field of trees that served to continue the trees and plantings that Dahlstrand and the Reimers family established in their own development, 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 complex, understood the Carmel's heritage: 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. They hired landscape architect and graduate of UC Berkeley Harry H. Tsugawa (1931-2003) to design a landscape populated by a variety of trees and plants, exemplifying what is now termed "the urbanized forest."[1] 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.

[1] 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.

Assessor's Parcel Map showing physical relationship between Northern California Savings and Loan complex (in blue); the Tsugawa landscape (in green) and Reimers' Stonehouse Terrace (in brown)
Source: County of Monterey



Site Development Plan, Palo Alto-Salinas Savings (as of 1972, the Northern California Savings and Loan) Permit 72-80, April 19, 1972
The line of trees in the upper portion of the drawings abuts the west elevation of Reimers' Stonehouse Terrace.
Source: Reimers family

Typically, urban infill courtyard designs turn inward, permitting the architect to control views, light, and the overall spatial experience. However, as noted in the Description, the west end of the subject property is oriented outward, thus disrupting the careful spatial arrangement and material selection of the eastward-facing design elements. This deliberate loss control would be a risky maneuver for most architects working in downtown condition. However, Dahlstrand understood the extraordinary, integrated landscape, hardscape, and building design of the Northern California Savings and Loan complex that was 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 peer out through the branches of the Monterey pine screen that Tsugawa had planted. But Dahlstrand didn't stop there. He detailed that entire facade with the same materials and colors as those of the existing 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 structure.

2013 Photo showing historic relationship and material continuity, Dahlstrand and Burde Shaw projects linked by Tsugawa's landscape
View facing east
Source: RBF Consulting; Reimers Family

With regard to Dahlstrand, 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.

Evaluation

The subject property does not have an association "with events that have made a significant contribution to broad patterns of California's history and cultural heritage" (CRHR Criterion 1). It is not "associated with the lives of persons important in our past"(CRHR Criterion 2). These two criteria are very similar to the City of Carmel's eligibility criteria, which includes events or persons who are locally significant.

Criterion 3 addresses architecture and design that "*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.*" Reimers' Stonehouse Terrace 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 Northern California Savings and Loan complex, built just six years earlier in 1972, thus establishing aesthetic continuity with the work of his architectural peers and colleagues, Burde and Shaw, and with his own Wells Fargo Bank, 1965, both excellent examples of Bay Area Regional Modernism. Reimers' Stonehouse Terrace uniquely embodies this unusual triptych of syntheses in the City of Carmel. Therefore, Reimers' Stonehouse Terrace appears to be eligible for listing in the California Register of Historical Resources under Criterion 3. Comprehensively, Reimers' Stonehouse Terrace is significant as the work of a master and possesses high artistic values and has made an unusually strong contribution to Carmel's history, architecture and culture.

Additionally, while not quite 50 years old, the property also appears to be eligible in making an "unusually strong contribution to history, architecture, engineering, or culture" as outlined in City of Carmel's Municipal Ordinance, Ch. 17.32.040, H., under the Theme "Architectural Development, 1903-1986," identified in the *Historic Context Statement, Carmel-by-the-Sea*.[2]

Notably, in a June 23, 2006, letter to the *Pine Cone*, Dahlstrand himself spoke on behalf of the 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."*

[2] The California Register criteria (CCR § 4852) state that in order for a resource to achieve significance within the past 50 years, sufficient time must have passed to obtain a scholarly perspective on the events or individuals associated with the resource. The language provided in CCR § 4852, therefore, is much broader than the National Register eligibility requirement for exceptional significance. Specifically, the California Register statute allows CEQA Lead Agencies a fair amount of flexibility in justifying that a resource is significant, even if that resource is less than 50 years old. This flexibility also puts greater responsibility on Lead Agencies to evaluate resources based on substantial evidence, rather than relying on the age of the resource alone." Available at https://ohp.parks.ca.gov/pages/1071/files/CEQA-Understanding-50year-Threshold-VI.pdf.

Integrity

As stated in the California Office of Historic Preservation Technical Assistance Series #6, "Integrity is the authenticity of a historical resource's physical identity evidenced by the survival of characteristics that existed during the resource's period of significance. Historical resources eligible for listing in the California Register must meet one of the criteria of significance described [above] and retain enough of their historic character or appearance to be recognizable as historical resources and to convey the reasons for their significance." Integrity is defined as retaining association, feeling, setting location, design, materials and workmanship.

Unchanged and immaculately maintained, Reimers' Stonehouse Terrace retains an exceptional degree of integrity.

Stonehouse Terrace Noticing

kristi ecocarmel.com <kristi@ecocarmel.com>
To: Brandon Swanson <bswanson@ci.carmel.ca.us>
Cc: Katherine Wallace <kwallace@ci.carmel.ca.us>

Wed, Jul 15, 2026 at 8:08 AM

External Sender - From: (kristi ecocarmel.com <kristi@ecocarmel.com>)
This message came from outside your organization.

Dear Brandon,

I am writing regarding the notice process for the upcoming Historic Resources Board hearing on July 20 for Stonehouse Terrace.

I, and all of my neighbors within the 100ft radius, received the public notice from Katherine on July 14, only six days before the scheduled hearing. I have never experienced notice for a matter before the City with less than 10 days' notice, and I am concerned about the limited time available to review the materials and prepare for a hearing of this significance.

I am reading, as of yesterday, that the item still involves a City-initiated Determination of Ineligibility for listing on the Carmel Inventory of Historic Resources. A determination of ineligibility has the potential to materially impact my property, and I believe adequate time for me and interested members of the public to understand the issue and participate is especially important. Also was there a preliminary determination of ineligibility done? I haven't seen that yet either.

I would appreciate clarification regarding the notice procedures applied to this item, including the applicable Municipal Code section governing notice for this type of Historic Resources Board hearing and how the City determined the timing and method of notice provided.

I also noticed that the other two properties appearing on the same Historic Resources Board agenda have notices posted on their properties, while Stonehouse Terrace does not. I understand that CMC §17.52.110 provides that notice may also be posted on the subject property, but given the City's apparent practice of providing on-site postings for certain Historic Resources Board matters, I would appreciate clarification as to how that determination is made and why a posting was not provided for Stonehouse Terrace.

Given the significance of this matter, the potential material impact of a determination of ineligibility, and the limited time provided to review the information and prepare, I respectfully request that this item be continued to the August Historic Resources Board meeting to allow adequate time for meaningful participation.

Thank you for your attention to this matter. I look forward to your clarification.

Sincerely,
Kristi

Stonehouse Terrace Noticing

Katherine Wallace <kwallace@ci.carmel.ca.us> Wed, Jul 15, 2026 at 11:14 AM
To: "kristi ecocarmel.com" <kristi@ecocarmel.com>
Cc: "Pierik, Brian A." <BPierik@bwslaw.com>, Brandon Swanson <bswanson@ci.carmel.ca.us>

Good morning, Kristi.

I have copied the City Administrator and City Attorney on this email. Please see my responses below, and please do not hesitate to contact us with follow-up questions.

1) I, and all of my neighbors within the 100ft radius, received the public notice from Katherine on July 14, only six days before the scheduled hearing. I have never experienced notice for a matter before the City with less than 10 days' notice, and I am concerned about the limited time available to review the materials and prepare for a hearing of this significance.
Response: The City has completed all required noticing for this order of business, which does not require a public hearing per CMC 17.32 and CMC 17.52.110B. You are welcome to address the Board and request a continuance.

2) I am reading, as of yesterday, that the item still involves a City-initiated Determination of Ineligibility for listing on the Carmel Inventory of Historic Resources. A determination of ineligibility has the potential to materially impact my property, and I believe adequate time for me and interested members of the public to understand the issue and participate is especially important. Also was there a preliminary determination of ineligibility done? I haven't seen that yet either.
Response: **The City's municipal code (CMC 17.52.030, Duties and Powers of the Director) gives the Director of Planning and Building the authority "to refer any decision to an appropriate higher level, including the Historic Resources Board, the Planning Commission, or the City Council."**

3) I would appreciate clarification regarding the notice procedures applied to this item, including the applicable Municipal Code section governing notice for this type of Historic Resources Board hearing and how the City determined the timing and method of notice provided.
Response: See response #1

4) I also noticed that the other two properties appearing on the same Historic Resources Board agenda have notices posted on their properties, while Stonehouse Terrace does not. I understand that CMC §17.52.110 provides that notice may also be posted on the subject property, but given the City's apparent practice of providing on-site postings for certain Historic Resources Board matters, I would appreciate clarification as to how that determination is made and why a posting was not provided for Stonehouse Terrace.
Response:

- **DS 26040 (Smith & Chi) is a Design Study (a "development application"). CMC 17.52.110B describes which types of items require public hearings and the required noticing: *At least 10 calendar days prior to the first public hearing on any residential design study, lot line adjustment, use permit, variance or any other equivalent development application requiring a formal public hearing or action that is appealable to the Coastal Commission.....***
- **HE 26082 (Underwood) is a request to remove a listed property from the Inventory. CMC 17.32.070D.2 states, *Any decision to remove a resource from the inventory shall require a public hearing by the Historic Resources Board*.**

Katherine Wallace, AICP
Associate Planner
City of Carmel-by-the-Sea
(831) 620-2032

Have Planning questions or need a Planning inspection? Schedule a 30-minute online meeting or book an inspection with me. Click this link to get started!

[Quoted text hidden]

HE 26090 (Reimer Stone House)

Peter Prows <pprows@briscoefirm.com> Wed, Jul 15, 2026 at 1:52 PM
To: "kwallace@ci.carmel.ca.us" <kwallace@ci.carmel.ca.us>
Cc: Christophe Moreau <christophe.moreau@esperanzacarmel.com>, "historic.resource@comcast.net" <historic.resource@comcast.net>, Paul Lopez <lopez@emcplanning.com>

External Sender - From: (Peter Prows <pprows@briscoefirm.com>)
This message came from outside your organization.

Dear Ms. Wallace:

On behalf of Esperanza Carmel, I'm submitting the attached transcription, prepared by my office, of Ms. Lamprecht's comments to the Monterey County Board of Supervisors on the Carmel Valley shopping center matter, in which Ms. Lamprecht opposed a historic designation. I'm sure you've seen these comments, but I wanted them included in full for the record.

Ms. Lamprect's comments at that hearing are highly relevant to showing that Mr. Dahlstrand is not a "master" architect and his architectural work is not of "exceptional" significance—there or anywhere else.

Of note, Ms. Lamprecht said:

- "although Mr. Dahlstrand is a competent local architect, Mr. Dahlstrand 's work does not attain the threshold of master"
- "a master is indeed a figure of generally recognized Greatness, Julia Morgan, William Worcester, Bernard Mayback, Mario Corbett, Henry Hill, and many others practicing in Northern California have garnered such recognition in books, exhibitions, articles and scholarship, design excellence evidence in a large or especially innovative body of work. Dahlstrand is not such a figure."
- "Dahlstrand was never elected by his peers, as a fellow of the American institute of architects, about 4% of all architects are fellows."
- "His architectural work did not receive any contemporary design awards. Mr. Dahlstrand 's work has not been included in among the 1100 California properties listed on the national register for architectural merit. His work did not appear in the iconic arts and architecture magazine devoted to modernism, and his work was noted, but not featured in the national magazine architectural record in 1950 and 1962."
- "Wald told me that Dahlstrand was not well-known for his architecture among local practitioners but said that he was very active in the Carmel Arts association and highly regarded as a fine artist."

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BRISCOE
PROWS KAO IVESTER & BAZEL LLP

2026 07.15 Memo re Barbara Lamprect.pdf
261K

BRISCOE PROWS KAO IVESTER & BAZEL LLP
235 Montgomery Street
Suite 935
San Francisco California 94104
MAIN (415) 402-2700

MEMORANDUM

To: Peter Prows

From: Arlene Won

Date: July 15, 2026

Subject: Barbara Lamprect Comments at June 14, 2022 Hearing in Monterey County Agenda Item 15.

Hello, my name is Barbara Lamprect. Hello, Chair Adams and Supervisors. I am probably the only outsider here. I live in Pasadena, California. I am a qualified architectural historian, and I was very reluctant actually to work for a developer. I am renowned for my work on scholarship with the architecture of a mid-century modernist called Richard Neutra and in fact, I was commissioned by the association of Monterey area preservationists to do the co-write the nomination and the statement the significance for the Connell house on the 17-mile drive, so I'm quite, I'm much more used to presenting the other side, but I am here today because I'm quite convinced by the evidence, by the substantial evidence that reports that I would suggest that does not support Mr. Dahlstrand's mastery nor the center's status as a historic resource. As I performed my research visiting the site and getting to know the valley and environment. I concluded that although Mr. Dahlstrand is a competent local architect, Mr. Dahlstrand 's work does not attain the threshold of master. Likewise, I concluded that the Mid-Valley Shopping Center did not meet the thresholds of historic significance. As I have many, many red marks on here because I think Tony and everyone else has done an admirable job in kind of summing things up so I don't want to be redundant and waste time. Your time, but a master is indeed a figure of generally recognized Greatness, Julia Morgan, William Worcester, Bernard Mayback, Mario Corbett, Henry Hill, and many others practicing in Northern California have garnered such recognition in books, exhibitions, articles and scholarship, design excellence evidence in a large or especially innovative body of work. Dahlstrand is not such a figure. Dahlstrand was never elected by his peers, as a fellow of the American institute of architects, about 4% of all architects are fellows. The status connoting outstanding contributions was given to his peers, John Carl

Warnecke, Gardener Dailey and Henrik Bull. Among many other, among other Northern California Bay area architects. His architectural work did not receive any contemporary design awards. Mr. Dahlstrand 's work has not been included in among the 1100 California properties listed on the national register for architectural merit. His work did not appear in the iconic arts and architecture magazine devoted to modernism, and his work was noted, but not featured in the national magazine architectural record in 1950 and 1962. I interviewed the late Donald Wald, the retired founding principle of the Monterey architecture firm that Henry is now principal of. Founded in 1963 is one of the oldest and largest firms in the Monterey Carmel Valley area. Mr. Wald served in various executive positions of the Monterey chapter AIA and served the standard one-year term in 1970 as the chapter's president. Of Mr. Dahlstrand Mr. Wald said he was a good architect, not bad. We had a lot of good architects at the time. He did some nice work. Wald told me that Dahlstrand was not well-known for his architecture among local practitioners but said that he was very active in the Carmel Arts association and highly regarded as a fine artist. By contrast, other firms well, I won't go into that. Other local firms were recognized. I note that the FEIR contained a phrase previous evaluations and report didn't. The phrase now characterizes Dahlstrand as a locally significant master. While resources can be designated at the local and state and federal levels of significant in the national register, I have not found any designation for a locally significant master. In any existing regulatory language, the county only uses the phrase Master. One can be a locally significant architect, but not a master. Michael is to objectively distinguish the status of master and not to dilute it, or to invent convenient terms that are not part of the regulatory framework. I noticed that red thing is on. So, I will conclude. Thank you for your time.

Letter Regarding Reimers Stonehouse Terrace, Carmel.

Paul Lopez <lopez@emcplanning.com> Thu, Jul 16, 2026 at 10:54 AM
To: Katherine Wallace <kwallace@ci.carmel.ca.us>
Cc: Joseph Napdo <joseph.napdo@esperanzacarmel.com>, Christophe Moreau <christophe.moreau@esperanzacarmel.com>, Peter Prows <pprows@briscoefirm.com>, Dana Supernowicz <historic.resource@comcast.net>, Michael Groves <groves@emcplanning.com>

External Sender - From: (Paul Lopez <lopez@emcplanning.com>)
This message came from outside your organization.

Hi Katherine,

I attached a letter for the members of the Historic Resources Board regarding the Stonehouse Terrace building, prepared by Dana Supernowicz of Historic Resource Associates dated July 15, 2026.

Kindly add to the project information files for the upcoming HRB Hearing July 20, 2026.

Please let me know you received the letter and that you were able to open the attached letter.

If you have a problem opening the attachment, please let me know so I can retransmit the letter.

Thanks,

Paul

Paul Lopez
Associate Planner

EMC Planning Group
601 Abrego Street
Monterey, CA 93940
(O): 831.649.1799 x 207

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Reimer’s Stonehouse Building Letter to the City of Carmel-by-the-Sea July 15, 2026 docx.docx
61K

HISTORIC RESOURCE ASSOCIATES
HISTORIC ARCHITECTURE • ARCHAEOLOGY • HISTORICAL & GENEALOGICAL RESEARCH
NATIONAL REGISTER NOMINATIONS • PRESERVATION PLANNING • HISTORIC INTERIORS

July 15, 2026

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

Re: Reimers' Stonehouse Terrace, Carmel-by-the-Sea, Monterey County, CA

To Whom it may Concern:

On behalf of Esperanza Carmel, Historic Resource Associates (HRA) has prepared the following letter to address errors and deficiencies noted in the revised National Register of Historic Places (NRHP) nomination form for Reimers' Stonehouse Terrace prepared by Barbara Lamprecht. This letter is intended to expand upon an earlier analysis and letter prepared by HRA regarding the property on May 21, 2026, which was submitted to the Carmel-by-the-Sea Planning Department and presented to the City Council the same month. After reviewing the previous NRHP nomination draft prepared by Barbara Lamprecht and the revised nomination submitted to the State Historic Preservation Office (SHPO) in June of this year, there remain a number of glaring issues that misrepresent the subject property:

1. Representing the property in the nomination as a singular resource is incorrect.

2. The original property, namely the Reimers' residence, has been dramatically altered since its construction in the 1910s.

3. Olof Dalhstrand's architectural drawings for the old Reimers' building can at best be characterized as a remodel and not a unique design.

4. Any nomination to the NRHP requires detailed descriptions of a building's "character defining architectural features." In this regard, there is no evidence to suggest that the west elevation of the 1977 L-shaped addition to the parcel has any distinctive architectural elements that would be considered as significant "character defining features." Similarly, the asphalt parking lot abutting the aforementioned building was in existence prior to 1977 and in no way reflects the original open-space natural landscape described by Lamprecht as being an integral part of the Reimers' property today or is in any way an important contributing element to the history of the property.

5. The original draft NRHP nomination was carefully reviewed by the City's consulting architectural historian, Meg Clovis, and Ms. Clovis came to the conclusion that submitting the nomination, either to the State or the City for inclusion in the historic resource inventory, was premature due to the fact the property is not 50 years of age.

3142 Bird Rock Road
Pebble Beach, CA 93953
Office: 831-641-7474
Mobile: 916-296-4334
Email: historic.resource@comcast.net

6. There is no identified documentation in 1977 or thereafter, when the construction of the two buildings was completed, that the property was of significant architectural merit, that Dahlstrand was a recipient of any architectural award, or acknowledgement from his peers or the city that the final project was of high artistic value or unique in design. In Lamprecht's own words, as it relates to the Carmel Mid-Valley Shopping Center, she states "I'm quite convinced by the evidence, by the substantial evidence that does not support Mr. Dahlstrand's mastery nor the center's status as a historic resource. As I performed my research visiting the site and getting to know the valley and environment, I concluded that although Mr. Dahlstrand is a competent local architect, Mr. Dahlstrand 's work does not attain the threshold of master. Likewise, I concluded that the Mid-Valley Shopping Center did not meet the thresholds of historic significance."

7. The argument presented by Lamprecht in her nomination does not provide convincing evidence that at this time the Reimers' buildings, which are less than 50-years of age, are of "exceptional" significance. Exceptional significance can only be achieved with

   - accurate *historical perspective,* that is sufficient time has passed to understand the property's true scholarly significance rather than just contemporary or faddish popularity:

   - that the property represents an *outstanding, groundbreaking*, or *uniquely* defining event, person, or architectural style within its historical context,

   - the property has *comparative superiority*, that is the property is significantly more important than other structures built during the same era;

   - a p*eriod of significance that accurately reflects* **t**he exact span of time when a property was associated with important events, activities, persons, or historic trends, and clearly articulates the timeframe in which a property achieved the specific historic or architectural characteristics that result in it achieving significance.

In summary, and taking into account numerous issues with the past and current NRHP nomination authored by Ms. Lamprecht, the Historic Resource Board (HRB) should withhold consideration of accepting the nomination and moving it forward to the State Historic Resources Commission at this time. Nor should the HRB take any action to elect to list the property as a significant resource within the City of Carmel-by-the Sea. Applying the standard of "exceptional significance" to any property in the City should be given careful consideration and only justified when sufficient and accurate scholarly research is presented that provides a compelling reason to list such a property, which is clearly at this time not the case with the Reimers' Stonehouse Terrace.

Respectfully,

Dana E. Supernowicz, M.A., RPA
Principal

cc: Joseph Napdo, Project Manager
Jun Siliano, Architect
Christopher Mitchell
Christophe Moreau

HRB Reimer Stonehouse Terrace July 20, 2026 Hearing.

Paul Lopez <lopez@emcplanning.com> Thu, Jul 16, 2026 at 6:21 PM
To: Katherine Wallace <kwallace@ci.carmel.ca.us>
Cc: Michael Groves <groves@emcplanning.com>, Joseph Napdo <joseph.napdo@esperanzacarmel.com>, Christophe Moreau <christophe.moreau@esperanzacarmel.com>, Jun Sillano <jun@idg-inc.net>, Shannon Davi <davi@emcplanning.com>, Peter Prows <pprows@briscoefirm.com>, Jason Retterer <jason@jrgattorneys.com>

External Sender - From: (Paul Lopez <lopez@emcplanning.com>)
This message came from outside your organization.

Hi Katherine,

I attached another letter for the HRB hearing. The letter is from William J. Schwarz, AIA.

Please let me know that you received this email and can open the attachment.

If not, let me know so I can retransmit.

Thank you,

Paul

Paul Lopez
Associate Planner

EMC Planning Group
601 Abrego Street
Monterey, CA 93940
(O): 831.649.1799 x 207

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WJS Statement about Olof Dahlstrand.pdf
113K

WILLIAM JOSEPH SCHWARZ, AIA, ARCHITECT
POST OFFICE BOX 1525, MILL VALLEY, CA 94942-1525 ▪ TEL. & FAX (415) 491-1447

July 15, 2026

Mr. Christophe Moreau, Director
Esperanza Carmel
PO Box 134
Carmel-by-the-Sea, CA 93921

Re: Olof Dahlstrand

Dear Mr. Moreau:

Architectural historians and preservationists generally reserve the non-official title "master architect" for architects who consistently designed a substantial number of constructed buildings that all together contributed wide and exceptional lasting influence so as to alter the course of architectural history. Innovation of fresh design ideas not before advanced by others and influence that inspired generations of architects in new ways to conceive their designs and practice their profession are general hallmarks of those regarded as master architects.

As an associate since 1965 of Frank Lloyd Wright's successor architectural firm, Taliesin Associated Architects–later known as Taliesin Architects, and Representative of the Frank Lloyd Wright Foundation on various Taliesin projects in the San Francisco Bay Area, I am familiar with the work of scores of Taliesin-trained architects. These men and women practiced at the highest professional levels in the design and realization of over a thousand projects characterized by highly innovative design and technical expertise. None of these Wright-affiliated individuals are considered master architects.

Olof Dahlstrand visited Taliesin on several occasions and worked in the Bay Area with several former Wright apprentices but had no direct affiliation with Frank Lloyd Wright, professionally or otherwise. He took inspiration from Wright's work and orchestrated brilliantly in his work design patterns and materials choices following principles and examples long-established and practiced by Frank Lloyd Wright, a true master architect of international recognition and fame. No degree of consummate, refined expertise in a Wright-inspired manner such as Olof Dahlstrand practiced would qualify or support a designation of him as a master architect.

I believe that the invocation of a "master architect" pedigree for an existing building is sometimes employed to support opposition to proposed alterations or of other neighboring projects thought to be impactful. Although there might be exceptions in some cases of buildings of particularly exemplary design, I think that to debate whether or not a building's relatively obscure architect might be considered a master architect is asking the wrong question. What may or may not be the particular merits of a given building, in spite of who its obscure designer might have been, would be considerations I think more worthy to debate for the determination of the degree of any protection might best be afforded the building under review by a governing agency.

In his case, given the localized admiration Olof Dahlstrand understandably enjoys among certain circles, the question of whether or not he might be deserving of the designation of "master architect" is a highly subjective topic. As explained above and although I personally hold an affection for the man and his work, I believe Olof Dalstrand does not qualify for the designation.

In any event the designation and the questions surrounding it should not in my opinion be given consideration in any planning review process.

Sincerely yours,

William J. Schwarz, A.I.A.

WJS/th

Stonehouse Terrace NRHP

kristi ecocarmel.com <kristi@ecocarmel.com> Thu, Jul 16, 2026 at 12:43 PM
To: Katherine Wallace <kwallace@ci.carmel.ca.us>

External Sender - From: (kristi ecocarmel.com <kristi@ecocarmel.com>)
This message came from outside your organization.

Katherine,

Barbara Lamprecht was allowed to make minor additions to the nomination. Here is the updated draft.
https://ohp.parks.ca.gov/pages/1067/files/CA_Monterey%20County_Reimers%20Stonehouse%20Terrace_DRAFT.pdf

In order to supply additional analysis of the issues of historic context and comparative analysis and documentation, I have retained Pierluigi Serraino, who will be sending in his work soon.

Kristi

Kristi Reimers
Proprietor
Eco Carmel

UPS/FEDEX
2 SW 7th on San Carlos Street
Carmel-by-the-Sea
California, 93921

USPS Mailing Address:
PO BOX 41
Carmel, CA 93921

Store phone: 831.624.1222

From: Katherine Wallace <kwallace@ci.carmel.ca.us>
Sent: Monday, July 13, 2026 4:53 PM
To: kristi ecocarmel.com <kristi@ecocarmel.com>
Subject: Stonehouse Terrace NRHP

[Quoted text hidden]

FW: Olof (Olaf) Dahlstrand Collection

Paul Lopez <lopez@emcplanning.com> Fri, Jul 17, 2026 at 11:59 AM
To: Katherine Wallace <kwallace@ci.carmel.ca.us>
Cc: Peter Prows <pprows@briscoefirm.com>, Jason Retterer <jason@jrgattorneys.com>, Joseph Napdo <joseph.napdo@esperanzacarmel.com>, Christophe Moreau <christophe.moreau@esperanzacarmel.com>, Jun Sillano <jun@idg-inc.net>

External Sender - From: (Paul Lopez <lopez@emcplanning.com>)
This message came from outside your organization.

Hi Katherine,

I want to add this email to the list of documents for the HRB hearing July 20 regarding the Stonehouse Terrace Building.

The email addressed to me from Julia Larson at UC Berkeley. Ms. Larson is the Environmental Design Archivist in charge of the UCB Collections.

I wrote to inquire about how UC obtained the Dahlstrand Collection, as the presence of the Dahlstrand collection at UCB is featured so prominently in Barbara Lamprecht's National Register of Historic Places Registration Form 10-900 dated February of 26 and updated June 2026.

In that form regarding the analysis of Mr. Dahlstrand's professional reputation, Ms. Lamprecht wrote:

> **"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"

6 Olof Dahlstrand Collection, University of California, Berkeley, https://archives.ced.berkeley.edu/collections/dahlstrand-olof (accessed June 2025). (See NPS Form 10-900 at Section 8 on page 12)

Ms. Lamprecht's analysis suggest collection of papers held by UCB is an important factor determining the status of Dahlstrand's architectural career. However, Ms. Lamprecht's analysis failed to discuss how the Dahlstrand papers were acquired by UCB. I wanted to learn exactly how UCB obtained the papers, so I asked Ms. Larson.

Ms. Larson's email reply (see below) is very revealing and sheds light on the fact that UCB did not solicit nor pay for the Dahlstrand papers, rather, they were donated to UCB. If his work was so significant, the UCB collections would have made the effort to actively obtain the records of his work.

I believe the manner of how the collection was obtained is telling.

UCB did not solicit nor buy the materials, and therefore, the statement by Ms. Lamprecht about the importance of the inclusion of the Dahlstrand papers at UCB, given the fact that the papers were donated, is misleading at best.

A donated collection, does automatically imply that the work is somehow elevated to a level of importance. Nor does it mean that the mere presence of the Dahlstrand Collection at UCB indicates his work is considered worthy of preservation. The collection was donated. It now sits in the Richmond warehouse.

Furthermore, in the last paragraph in the NPS 10-900 form quoted above, Ms. Lamprecht wrote of Dahlstrand; “that he was a significant architect in the Bay Area. 6”

This statement falls well short of identifying Mr. Dahlstrand as “a master architect”; which is the standard to be met objectively in order for the Stonehouse Terrace to be eligible for listing as a historic resource under Criterion 3 of Section 17.32.040.D. Mr. Dahlstrand may be considered a “significant” architect, but he has not been recognized by his peers or any professional organization a “master” architect.

As noted in the past June 1, city council staff report, and as mentioned in the Dana Supernowicz letter (see attached), Ms. Lamprecht testified in 2023 for the Monterey County Board of Supervisors, “In Lamprecht’s own words, as it relates to the Carmel Mid-Valley Shopping Center, she stated her professional opinion of Mr. Dahlstrand”;

> “I'm quite convinced by the evidence, by the substantial evidence that does not support Mr. Dahlstrand's mastery nor the center's status as a historic resource. As I performed my research visiting the site and getting to know the valley and environment, I concluded that although Mr. Dahlstrand is a competent local architect, Mr. Dahlstrand 's work does not attain the threshold of master.”

The fact that the collection was donated is a fact that must be objectively weighed when deciding if Ms. Lamprecht’s analysis is completely unbiased and factually correct.

Furthermore, the opinion of Mr. Dahlstrand’s professional stature expressed by Ms. Lamprecht in 2023 must also be weighed when the HRB deliberates the objective completeness of Ms. Lamprecht’s report.

Respectfully submitted,

Thanks

Paul

Please let me know if you received this email.

Paul Lopez
Associate Planner

EMC Planning Group
601 Abrego Street
Monterey, CA 93940
(O): 831.649.1799 x 207

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From: jdlarson@berkeley.edu <jdlarson@berkeley.edu> **On Behalf Of** Designarchives Departmental
Sent: Thursday, July 16, 2026 10:35 AM
To: Paul Lopez <lopez@emcplanning.com>
Subject: Re: Olof (Olaf) Dahlstrand Collection

Hello,

Thank you for your inquiry. Our Olof Dahlstrand collection was donated in 2008, by the architect and his wife, a few years before his death. There were a few pieces of artwork that his wife donated after he died in 2014, but his architectural work was donated in 2008. The collection was a gift from the Dahlstrands, we did not purchase the collection.

Here is a link to our collection guide: https://oac.cdlib.org/findaid/ark:/13030/kt7x0nf6vc. We do not have any listings of awards or professional recognition in the collection; that doesn't mean that he didn't receive any awards, but rather that he either did not choose to keep physical award materials or that he chose not to donate them to the archive.

Please let us know if you have any questions.

Thank you,

Julia

Environmental Design Archives

University of California, Berkeley

280 Bauer Wurster Hall #1820

Berkeley, CA 94720-1820

510-642-5124

711 California Relay

website: https://ced.berkeley.edu/archives

Research Guide: https://guides.lib.berkeley.edu/designarchives

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Support the Archives: The CED Archives Fund - Give to Berkeley

On Tue, Jul 14, 2026 at 2:43 PM Paul Lopez <lopez@emcplanning.com> wrote:

> Attention Julia D. Larson,
>
> Collections and Digital Archivist, Environmental Design Archives
>
> RE: Olaf Dahlstrand, a local Carmel based architect.
>
> Hi Julia,
>
> I am doing some basic historic research about a local architect Mr. Dahlstrand.
>
> I understand he was an active public representative in Carmel during his practice.
>
> My question is to find out how did the Dahlstrand Collection of papers and / or drawings arrive at Berkeley?
>
> Was the collection a donation during the life of Mr. Dahlstrand or perhaps as a gift following the passing of Mr. Dahlstrand?
>
> Did UC purchase the collection or was it donated?
>
> Is there any record of Mr. Dahlstrand receiving any national awards or other professional recognition during or after his practice?
>
> Lastly, as his collection is held at Berkeley, is Mr. Dahlstrand considered a “master” architect in any professional or historical architectural associations?
>
> Thanks so much for your help.
>
> Regards,
>
> Paul

Paul Lopez
Associate Planner

EMC Planning Group
601 Abrego Street
Monterey, CA 93940
(O): 831.649.1799 x 207

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Reimer's Stonehouse Building Letter to the City of Carmel-by-the-Sea July 15, 2026 docx.docx
61K

Address

4 messages

kristi ecocarmel.com <kristi@ecocarmel.com> Fri, Jul 17, 2026 at 11:23 AM
To: Katherine Wallace <kwallace@ci.carmel.ca.us>, Shelby Gorman <sgorman@ci.carmel.ca.us>

External Sender - From: (kristi ecocarmel.com <kristi@ecocarmel.com>)
This message came from outside your organization.

Can you tell me what mailing address you have for the Stonehouse Terrace property owner(s)?

Kristi Reimers
Proprietor
Eco Carmel

UPS/FEDEX
2 SW 7th on San Carlos Street
Carmel-by-the-Sea
California, 93921

USPS Mailing Address:
PO BOX 41
Carmel, CA 93921

Store phone: 831.624.1222

Shelby Gorman <sgorman@ci.carmel.ca.us> Fri, Jul 17, 2026 at 12:05 PM
To: "kristi ecocarmel.com" <kristi@ecocarmel.com>
Cc: Katherine Wallace <kwallace@ci.carmel.ca.us>

Hi Kristi,

The mailing address:

010145018000
REIMERS KRISTI E ET AL
[redacted]

The data is pulled from the County of Monterey Assessor's database for property tax mailings. Any changes would need to be made directly through them.

Shelby Gorman
Administrative Coordinator
Community Planning & Building
City of Carmel-by-the-Sea
(831) 620-2019

[Quoted te t hidden]

kristi ecocarmel.com <kristi@ecocarmel.com> Fri, Jul 17, 2026 at 12:12 PM
To: Shelby Gorman <sgorman@ci.carmel.ca.us>
Cc: Katherine Wallace <kwallace@ci.carmel.ca.us>

External Sender - From: (kristi ecocarmel.com <kristi@ecocarmel.com>)
This message came from outside your organization.

That address is my cousin's address who is not currently a legal owner. He is a beneficiary currently. Until I get the address fixed, can you please include me in the mailings? This is precisely why I was not aware of the item 10 days in advance. We do rely on receiving the flier 10 days before, as is custom in Carmel.

Kristi Reimers
Proprietor
Eco Carmel

UPS/FEDEX
2 SW 7th on San Carlos Street
Carmel-by-the-Sea
California, 93921

USPS Mailing Address:
PO BOX 41
Carmel, CA 93921

Store phone: 831.624.1222

From: Shelby Gorman <sgorman@ci.carmel.ca.us>
Sent: Friday, July 17, 2026 12:05 PM
To: kristi ecocarmel.com <kristi@ecocarmel.com>
Cc: Katherine Wallace <kwallace@ci.carmel.ca.us>
Subject: Re: Address

Hi Kristi,

The mailing address:

010145018000
REIMERS KRISTI E ET AL
498 LAKE VIEW ESTATES
MEADOW VISTA, CA 95722

The data is pulled from the County of Monterey Assessor's database for property tax mailings. Any changes would need to be made directly through them.

Shelby Gorman
Administrative Coordinator
Community Planning & Building
City of Carmel-by-the-Sea
(831) 620-2019

On Fri, Jul 17, 2026 at 11:23 AM kristi ecocarmel.com <kristi@ecocarmel.com> wrote:
[Quoted te t hidden]

To: "kristi ecocarmel.com" <kristi@ecocarmel.com>
Cc: Katherine Wallace <kwallace@ci.carmel.ca.us>

Hi Kristi,

Again, mailing addresses changes must be made through the County of Monterey as they are verified against property tax records. As property tax and ownership records are not within our purview, adjustments must be made directly with that agency.

We apologize for the inconvenience,

Shelby Gorman
Administrative Coordinator
Community Planning & Building
City of Carmel-by-the-Sea
(831) 620-2019

[Quoted te t hidden]

RE: June 1, 2026, City Council Meeting: National Register of Historic Places Nomination of the Reimers' Stonehouse Terrace

Tom Lippe <lippelaw@sonic.net> Fri, Jul 17, 2026 at 2:42 PM
To: bpierik@ci.carmel.ca.us, bswanson@ci.carmel.ca.us, sgorman@ci.carmel.ca.us
Cc: kristi@ecocarmel.com, nromero@ci.carmel.ca.us, kwallace@ci.carmel.ca.us, kmhperry@sonic.net

External Sender - From: ("Tom Lippe" <lippelaw@sonic.net>)
This message came from outside your organization.

Dear Members of the Historic Resources Board, Mr. Pierek, and Mr. Swanson:

Our office represents Kristi Reimers, sponsor of the National Register of Historic Places Nomination of the Reimers' Stonehouse Terrace.

Please see the attached correspondence dated July 17, 2026, regarding this agenda item at the July 20, 2026, Historic Resources Board Meeting.

Thank you for your attention to this matter.

Tom Lippe

Law Offices of Thomas N. Lippe APC

50 California St., Suite 1500

San Francisco, CA 94111

Tel 415 777-5604 x 1

e-mail: lippelaw@sonic.net

Web: www.lippelaw.com

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From: kmhperry@sonic.net <kmhperry@sonic.net>
Sent: Monday, June 1, 2026 12:06 PM
To: cityclerk@ci.carmel.ca.us; dbyrne@ci.carmel.ca.us; jbaron@ci.carmel.ca.us; adramov@ci.carmel.ca.us; hbuder@ci.carmel.ca.us; rdelves@ci.carmel.ca.us; bpierik@ci.carmel.ca.us; bswanson@ci.carmel.ca.us
Cc: 'lippelaw' <lippelaw@sonic.net>; kristi@ecocarmel.com; nromero@ci.carmel.ca.us; kwallace@ci.carmel.ca.us; aginette@ci.carmel.ca.us
Subject: RE: June 1, 2026, City Council Meeting: Item 11, Appeal of Historic Resources Board's April 20, 2026, decision regarding the National Register of Historic Places Nomination of the Reimers' Stonehouse Terrace

Dear Mayor and Members of the City Council, Mr. Pierek, and Mr. Swanson:

Our office represents Kristi Reimers, sponsor of the National Register of Historic Places Nomination of the Reimers' Stonehouse Terrace.

Please see the attached correspondence dated June 1, 2026, regarding Agenda Item 11 at the June 1, 2026, City Council Meeting.

Thank you in advance for your attention to this matter.

Kelly

Kelly Marie Perry

Law Offices of Thomas N. Lippe

50 California Street, Suite 1500

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tel: 415-777-5604 x.2

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From: kmhperry@sonic.net <kmhperry@sonic.net>
Sent: Friday, May 29, 2026 1:57 PM
To: 'cityclerk@ci.carmel.ca.us' <cityclerk@ci.carmel.ca.us>; 'dbyrne@ci.carmel.ca.us' <dbyrne@ci.carmel.ca.us>; 'jbaron@ci.carmel.ca.us' <jbaron@ci.carmel.ca.us>; 'adramov@ci.carmel.ca.us' <adramov@ci.carmel.ca.us>; 'hbuder@ci.carmel.ca.us' <hbuder@ci.carmel.ca.us>; 'rdelves@ci.carmel.ca.us' <rdelves@ci.carmel.ca.us>; 'bpierik@ci.carmel.ca.us' <bpierik@ci.carmel.ca.us>; 'bswanson@ci.carmel.ca.us' <bswanson@ci.carmel.ca.us>
Cc: 'lippelaw' <lippelaw@sonic.net>; 'kristi@ecocarmel.com' <kristi@ecocarmel.com>; 'nromero@ci.carmel.ca.us' <nromero@ci.carmel.ca.us>; 'kwallace@ci.carmel.ca.us' <kwallace@ci.carmel.ca.us>; 'aginette@ci.carmel.ca.us' <aginette@ci.carmel.ca.us>
Subject: Re: June 1, 2026, City Council Meeting: Item 11, Appeal of Historic Resources Board's April 20, 2026, decision regarding the National Register of Historic Places Nomination of the Reimers' Stonehouse Terrace

Dear Mayor and Members of the City Council, Mr. Pierek, and Mr. Swanson:

Our office represents Kristi Reimers, sponsor of the National Register of Historic Places Nomination of the Reimers' Stonehouse Terrace.

Please see the attached correspondence dated May 29, 2026, regarding Agenda Item 11 at the June 1, 2026, City Council Meeting.

Thank you in advance for your attention to this matter.

Kelly

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C003a 20260717 Letter to HRB re OHP and Local Eligibility w Attach.pdf
325K

RE: June 1, 2026, City Council Meeting: National Register of Historic Places Nomination of the Reimers' Stonehouse Terrace

Tom Lippe <lippelaw@sonic.net> Fri, Jul 17, 2026 at 2:56 PM
To: bpierik@ci.carmel.ca.us, bswanson@ci.carmel.ca.us, sgorman@ci.carmel.ca.us
Cc: kristi@ecocarmel.com, nromero@ci.carmel.ca.us, kwallace@ci.carmel.ca.us, kmhperry@sonic.net

External Sender - From: ("Tom Lippe" <lippelaw@sonic.net>)
This message came from outside your organization.

Dear Members of the Historic Resources Board, Mr. Pierek, and Mr. Swanson:

Regarding the June 16, 2026, letter from Pierluigi Serraino which is attached to my letter of today's date sent under separate cover, please find and download the Figures referenced in Mr. Serraino's letter at the following Google Drive.

https://drive.google.com/drive/folders/1vYr6RCTh2t6BIey3e16hw3OjN8C8pyOn?usp=drive_link

Thank you for your attention to this matter.

Tom Lippe

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[Quoted text hidden]

Law Offices of
THOMAS N. LIPPE, APC

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Telephone: 415-777-5604
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July 17, 2026

City of Carmel Historic Resources Board
By email to:
Shelby Gorman at sgorman@ci.carmel.ca.us

Brian Pierek
City Attorney
City of Carmel-by-the-Sea
P.O. Box CC
Carmel-by-the-Sea, CA 93921
By email to: bpierik@ci.carmel.ca.us

Brandon Swanson
City Administrator
City of Carmel-by-the-Sea
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By email to: bswanson@ci.carmel.ca.us

Re: July 20, 2026, Historic Resources Board Meeting: National Register of Historic Places Nomination of the Reimers' Stonehouse Terrace

Dear Members of the Historic Resources Board, Mr. Pierek, and Mr. Swanson:

This office represents Kristi Reimers, sponsor of the National Register of Historic Places Nomination of the Reimers' Stonehouse Terrace. The notice for this item of business includes two items regarding the Reimers' Stonehouse Terrace: the National Register Nomination and a proposed Determination of Ineligibility for the Carmel Inventory.

I write to urge the HRB to remove and take no action on the proposed Determination of Ineligibility because City staff's proposal to the HRB to issue a Determination of Ineligibility for the Carmel Inventory is not authorized by the Carmel Municipal Code ("CMC").

I also write to urge the HRB to prevent City staff from usurping the HRB's sole authority to submit comments to the State Historic Resources Commission regarding the Stonehouse Terrace National Register nomination.

1. City staff's proposal to the HRB to issue a Determination of Ineligibility for the Carmel Inventory is not authorized by the Carmel Municipal Code ("CMC").

Ever since the state Office of Historic Preservation ("OHP") asked for comments on the Stonehouse Terrace National Register nomination, city staff has added unnecessary confusion

and complication to that simple matter by asking the HRB to issue its proposed Determination of Ineligibility. Staff's request violates clear procedures set forth in the Carmel Municipal Code for such a Determination of Ineligibility. Therefore, at this time, the HRB does not have jurisdiction to issue the Determination of Ineligibility.

The owners of the Stonehouse Terrace have not, at any time, asked the City to add the property to the Carmel Inventory of Historic Resources. Despite this fact, city staff decided to propose to the HRB that it issue a Determination of Ineligibility for the Carmel Inventory at the same hearing at which the HRB is scheduled to determine what, if any, comments to submit to the OHP regarding the Stonehouse Terrace National Register nomination.

Staff previously engaged in the same maneuver at the HRB's April 20, 2026 meeting. But City staff's proposal to the HRB to issue a Determination of Ineligibility for the Carmel Inventory is not authorized by the Carmel Municipal Code ("CMC").

The CMC authorizes the planning department to issue a determination that a property is ineligible for listing in the Carmel Inventory in four circumstances, as follows: "Upon the filing of a preliminary site assessment application, development application, property owner request for determination or *as initiated by the Department*." (CMC, § 7.32.060.A [italics added].) Here, the first three circumstances are not present but the "initiated by the Department" circumstance arguably does apply.

After the Department initiates its eligibility review, the code requires that the Department follow specific procedures. For example, if "the property is determined to be ineligible for the inventory ... the Department shall issue a determination of ineligibility consistent with subsection (D) of this section." (CMC, § 17.32.060.B.3.) Subdivision D then provides:

- "Upon making a determination that a property does not qualify for the Carmel Inventory, the City shall issue a determination of ineligibility." (CMC, § 17.32.060.D.1.)
- "All determinations of ineligibility shall be (a) provided to the property owner, (b) provided to anyone who has requested a copy of such determinations, (c) transmitted to members of the Historic Resources Board, and (d) made available for public review during normal business hours at City Hall for 10 days." (CMC, § 17.32.060.D.2.)
- "Determinations of ineligibility made by the Department may be appealed to the Historic Resources Board by any aggrieved person as established in CMC § 17.32.180."

(CMC, § 17.32.060.D.3.)

Similarly, the city code's appeal provisions provide:

> B. Appeals to the Historic Resources Board. Determinations of ineligibility and decisions on projects made pursuant to the procedures and standards contained in Chapter 17.32 CMC made by the Planning Director may be appealed to the

> Historic Resources Board by any aggrieved person by filing a written notice of appeal with the Board Secretary. All valid appeals shall be filed within 10 calendar days of the date of action and shall include any required filing fees as established by City Council resolution.

(CMC, §17.54.040.B.)

Instead of following these required procedures, the department never issued a determination of ineligibility that my client could appeal to the HRB. Instead, staff hijacked the HRB's consideration of how to respond to the OHP's request for comment on the Stonehouse Terrace National Register nomination by asking the HRB to determine ineligibility for the Carmel Inventory in the first instance. This is not allowed by the city code.

The CMC specifies, and limits, the HRB's powers. The HRB's powers potentially relevant to staff's proposal that the HRB adopt a Determination of Ineligibility are found in subdivisions C, D, E, and L of section 2.74.020, as follows:

> C. To administer the Carmel Inventory and the Carmel Register.
> D. To approve or deny requests submitted by owners of identified historic resources to place the resources on the Carmel Register.
> E. To approve or deny requests to remove resources from the Carmel Inventory and/or the Carmel Register. * * *
> L. *To hear appeals of any administrative determination that a property is not eligible for the Carmel Inventory* and to reverse where necessary such determinations, thereby placing such properties on the inventory.

(CMC, § 2.74.020 (italics added).)

Subdivisions C, D, and E are inapplicable. Subdivision L refers to the correct procedure outlined above, in which the planning department determines that a property is ineligible. Since staff did not follow that procedure, Subdivision L is inapplicable and the HRB does not have the legal authority to adopt staff's proposed Determination of Ineligibility.

Staff now contend that its course of action is authorized by CMC section 17.52.030.L, which grants the Director of Community Planning and Building the power to "refer any decision to an appropriate higher level, including the Historic Resources Board, the Planning Commission, or the City Council." (CMC § 17.52.030.L) Staff's reading of this law is legally incorrect for the following reasons.

The usual rule of statutory construction is that where two statutes conflict "a specific provision prevails over a general one relating to the same subject." (*Pacific Lumber Co. v. State Water Resources Control Bd.* (2006) 37 Cal.4th 921, 942. Here, the general grant of power to the Director to refer any decision to the HRB conflicts with the very detailed provisions in CMC

Chapter 17.32 governing the specific decision to determine that a property is ineligible for the local inventory and the detailed provisions delineating the HRB's powers in CMC section 2.74.020.

Moreover, the detailed provision in Chapter 17.32 ensure that the affected property owner has sufficient time and opportunity to support or oppose the determination. While staff can initiate the process, the code requires that the Department issue the Determination of Ineligibility in the first instance, which then gives the property owner the opportunity to appeal the determination to the HRB. That procedure gives the property owner 10 days to file an appeal to the HRB followed by up to 60 days before the HRB hearing on the appeal. (CMC § 17.54.040.)

In this case, that procedure would provide adequate time for the property owner (Kristi Reimers) to prepare her case that the property meets the "exceptional importance" criteria for listing on the Carmel Inventory (and on the National Register). Instead, Ms. Reimers received notice that the Planning Department was presenting a Determination of Ineligibility to the HRB for adoption only 7 days before the HRB's July 20, 2026, hearing.

Thus, the conflict between the two statutes is deep and irreconcilable because allowing staff to bypass the detailed procedures set forth in Chapter 17.32 would be deeply unfair to Ms. Reimers and would violate her right to procedural due process as a property owner. In short, the specific provisions in Chapter 17.32 must prevail over the general provision in section 17.52.030.L.

2. The HRB should prevent City staff from usurping the HRB's sole authority to submit comments to the State Historic Resources Commission regarding the Stonehouse Terrace National Register nomination.

At its April 20, 2026, meeting the HRB decided to submit comments to the Commission supporting the Stonehouse Terrace National Register nomination. After that meeting, city staff took it upon themselves to submit their own comments to the Commission, comments in which City staff directly opposed the Stonehouse Terrace National Register nomination.

In doing so, City staff clearly usurped the authority of the HRB to submit comments to the Commission. The city's Municipal Code authorizes the HRB "to administer the historic preservation program," including "Participating in Federal and State preservation processes and programs" in the city's "historic preservation program." (CMC §§ 17.32.010, subdivision E; 2.74.020, subdivision A.)

In contrast, the powers granted to the Director of Community Planning and Building do not include submitting comments by staff to the State Historic Resources Commission. (CMC § 17.52.030.)

The HRB should protect and preserve its authority against further staff misconduct by

adopting a motion or resolution instructing staff not to submit any comments to the Commission regarding the Stonehouse Terrace National Register nomination except comments specifically authorized by the HRB.[1]

Further, the HRB should direct and authorize City staff to submit the following comment to the Commission and to attach to said comment the July 16, 2026, letter from Pierluigi Serraino to the Carmel Historic Resources Board (copy attached here):

> "As the City of Carmel agency tasked with administering the city's historic preservation program and with participating in Federal and State preservation processes and programs, (see Carmel Municipal Code §§ 17.32.010.E; 2.74.020.A), the Carmel Historic Resources Board supports Stonehouse Terrace National Register nomination at this time on the grounds stated in the nomiaiton package and on the grounds stated in the July 17, 2026, letter from Pierluigi Serraino to the Carmel Historic Resources Board, a copy of which is attached hereto."

Thank you for your attention to this matter.

Very Truly Yours,

Tom Lippe

Thomas N. Lippe

Cc: *By email to*:
Nova Romero at nromero@ci.carmel.ca.us
Katherine Wallace at kwallace@ci.carmel.ca.us

T:\TL\Stonehouse\Administrative Proceedings\LOTNL Docs\C003a 20260717 Letter to HRB re OHP and Local Eligibility.wpd

[1]Notwithstanding the fact that the state OHP directed its request for comments to both the HRB and Community Planning and Building department, the manner and content of the City's comments is governed by the city's Municipal Code, which grants sole authority to the HRB, not staff.

July 16, 2026

To: Chair Chroman and Members of the Historic Resources Board

From: Pierluigi Serraino, Ph.D., FAIA

RE: Meg Clovis's Memorandum dated May 21, 2026, highlighting deficiencies in National Register Nomination Reimers' Stonehouse Terrace.

Dear Chair Chroman and Members of the Historic Resources Board,

On May 21, 2026, historian Meg Clovis drafted a memorandum listing three deficiencies (Incomplete Historic Context; Lack of Comparative Analysis; Insufficient Supporting Documentation) in determining that Reimers' Stonehouse Terrace is eligible under Criterion C (Architecture) as the work of master architect Olof Dahlstrand and further argues that it qualifies under Criterion G as a property less than fifty years old because it is exceptionally important.

This is a letter of reply to the May 21, 2026, memorandum that Meg Clovis, Historian, demonstrating that based on the historic context, comparative analysis, and supporting documentation that Reimers' Stonehouse Terrace is eligible for National Register Nomination .This letter is drafted to meet the analysis requirements to determine "exceptional importance" under Criteria Consideration G, to identify the correct Period of Significance, and to present a scholarly argument for the inclusion of Reimers' Stonehouse Terrace in the City's Inventory of Historic Resources properties less than fifty years old.

Premise

Under Criteria Consideration G, Reimers' Stonehouse Terrace is of "exceptional importance" at local level, both for its architectural merits and for its exemplary role in the Carmel community history.

The scholarly evaluation of this historic resource is grounded in the findings retrieved by researching primary sources held at the Olof Dahlstrand Collection, 1938, 1947 – 2004, Environmental Design Archives, University of California, Berkeley; an interview of the author of this reply with Olof Dahlstrand at his house in Carmel on August 5, 2003; a four-hour walk-through of dozens of nearby courtyards

performed on June 24, 2026, in order to experience and evaluate their architectural character in person; a statement by Olof Dahlstrand delivered to the owners of his residences in the San Francisco East Bay summarizing his design philosophy; and publications in scholarly journals and other publications.

Precedents of historic resources that were nominated well before the 50 years period since the date of completion are not rare occurrences. For instance, the 1995 edition of the NRB 22 provides as an example[1] of an historical resource candidate for nomination with a structure located in Raleigh, Wake Country, North Carolina, built in 1966 and designed by architect Milton Small, an architect who studied under Mies Van der Rohe. Barely 29 years had passed since that structure was completed. To date neither monographs nor scholarly articles specifically focused on his work have been written on Milton Small. Yet the small office building offered as an example was nominated as a historic resource. Conversely Stonehouse Terrace presents significantly more architectural attributes than was offered in NRB 22.

While Stonehouse Terrace was already in advanced design stage by April 1976, it was completed in August 1977, that is 49 years before the writing of this reply. NRB 22 recites: “The 50 year period is an arbitrary span of time, designed as a filter to ensure that enough time has passed to evaluate the property in a historic context.”[2] In essence, enough historical distance had occurred between the building completion and the present day to evaluate the Stonehouse Terrace in the Carmel’s historic context. An evaluation made at the present time will remain virtually the same a year from now since historical changes occurred over a prolonged period of time. Ms. Clovis argues that an insufficient case has been made to seek the “Exceptional Importance” to the Fifty-Year rule.

Incomplete Historic Context

Ms. Clovis states that “Without a clearly developed context, the "exceptional importance of Reimers’ Stonehouse Terrace cannot be evaluated.”

The Historic Context of Reimers’ Stonehouse Terrace is the network of courtyards constitutive of the urban fabric of the City of Carmel-By-the -Sea. Reimers’ Stonehouse Terrace is a paradigmatic example of a piece of architecture of the post-World War II period stretching from the mid-1970s (end of the Vietnam war) till the early 1980s (end of the Modern Movement in architecture).[3]

[1] National Register Bulletin #22, p. 4.
[2] National Register Bulletin #22, p. 6.
[3] National Register Bulletin #22, p. ii.

Courtyards, courts, passageways, and arcades are architectural hallmarks of the public realm in the built setting of Carmel. In all their varying permutations they provide shelter from prevailing winds in the area, natural light into the deep lots of the city, and expand significantly the linear feet of retail frontage. Often landscaped (Lincoln Lane Courtyard & Passageway (1964); Village Court (1952)), Vandervort Court (1965)), they come in different flavors and stylistic character (Court of the Golden Bough & Passages (1923); The Tuck Box Courtyard (1926); La Rambla Court (1929)). Their ground level is either flat (Belltower Court & Passageway (1975); Su Vecino Court (1963)) or gently sloped (Stonehouse Court (1940)) or organized on various levels through just a few steps (Pine Inn Courtyard & Passageways (1949); Lobos Lodge & Patio (1920)). In plan they can penetrate the entire lot linearly (Morgan Court (1977), Doud Arcade (1929)), diagonally (Mission Patio (1973); Eastwood Building Court and Passageway (1986); Carmel Square & Passageway (1964)) or meandering in it (Court of the Fountains (1965)). They can also be a cul-de-sac (Patterson Building Court (1948-60); Heather Glen Court (1983); El Paseo Courtyard & Passageway (1930)). Furthermore, they can be planned all at once (Morgan Court (1977); Las Tiendas & Passageway (1930)) or be the result of two adjacent properties (Cortile San Remo (North-1978) (South-1968)).

Stonehouse Terrace was designed in reciprocity with the distinctive texture of the retail typology inlaid in the porous urban fabric of the shopping district of Carmel. This city layout is historically established and sets the environmental framework Dahlstrand honored in designing Stonehouse Terrace as an inseparable unit of this unique context. The formal solution of its architecture is directly correlated to this setting and to Dahlstrand's design signature.

Lack of Comparative Analysis

With regard to the "Comparative Analysis" Ms. Clovis stated that the nomination that Dr. Lamprecht prepared does not compare Stonehouse Terrace to any of the more than 40 courtyards in Carmel. She added "That omission is significant because National Register guidance requires identifying which properties best represent the defined historic context. She then referred to the National Register Bulletin 15 quoting:

"In justifying exceptional importance, it is necessary to identify other properties within the geographical area that reflect the same significance or historical associations and to determine which properties best represent the historic context in question. Several properties in the area could become eligible with the passage of time, but few will qualify now as exceptionally important." She closed this section

stating that “Without comparative analysis, the claim of exceptional importance cannot be substantiated”.

Stonehouse Terrace is included in the list of the 42 courtyards and passageways accessible through “Visit Carmel-by-the-Sea” section of the website dedicated to this distinctive architectural type (https://www.carmelcalifornia.com/courtyards-in-carmel/). It is therefore already an integral part of the architectural heritage of Carmel and represented as such on the Web.

The courtyard of Stonehouse Terrace exhibits distinctive features that single them out from other courtyards in Carmel. It is the public heart of the complex. Despite the project’s programmatic complexity (retails of vastly different needs and a residential component), there is a clear sense of entry into the various retail spaces within a unifying architectural framework in plan through the courtyard and in elevation with the consistency of the design language. Two stores benefit from street traffic. They are strategically located at pedestrian level. The restaurant, and the store have their own volumes clearly identifiable in the layout of the elevation. The entry to the restaurant and the other businesses are positioned on the second floor. Access to them from the street is provided with two five-step runs and an intermediate landing. That landing softens the otherwise abrupt impact of a significant change in elevation between the street and the courtyard floor that would effectively be an architectural barrier and a disincentive to occupy the courtyard. Instead, it is treated architecturally as a stepped hardscape inviting visitors to climb the steps. Once reached the courtyard level three separate short stair runs provide access to the retail level. The organization of its circulation exhibits a level of intelligence and sophistication none of the other 41 examples listed show. The courtyard is the result of shaping the massing of the project’s brief to be inclusive of the 1910 building, architecturally reimagined to create the courtyard and provide a new street experience. As it was built, Stonehouse Terrace is in its totality a design conception by Olof Dahlstrand.

Stonehouse Terrace best encapsulates the historic context as defined in NRB 15, since its design was structured to relate intentionally to the specific scale and character of the courtyards and passageways unique to the architectural tradition of the retail district of Carmel. Of the 42 courtyards listed on “Visit Carmel-by-the-Sea” section of the website, the only courtyard with a clear change of level is Cortile San Remo, where six steps separate the public way from the courtyard level, and the Pine Inn Courtyard & Passageways, with four steps separating the two levels. Conversely, Stonehouse Terrace solves the challenge of a more arduous change of

levels through a stair run broken down half with an intermediate landing flanked by partial height stone walls working as planters. Additionally, Stonehouse Terrace is the only example in Carmel, where the heights of the two volumes establishing the courtyard are significantly different, the restaurant being low and the opposite site being high as part of the design of one architect, as opposed to an accretion over time. Lastly, within the 1970s vintage Stonehouse Terrace is the only example of a late modern building resolved in all its parts representative of an architect's legacy rooted in the principles of organic architecture theorized by Frank Lloyd Wright and to which Dahlstrand consistently reiterated his commitment to. Dahlstrand lastly commented on his designs in Carmel: "With most of my work I have tried to keep the scale subdued and quiet and make the buildings fit in with the environment here."[4]

When compared to other relevant properties completed in the same decade and in the 1960s, Stonehouse Terrace displays a clear sense of entry from the street to the courtyard, a stylistic unity of the diverse programmatic functions, an ease of navigation despite its complex internal circulation, and a level of studied detail in every single surface of its exterior skin and paving unmatched in quality and design consistency by similar properties.

Insufficient Supporting Documentation

Concerning the claim of insufficient supporting documentation, a complete set of sketches, schematic design, and construction documents is here presented to provide professional documentation on Reimers' Stonehouse Terrace. Furthermore, several newspaper articles dealing with this particular project and the architect relevant to this case are here presented. Lastly, samples of photographs of noted architectural photographer Maynard Parker are included to support the argument forwarded in this letter of reply.

The architectural expression of Stonehouse Terrace stands in reciprocity with the architectural character of Taliesin East in Spring Green, WI, designed by Frank Lloyd Wright between 1910 and 1925, a building Dahlstrand saw for the first time in 1938 and visited numerous times since a friend of his from Cornell University worked there. The sample of pictures from Maynard Parker's full assignment on that landmark project illustrate the specific resonances that Stonehouse Terrace has with this building (Fig. 1-6). Low profile and deep roof overhang, partial height exterior walls in stone, head jamb of exterior windows directly in contact with roof underside,

[4] Olof Dahlstrand's Interview. "Architecture, an often Misunderstood Art." in *Carmel Pine Cone*, May 29, 1975, p. 3.

landscaping integral to the dominant image of the building, complex articulation of the building section using split levels, stepped entry to the courtyard, and exterior building materials such as stone, wood siding, and stucco. Dahlstrand consistently latched on Wright's vision for the development of his own projects and confirmed toward the end of his life his commitment to that conception of architecture.[5]

Around the same time, Dahlstrand worked on two other developments in Carmel similar in scope: the Leidig Building located at San Carlos and Seventh, designed and built between 1978 and 1980, and the Neill Building located at Mission and Fifth, designed and built between 1980 and 1981. Professional documentation of both projects is attached to this letter. The Leidig Building was studied through one sheet of conceptual design, two sheets of schematic design, and 12 architectural sheets for Construction Documents plus a rendering. The Neill Building was studied through three sheets of conceptual design inclusive of a rendering, four sheets of schematic design, and nine architectural sheets for Construction Documents. Neither project exhibited the same level of planning complexity and urban challenges specific to the site of Stonehouse Terrace, a project studied in far more depth than the aforementioned examples.

Specifically, Dahlstrand proposed two schemes, developing each with three sheets of conceptual design inclusive of renderings, 8 architectural sheets of Schematic Design of the selected scheme, and 17 architectural sheets for Construction Documents. Dozens of conceptual sketches as well as realistic perspectives were produced for the various options. Sheet A2 of the Construction Documents labels the primary drawing as "Plan of Courtyard." In sheet L1 (L standing for Landscape) co-authored by Dahlstrand a planting legend was provided for that outdoor area. Each of the exterior and interior renderings showed lush landscaping in the front, in the back and in the courtyard of the property.

This is a deeply contextual building, nested in the layered urban fabric of downtown Carmel, designed with sensitivity and awareness of its surroundings. That awareness came from Dahlstrand's amply documented community involvement. He was the chairman of the original Carmel Traffic Committee in 1968, and a member of the Carmel Planning Commission from 1968 to 1970, serving as its Chair from 1970 to 1971. As a result, he was directly exposed to the numerous developments taking place in the city and the political and social climate surrounding those initiatives.

[5] Fig. 39-40_ A thank you from Olof_09152012, p. 2.

That exposure was in the background of his mind when embarking on the design of Reimers' Stonehouse Terrace. In an interview given in early 1971 he stated: "I am a citizen of Carmel and really love it dearly…As an architect I do these commissions hoping to do so little harm to and sometimes actually help improve the city. As a member of the Planning Commission, I want to encourage builders to do the best they can — and to do as little harm to the basic character of Carmel as possible."[6] Additionally, when asked about what he felt was the single most important issue or problem facing Carmel, he answered: "I would say that the most important single issue is the general issue of keeping Carmel a delightful, marvelous place to live and work, and almost all other issues that rise and disappear from time to time are merely corollary issue to that central issue which is with us forever."[7] The architecture of Stonehouse Terrace is fundamentally reflective of those statements.

Several factors were at play in determining the built outcome of this historic resource. The topographic map dated Feb 24, 1976 (Fig. 7) shows the jagged footprint of the 1910 structure with a brick patio running along the east-west axis and matching approximately the current area of the courtyard, and a few trees on the property. That existing structure will be later converted into a bakery/restaurant in 1976 as part of the Dahlstrand project, where he proposed four different planning options for the same program. Dahlstrand designed two additions attached to the original 1910 structure in order to integrate that building in the new complex.

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Dahlstrand was born in Wauwatosa, Wisconsin, in 1916, and decided to be an architect by age 12.[10] From 1934 to 1939, he studied architecture at Cornell University. Describing the structure where the school was located, he stated: “The top floor was all drafting room for students of architecture and landscape architecture.”[11] During his formative years, he was exposed to the notion that architecture and landscape were inseparable aspects of the built environment, a first principle he stayed true for the rest of his professional life.

Dahlstrand met Frank Lloyd Wright (FLW) for the first time through a friend from Cornell University who was working at Taliesin East in 1938. Although he could have apprenticed under Wright, he was already married with one child and believed he could not make enough of a living working there. He met Wright on several other occasions in the late 1930s and in later years. When he moved to San Francisco in 1948 he found a job in the office of Taliesin Fellow Fred Langhorst and his wife Lois. Fred was the architect of record of the Morris Shop in San Francisco by FLW, who visited the city regularly. In 1948 Dahlstrand dined with FLW and the Langhorsts at the San Francis Hotel[12] and was present at other venues.

At age 34, Dahlstrand experienced a heart attack. To slow down he sought job security in corporate firms as a project manager for a better pay. He interviewed in

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[8] Gaasch, Irene. “Peninsula Architecture — Man and the Element Combined.” in *Carmel Pine Cone*, April 22, 1976, p. 29.
[9] “San Francisco Museum of Art” in *San Francisco Chronicle*, June 25, 1950, p, 74.
[10] Eisner, Judith A.. Ibid,, p. 8.
[11] Dahlstrand Olof. “Recollections of the Cornell University College of Architecture, 1934-39.” Unpublished Manuscript. Dahlstrand, Olof Collection, 1938, 1947 – 2004. Environmental Design Archives, University of California Berkeley, p. 1.
[12] Interview of Pierluigi Serraino with Olof Dahlstrand in Carmel-by-the-Sea, August 5, 2003.

SOM San Francisco with partner Jack Rodgers, who hired him. There he met several protagonists of California Modernism, such as Don Knorr, Walter Netsch, John Hoops, and John Lord King. In that role, he worked there from 1950 to 1958 on prominent projects, such as the Postgraduate Naval School in Monterey. His being hired as a project manager at SOM was unreflective of his design skills since during his tenure in that firm, he designed and built 7 houses (Fig. 10) in the San Francisco East Bay, such as the Peterson House, Point Richmond, CA, completed in 1954 (Fig. 11). To further prove the point, another notable architect, Donald Olsen, designer of Wurster Hall at the University of California Berkeley together with Joseph Esherick and Vernon de Mars, was also hired as a project manager in SOM between 1948 and 1949. In later years, Olsen continued his career as a widely acclaimed designer and a tenured professor of Design at the College of Environmental Design.

Dahlstrand moved to Carmel in 1958, to set up his own private practice. He spent the rest of his life there. The Carmel Plaza (Fig. 12- 14) was his first built project in the area. Most of his professional accomplishments have been built in the Monterey peninsula. His was a generalist firm designing all building types, ranging from several branches for Wells Fargo (Fig. 15, 16) and Bank of America, shopping malls (Fig. 17), office buildings (Fig. 18-22), apartment blocks, and single family homes (Fig. 23-28), among others.

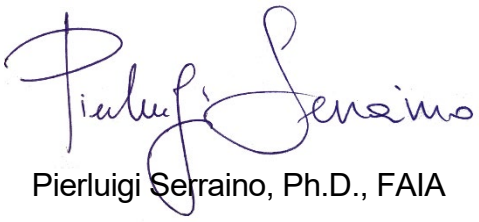
Together with his own designs, Dahlstrand was one of the most sought after illustrators nationwide. He did the renderings of the Oakland Museum of California by Roche & Dinkeloo, the JFK Memorial in Arlington, VA, by John Carl Warnecke, and the Golden Gateway Apartments in San Francisco by Wurster, Bernardi, & Emmons. Even during his free time, he would engage in sketching (Fig. 29-38).

The limited number of publications on Olof Dahlstrand is consistent with hundreds of Mid-century modern architects like him whose work was noteworthy for its design quality. Only a handful of architects were and continue to be the subject of not self-funded specific studies. Monographs are expensive investments for publishers who allocate funds for titles that can reasonably secure steady sales for at least break even before returning profits. While there will always be monographs on Frank Lloyd Wright, Mies Van der Rohe, and Louis Kahn, established architects in the canon of modern architecture, the same cannot be said for example on Rodney Walker, Beverley D. Thorne, and Sumner Spaulding, three of the most talented Californian architects of the famed Case Study House program. Lack of their editorial coverage is directly connected to the economics of publishing and in no way reflective of their actual design talents and the merits of their works.

Olof Dahlstrand's output and biography fit squarely in this pattern. His ongoing association with Frank Lloyd Wright and the Northern California members of the Taliesin Fellowship (Fred Langhorst, and Mark Mills, among others) and with some of the landmark projects of SOM he actively worked on (Postgraduate Naval School in Monterey, the Greyhound Station in San Francisco, the United Airlines hangar at SFO) together with his substantive output gave him the pedigree to be part of the architectural canon in California Modernism.

Olof Dahlstrand was a principled architect grounded in the design philosophy of organic architecture as expounded by Frank Lloyd Wright, whom he knew personally. He remains one of his most exemplary representatives of that architectural heritage and as such he is a regional master architect. Stonehouse Terrace is one of Dahlstrand's most enduring architectural projects designed with the specific intent to honor the distinctive characteristics of Carmel's courtyards and passageways. It is therefore of "exceptional importance".

Sincerely



Pierluigi Serraino, Ph.D., FAIA

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Carmel-by-the-Sea

Shelby Gorman <sgorman@ci.carmel.ca.us>

Reimers' Stonehouse Terrace - HRB July 20, 2026

kristi ecocarmel.com <kristi@ecocarmel.com> Fri, Jul 17, 2026 at 1:18 PM
To: "Jordan Chroman:" <Jchroman@ci.carmel.ca.us>, "Erik Dyar:" <edyar@ci.carmel.ca.us>, "Kathryn Gualtieri:" <Kgualtieri@ci.carmel.ca.us>, "Bobbie Voris:" <Rvoris@ci.carmel.ca.us>, "Thomas Reinstein:" <TReinstein@ci.carmel.ca.us>
Cc: Katherine Wallace <kwallace@ci.carmel.ca.us>, Shelby Gorman <sgorman@ci.carmel.ca.us>

External Sender - From: (kristi ecocarmel.com <kristi@ecocarmel.com>)
This message came from outside your organization.

Dear Chair Chroman and Members of the Historic Resources Board,

Please find attached a supplemental expert reply prepared by architectural historian Pierluigi Serraino in response to the memorandum submitted by Meg Clovis concerning Barbara Lamprecht's nomination of Reimers' Stonehouse Terrace to the National Register of Historic Places.

Mr. Serraino's analysis addresses the principal issues raised in the memorandum. His response provides an independent professional evaluation based on his expertise in Northern California modern architecture.

Pierluigi Serraino, Ph.D., FAIA, is an architectural historian, architect, author, and educator specializing in modern architecture and California Modernism. He is the author of numerous books, including NorCalMod: Icons of Northern California Modernism, Modernism Rediscovered, and The Modern Garden: The Outdoor Architecture of Mid-century America. His scholarship has been published in leading architectural journals, and he has lectured extensively on postwar American architecture and historic preservation. In 2025, he was elevated to the College of Fellows of the American Institute of Architects (FAIA), one of the profession's highest honors.

We respectfully request that this reply be included in the administrative record and considered as part of the City's preparation of comments to the OHP.

Please view all supporting/referenced documentation in the following Google Drive:

https://drive.google.com/drive/folders/1j_4Eo4nY-zpIjomrkB1kJYO7aI-2gc69?usp=sharing

Sincerely,

Kristi Reimers
Reimers' Stonehouse Terrace
[redacted]

July 16, 2026

To: Chair Chroman and Members of the Historic Resources Board

From: Pierluigi Serraino, Ph.D., FAIA

RE: Meg Clovis's Memorandum dated May 21, 2026, highlighting deficiencies in National Register Nomination Reimers' Stonehouse Terrace.

Dear Chair Chroman and Members of the Historic Resources Board,

On May 21, 2026, historian Meg Clovis drafted a memorandum listing three deficiencies (Incomplete Historic Context; Lack of Comparative Analysis; Insufficient Supporting Documentation) in determining that Reimers' Stonehouse Terrace is eligible under Criterion C (Architecture) as the work of master architect Olof Dahlstrand and further argues that it qualifies under Criterion G as a property less than fifty years old because it is exceptionally important.

This is a letter of reply to the May 21, 2026, memorandum that Meg Clovis, Historian, demonstrating that based on the historic context, comparative analysis, and supporting documentation that Reimers' Stonehouse Terrace is eligible for National Register Nomination .This letter is drafted to meet the analysis requirements to determine "exceptional importance" under Criteria Consideration G, to identify the correct Period of Significance, and to present a scholarly argument for the inclusion of Reimers' Stonehouse Terrace in the City's Inventory of Historic Resources properties less than fifty years old.

Premise

Under Criteria Consideration G, Reimers' Stonehouse Terrace is of "exceptional importance" at local level, both for its architectural merits and for its exemplary role in the Carmel community history.

The scholarly evaluation of this historic resource is grounded in the findings retrieved by researching primary sources held at the Olof Dahlstrand Collection, 1938, 1947 – 2004, Environmental Design Archives, University of California, Berkeley; an interview of the author of this reply with Olof Dahlstrand at his house in Carmel on August 5, 2003; a four-hour walk-through of dozens of nearby courtyards

performed on June 24, 2026, in order to experience and evaluate their architectural character in person; a statement by Olof Dahlstrand delivered to the owners of his residences in the San Francisco East Bay summarizing his design philosophy; and publications in scholarly journals and other publications.

Precedents of historic resources that were nominated well before the 50 years period since the date of completion are not rare occurrences. For instance, the 1995 edition of the NRB 22 provides as an example[1] of an historical resource candidate for nomination with a structure located in Raleigh, Wake Country, North Carolina, built in 1966 and designed by architect Milton Small, an architect who studied under Mies Van der Rohe. Barely 29 years had passed since that structure was completed. To date neither monographs nor scholarly articles specifically focused on his work have been written on Milton Small. Yet the small office building offered as an example was nominated as a historic resource. Conversely Stonehouse Terrace presents significantly more architectural attributes than was offered in NRB 22.

While Stonehouse Terrace was already in advanced design stage by April 1976, it was completed in August 1977, that is 49 years before the writing of this reply. NRB 22 recites: “The 50 year period is an arbitrary span of time, designed as a filter to ensure that enough time has passed to evaluate the property in a historic context.”[2] In essence, enough historical distance had occurred between the building completion and the present day to evaluate the Stonehouse Terrace in the Carmel’s historic context. An evaluation made at the present time will remain virtually the same a year from now since historical changes occurred over a prolonged period of time. Ms. Clovis argues that an insufficient case has been made to seek the “Exceptional Importance” to the Fifty-Year rule.

Incomplete Historic Context

Ms. Clovis states that “Without a clearly developed context, the "exceptional importance of Reimers’ Stonehouse Terrace cannot be evaluated.”

The Historic Context of Reimers’ Stonehouse Terrace is the network of courtyards constitutive of the urban fabric of the City of Carmel-By-the -Sea. Reimers’ Stonehouse Terrace is a paradigmatic example of a piece of architecture of the post-World War II period stretching from the mid-1970s (end of the Vietnam war) till the early 1980s (end of the Modern Movement in architecture).[3]

[1] National Register Bulletin #22, p. 4.
[2] National Register Bulletin #22, p. 6.
[3] National Register Bulletin #22, p. ii.

Courtyards, courts, passageways, and arcades are architectural hallmarks of the public realm in the built setting of Carmel. In all their varying permutations they provide shelter from prevailing winds in the area, natural light into the deep lots of the city, and expand significantly the linear feet of retail frontage. Often landscaped (Lincoln Lane Courtyard & Passageway (1964); Village Court (1952)), Vandervort Court (1965)), they come in different flavors and stylistic character (Court of the Golden Bough & Passages (1923); The Tuck Box Courtyard (1926); La Rambla Court (1929)). Their ground level is either flat (Belltower Court & Passageway (1975); Su Vecino Court (1963)) or gently sloped (Stonehouse Court (1940)) or organized on various levels through just a few steps (Pine Inn Courtyard & Passageways (1949); Lobos Lodge & Patio (1920)). In plan they can penetrate the entire lot linearly (Morgan Court (1977), Doud Arcade (1929)), diagonally (Mission Patio (1973); Eastwood Building Court and Passageway (1986); Carmel Square & Passageway (1964)) or meandering in it (Court of the Fountains (1965)). They can also be a cul-de-sac (Patterson Building Court (1948-60); Heather Glen Court (1983); El Paseo Courtyard & Passageway (1930)). Furthermore, they can be planned all at once (Morgan Court (1977); Las Tiendas & Passageway (1930)) or be the result of two adjacent properties (Cortile San Remo (North-1978) (South-1968)).

Stonehouse Terrace was designed in reciprocity with the distinctive texture of the retail typology inlaid in the porous urban fabric of the shopping district of Carmel. This city layout is historically established and sets the environmental framework Dahlstrand honored in designing Stonehouse Terrace as an inseparable unit of this unique context. The formal solution of its architecture is directly correlated to this setting and to Dahlstrand's design signature.

Lack of Comparative Analysis

With regard to the "Comparative Analysis" Ms. Clovis stated that the nomination that Dr. Lamprecht prepared does not compare Stonehouse Terrace to any of the more than 40 courtyards in Carmel. She added "That omission is significant because National Register guidance requires identifying which properties best represent the defined historic context. She then referred to the National Register Bulletin 15 quoting:

"In justifying exceptional importance, it is necessary to identify other properties within the geographical area that reflect the same significance or historical associations and to determine which properties best represent the historic context in question. Several properties in the area could become eligible with the passage of time, but few will qualify now as exceptionally important." She closed this section

stating that “Without comparative analysis, the claim of exceptional importance cannot be substantiated”.

Stonehouse Terrace is included in the list of the 42 courtyards and passageways accessible through “Visit Carmel-by-the-Sea” section of the website dedicated to this distinctive architectural type (https://www.carmelcalifornia.com/courtyards-in-carmel/). It is therefore already an integral part of the architectural heritage of Carmel and represented as such on the Web.

The courtyard of Stonehouse Terrace exhibits distinctive features that single them out from other courtyards in Carmel. It is the public heart of the complex. Despite the project’s programmatic complexity (retails of vastly different needs and a residential component), there is a clear sense of entry into the various retail spaces within a unifying architectural framework in plan through the courtyard and in elevation with the consistency of the design language. Two stores benefit from street traffic. They are strategically located at pedestrian level. The restaurant, and the store have their own volumes clearly identifiable in the layout of the elevation. The entry to the restaurant and the other businesses are positioned on the second floor. Access to them from the street is provided with two five-step runs and an intermediate landing. That landing softens the otherwise abrupt impact of a significant change in elevation between the street and the courtyard floor that would effectively be an architectural barrier and a disincentive to occupy the courtyard. Instead, it is treated architecturally as a stepped hardscape inviting visitors to climb the steps. Once reached the courtyard level three separate short stair runs provide access to the retail level. The organization of its circulation exhibits a level of intelligence and sophistication none of the other 41 examples listed show. The courtyard is the result of shaping the massing of the project’s brief to be inclusive of the 1910 building, architecturally reimagined to create the courtyard and provide a new street experience. As it was built, Stonehouse Terrace is in its totality a design conception by Olof Dahlstrand.

Stonehouse Terrace best encapsulates the historic context as defined in NRB 15, since its design was structured to relate intentionally to the specific scale and character of the courtyards and passageways unique to the architectural tradition of the retail district of Carmel. Of the 42 courtyards listed on “Visit Carmel-by-the-Sea” section of the website, the only courtyard with a clear change of level is Cortile San Remo, where six steps separate the public way from the courtyard level, and the Pine Inn Courtyard & Passageways, with four steps separating the two levels. Conversely, Stonehouse Terrace solves the challenge of a more arduous change of

levels through a stair run broken down half with an intermediate landing flanked by partial height stone walls working as planters. Additionally, Stonehouse Terrace is the only example in Carmel, where the heights of the two volumes establishing the courtyard are significantly different, the restaurant being low and the opposite site being high as part of the design of one architect, as opposed to an accretion over time. Lastly, within the 1970s vintage Stonehouse Terrace is the only example of a late modern building resolved in all its parts representative of an architect's legacy rooted in the principles of organic architecture theorized by Frank Lloyd Wright and to which Dahlstrand consistently reiterated his commitment to. Dahlstrand lastly commented on his designs in Carmel: "With most of my work I have tried to keep the scale subdued and quiet and make the buildings fit in with the environment here."[4]

When compared to other relevant properties completed in the same decade and in the 1960s, Stonehouse Terrace displays a clear sense of entry from the street to the courtyard, a stylistic unity of the diverse programmatic functions, an ease of navigation despite its complex internal circulation, and a level of studied detail in every single surface of its exterior skin and paving unmatched in quality and design consistency by similar properties.

Insufficient Supporting Documentation

Concerning the claim of insufficient supporting documentation, a complete set of sketches, schematic design, and construction documents is here presented to provide professional documentation on Reimers' Stonehouse Terrace. Furthermore, several newspaper articles dealing with this particular project and the architect relevant to this case are here presented. Lastly, samples of photographs of noted architectural photographer Maynard Parker are included to support the argument forwarded in this letter of reply.

The architectural expression of Stonehouse Terrace stands in reciprocity with the architectural character of Taliesin East in Spring Green, WI, designed by Frank Lloyd Wright between 1910 and 1925, a building Dahlstrand saw for the first time in 1938 and visited numerous times since a friend of his from Cornell University worked there. The sample of pictures from Maynard Parker's full assignment on that landmark project illustrate the specific resonances that Stonehouse Terrace has with this building (Fig. 1-6). Low profile and deep roof overhang, partial height exterior walls in stone, head jamb of exterior windows directly in contact with roof underside,

[4] Olof Dahlstrand's Interview. "Architecture, an often Misunderstood Art." in *Carmel Pine Cone*, May 29, 1975, p. 3.

landscaping integral to the dominant image of the building, complex articulation of the building section using split levels, stepped entry to the courtyard, and exterior building materials such as stone, wood siding, and stucco. Dahlstrand consistently latched on Wright's vision for the development of his own projects and confirmed toward the end of his life his commitment to that conception of architecture.[5]

Around the same time, Dahlstrand worked on two other developments in Carmel similar in scope: the Leidig Building located at San Carlos and Seventh, designed and built between 1978 and 1980, and the Neill Building located at Mission and Fifth, designed and built between 1980 and 1981. Professional documentation of both projects is attached to this letter. The Leidig Building was studied through one sheet of conceptual design, two sheets of schematic design, and 12 architectural sheets for Construction Documents plus a rendering. The Neill Building was studied through three sheets of conceptual design inclusive of a rendering, four sheets of schematic design, and nine architectural sheets for Construction Documents. Neither project exhibited the same level of planning complexity and urban challenges specific to the site of Stonehouse Terrace, a project studied in far more depth than the aforementioned examples.

Specifically, Dahlstrand proposed two schemes, developing each with three sheets of conceptual design inclusive of renderings, 8 architectural sheets of Schematic Design of the selected scheme, and 17 architectural sheets for Construction Documents. Dozens of conceptual sketches as well as realistic perspectives were produced for the various options. Sheet A2 of the Construction Documents labels the primary drawing as "Plan of Courtyard." In sheet L1 (L standing for Landscape) co-authored by Dahlstrand a planting legend was provided for that outdoor area. Each of the exterior and interior renderings showed lush landscaping in the front, in the back and in the courtyard of the property.

This is a deeply contextual building, nested in the layered urban fabric of downtown Carmel, designed with sensitivity and awareness of its surroundings. That awareness came from Dahlstrand's amply documented community involvement. He was the chairman of the original Carmel Traffic Committee in 1968, and a member of the Carmel Planning Commission from 1968 to 1970, serving as its Chair from 1970 to 1971. As a result, he was directly exposed to the numerous developments taking place in the city and the political and social climate surrounding those initiatives.

[5] Fig. 39-40_ A thank you from Olof_09152012, p. 2.

That exposure was in the background of his mind when embarking on the design of Reimers' Stonehouse Terrace. In an interview given in early 1971 he stated: "I am a citizen of Carmel and really love it dearly…As an architect I do these commissions hoping to do so little harm to and sometimes actually help improve the city. As a member of the Planning Commission, I want to encourage builders to do the best they can — and to do as little harm to the basic character of Carmel as possible."[6] Additionally, when asked about what he felt was the single most important issue or problem facing Carmel, he answered: "I would say that the most important single issue is the general issue of keeping Carmel a delightful, marvelous place to live and work, and almost all other issues that rise and disappear from time to time are merely corollary issue to that central issue which is with us forever."[7] The architecture of Stonehouse Terrace is fundamentally reflective of those statements.

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In a survey on the protagonists of modern architecture in the Monterey Peninsula, the author wrote: “Other architects following the Wright style are Joseph Wythe, Mark Mills, Olof Dahlstrand, Rowan Maiden and A. Jane Duncombe.”[8] To offer additional context to this quote, Mills designed the personal residence, known as the *Wildbird,* for Skidmore, Owings & Merrill (SOM) founder Nathaniel Owings and his wife, whereas Maiden designed the well-known Nepenthe Restaurant, both projects located in Big Sur. Dahlstrand’s architectural talent was recognized at age 32. His Todd Lund Residence, located in Milwaukee, WI, and designed in 1947 (Fig. 8) was displayed at the San Francisco Museum of Art between June 25 and July 23, 1950, in a show (Fig. 9) titled “Architecture: Variation Within Concept” together with architects Fred and Lois Langhorst.[9]

Dahlstrand was born in Wauwatosa, Wisconsin, in 1916, and decided to be an architect by age 12.[10] From 1934 to 1939, he studied architecture at Cornell University. Describing the structure where the school was located, he stated: “The top floor was all drafting room for students of architecture and landscape architecture.”[11] During his formative years, he was exposed to the notion that architecture and landscape were inseparable aspects of the built environment, a first principle he stayed true for the rest of his professional life.

Dahlstrand met Frank Lloyd Wright (FLW) for the first time through a friend from Cornell University who was working at Taliesin East in 1938. Although he could have apprenticed under Wright, he was already married with one child and believed he could not make enough of a living working there. He met Wright on several other occasions in the late 1930s and in later years. When he moved to San Francisco in 1948 he found a job in the office of Taliesin Fellow Fred Langhorst and his wife Lois. Fred was the architect of record of the Morris Shop in San Francisco by FLW, who visited the city regularly. In 1948 Dahlstrand dined with FLW and the Langhorsts at the San Francis Hotel[12] and was present at other venues.

At age 34, Dahlstrand experienced a heart attack. To slow down he sought job security in corporate firms as a project manager for a better pay. He interviewed in

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[8] Gaasch, Irene. “Peninsula Architecture — Man and the Element Combined.” in *Carmel Pine Cone*, April 22, 1976, p. 29.
[9] “San Francisco Museum of Art” in *San Francisco Chronicle*, June 25, 1950, p, 74.
[10] Eisner, Judith A.. Ibid,, p. 8.
[11] Dahlstrand Olof. “Recollections of the Cornell University College of Architecture, 1934-39.” Unpublished Manuscript. Dahlstrand, Olof Collection, 1938, 1947 – 2004. Environmental Design Archives, University of California Berkeley, p. 1.
[12] Interview of Pierluigi Serraino with Olof Dahlstrand in Carmel-by-the-Sea, August 5, 2003.

SOM San Francisco with partner Jack Rodgers, who hired him. There he met several protagonists of California Modernism, such as Don Knorr, Walter Netsch, John Hoops, and John Lord King. In that role, he worked there from 1950 to 1958 on prominent projects, such as the Postgraduate Naval School in Monterey. His being hired as a project manager at SOM was unreflective of his design skills since during his tenure in that firm, he designed and built 7 houses (Fig. 10) in the San Francisco East Bay, such as the Peterson House, Point Richmond, CA, completed in 1954 (Fig. 11). To further prove the point, another notable architect, Donald Olsen, designer of Wurster Hall at the University of California Berkeley together with Joseph Esherick and Vernon de Mars, was also hired as a project manager in SOM between 1948 and 1949. In later years, Olsen continued his career as a widely acclaimed designer and a tenured professor of Design at the College of Environmental Design.

Dahlstrand moved to Carmel in 1958, to set up his own private practice. He spent the rest of his life there. The Carmel Plaza (Fig. 12- 14) was his first built project in the area. Most of his professional accomplishments have been built in the Monterey peninsula. His was a generalist firm designing all building types, ranging from several branches for Wells Fargo (Fig. 15, 16) and Bank of America, shopping malls (Fig. 17), office buildings (Fig. 18-22), apartment blocks, and single family homes (Fig. 23-28), among others.

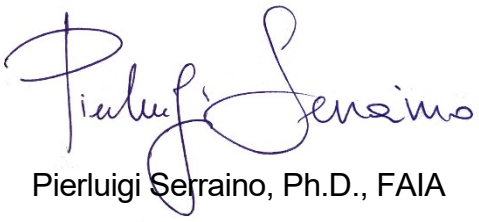
Together with his own designs, Dahlstrand was one of the most sought after illustrators nationwide. He did the renderings of the Oakland Museum of California by Roche & Dinkeloo, the JFK Memorial in Arlington, VA, by John Carl Warnecke, and the Golden Gateway Apartments in San Francisco by Wurster, Bernardi, & Emmons. Even during his free time, he would engage in sketching (Fig. 29-38).

The limited number of publications on Olof Dahlstrand is consistent with hundreds of Mid-century modern architects like him whose work was noteworthy for its design quality. Only a handful of architects were and continue to be the subject of not self-funded specific studies. Monographs are expensive investments for publishers who allocate funds for titles that can reasonably secure steady sales for at least break even before returning profits. While there will always be monographs on Frank Lloyd Wright, Mies Van der Rohe, and Louis Kahn, established architects in the canon of modern architecture, the same cannot be said for example on Rodney Walker, Beverley D. Thorne, and Sumner Spaulding, three of the most talented Californian architects of the famed Case Study House program. Lack of their editorial coverage is directly connected to the economics of publishing and in no way reflective of their actual design talents and the merits of their works.

Olof Dahlstrand's output and biography fit squarely in this pattern. His ongoing association with Frank Lloyd Wright and the Northern California members of the Taliesin Fellowship (Fred Langhorst, and Mark Mills, among others) and with some of the landmark projects of SOM he actively worked on (Postgraduate Naval School in Monterey, the Greyhound Station in San Francisco, the United Airlines hangar at SFO) together with his substantive output gave him the pedigree to be part of the architectural canon in California Modernism.

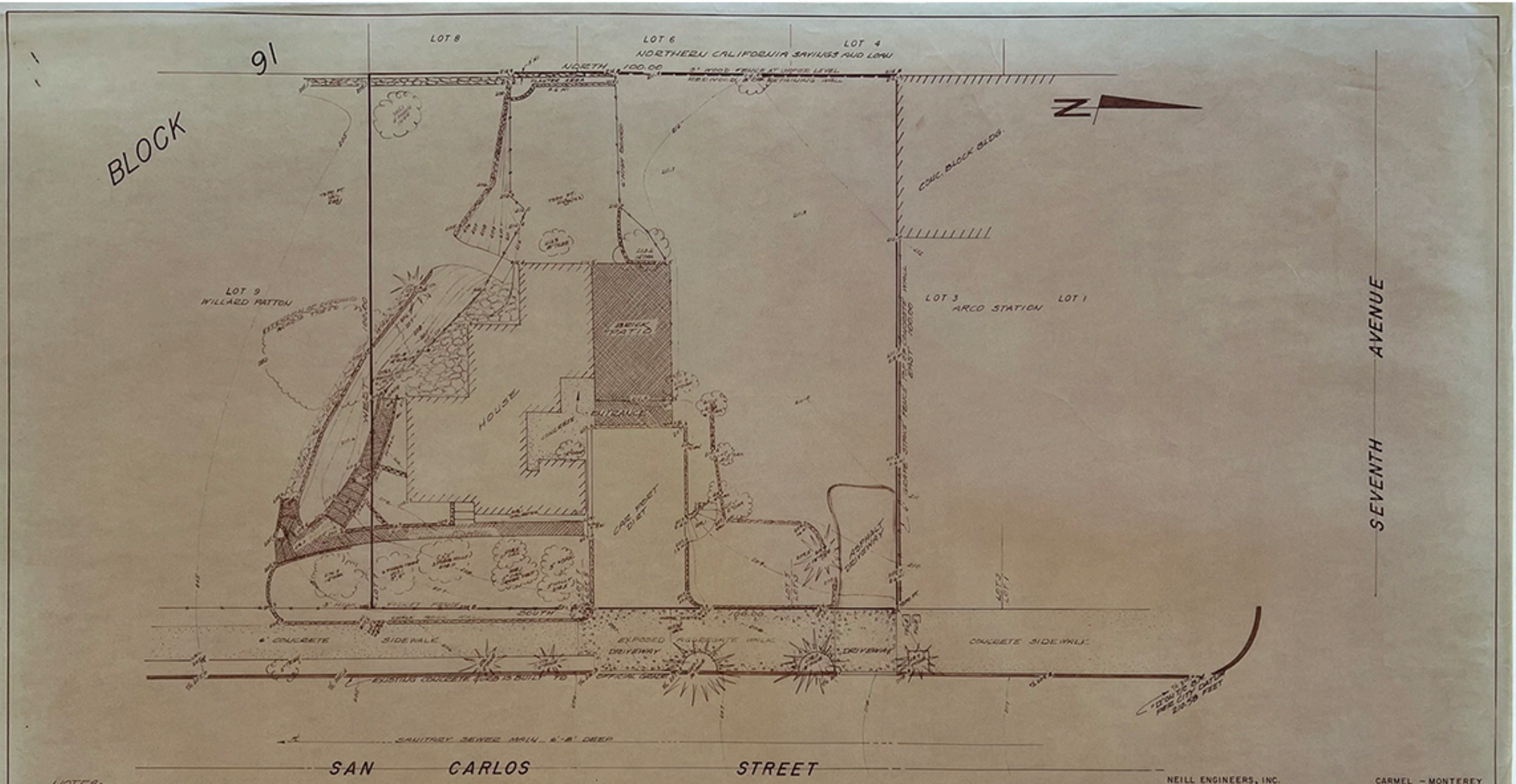
Olof Dahlstrand was a principled architect grounded in the design philosophy of organic architecture as expounded by Frank Lloyd Wright, whom he knew personally. He remains one of his most exemplary representatives of that architectural heritage and as such he is a regional master architect. Stonehouse Terrace is one of Dahlstrand's most enduring architectural projects designed with the specific intent to honor the distinctive characteristics of Carmel's courtyards and passageways. It is therefore of "exceptional importance".

Sincerely



Pierluigi Serraino, Ph.D., FAIA

.



NOTES:
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2. UTILITIES SHOWN ARE FROM AVAILABLE RECORDS. UNDERGROUND FACILITIES SHOULD BE VERIFIED BY ACTUAL EXPOSURE. CONTACT EACH APPLICABLE UTILITY COMPANY FOR CONDITIONS OF SERVICE.

NEILL ENGINEERS, INC. CARMEL - MONTEREY

TOPOGRAPHIC MAP

OF

LOTS 5, 7, AND PORTION OF 3, BLOCK 91
CARMEL-BY-THE-SEA
MONTEREY COUNTY, CALIFORNIA

W.O. 5540
SCALE 1"=8'
FEBRUARY 1976

Clayton B. Neill Jr.
Registered Civil Engineer NO. 12805

PROPERTY DEVELOPMENT FOR GUNNAR AND NIELS REIMERS
SAN CARLOS AND SEVENTH
CARMEL, CALIFORNIA

OLOF DAHLSTRAND ARCHITECT
P.O. BOX 3703 CARMEL CALIFORNIA

REFERENCE DRAWING
TOPOGRAPHIC MAP

DRAWING NUMBER
B1

RESIDENCE FOR MR. AND MRS. TODD LUND

TOWN OF MILWAUKEE OLOF H. DAHLSTRAND ▾ ARCHITECT

NewsBank inc.

San Francisco Chronicle - June 25, 1950 - page 74
June 25, 1950 San Francisco Chronicle San Francisco, California Page 74

SAN FRANCISCO MUSEUM OF ART

Retrospective exhibition of paintings by Matta, through July 23. Seventeen painters and 17 sculptors of San Francisco, through July 23. "Architecture: Variation within Concept" by Fred and Lois Langhorst and Olaf Dahlstrand, through July 23. Paintings by Torres-Garcia and monotypes and woodcuts by Antonio Frasconi, through July 2. Form and design in the Bay Region and 20 Bay Region photographers, through July 16. Forty-five drawings and prints by Bay Region printmakers, through July 2. Van Ness avenue and McAllister street. Hours: 12 to 10 p. m., Monday through Saturday. 1 to 5 p. m., Sundays and holidays.

CITATION (AGLC STYLE)

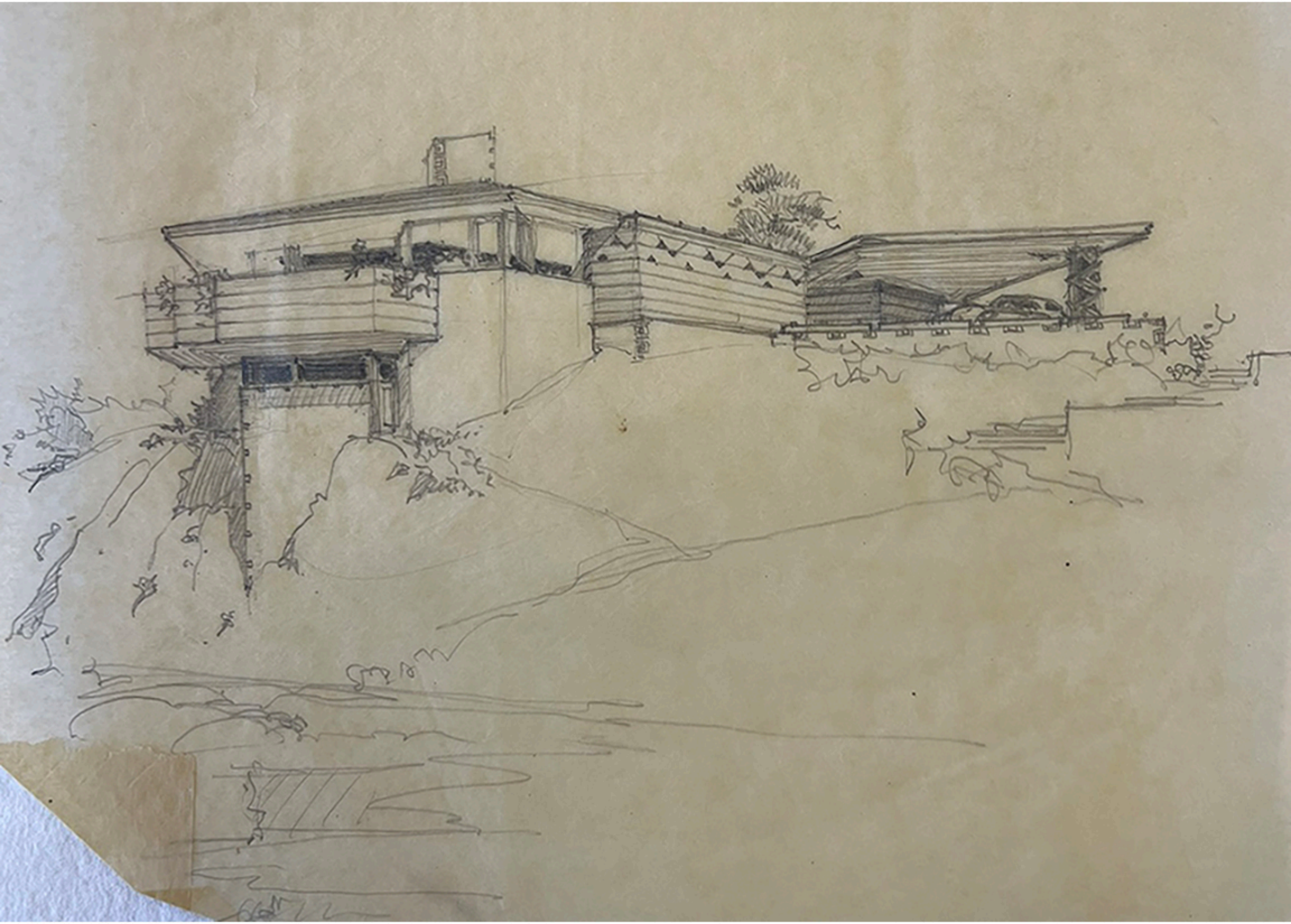
San Francisco Chronicle (online), 25 Jun 1950 74 <https://infoweb-newsbank-com.ezproxy.sfpl.org/apps/news/document-view?p=WORLDNEWS&docref=image/v2%3A142051F45F422A02%40EANX-NB-150383DB2187D449%402433458-15022BD7F58F897C%4073-15022BD7F58F897C%40>

Page 310 of 600

Olof Dahlstrand Buildings

SF Bay Area:

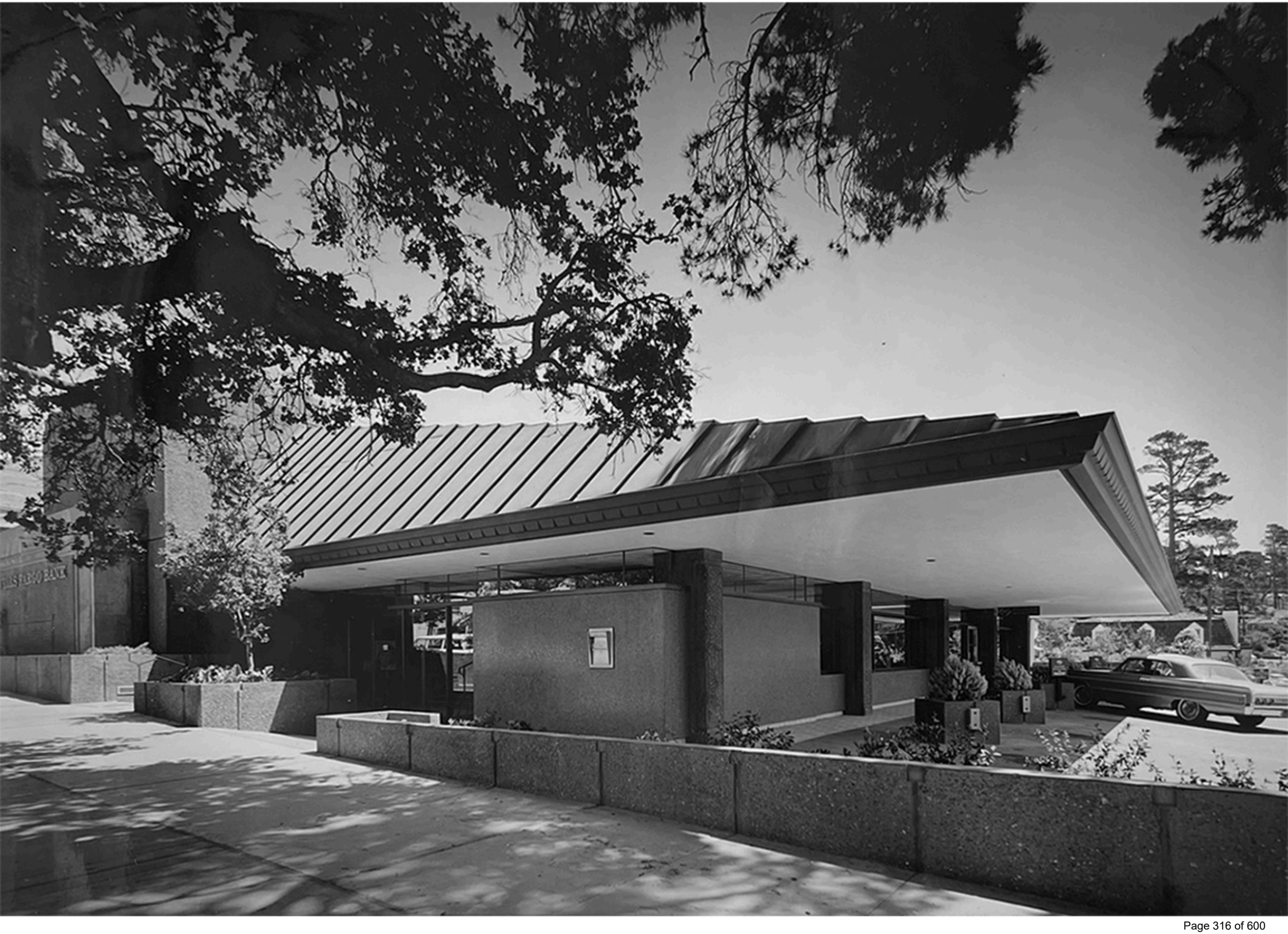
Peterson Res.	(now David Garbellano)	612 MARINE ST Marina Street Richmond, CA
Knapton Res.		10 Wilson Circle Berkeley, CA
Additions to Muscatine Res. (orig. house by Fred Langhorst)		2812 Buena Vista Berkeley, CA
Thurston Res.	(now L. Crawford)	40 Mariposa Lane Orinda, CA
Smith, Geo. Res.		? Orinda, CA
Garneau Res.		3390 Angelo Street Lafayette, CA
Valle-Riestra, Frank Res		140 Cora Court Walnut Creek, CA



TRUCKS
PROHIBITED

RUG

989-626


WELLS FARGO BANK

WELLS FARGO BANK

SAFEWAY

AGUAJITO BUILDING

Mission San Juan Bautista

O. Dahlstrand

Museum of Man
Balboa Park

O. Dahlstrand

San Diego – Bertrand Grosvenor Goodhue, Architect

O. Dahlstrand

MISSION SANTA INEZ

Barns - Cowell Ranch

O. Dahlstrand

Cowell Ranch

O. Dahlstrand

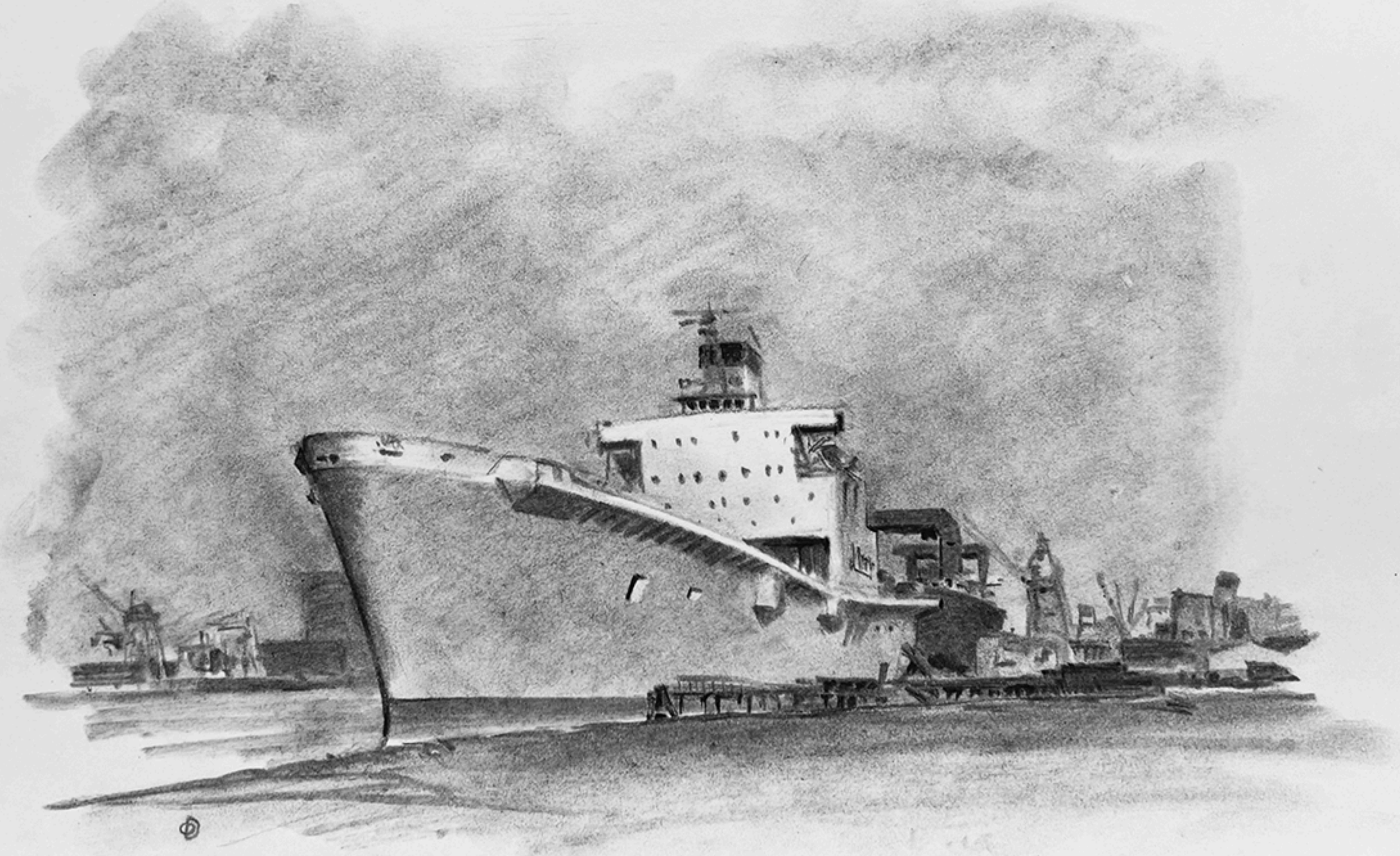
Amador City - April 1964

Oatman, Arizona - 1965

Stone Schoolhouse
Mt. Carmel, Utah

O. Dahlstrand

Main Street - Columbia



Subject	**A thnak you from Olof**
From	Lucia Dahlstrand <lucia516@redshift.com>
To	Bea Welty <bea.welty@gmail.com>, Chris Peterson <cpeterson@lsarchitects.com>, Edith and Frank Valle-Riestra <jfrankvr@gmail.com>, Jean Thurston <jeanthurston@gmail.com>, Joanne Furio <jfurio@comcast.net>, <kelsey@kw-engineering.com>, Kristen Garneau <kristen@kristengarneau.com>, Lothian Furey <lothianf@sbcglobal.net>, Madeleine Deininger <ravens@napanet.net>, Megan Rundel <meganrundel@gmail.com>, 6 more...
Date	2012-09-15 12:48
Priority	Normal

- Olof's treatise to fans on architecture.doc(~26 KB)

Olof is still on a "high" after last Saturday's gathering of the "fan club". He was indeed touched by the whole experience of being with those of you who were able to attend. The attached says it all.

I too enjoyed the day with you, as always. Lucia Dahlstrand

Dear Dahlstrand enthusiasts,

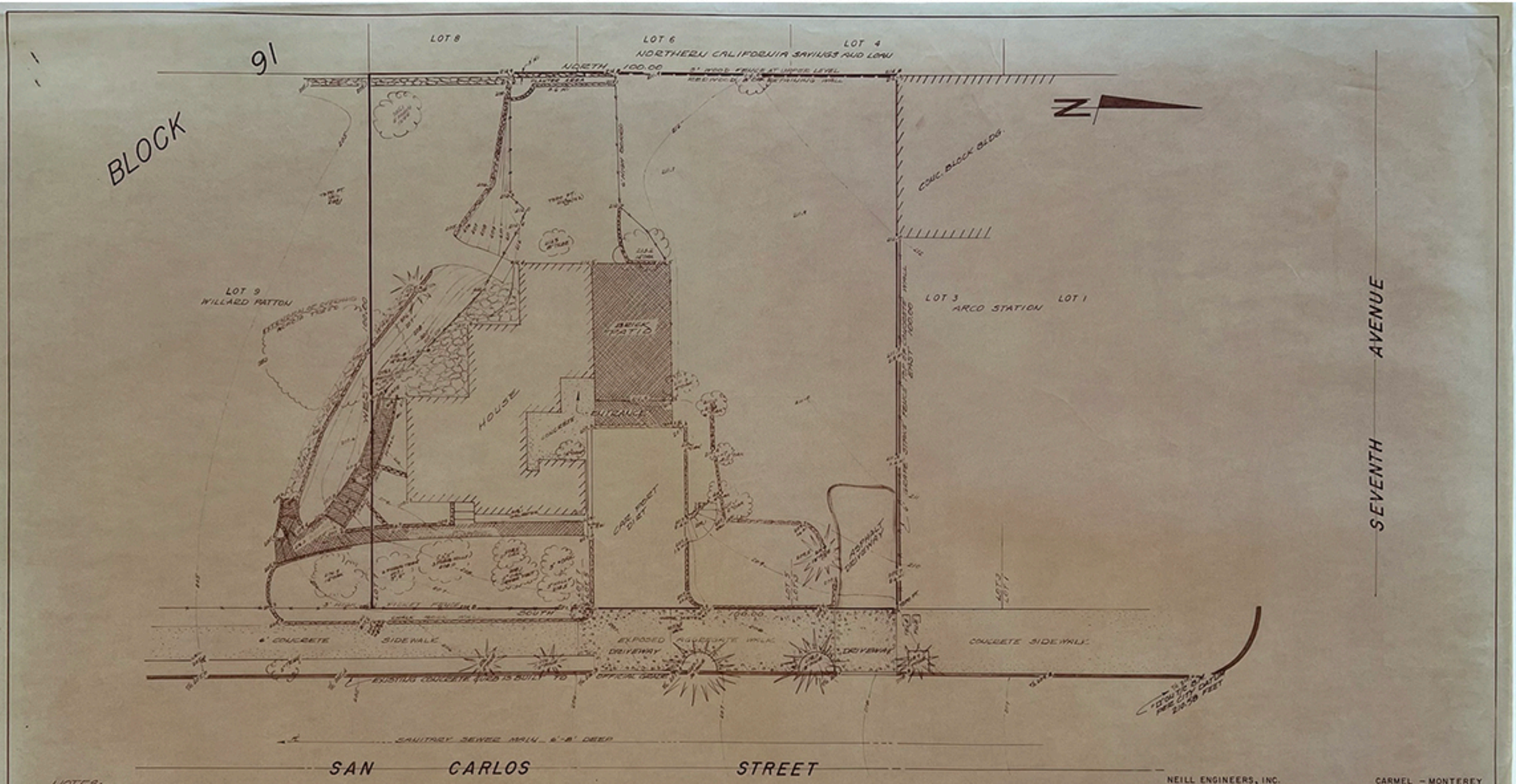
The affect of architecture on people's lives has been a subject of discussion among students, teachers and architects themselves for ages, but it never became one of widespread significance until the twentieth century when a major revolt against the classical approach of repeating and imitating the "styles" of past eras began to look like a long lasting form of faddishness.

The theories on this subject went off in a number of directions, but Frank Lloyd Wright held to an idea that only a few in this field agreed with. When I was a small child and first exposed to this way of building, I felt the affect of his architecture, so my later understanding of what is at the root of this effect was greatly reinforced. The evidence of the truth of this was right there at the wonderful gathering where we had original owners, later owners, and those who grew up in these houses as well as those who were involved in their construction, all of whom obviously also feel the effect of Wrightian architecture.

Thus, while I am greatly honored by the love and attention that you have showered on me, the real hero here is the idea behind all these buildings, the origins of which lie in the thoughts of various philosophers that Wright respected, namely: Emerson, Thoreau, Whitman, Lao Tsu and others. Recognizing the importance of the individual and his integrity was felt to be best achieved through honest architecture which had a human scale and assiduously avoided all pretense and pomposity, while providing a comfortable, peaceful place to live or work. My job was simply to put all this into reality for you.

A significant element contributing to the successful achievement of this architectural goal is the owners also subscribing to these same basic ideas. This is somewhat rare, and my unwavering joy of finding among you widespread agreement on this cannot be emphasized enough. Thank you.

Fondest regards to all of you,
Olof



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NEILL ENGINEERS, INC. CARMEL - MONTEREY

TOPOGRAPHIC MAP

OF

LOTS 5, 7, AND PORTION OF 3, BLOCK 91
CARMEL-BY-THE-SEA
MONTEREY COUNTY, CALIFORNIA

W.O. 5540
SCALE 1"=8'
FEBRUARY 1976

Clayton B. Neill Jr.
Registered Civil Engineer NO. 12805

PROPERTY DEVELOPMENT FOR GUNNAR AND NIELS REIMERS
SAN CARLOS AND SEVENTH
CARMEL, CALIFORNIA

OLOF DAHLSTRAND ARCHITECT
P.O. BOX 3703 CARMEL CALIFORNIA

REFERENCE DRAWING
TOPOGRAPHIC MAP

DRAWING NUMBER
B1

91

BLOCK

LOT 8

LOT 6

LOT 4

NORTHERN CALIFORNIA SAVINGS AND LOAN

NORTH 100.00

LOT 9
WILLARD PATTEN

LOT 3
ARCO STATION

LOT 1

SEVENTH AVENUE

SAN CARLOS STREET

NOTE:
VERIFY ON SITE WHICH TREES, FENCES AND GRADES REMAIN.

NEILL ENGINEERS, INC. CARMEL - MONTEREY

TOPOGRAPHIC MAP

OF

LOTS 5, 7, AND PORTION OF 3, BLOCK 91

CARMEL-BY-THE-SEA

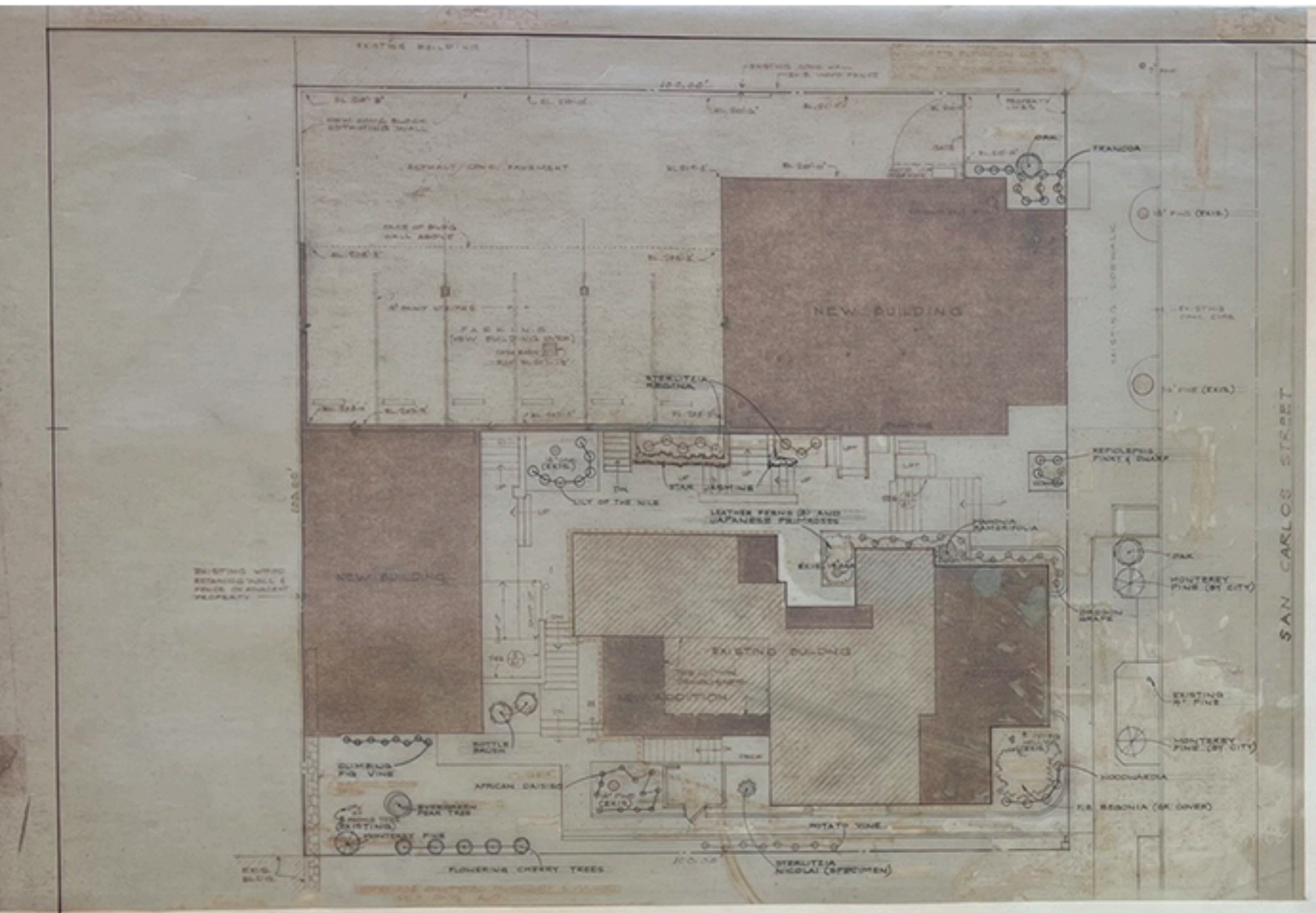
MONTEREY COUNTY, CALIFORNIA

PROPERTY DEVELOPMENT
FOR
GUNNAR AND NIELS REIMERS
SAN CARLOS AND SEVENTH
CARMEL, CALIFORNIA

OLOF DAHLSTRAND ARCHITECT

REFERENCE DRAWING
TOPOGRAPHIC MAP

B1



PLANTING PLAN

SCALE: 1/8" = 1'-0"

PLANT LIST

QUANTITY	LATIN NAME	COMMON NAME	SIZE
12	AFRICAN GREEFIN	AFRICAN DAISIES	4" POT
7	AGAPANTHUS	LILY OF THE NILE	1 gal.
2	CALISTEMUN	BOTTLE BRUSH	5 gal.
6	FICUS REPENS	CLIMBING FIG VINE	1 gal.
	FIB. BEGONIA	GROUND COVER	
9	KHANSAN	FLOWERING CHERRY TREE	5 gal.
5		LEATHER FERN	4" POT
1	MAHONIA RAMERIFOLIA		5 gal.
1	PINUS RADIATA	MONTEREY PINE	7 gal.
1	PYRUS KAWAKAMI	EVERGREEN PEAR TREE	5 gal.
2	QUERQUES AGRIFOLIA	CALIFORNIA LIVE OAK	TUB
5	REPIOLEPEIS		5 gal.
1	STERLITZIA NICOLAI	BIRD OF PARADISE	5 gal.
5	WOODWARDIA	NATIVE FERN	5 gal.
		STAR JASMINE	
5	STERLITZIA REGINA	BIRD OF PARADISE	SPECIMEN
		JAPANESE PRIMROSE	
		OREGON GRAPE	
12	FRANCOA		
6	SOLANUM JASMINOIDES	POTATO VINE	1 gal

PROPERTY DEVELOPMENT
FOR
GUNNAR AND NIELS REIMERS
SAN CARLOS AND SEVENTH
CARMEL, CALIFORNIA

OLOF DAHLSTRAND ARCHITECT
P.O. BOX 3703 CARMEL CALIFORNIA

PLANTING PLAN

L1

PLANTING PLAN

DRAWN: OD, MW

CHECKED:

DATE:

DRAWING NUMBER:

L1

PLANTING PLAN

SCALE : 1/8" = 1'-0"

PLANT LIST

QUANTITY	LATIN NAME	COMMON NAME	SIZE
12	AFRICAN GREEPIN	AFRICAN DAISIES	4" POT
7	AGAPANTHUS	LILY OF THE NILE	1 gal.
1	BETULA ALBA	WHITE BIRCH	7 gal.
2	CALISTEMUN	BOTTLE BRUSH	5 gal.
8	FICUS REPENS	CLIMBING FIG VINE	1 gal.
	FIB. BEGONIA	GROUND COVER	
6	KWANSAN	FLOWERING CHERRY TREE	5 gal.
8		LEATHER FERN	4" POT
1	MAHONIA RAMERIFOLIA		5 gal
1	PINUS RADIATA	MONTEREY PINE	7 gal
1	PYRUS KAWAKAMI	EVERGREEN PEAR TREE	5 gal
2	QUERQUES AGRIFOLIA	CALIFORNIA LIVE OAK	TUB
5	REPIOLEPSIS		5 gal
1	STERLITZIA NICOLAI	BIRD OF PARADISE	5 gal
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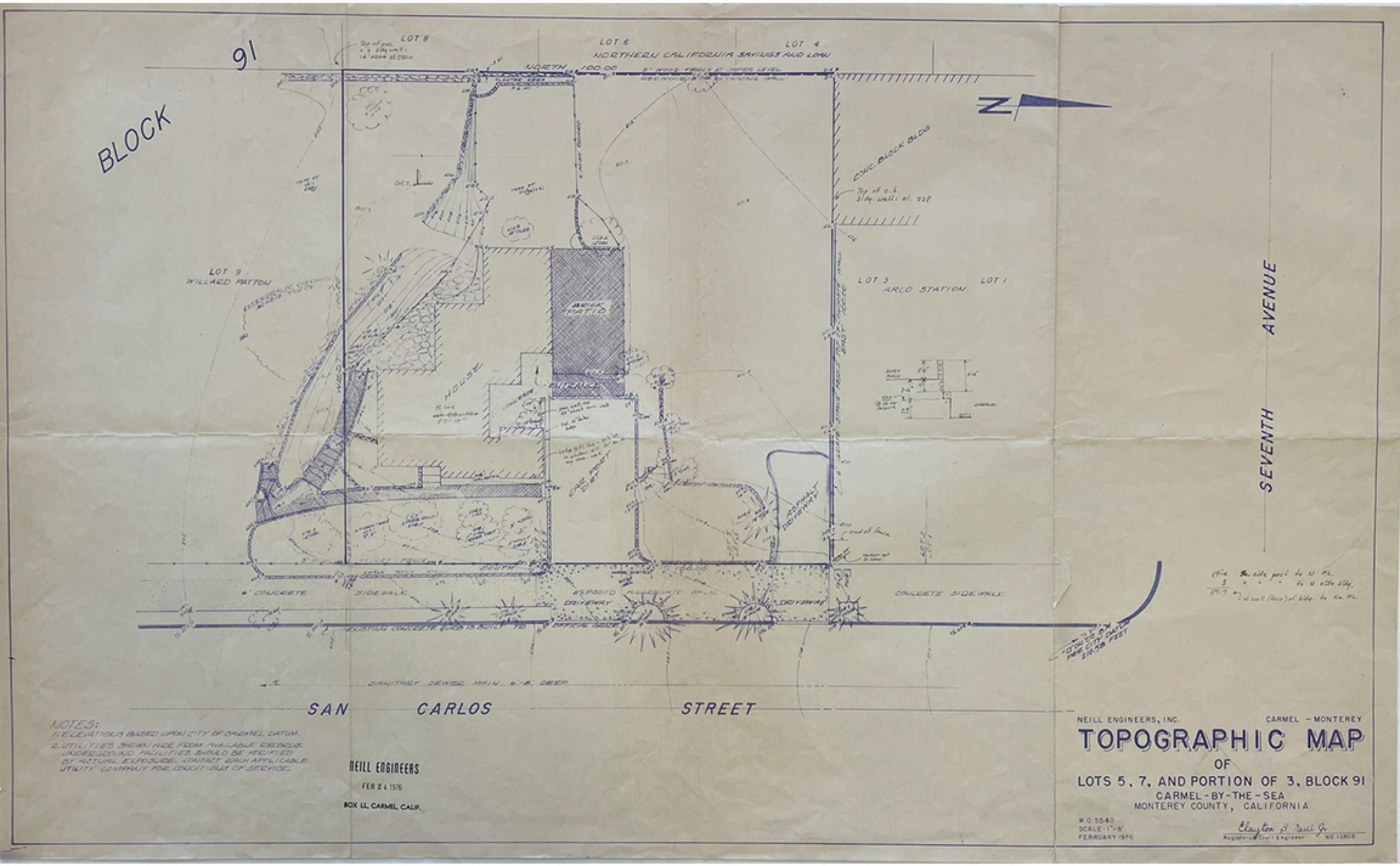
5	STERLITZIA REGINA	BIRD OF PARADISE	SPECIMEN
		JAPANESE PRIMROSE	
		OREGON GRAPE	
12	FRANCOA		
8	SOLANUM JASMINOIDES	POTATO VINE	1 gal



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NEILL ENGINEERS
FEB 24 1976
BOX LL, CARMEL, CALIF.

NEILL ENGINEERS, INC. CARMEL - MONTEREY

TOPOGRAPHIC MAP
OF
LOTS 5, 7, AND PORTION OF 3, BLOCK 91
CARMEL-BY-THE-SEA
MONTEREY COUNTY, CALIFORNIA

W.O. 5540
SCALE: 1"=8'
FEBRUARY 1976

Clayton B. Neill Jr.
Registered Civil Engineer NO. 12805

OUTLINE SPECIFICATIONS

SITE WORK:

Paving: Exposed aggregate concrete walks and patio pavement.
Asphalt concrete driveway pavement.
Garden walls: Ashlar stone masonry to match existing house.
Retaining walls: Concrete block (reinforced and grouted).
Landscaping: Plant materials to be selected for indicated planting areas.

STRUCTURE:

Foundations and underpinning: Reinforced concrete.
Foundation walls: Reinforced concrete and/or reinforced grouted concrete block.
Structural frame: Wood glulam girders, wood prefab long-span joists, wood prefab roof trusses, Wood stud walls, posts, plywood sub-floors, plywood shear-wall sheathing, plywood roof sheathing, fireproof concrete filled steel carport columns.
Floor slabs on grade: Reinforced concrete, steel trowel finish.
Tile drains at foundations: Perforated orangeburg under gravel fill.

EXTERIOR FINISH MATERIALS:

Walls: Stucco (walls and soffits) integrally colored, clear waterproofing.
Redwood siding, stained to weathered finish.
Stone veneer: ashlar masonry to match existing.
Roofs: Redwood shakes (sloping), asphalt and gravel (flat).
Roof decks: Urethane rubber deck walking surface.
Sheet metal: Galvanized iron, painted.
Windows: Factory fabricated and assembled wood sash, custom millwork (redwood) fixed windows.
Store fronts: Redwood frames, stops, plate glass, redwood doors.
Railings: Iron, painted.
Driveway gate: Redwood, steel reinforced.
Glass: Plate glass (large panes), float glass. Tempered as required by code.

INTERIOR MATERIALS:

General: Doors and frames: wood.
Thermal insulation: fiberglass.

Commercial spaces: Floors: plywood or exposed concrete (finish floor by tenant).
Walls: Gypsum board, taped and nail-spotted (finish by tenant).
Ceilings: Same.

Apartments: Floors: Hardwood, except carpet in bedrooms and resilient flooring in baths. Walls: thin-coat plaster, wood paneling. Ceilings: Thin-coat plaster, wood beams in living room. Casework: wood, laminated plastic counter tops. Painting: finish throughout.

MISCELLANEOUS:

Power lifts for handicapped per code requirements.
Power operated dumbwaiter for bakery.
Power gate operator for driveway.

MECHANICAL:

Heating: Forced warm air gas fired systems; individual units for each tenant space.
Storm Drainage: Catch basins, yard drains, roof drains, drain lines to street gutters. Sump pump for basement area below grade.
Plumbing: Water piping: copper; sanitary sewer lines: cast iron; plumbing fixtures: as indicated; water heaters: separate units for each plumbing group.
Fire sprinklers: Automatic fire sprinkler system throughout per requirements of City and NFPA.

ELECTRICAL:

Main service: Underground, 120-240 volt service.
Main switchboard with meters for each tenant.
Each tenant space (commercial) to be furnished with panel, wiring to all power and lighting outlets (lighting fixtures and equipment by tenant).
Apartments to have panel and complete wiring, including lighting fixtures.
Outdoor lighting to be provided in public areas.

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SITE WORK:

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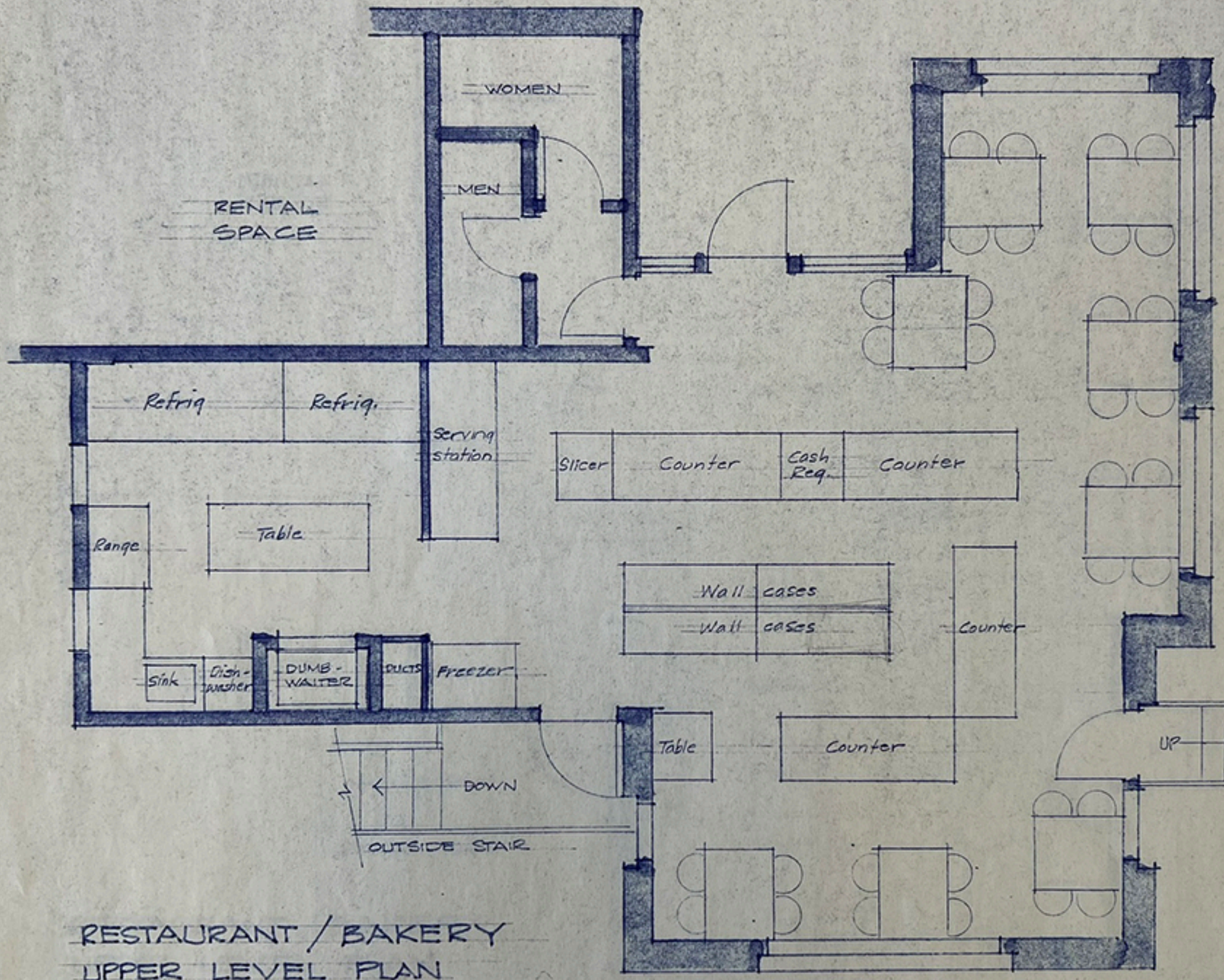


RESTAURANT / BAKERY
UPPER LEVEL PLAN
SCALE: ¼" = 1'-0"

EL. 212'-10"

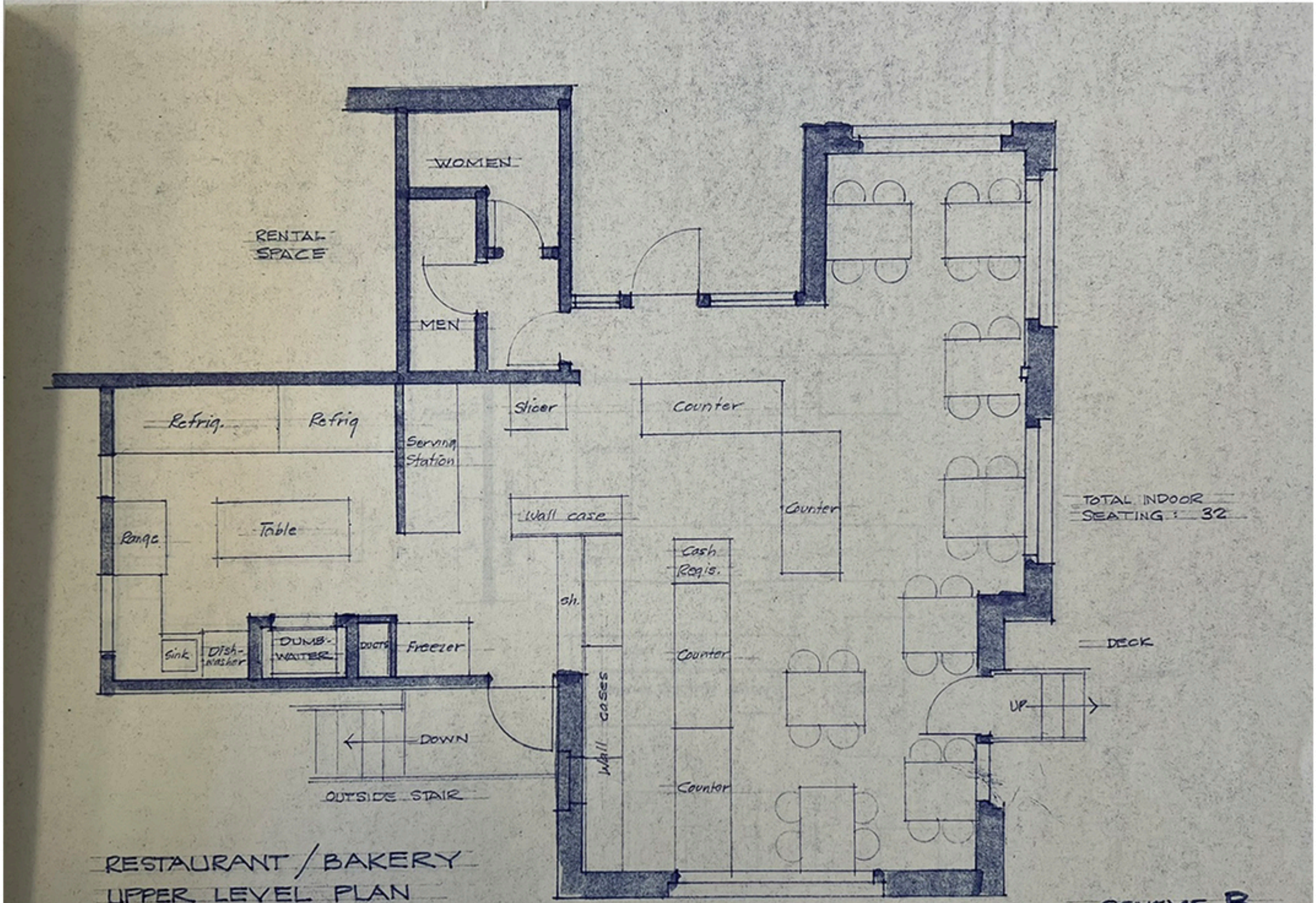
SCHEME A

REIMERS DEVELOPMENT

JUNE 2, 1976

Record prints - given to Paulsen 6/3/76

OLOF DAHLSTRAND
ARCHITECT
P.O. BOX 2703
CARMEL, CALIFORNIA



RESTAURANT / BAKERY
UPPER LEVEL PLAN
SCALE: 1/4" = 1'-0"

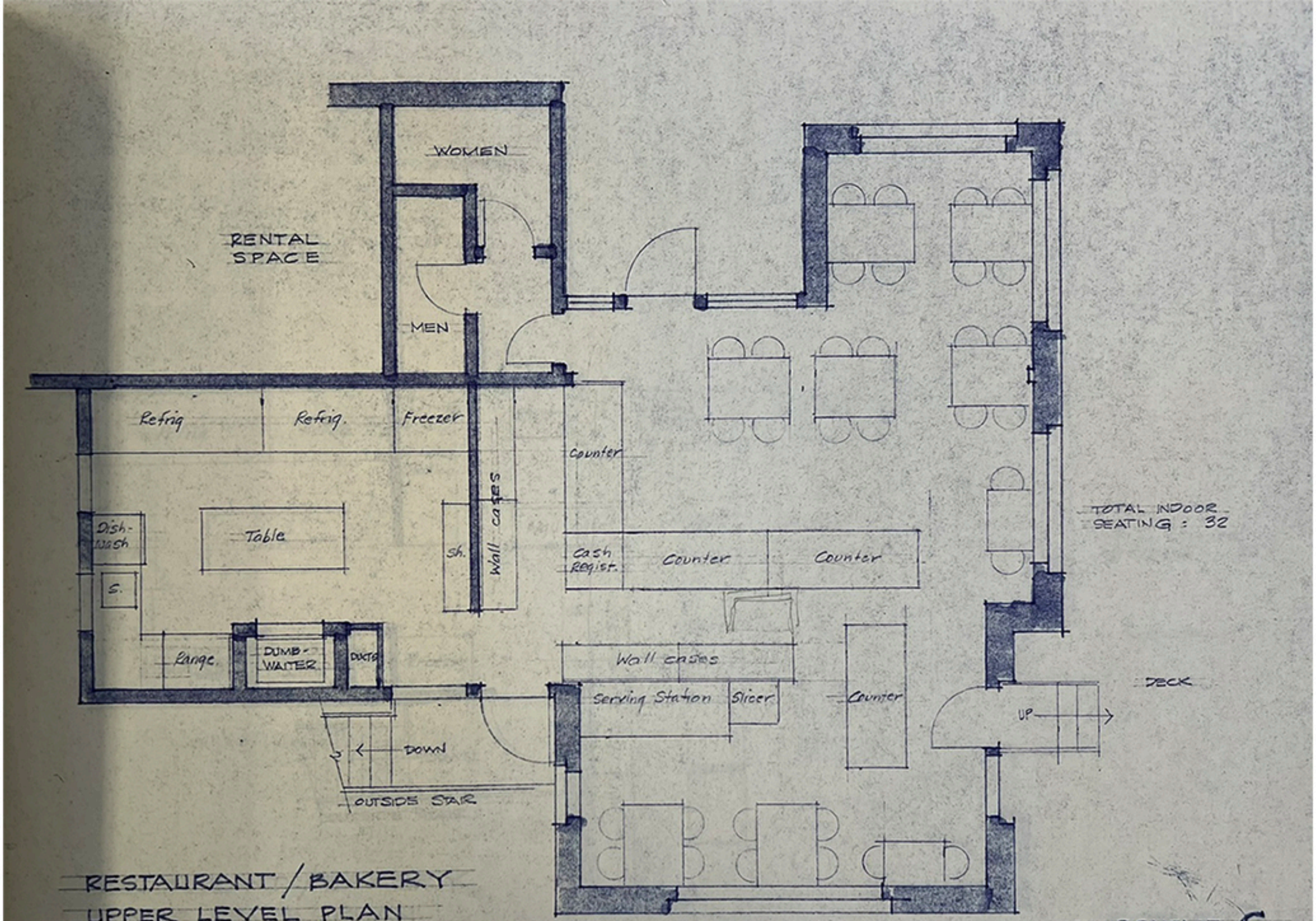
EL. 212' 10"

SCHEME B

REIMERS DEVELOPMENT

JUNE 2, 1976

OLOF DAHLSTRAND
ARCHITECT
P.O. BOX 2703
CARMEL, CALIFORNIA



RESTAURANT / BAKERY

UPPER LEVEL PLAN

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

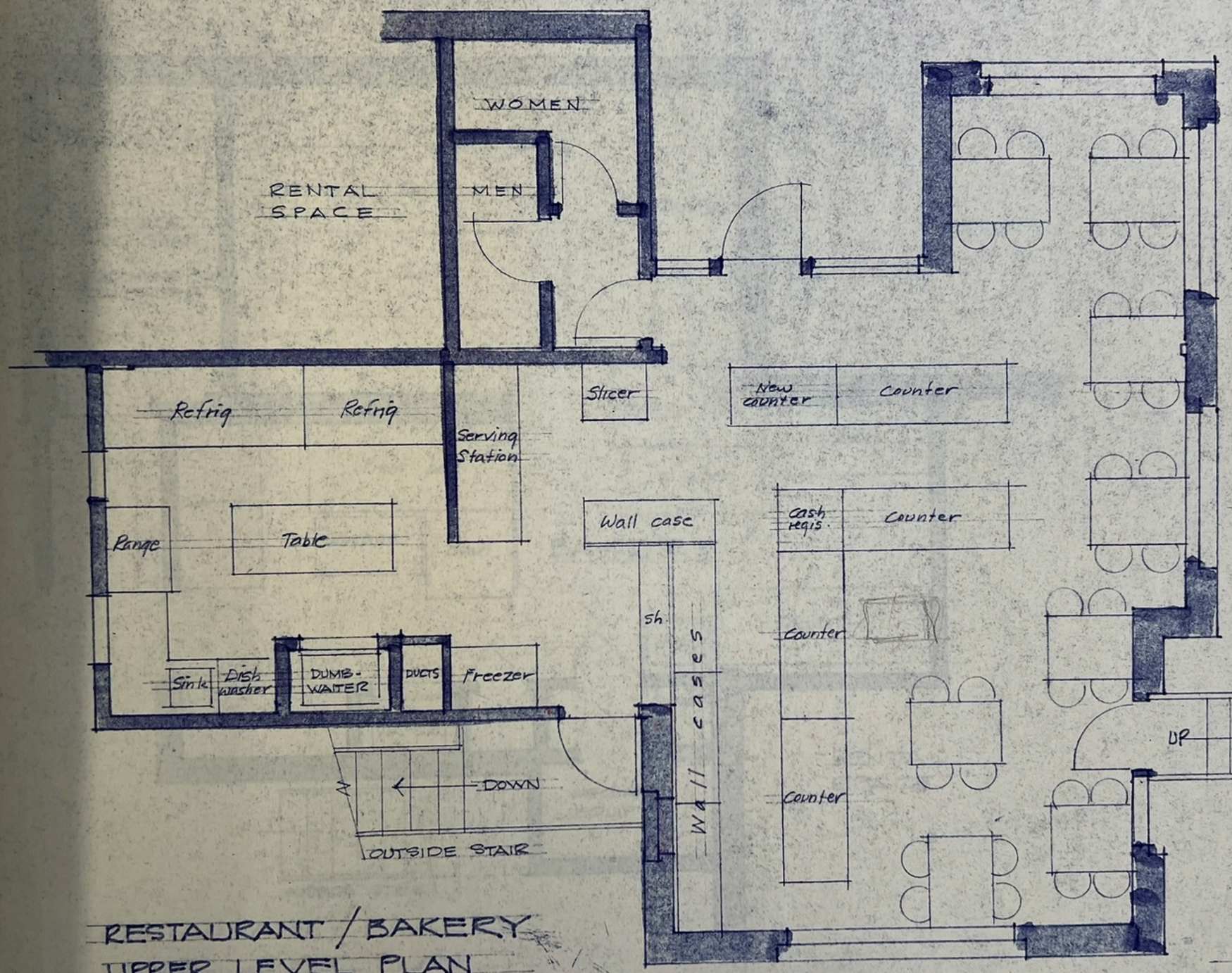
EL. 212'-10"

SCHEME C

REIMERS DEVELOPMENT

JUNE 2, 1976

OLOF DAHLSTRAND
ARCHITECT
P. O. BOX 2703
CARMEL, CALIFORNIA



RESTAURANT / BAKERY
UPPER LEVEL PLAN

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

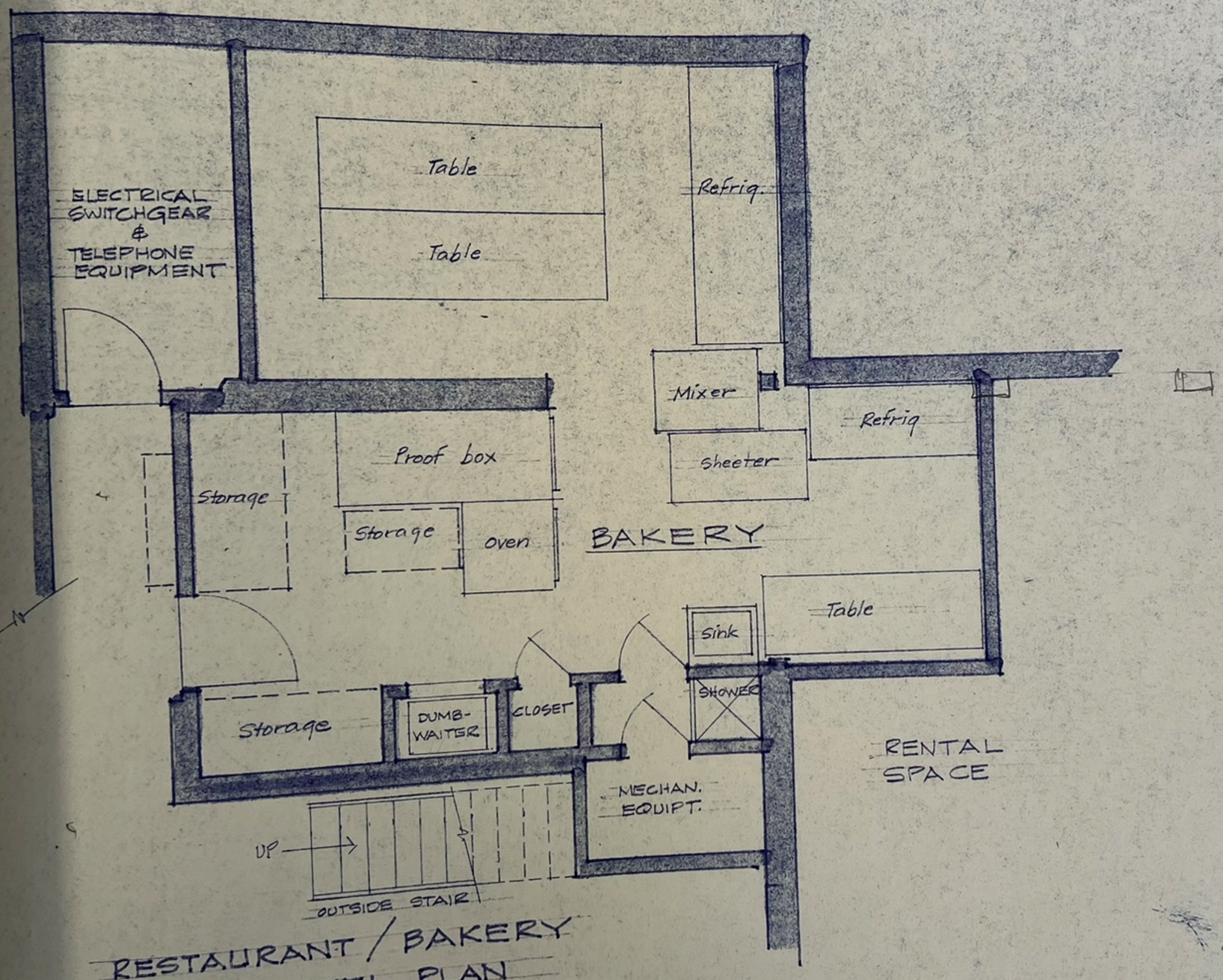
EL. 212'-10"

SCHEME D

REIMERS DEVELOPMENT

JUNE 2, 1976

OLOF DAHLSTRAND
ARCHITECT
P. O. BOX 2703
CARMEL, CALIFORNIA



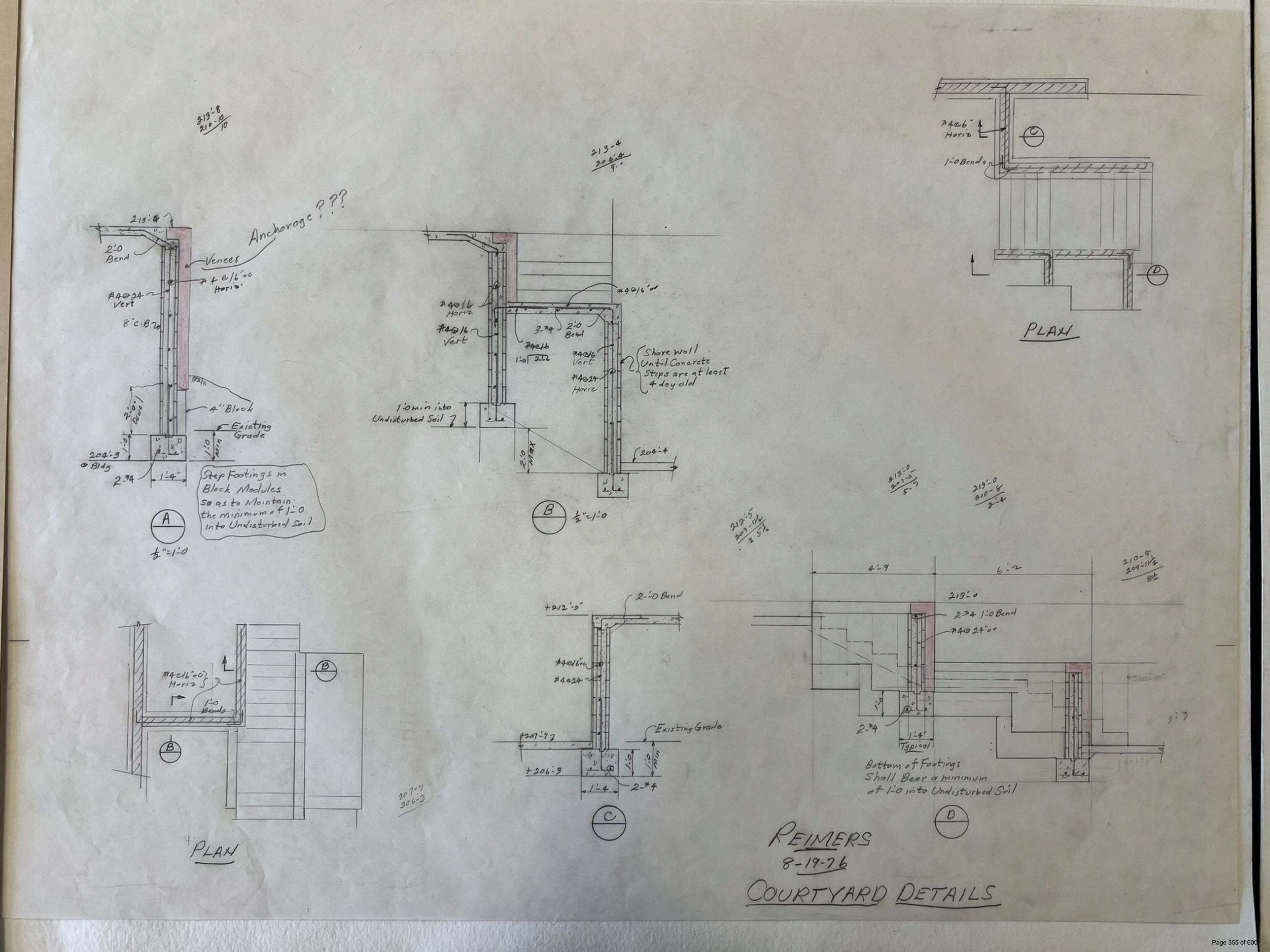
RESTAURANT / BAKERY
LOWER LEVEL PLAN
SCALE: 4" = 1'-0"

EL. 204'-6"

REIMERS DEVELOPMENT

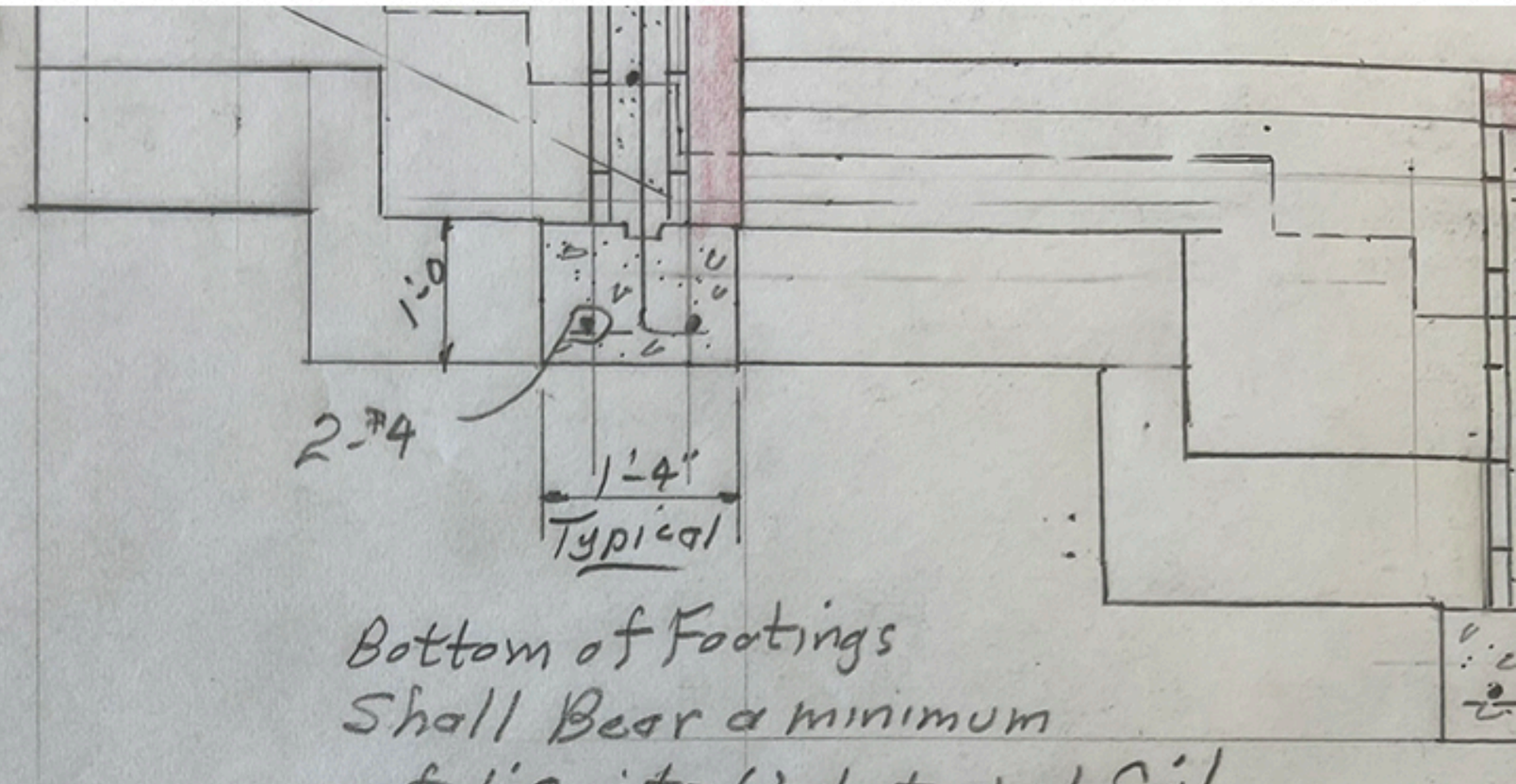
JUNE 2, 1976

OLOF DAHLSTRAND
ARCHITECT
P. O. BOX 2703
CARMEL, CALIFORNIA



213'-8
210-10
10
213'-4
2'-0 Bend
Veneer
Anchorage???
#4@16"oc Horiz
#4@24 Vert
8" C.B.
4" Block
Existing Grade
2'-0 Dowel
1'-0
1'-0 min
204'-3 @ Bldg
2-#4
1'-4"
Step Footings in Block Modules so as to Maintain the minimum of 1'-0 into Undisturbed Soil
A
1/2"=1'-0
213-4
204'-4
9'-0
#4@16 Horiz
#4@16 Vert
#4@16"oc
3-#4
2'-0 Bend
#4@16 1'-0 2'-6
#4@16 Vert
#4@24 Horiz
Shore wall Until Concrete Steps are at least 4 day old
1'-0 min into Undisturbed Soil
2'-0 Max
204'-4
B
1/2"=1'-0
#4@6" Horiz
1'-0 Bends
C
D
PLAN
213'-0
207'-5
5'-7
213'-0
210-8
2'-4
212'-5
209'-11 1/2
2 5 1/2
210-8
209'-11 1/2
8 1/2
4'-9
6'-2
213'-0
2-#4 1'-0 Bend
#4@24"oc
1'-0
2-#4
1'-4" Typical
Bottom of Footings Shall Bear a minimum of 1'-0 into Undisturbed Soil
D
#4@16"oc Horiz
1'-0 Bends
B
B
PLAN
207'-7
206'-3
+212'-5
2'-0 Bend
#4@16"oc
#4@24
Existing Grade
+207'-7
+206'-3
1'-0
1'-0 min
1'-4
2-#4
C
REIMERS
8-19-76
COURTYARD DETAILS

Existing Grade

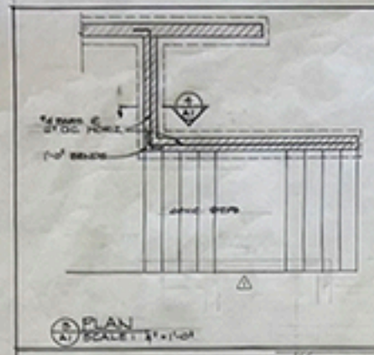


Bottom of Footings
Shall Bear a minimum
of 1-0 into Undisturbed Soil

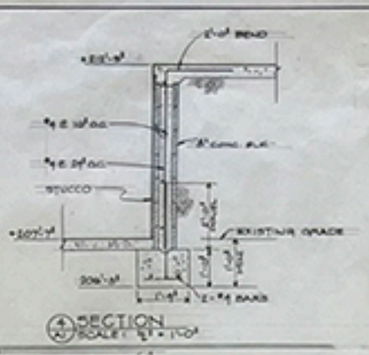
D

REIMERS
8-19-76

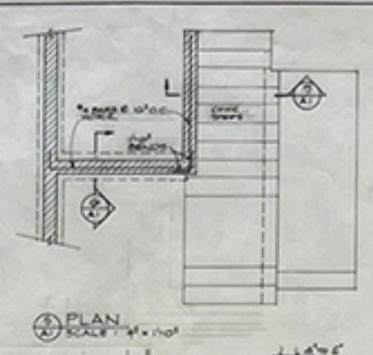
COURTYARD DETAILS



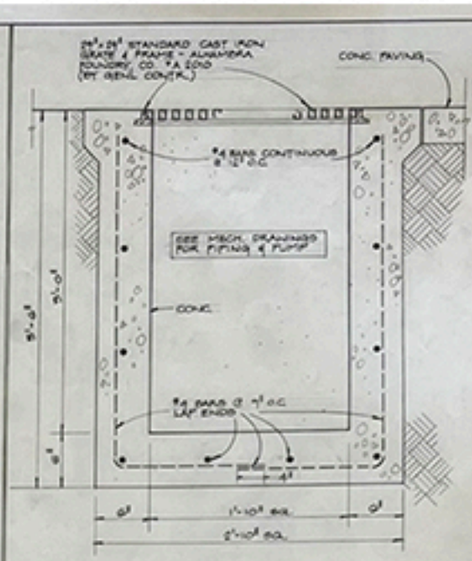
PLAN
A1 SCALE: 1/4" = 1'-0"



SECTION
A1 SCALE: 1/4" = 1'-0"

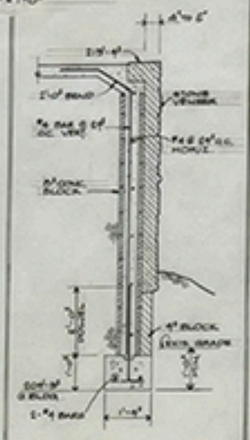


PLAN
A1 SCALE: 1/4" = 1'-0"



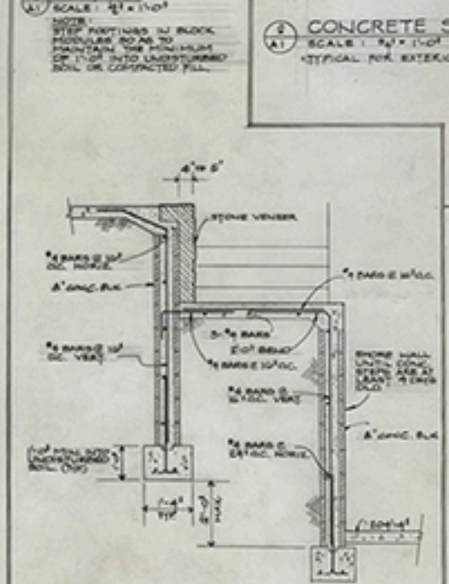
1 SUMP PIT
A1 SCALE: 1/2" = 1'-0"

CONCRETE STAIR
A1 SCALE: 1/2" = 1'-0"
*TYPICAL FOR EXTERIOR STEPS.



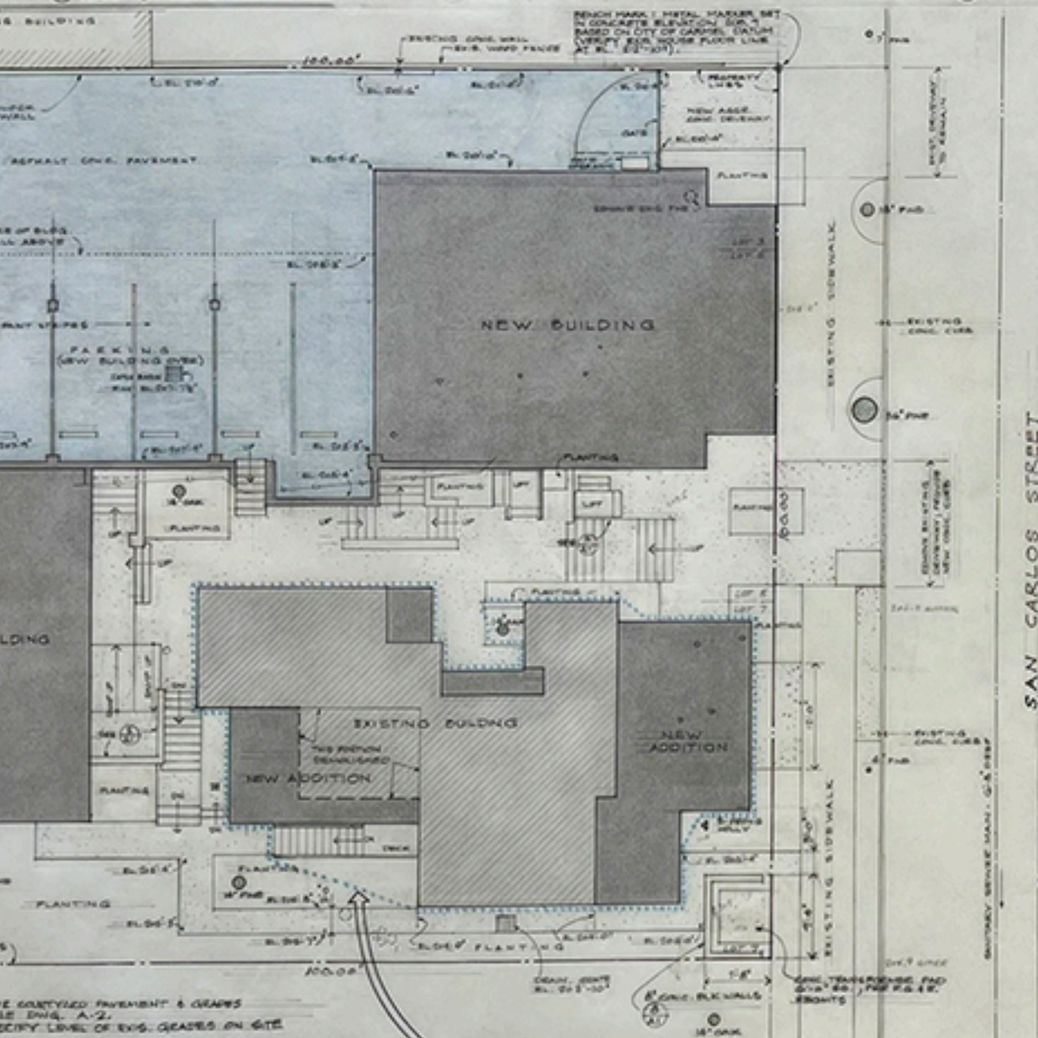
SECTION
A1 SCALE: 1/2" = 1'-0"

NOTE: STEP FOOTINGS IN BLOCK MODULES SO AS TO MAINTAIN THE MINIMUM OF 1'-0" INTO UNDISTURBED SOIL OR COMPACTED FILL.



SECTION
A1 SCALE: 1/2" = 1'-0"

RETAINING WALL DETAILS & COURTYARD



NOTE: VERIFY ALL EXISTING PAVEMENT & GRADES SEE DWG. A-2. VERIFY LEVEL OF EXIS. GRADES ON SITE

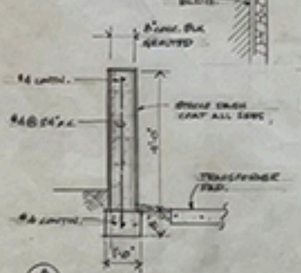
SITE PLAN SCALE: 1/8" = 1'-0"

LEGAL DESCRIPTION:
LOTS 5, 7 AND PORTION OF LOT 9, BLOCK 41, CARMEL-BY-THE-SEA, MONTEREY COUNTY, CALIFORNIA

SYMBOLS: (SITE PLAN)
ENGRD AGGREGATE CONC. PAVEMENT, 4" THK.
ASPHALT CONC. PAVEMENT

NOTE: WITHIN THE BOUNDARY OF THIS LINE THE FOLLOWING SECTIONS OF THE WORK ARE NOT IN CONTRACT:

2A DEMOLITION	7E ELASTOMERIC ROOFING (Pitches)
2C EXCAV. BACKFILLING & GRADING	7L SHINGLE ROOFING
3A FORMWORK	8A WOOD DOORS
3B REINFORCING STEEL	8F WOOD WINDOWS
3C CONCRETE (CAST IN PLACE)	8G GLASS & GLAZING
5C STRUCT. STEEL & MISC. METALS	8H FINISH HARDWARE
6A ROUGH CARPENTRY	9A LATH & STUCCO
6B FINISH CARPENTRY	9C DRYWALL
7B BUILT-UP ROOFING	9E RESILIENT FLOORING
7C SHEET METAL	9H PAINTING & FINISHING
7D CAULKING & SEALANTS	9K WALL COVERING
7H INSULATION	



TRANSFORMER PAD & WALL
A1 SCALE: 1/2" = 1'-0"

MATERIAL SECTIONS

- EXIST. CONSTRUCTION (PLAN AND SECTION)
- CONCRETE
- METAL
- FINISH WOOD
- FRAMING WOOD
- GYPSUM BOARD
- STUCCO & PLASTER
- STONE
- EARTH
- INSULATION
- CONCRETE BLOCK (PLAN AND SECTION)
- PLYWOOD

REFERENCE SYMBOLS

- CROSS SECTION
- DETAIL

MARKINGS AND SYMBOLS

- ROOM NO.
- DOOR
- BI-FOLD DOOR
- GLASS

SCHEDULE OF DRAWINGS

NO.	TITLE
A-1	SITE PLAN
A-2	SITE DETAILS
A-3	FLOOR PLAN - LOWER LEVEL
A-4	FLOOR PLAN - MIDDLE LEVEL
A-5	FLOOR PLAN - UPPER LEVEL
A-6	EXTERIOR ELEVATIONS
A-7	EXTERIOR ELEVATIONS
A-8	SECTIONS
A-9	WALL SECTIONS
A-10	ROOF PLAN - EXTERIOR DETAILS
A-11	DOOR SCHEDULE, WINDOW & DOOR DETAILS
A-12	STAIR DETAILS - DOOR DETAILS MISCELLANEOUS DETAILS
A-13	INTERIOR ELEVATIONS - APTS.
A-14	INTERIOR ELEVATIONS - APTS.
A-15	MISC. DETAILS - CASEWORK
A-16	HOUSE DETAILS
A-17	MISCELLANEOUS DETAILS
S-1	FRAMING PLANS & DETAILS
S-2	FRAMING PLANS & DETAILS
S-3	SECTIONS & DETAILS
S-4	SECTIONS & DETAILS
M-1	LOWER LEVEL PLAN - MECHANICAL
M-2	MIDDLE LEVEL PLAN - MECHANICAL
M-3	UPPER LEVEL PLAN - MECHANICAL
P-1	SITE PLAN - PLUMBING
P-2	LOWER LEVEL PLAN - PLUMBING
P-3	MIDDLE LEVEL PLAN - PLUMBING
P-4	UPPER LEVEL PLAN - PLUMBING
E-1	SITE PLAN - ELECTRICAL
E-2	LOWER LEVEL PLAN - ELECTRICAL
E-3	MIDDLE LEVEL PLAN - ELECTRICAL
E-4	UPPER LEVEL PLAN - ELECTRICAL
5-1	REF. DRAWING - TOPOGRAPHIC MAP

PROPERTY DEVELOPMENT
FOR:
GUNNAR AND NIELS REIMERS
SAN CARLOS AND SEVENTH
CARMEL, CALIFORNIA

OLOF DAHLSTRAND ARCHITECT
P.O. BOX 5703 CARMEL CALIFORNIA

SITE PLAN

A1

SITE PLAN

DRAWN: D. M.W.	1 REV. 9-29-76	DRAWING NUMBER: A 1
CHECKED: D.	2 REV. 10/12/76	
DATE: AUG 2 4 1976		

Olof Dahlstrand C-1208

PLAN OF COURTYARD
SCALE : 1/4" = 1'-0"

NOTE: ALL GRADES ARE BASED ON DATUM OF EXISTING HOUSE FL. LINE AT EL. 2121.10'.

NEW PAVEMENT GRADES SHOWN THUS : 207'-5", T.W.

"T.W." INDICATES GRADE OF TOP OF WALL.

SEE DRAWINGS A-6 AND A-7 FOR WALL AND RAILING ELEVATIONS NOT SHOWN ON THIS DRAWING.

SEE DRAWING A1 FOR COURTYARD RETAINING WALL STRUCTURAL DETAILS

FOR CONTINUATION OF PLANTING & PAVING OUTSIDE OF PROPERTY LINE, SEE DWG A-1.

RAILING AND HANRAIL ELEVATIONS
SCALE : 3/4" = 1'-0"

FOR ELEVATIONS NOT SHOWN, SEE DWGS A-6 & A-7.

ELEVATION FROM EAST
SCALE: 3/4" = 1'-0"

PIVOT & POST DETAILS
SCALE : 1 1/2" = 1'-0"

ELEVATION FROM WEST
SCALE : 3/4" = 1'-0"

PLAN
SCALE : 3/4" = 1'-0"

DRIVEWAY GATE DETAILS

PROPERTY DEVELOPMENT
FOR
GUNNAR AND NIELS REIMERS
SAN CARLOS AND SEVENTH
CARMEL, CALIFORNIA

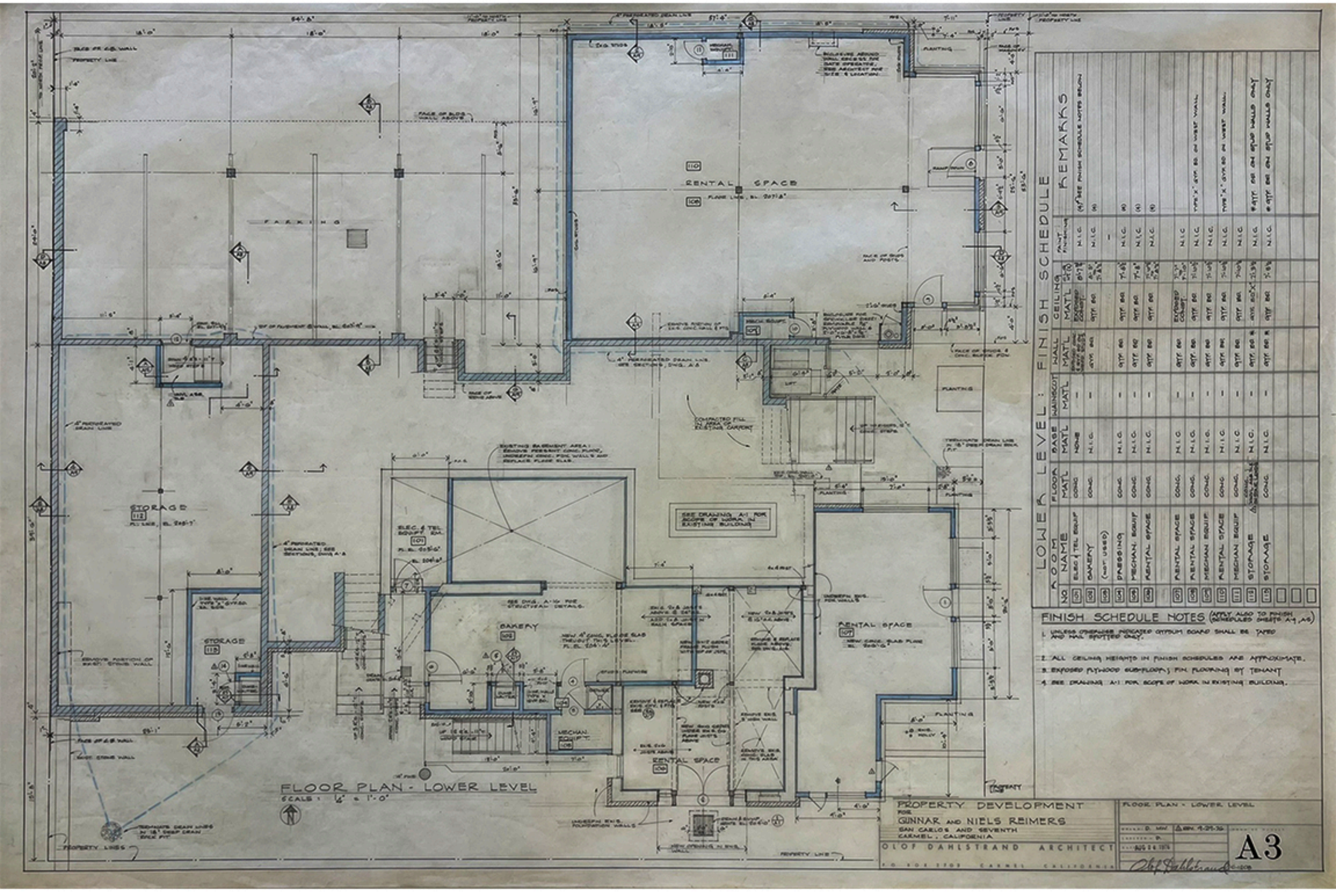
OLOF DAHLSTRAND ARCHITECT
P.O. BOX 5705 CARMEL CALIFORNIA

SITE DETAILS

NOV. 9, REV. 4-11-76
AUG 2 & 1976

A2

Olof Dahlstrand C-1608



FLOOR PLAN - LOWER LEVEL
SCALE: 1/8" = 1'-0"

LOWER LEVEL: FINISH SCHEDULE

ROOM NO	ROOM NAME	FLOOR MATL	BASE MATL	WAINSCOT MATL	WALL MATL	CEILING MATL	CEILING HT.	PAINT FINISH	REMARKS
101	ELEC & TEL EQUIP	CONC.	NONE	—	EXPOSED CONC.	EXPOSED CONC.	8'-0"	N.I.C.	(4) SEE FINISH SCHEDULE NOTES BELOW
102	BAKERY	CONC.	N.I.C.	—	GYP. BD.	GYP. BD.	8'-0" TO 9'-3"	N.I.C.	(4)
103	(NOT USED)							—	—
104	DRESSING	CONC.	N.I.C.	—	GYP. BD.	GYP. BD.	7'-6"	N.I.C.	(4)
105	MECHAN. EQUIP.	CONC.	N.I.C.	—	GYP. BD.	GYP. BD.	7'-6"	N.I.C.	(4)
106	RENTAL SPACE	CONC.	N.I.C.	—	GYP. BD.	GYP. BD.	7'-6" TO 9'-3"	N.I.C.	(4)
107	RENTAL SPACE	CONC.	N.I.C.	—	EXPOSED CONC.	EXPOSED CONC.	9'-3" TO 7'-10"	N.I.C.	
108	RENTAL SPACE	CONC.	N.I.C.	—	GYP. BD.	PLYWD.	9'-3" TO 7'-10"	N.I.C.	TYP. "A" GYP. BD. ON WEST WALL
109	RENTAL SPACE	CONC.	N.I.C.	—	GYP. BD.	GYP. BD.	7'-10"	N.I.C.	
110	MECHAN. EQUIP.	CONC.	N.I.C.	—	GYP. BD.	GYP. BD.	7'-10"	N.I.C.	TYP. "A" GYP. BD. ON WEST WALL
111	RENTAL SPACE	CONC.	N.I.C.	—	GYP. BD.	GYP. BD.	7'-10"	N.I.C.	
112	STORAGE	CONC.	N.I.C.	—	GYP. BD.	GYP. BD.	7'-10" TO 9'-3"	N.I.C.	@ GYP. BD. ON SOUTH WALL ONLY
113	STORAGE	CONC.	N.I.C.	—	GYP. BD.	GYP. BD.	9'-3" TO 7'-10"	N.I.C.	@ GYP. BD. ON SOUTH WALL ONLY

FINISH SCHEDULE NOTES (APPLY ALSO TO FINISH SCHEDULES SHEETS A-4, A-5)

1. UNLESS OTHERWISE INDICATED GYPSUM BOARD SHALL BE TAPED AND NAIL SPOTTED ONLY.
2. ALL CEILING HEIGHTS IN FINISH SCHEDULES ARE APPROXIMATE.
3. EXPOSED PLYWOOD SUBFLOORS; FIN. FLOORING BY TENANT
4. SEE DRAWING A-1 FOR SCOPE OF WORK IN EXISTING BUILDING.

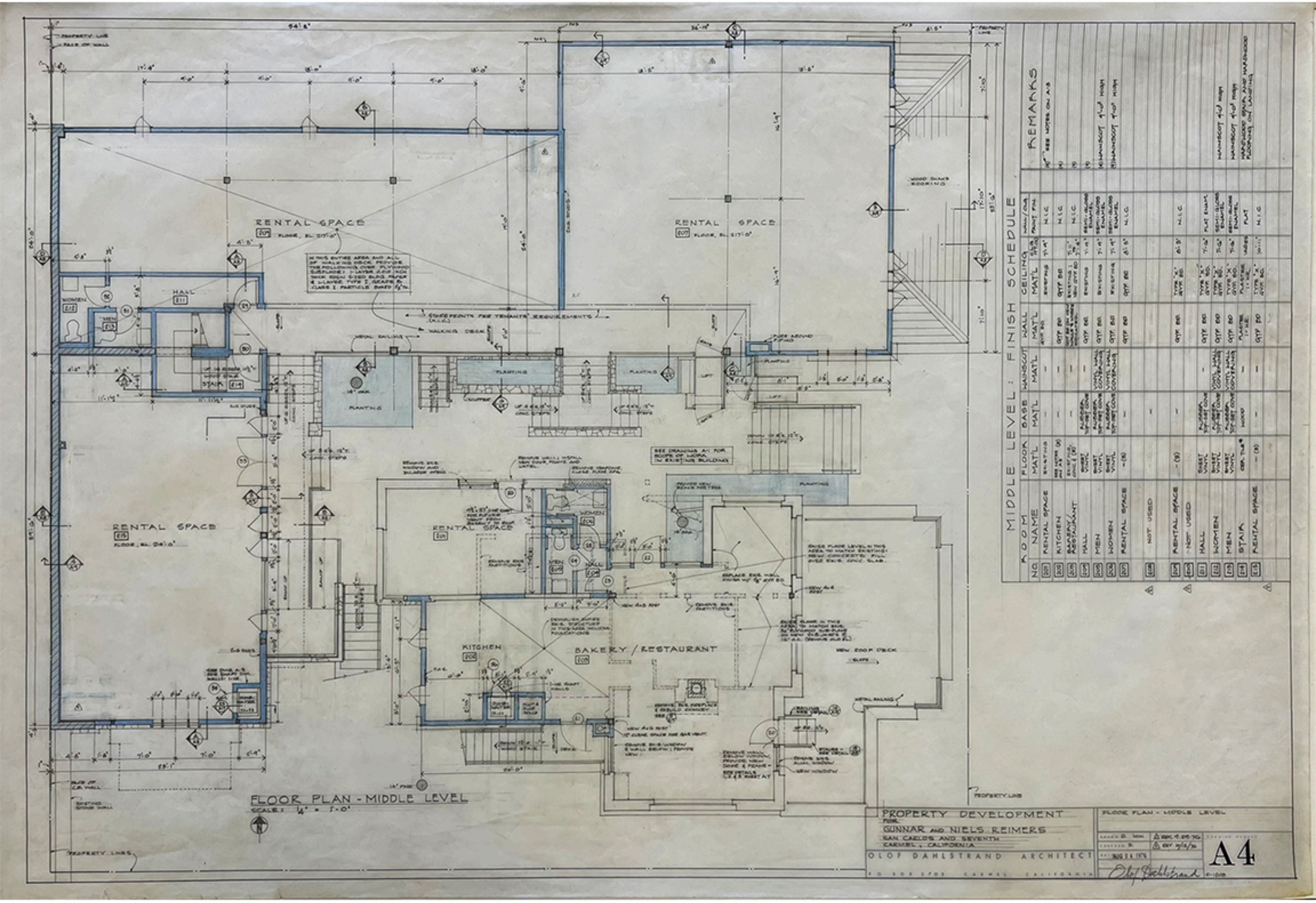
PROPERTY DEVELOPMENT
FOR
GUNNAR AND NIELS REIMERS
SAN CARLOS AND SEVENTH
CARMEL, CALIFORNIA

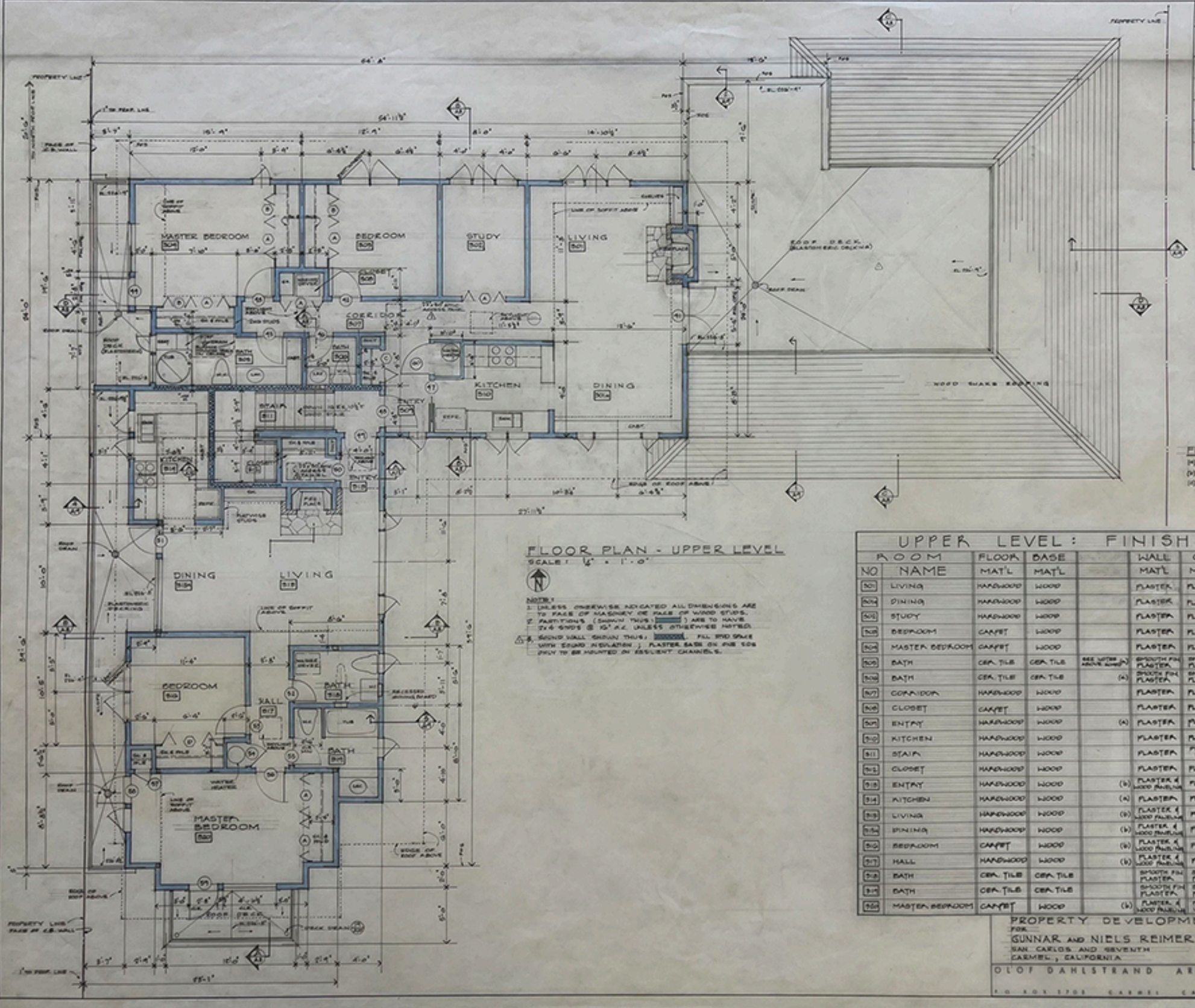
OLOF DAHLSTRAND ARCHITECT
P.O. BOX 3703 CARMEL CALIFORNIA

FLOOR PLAN - LOWER LEVEL

DRWN. D. MW | CHK'D. 9-25-79 | LOCATION - D. | AUG 24 1979

A3


RENTAL SPACE
RENTAL SPACE
RENTAL SPACE
RENTAL SPACE
WOMEN
MEN
HALL
STAIR
KITCHEN
BAKERY / RESTAURANT
PLANTING
WALKING DECK
STOREFRONTS PER TENANTS' REQUIREMENTS
WOOD SHAKE ROOFING
NEW ROOF DECK
METAL RAILING
PROPERTY LINE
PROPERTY LINES
FLOOR PLAN - MIDDLE LEVEL
SCALE: 1/4" = 1'-0"
MIDDLE LEVEL: FINISH SCHEDULE
ROOM NO. | NAME | FLOOR MAT'L | BASE MAT'L | WAINSCOT MAT'L | WALL MAT'L | CEILING MAT'L | WALL/CLG. PAINT FIN. | REMARKS
201 RENTAL SPACE EXISTING - - - EXISTING 7'-9" N.I.C.
202 KITCHEN SEE NOTES ON A-3 - - - QTY BD. QTY BD. N.I.C.
203 BAKERY/RESTAURANT EXISTING CONC. (3) - - - EXISTING 7'-11" N.I.C.
204 HALL SHEET VINYL RUBBER TOP-SET COVE - - - EXISTING 7'-9" SEMI-GLOSS ENAMEL
205 MEN SHEET VINYL RUBBER TOP-SET COVE VINYL WALL COVERING QTY BD. EXISTING 7'-9" SEMI-GLOSS ENAMEL
206 WOMEN SHEET VINYL RUBBER TOP-SET COVE VINYL WALL COVERING QTY BD. EXISTING 7'-9" SEMI-GLOSS ENAMEL
207 RENTAL SPACE - (3) - - - QTY BD. QTY BD. 8'-5" N.I.C.
208 NOT USED - - - - - - - - - -
209 RENTAL SPACE - (3) - - - QTY BD. TYPE "X" GYP. BD. 8'-5" N.I.C.
210 NOT USED - - - - - - - - - -
211 HALL SHEET VINYL RUBBER TOP-SET COVE - - - QTY BD. TYPE "X" GYP. BD. 7'-6" FLAT ENAM.
212 WOMEN SHEET VINYL RUBBER TOP-SET COVE VINYL WALL COVERING QTY BD. TYPE "X" GYP. BD. 7'-6" SEMI-GLOSS ENAMEL
213 MEN SHEET VINYL RUBBER TOP-SET COVE VINYL WALL COVERING QTY BD. TYPE "X" GYP. BD. 7'-6" SEMI-GLOSS ENAMEL
214 STAIR CER. TILE WOOD - - - PLASTER 1" HR. VARIES FLAT
215 RENTAL SPACE - (3) - - - QTY BD. TYPE "X" GYP. BD. 10'-11" N.I.C.
(4) WAINSCOT 4'-0" HIGH
(5) WAINSCOT 4'-0" HIGH
(6) WAINSCOT 4'-0" HIGH
(7) WAINSCOT 4'-0" HIGH
(8) WAINSCOT 4'-0" HIGH
(9) HARDWOOD STAIR AND HARDWOOD FLOORING ON LANDING
PROPERTY DEVELOPMENT
FOR
GUNNAR AND NIELS REIMERS
SAN CARLOS AND SEVENTH
CARMEL, CALIFORNIA
OLOF DAHLSTRAND ARCHITECT
P.O. BOX 2703 CARMEL CALIFORNIA
FLOOR PLAN - MIDDLE LEVEL
A4



FLOOR PLAN - UPPER LEVEL

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

NOTE:
1. UNLESS OTHERWISE INDICATED ALL DIMENSIONS ARE TO FACE OF MASONRY OR FACE OF WOOD STUDS.
2. PARTITIONS (SHOWN THUS: ▭) ARE TO HAVE 2"x4" STUDS @ 16" A.C. UNLESS OTHERWISE NOTED.
3. SOUND WALL SHOWN THUS: ▭. FILL STUD SPACE WITH SOUND INSULATION; PLASTER BASE ON ONE SIDE ONLY TO BE MOUNTED ON RESILIENT CHANNELS.

BIFOLD DOOR SCHEDULE

DOOR NO.	DOOR SIZE THK.	WIDTH	HEIGHT	FRAME GROUP NO.	NO. OF PANELS	REMARKS
(A)	1⅜"	4'-0"	6'-8"		4	
(B)	1⅜"	2'-0"	6'-8"		2	USE WITH (A) TO FORM 6'-0" WIDE OPENING.
(C)	1⅜"	3'-0"	6'-8"		2	
(D)	1⅜"	5'-0"	6'-8"		4	

TOILET ACCESSORY SCHEDULE

ROOM NO.	ACCESSORIES: SURFACE MOUNTED TOILET PAPER DISPENSER	SURFACE MOUNTED TOILET TISSUE DISPENSER	SURFACE MOUNTED SOAP DISPENSER	GRAB BARS	RECESSED PAPER HOLDER	RECESSED SOAP DISH GRAB BARS	TOWEL BARS 18"	TOWEL BARS 24"	TOWEL BARS 30"
205	1	1	1	2					
209	1	1	1	2					
212	1	1	1	2					
215	1	1	1	2					
305					1				1
309					1			1	
318					1		1		
319				1	1	1	1	1	

FINISH SCHEDULE NOTES

(a) WALLS COMMON TO STAIR: 1 HR. PLASTER BASE
(b) WOOD PANELING TO BE ROUGH SAWN FINE.
(c) CLOSET WALLS & CEILINGS: PLASTER; CLOSET FLOOR: SAME AS ADJOINING ROOM

UPPER LEVEL: FINISH SCHEDULE

ROOM NO	ROOM NAME	FLOOR MAT'L	BASE MAT'L		WALL MAT'L	CEILING MAT'L	CEILING HT.	PAINT FINISH WALLS & CLGS	REMARKS
301	LIVING	HARDWOOD	WOOD		PLASTER	PLASTER	8'-0"	FLAT	
304	DINING	HARDWOOD	WOOD		PLASTER	PLASTER	8'-0"		
305	STUDY	HARDWOOD	WOOD		PLASTER	PLASTER	8'-0"		
308	BEDROOM	CARPET	WOOD		PLASTER	PLASTER	8'-0"		(c)
304	MASTER BEDROOM	CARPET	WOOD		PLASTER	PLASTER	8'-0" & 7'-0"		(c)
305	BATH	CER. TILE	CER. TILE	SEE NOTES ABOVE (a)	SMOOTH FIN. PLASTER	SMOOTH FIN. PLASTER	7'-0"	SEMI-GLOSS ENAMEL	VINYL WALL COVERING ON WALLS
308	BATH	CER. TILE	CER. TILE	(a)	SMOOTH FIN. PLASTER	SMOOTH FIN. PLASTER	7'-0"	SEMI-GLOSS ENAMEL	VINYL WALL COVERING ON WALLS
307	CORRIDOR	HARDWOOD	WOOD		PLASTER	PLASTER	7'-0"	FLAT	(c)
306	CLOSET	CARPET	WOOD		PLASTER	PLASTER	8'-0"		
301	ENTRY	HARDWOOD	WOOD	(a)	PLASTER	PLASTER	7'-0"		(c)
310	KITCHEN	HARDWOOD	WOOD		PLASTER	PLASTER	8'-0"		
311	STAIR	HARDWOOD	WOOD		PLASTER	PLASTER, 1 HR.	SEE SECTIONS		
302	CLOSET	HARDWOOD	WOOD		PLASTER	PLASTER	8'-0"		
318	ENTRY	HARDWOOD	WOOD	(b)	PLASTER & WOOD PANELING	PLASTER	7'-0"		
314	KITCHEN	HARDWOOD	WOOD	(a)	PLASTER	PLASTER	8'-0"		
313	LIVING	HARDWOOD	WOOD	(b)	PLASTER & WOOD PANELING	PLASTER	8'-0"		
304	DINING	HARDWOOD	WOOD	(b)	PLASTER & WOOD PANELING	PLASTER	8'-0"		
310	BEDROOM	CARPET	WOOD	(b)	PLASTER & WOOD PANELING	PLASTER	8'-0"		(c)
317	HALL	HARDWOOD	WOOD	(b)	PLASTER & WOOD PANELING	PLASTER	7'-0"		(c)
318	BATH	CER. TILE	CER. TILE		SMOOTH FIN. PLASTER	SMOOTH FIN. PLASTER	7'-0"	SEMI-GLOSS ENAMEL	VINYL WALL COVERING ON WALLS
315	BATH	CER. TILE	CER. TILE		SMOOTH FIN. PLASTER	SMOOTH FIN. PLASTER	7'-0"	SEMI-GLOSS ENAMEL	VINYL WALL COVERING ON WALLS
306	MASTER BEDROOM	CARPET	WOOD	(b)	PLASTER & WOOD PANELING	PLASTER, WOOD	8'-0" & 7'-0"	FLAT	(c)

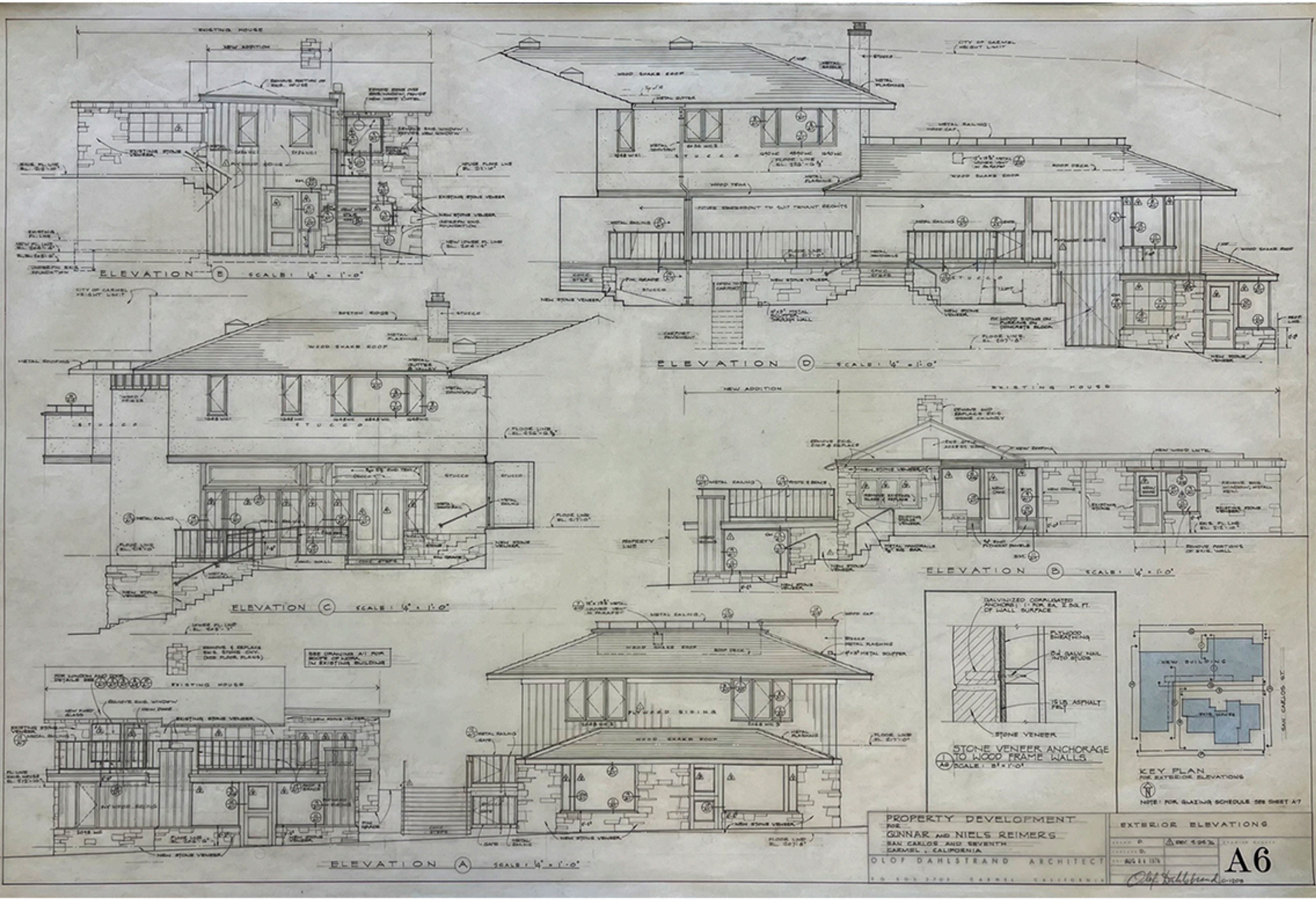
PROPERTY DEVELOPMENT
FOR
GUNNAR AND NIELS REIMERS
SAN CARLOS AND SEVENTH
CARMEL, CALIFORNIA

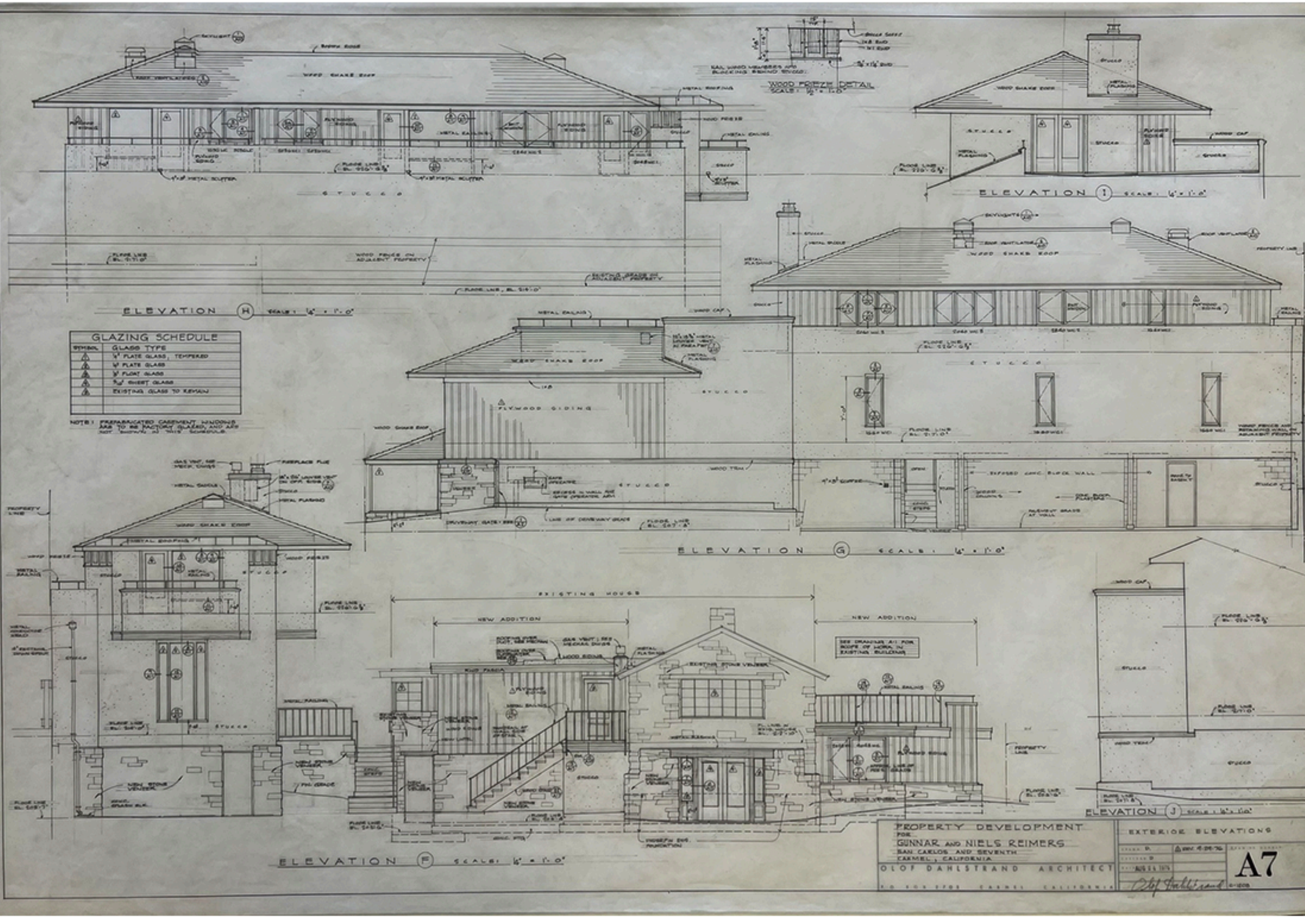
OLOF DAHLSTRAND ARCHITECT
P.O. BOX 1705 CARMEL CALIFORNIA

FLOOR PLAN - UPPER LEVEL

DESIGN D. DRAWN D. CHECKED D. DATE AUG 24 1974
REV 9-24-75
REV 10-12-76

A5


ELEVATION E SCALE: 1/4" = 1'-0"
ELEVATION D SCALE: 1/4" = 1'-0"
ELEVATION C SCALE: 1/4" = 1'-0"
ELEVATION B SCALE: 1/4" = 1'-0"
ELEVATION A SCALE: 1/4" = 1'-0"
STONE VENEER ANCHORAGE TO WOOD FRAME WALLS
A6 SCALE: 3" = 1'-0"
KEY PLAN FOR EXTERIOR ELEVATIONS
NOTE: FOR GLAZING SCHEDULE SEE SHEET A7
PROPERTY DEVELOPMENT FOR GUNNAR AND NIELS REIMERS
SAN CARLOS AND SEVENTH
CARMEL, CALIFORNIA
OLOF DAHLSTRAND ARCHITECT
EXTERIOR ELEVATIONS
A6



GLAZING SCHEDULE	
SYMBOL	GLASS TYPE
1	1/4" PLATE GLASS, TEMPERED
2	1/4" PLATE GLASS
3	1/4" FLOAT GLASS
4	3/32" SHEET GLASS
5	EXISTING GLASS TO REMAIN

NOTE: PREFABRICATED CASEMENT WINDOWS ARE TO BE FACTORY GLAZED, AND ARE NOT SHOWN IN THIS SCHEDULE.

PROPERTY DEVELOPMENT
FOR
GUNNAR AND NIELS REIMERS
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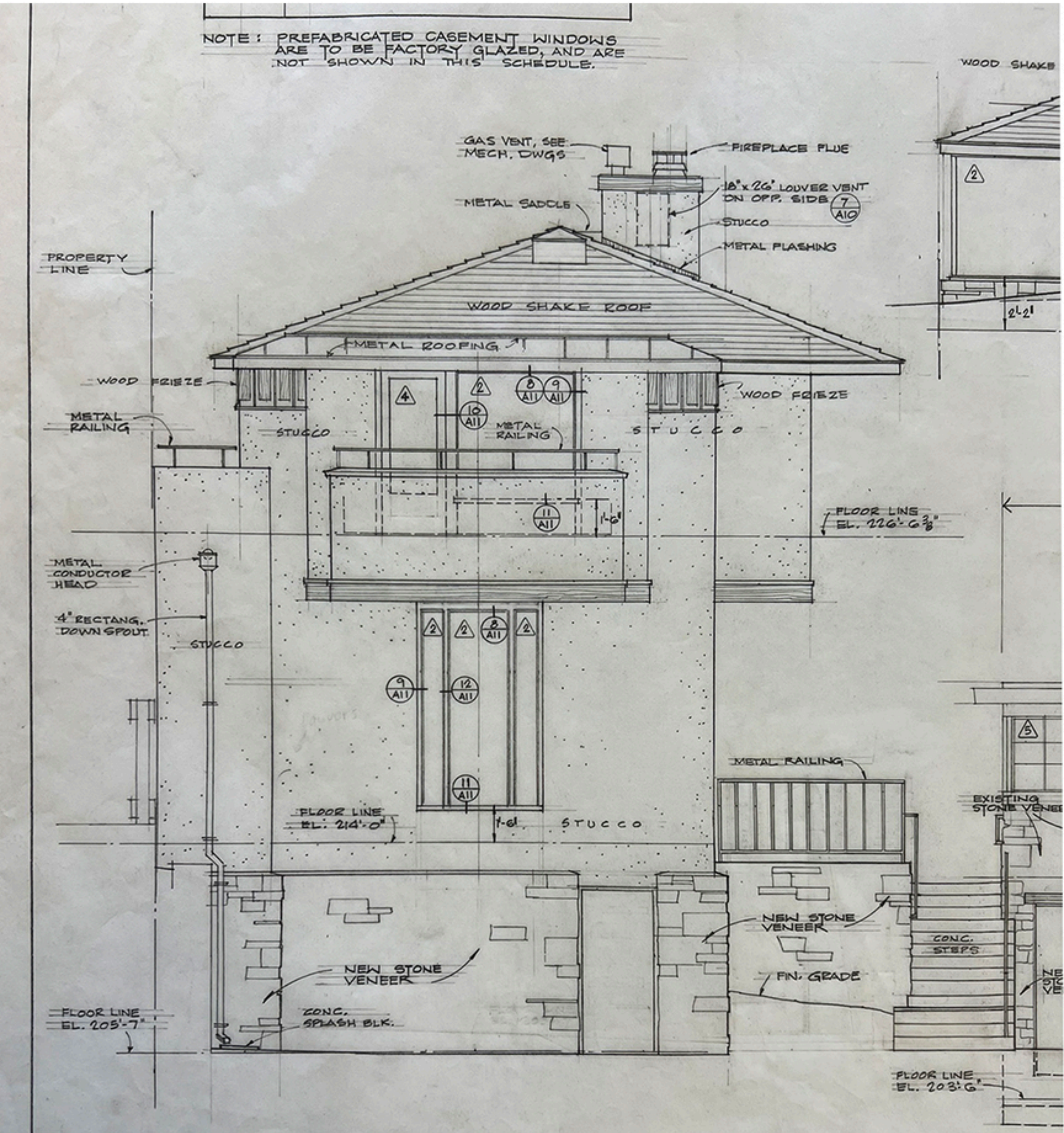
OLOF DAHLSTRAND ARCHITECT
P.O. BOX 5705 CARMEL CALIFORNIA

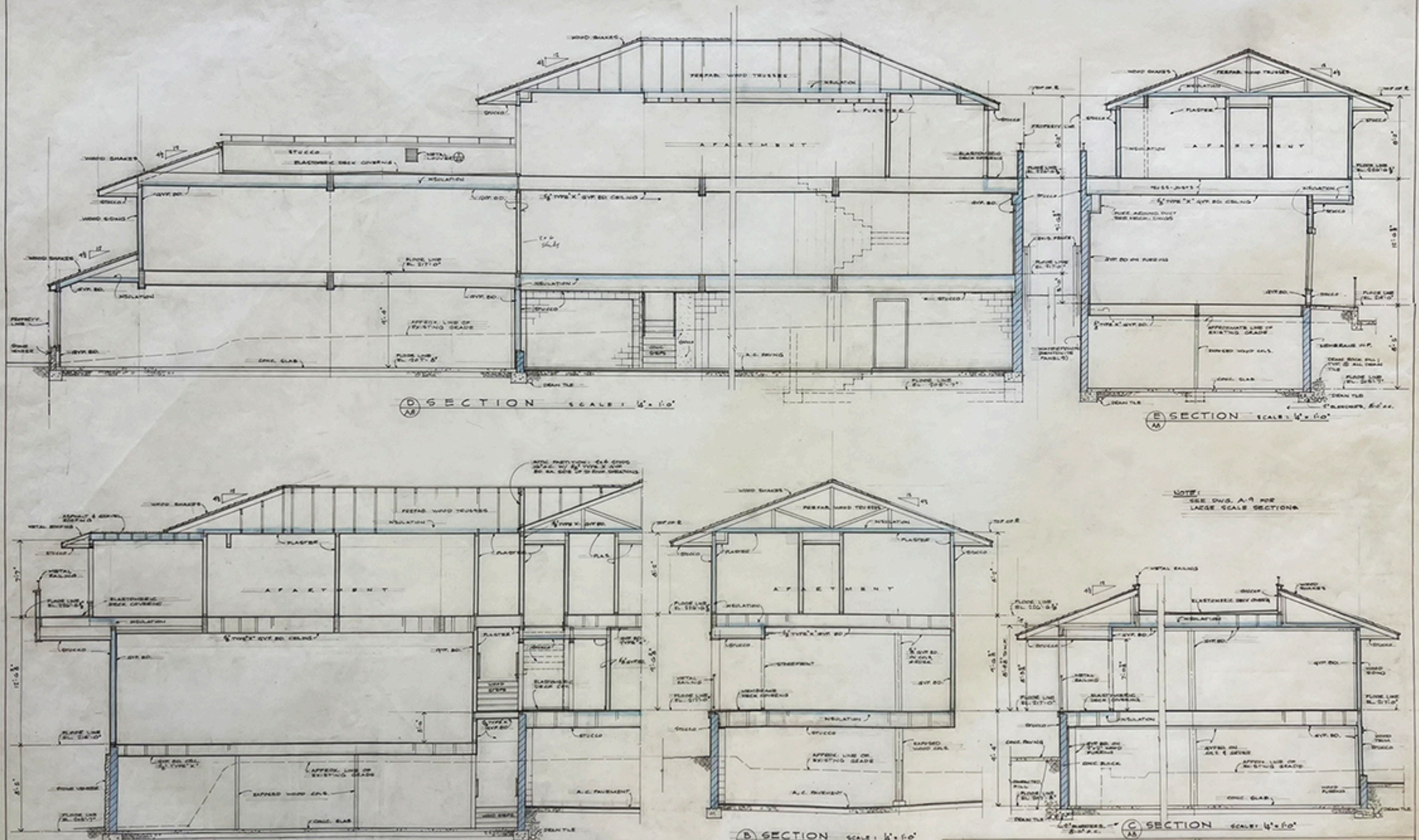
EXTERIOR ELEVATIONS

A7

NOTE: PREFABRICATED CASEMENT WINDOWS ARE TO BE FACTORY GLAZED, AND ARE NOT SHOWN IN THIS SCHEDULE.



ELEVATION


WOOD SHAKES
PREFAB. WOOD TRUSSES
INSULATION
PLASTER
STUCCO
APARTMENT
ELASTOMERIC DECK COVERING
5/8" TYPE 'X' GYP. BD. CEILING
GYP. BD.
FLOOR LINE EL. 217'-0"
APPROX. LINE OF EXISTING GRADE
CONC. SLAB
A.C. PAVING
DRAIN TILE
PROPERTY LINE
FLOOR LINE EL. 227'-6"
FLOOR LINE EL. 227'-0"
FLOOR LINE EL. 228'-0"
FLOOR LINE EL. 228'-6"
FLOOR LINE EL. 229'-0"
FLOOR LINE EL. 229'-6"
FLOOR LINE EL. 230'-0"
FLOOR LINE EL. 230'-6"
FLOOR LINE EL. 231'-0"
FLOOR LINE EL. 231'-6"
FLOOR LINE EL. 232'-0"
FLOOR LINE EL. 232'-6"
FLOOR LINE EL.

1 A9 SECTION
SCALE: 3/4" = 1'-0"

2 A9 SECTION
SCALE: 3/4" = 1'-0"

3 A9 SECTION
SCALE: 3/4" = 1'-0"

4 A9 SECTION
SCALE: 3/4" = 1'-0"

5 A9 SECTION
SCALE: 3/4" = 1'-0"

6 A9 SECTION
SCALE: 3/4" = 1'-0"

PROPERTY DEVELOPMENT
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CARMEL, CALIFORNIA

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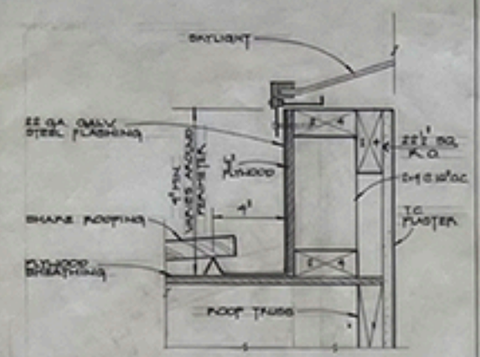
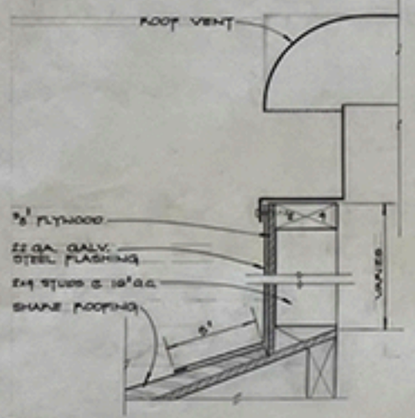
P.O. BOX 5705 CARMEL CALIFORNIA

WALL SECTIONS

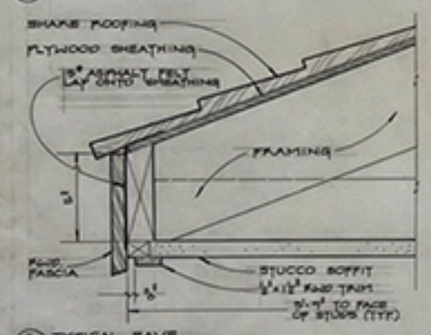
A9



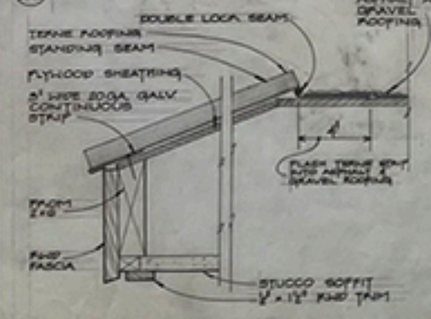
1 A10 SKYLIGHT GUARD



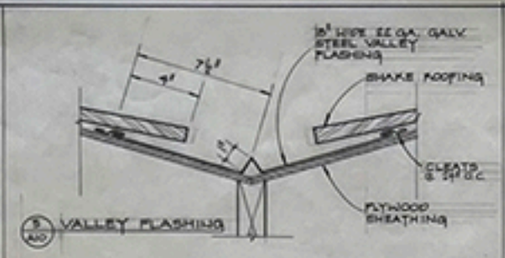
5 A10 ROOF VENT



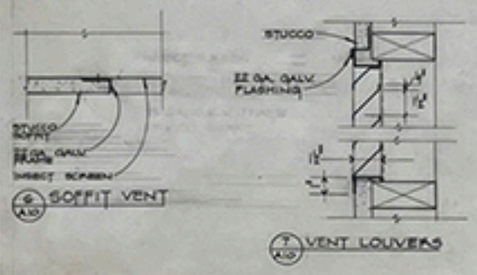
3 A10 TYPICAL EAVE



4 A10 EAVE/GUARD @ TERNE ROOF

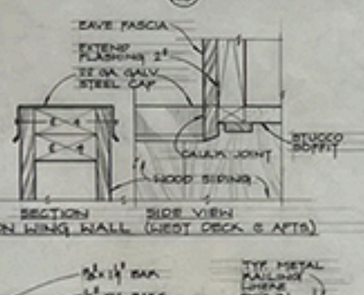


9 A10 VALLEY FLASHING

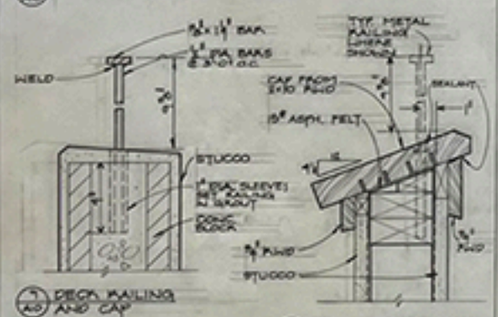


6 A10 SOFFIT VENT

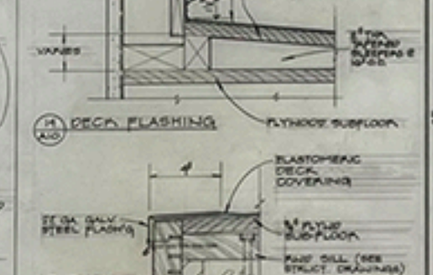
7 A10 VENT LOUVERS



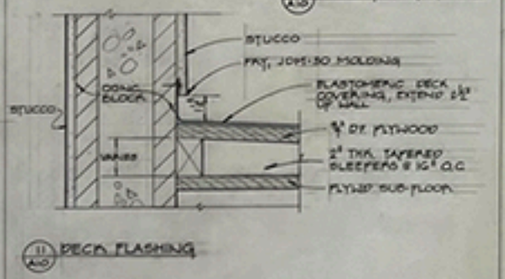
8 A10 CAP ON WING WALL (WEST DECK @ APTS.)



2 A10 DECK RAILING AND CAP

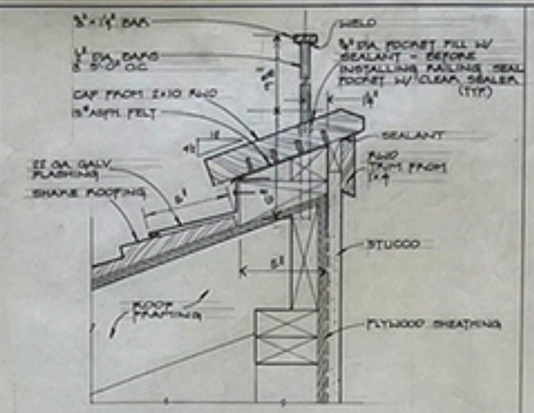


10 A10 DECK PARAPET CAP

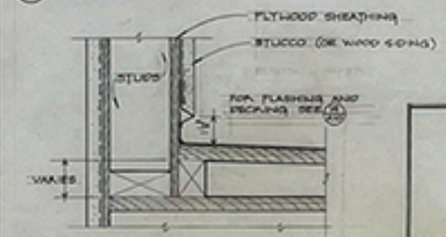


11 A10 DECK FLASHING

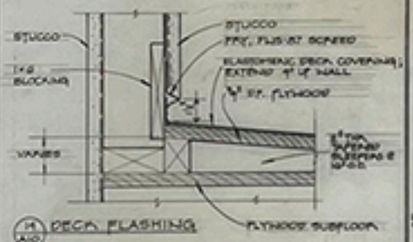
EXTERIOR DETAILS
SCALE: 3" = 1'-0"



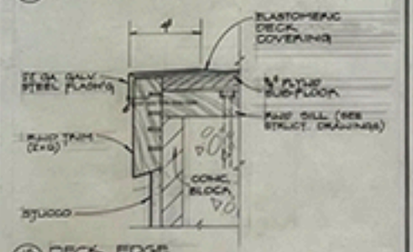
15 A10 DECK RAILING AND CAP



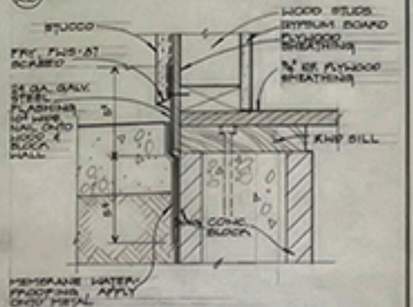
13 A10 DECK FLASHING



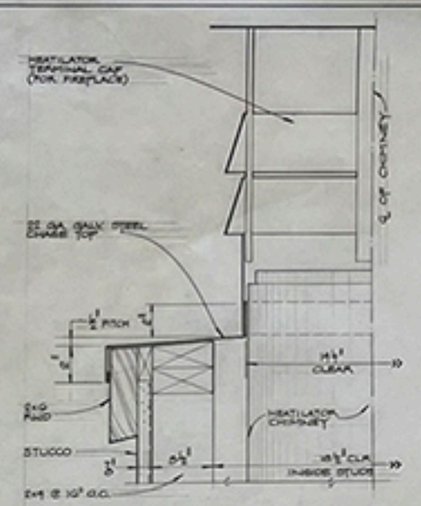
14 A10 DECK FLASHING



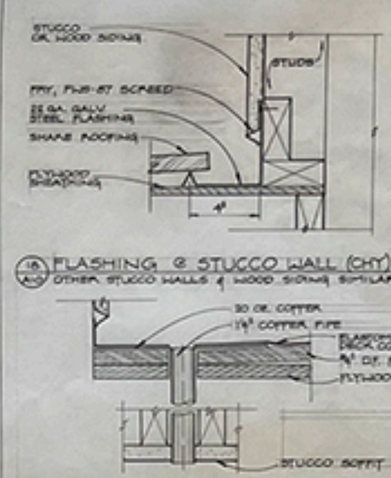
12 A10 DECK EDGE



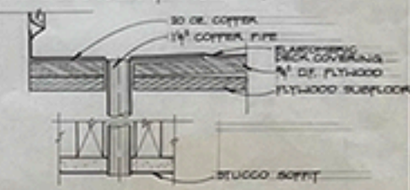
16 A10 FLASHING @ CONC. PAVING



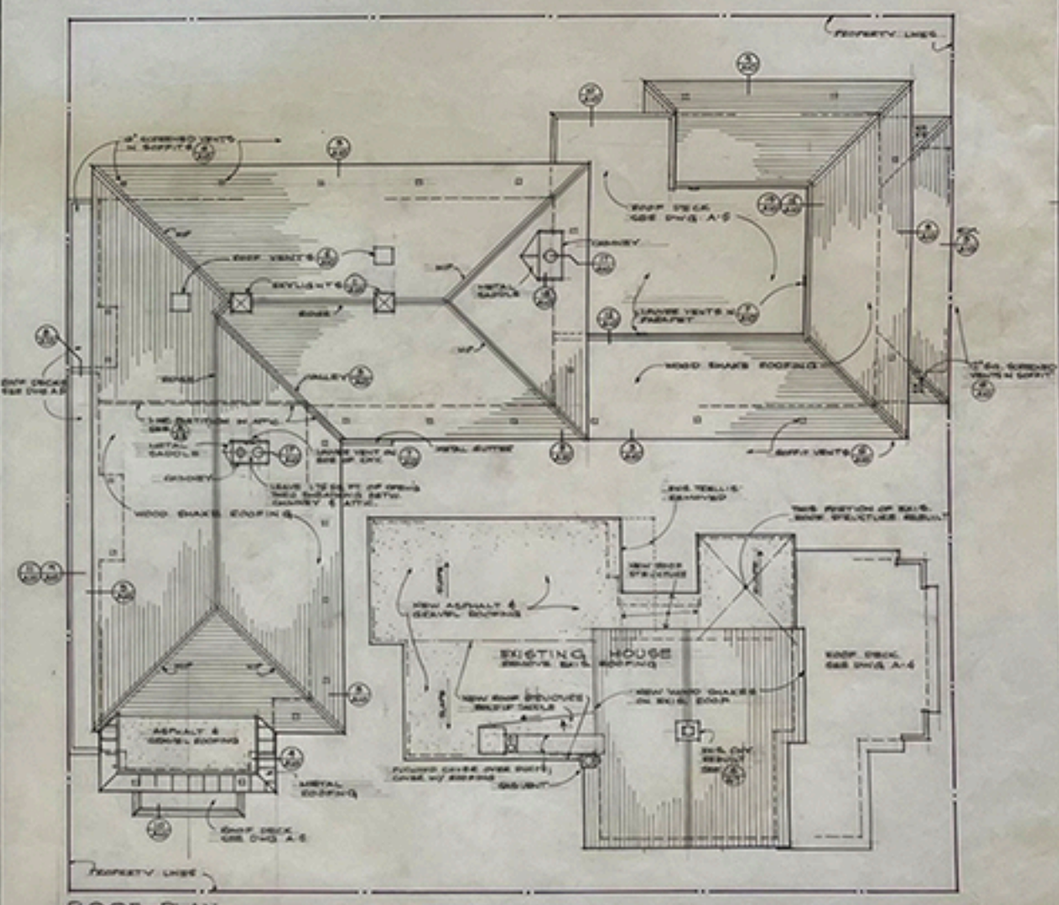
17 A10 CHIMNEY CAP



18 A10 FLASHING @ STUCCO WALL (CHIM.) @ ROOF
OTHER STUCCO WALLS & WOOD SIDING SIMILAR



19 A10 DECK DRAIN



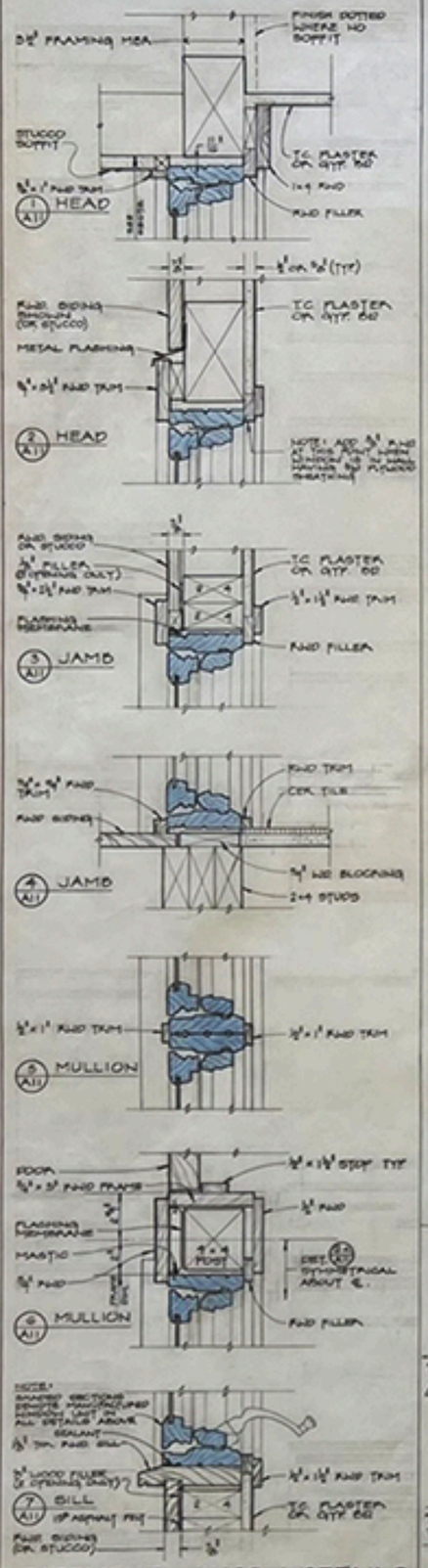
ROOF PLAN
SCALE: ⅛" = 1'-0"

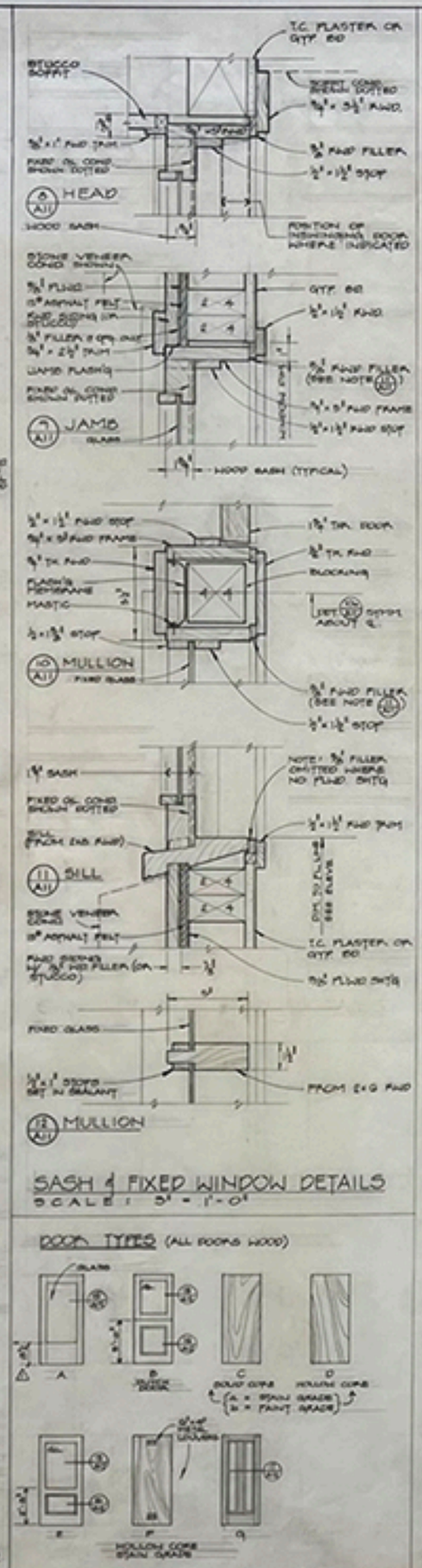
PROPERTY DEVELOPMENT
FOR
GUNNAR AND NIELS REIMERS
SAN CARLOS AND SEVENTH
CARMEL, CALIFORNIA

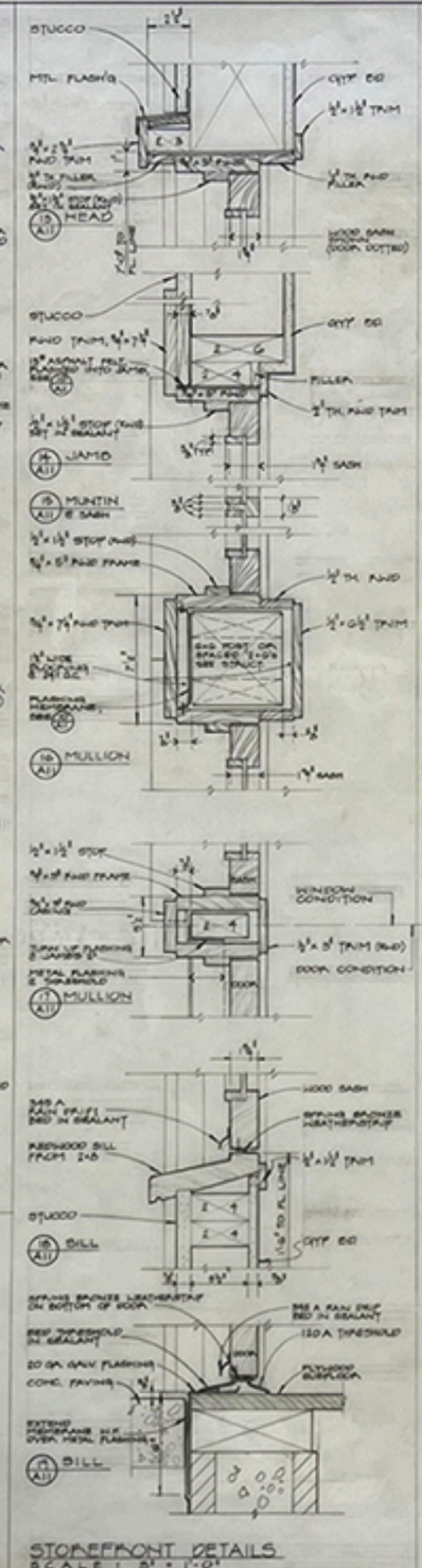
OLOF DAHLSTRAND ARCHITECT
P.O. BOX 2705 CARMEL CALIFORNIA

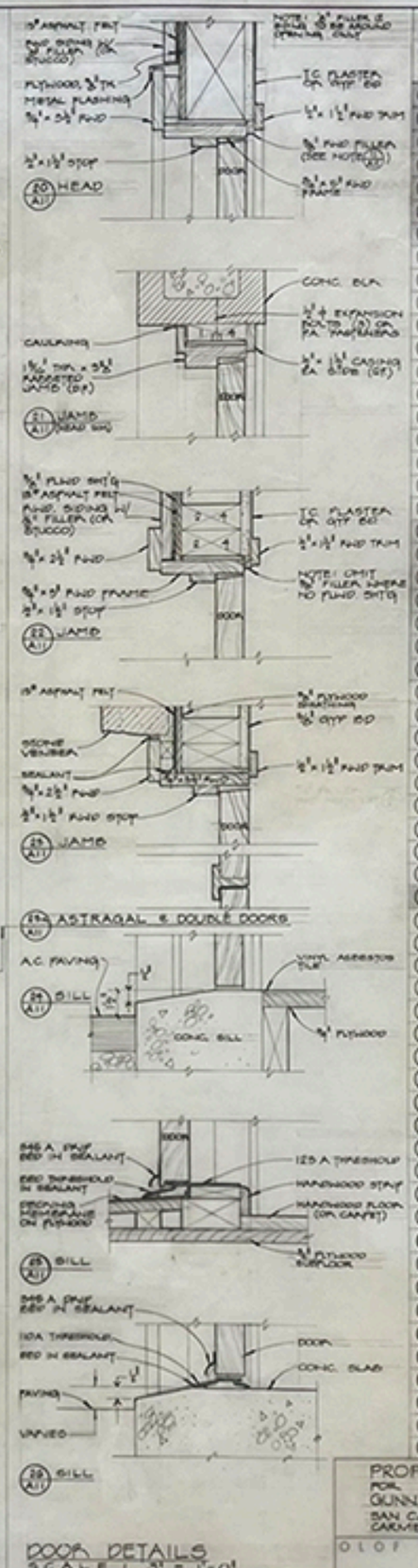
ROOF PLAN - EXTERIOR DETAILS

A10









DOOR SCHEDULE

△ NOTE: ALL SHADED DOORS ARE U.L.C.

DOOR NO.	DOOR TYPE	DOOR SIZE THK.	WIDTH	HEIGHT	DOOR DETAIL HEAD	JAMB	SILL	HDWARE GROUP NUMBER	REMARKS
1	D	1¾"	3'-0"	6'-8"	A11	A11	A11	1	
2	A	1¾"	2'-8"	6'-8"	A11	A11	A11	2	PAIR OF DOORS; EAST LEAF ACTIVE
3	C_b	1¾"	2'-0"	6'-8"	A11	A11		3	
4	D_b	1¾"	2'-0"	6'-8"	A11	A11		4	
5	C_b	1¾"	5'-4"	8'-0"	METAL FRAME			23	DOOR, FRAME & HARDWARE 1 1-HR. LABEL
6	E	1¾"	3'-4"	6'-8"	A11	A11	A11	6	
7	C_b	1¾"	8'-0"	7'-0"	A11	A11	A11	7	
8	D	1¾"	3'-0"	7'-0"	A11	A11	A11	1	HEAD TRIM SIM. TO 7/A11
9	D	1¾"	3'-0"	7'-0"	A11	A11	A11	1	HEAD TRIM SIM. TO 8/A11
10	C_b	1¾"	2'-0"	6'-8"	A11	A11		3	
11	C_b	1¾"	2'-0"	6'-8"	A11	A11		3	
12	C_b	1¾"	3'-0"	6'-8"	A11	A11	A11	8	* METAL FRAME - PROVIDE 1-HR. LABEL ROM DOOR, FRAME AND HARDWARE
13	C_b	1¾"	3'-0"	6'-8"	A11	A11	A11	7	
14	C_b	1¾"	2'-6"	8'-0"	METAL FRAME			23	DOOR, FRAME & HARDWARE 1 1-HR. LABEL
15									
16									
17									
18					NOT USED				
19									
20	A	1¾"	3'-0"	6'-8"	A11	A11	A11	9	VERIFY DOOR HEIGHT.
21	E	1¾"	3'-0"	6'-8"	A11	A11	A11	10	
22	A	1¾"	3'-0"	7'-0"	A11	A11	A11	11	
23	D_b	1⅜"	3'-0"	6'-8"	A11	A11		12	
24	D_b	1⅜"	3'-0"	6'-8"	A11	A11		13	
25	D_b	1⅜"	3'-0"	6'-8"	A11	A11		13	
26	D	1¾"	2'-8"	6'-8"	A11	A11	A11	1	
27	C_b	1¾"	2'-0"	6'-8"	A11	A11		3	
28					NOT USED △				
29									
30	G	1¾"	3'-0"	6'-8"	A11	A11	A11	15	
31	D_b	1⅜"	3'-0"	6'-8"	A11	A11		13	
32	D_b	1⅜"	3'-0"	6'-8"	A11	A11		13	
33	A	1¾"	2'-8"	7'-0"	A11	A11		2	PAIR OF DOORS; NORTH LEAF ACTIVE
34					NOT USED △				
35	C_b	1⅜	5'-4"	8'-0"	METAL FRAME			23	DOOR, FRAME & HARDWARE 1 1-HR. LABEL
36	C_b	1⅜	5'-4"	8'-0"	METAL FRAME			23	DOOR, FRAME & HARDWARE 1 1-HR. LABEL
37					NOT USED				
38									
39									
40									
41	A	1¾"	2'-8"	6'-8"	A11	A11	A11	16	PAIR OF DOORS; NORTH LEAF ACTIVE.
42	D_a	1⅜"	2'-8"	6'-8"	A11	A11		17	
43	D_a	1⅜"	2'-8"	6'-8"	A11	A11		17	
44	A	1¾"	2'-8"	6'-8"	A11	A11	A11	18	
45	C_a	1⅜"	2'-0"	6'-8"	A11	A11		17	
46	C_a	1⅜"	2'-2"	6'-8"	A11	A11		17	
47	D	1⅜"	2'-4"	6'-8"	A11	A11	A11	19	POCKET DOOR
48	C_a	1¾"	3'-0"	6'-8"	A11	A11		20	
49	C_a	1¾"	3'-0"	6'-8"	A11	A11		20	
50	D_a	1⅜"	2'-0"	6'-8"	A11	A11		21	
51	A	1¾"	2'-0"	6'-8"	A11	A11	A11	18	
52	C_a	1⅜"	2'-4"	6'-8"	A11	A11		17	
53	D_a	1⅜"	2'-0"	6'-8"	A11	A11		17	
54	F	1⅜"	2'-0"	6'-8"	A11	A11		21	
55	C_a	1¾"	2'-0"	6'-8"	A11	A11		17	
56	D_a	1⅜"	2'-0"	6'-8"	A11	A11		17	
57	D_a	1⅜"	1'-6"	6'-8"	A11	A11		21	
58	A	1¾"	2'-0"	6'-8"	A11	A11	A11	18	
59	A	1¾"	2'-0"	6'-8"	A11	A11	A11	18	
60	F	1⅜"	3'-0"	6'-8"	A11	A11		21	

PROPERTY DEVELOPMENT
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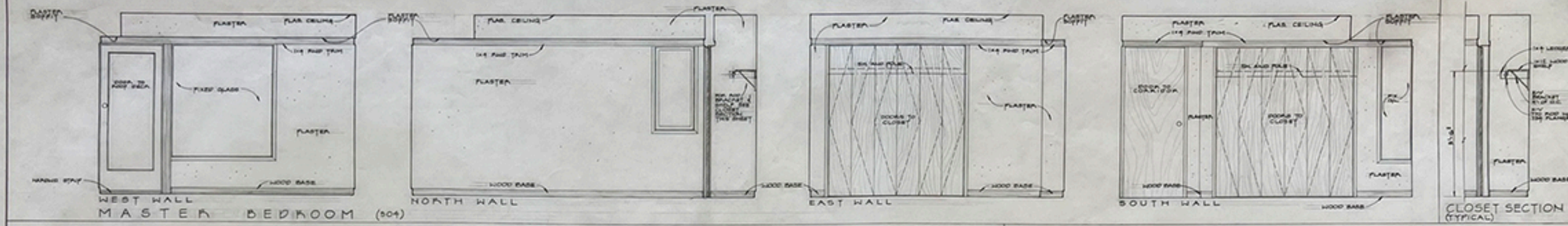
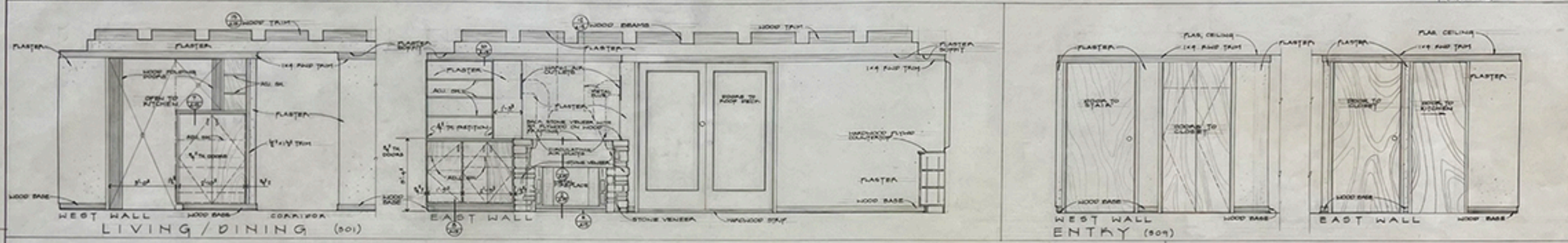
DOOR SCHEDULE
WINDOW & DOOR DETAILS

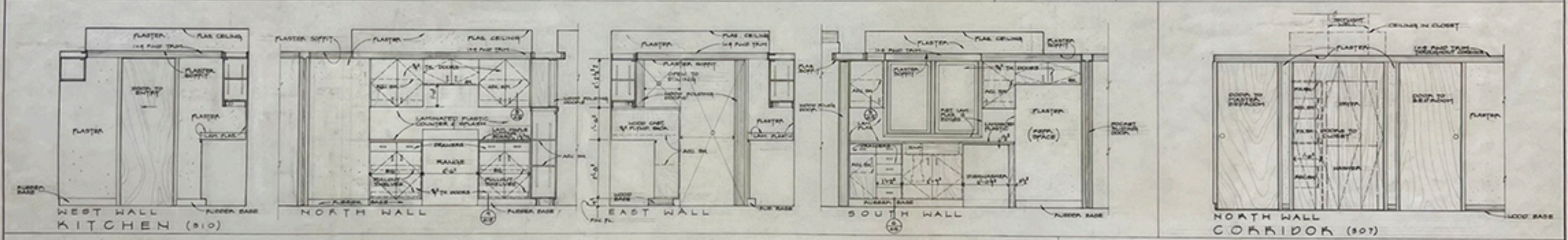
△ REV. 4-24-76
△ REV. 10/12/76

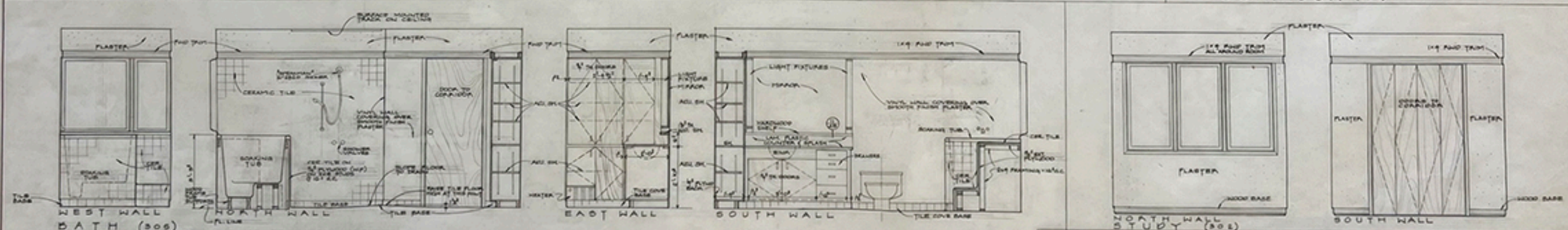
Olof Dahlstrand C-1106

A11









INTERIOR ELEVATIONS (NORTH APARTMENT)

SCALE: 1/2" = 1'-0"

NOTE: SEE DWG A14 FOR ELEVATIONS OF BATH 306

PROPERTY DEVELOPMENT
FOR
GUNNAR AND NIELS REIMERS
SAN CARLOS AND SEVENTH
CARMEL, CALIFORNIA

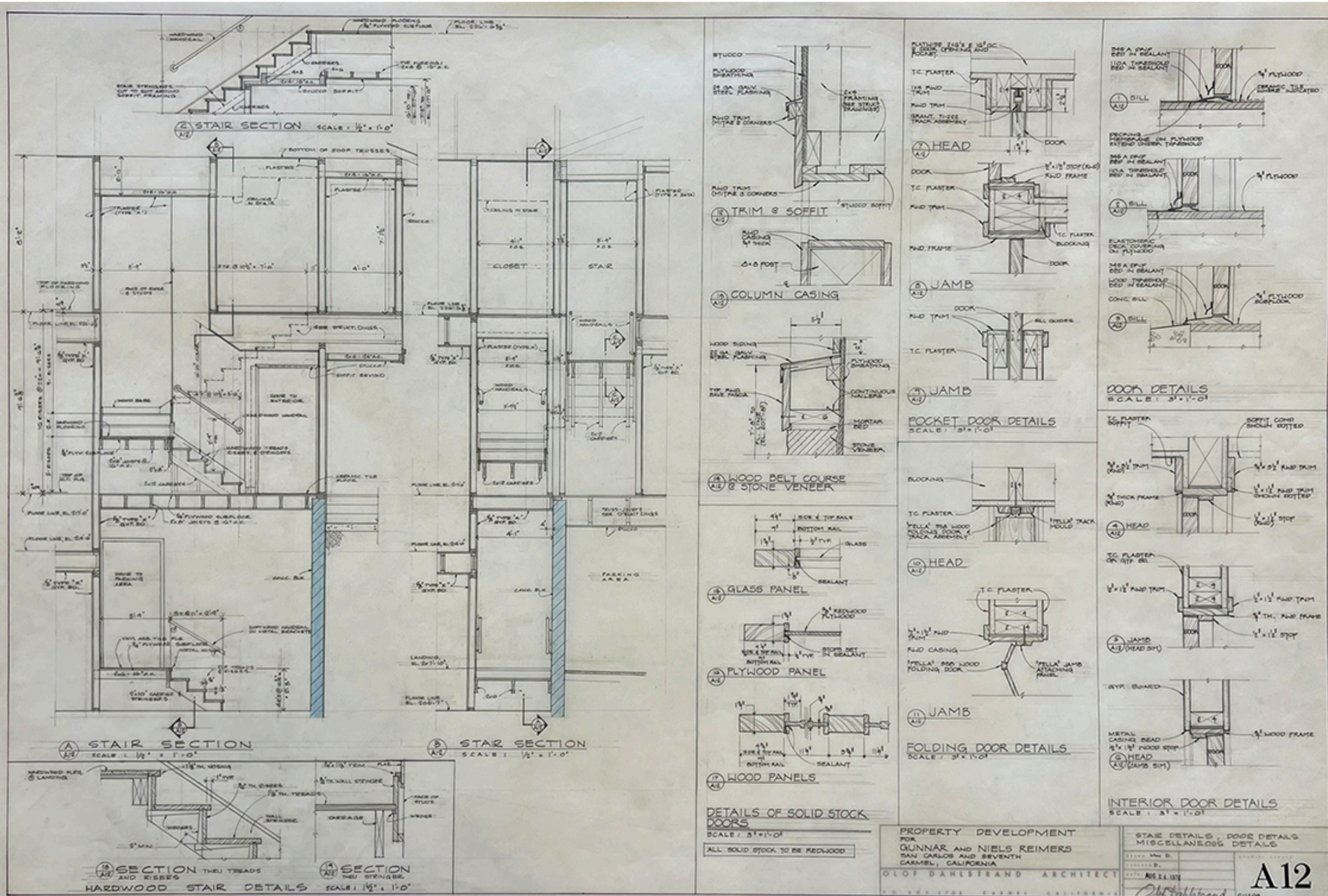
OLOF DAHLSTRAND ARCHITECT
P.O. BOX 5703 CARMEL CALIFORNIA

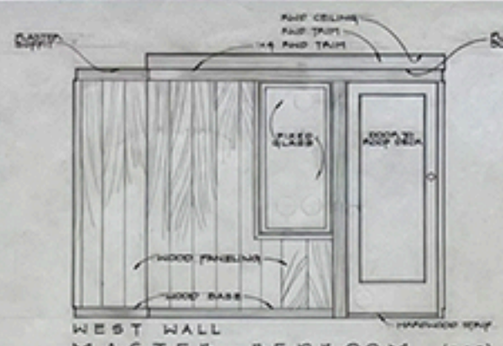
INTERIOR ELEVATIONS - APARTMENTS

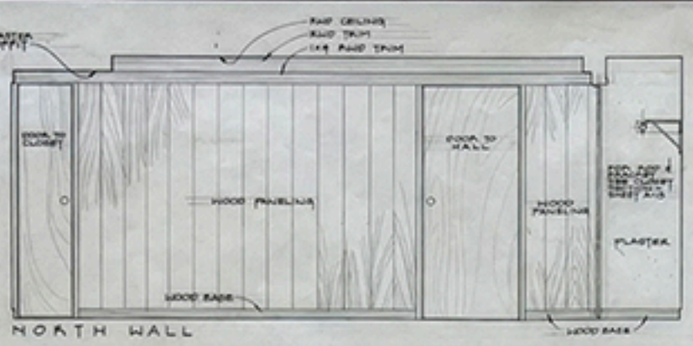
DRAWN MW
CHECKED OD
DATE AUG 24 1976

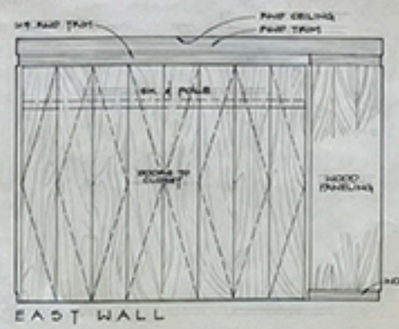
A13

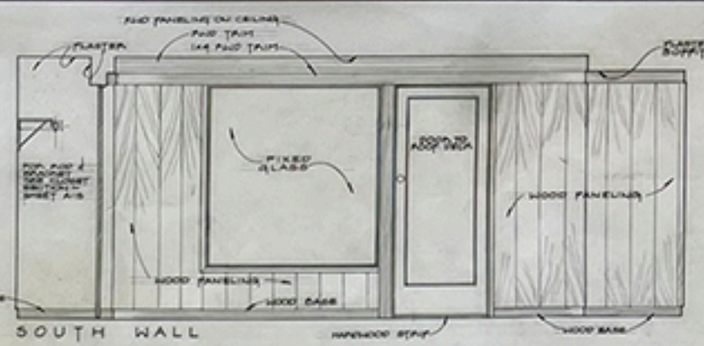
Olof Dahlstrand ©1976

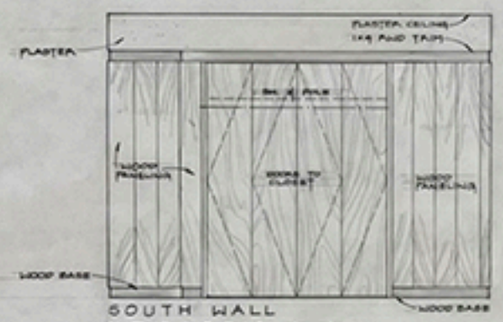

STAIR SECTION
SCALE: 1/2" = 1'-0"
STAIR SECTION
SCALE: 1/2" = 1'-0"
STAIR SECTION
SCALE: 1/2" = 1'-0"
CLOSET
STAIR
PARKING AREA
SECTION THRU TREADS AND RISERS
SECTION THRU STRINGER
HARDWOOD STAIR DETAILS
SCALE: 1 1/2" = 1'-0"
TRIM & SOFFIT
COLUMN CASING
WOOD BELT COURSE @ STONE VENEER
GLASS PANEL
PLYWOOD PANEL
WOOD PANELS
DETAILS OF SOLID STOCK DOORS
SCALE: 3" = 1'-0"
ALL SOLID STOCK TO BE REDWOOD
HEAD
JAMB
JAMB
POCKET DOOR DETAILS
SCALE: 3" = 1'-0"
HEAD
JAMB
FOLDING DOOR DETAILS
SCALE: 3" = 1'-0"
DOOR DETAILS
SCALE: 3" = 1'-0"
HEAD
JAMB (HEAD SIM)
HEAD (JAMB SIM)
INTERIOR DOOR DETAILS
SCALE: 3" = 1'-0"
PROPERTY DEVELOPMENT
FOR
GUNNAR AND NIELS REIMERS
SAN CARLOS AND SEVENTH
CARMEL, CALIFORNIA
OLOF DAHLSTRAND ARCHITECT
STAIR DETAILS, DOOR DETAILS
MISCELLANEOUS DETAILS
A12

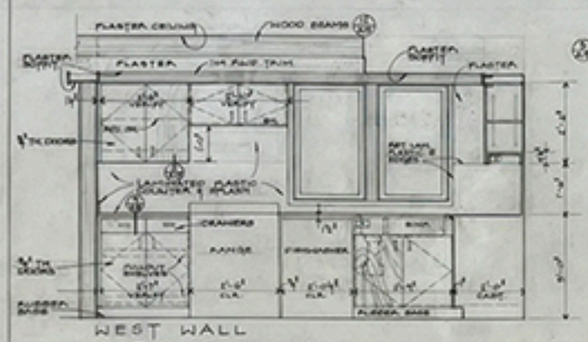


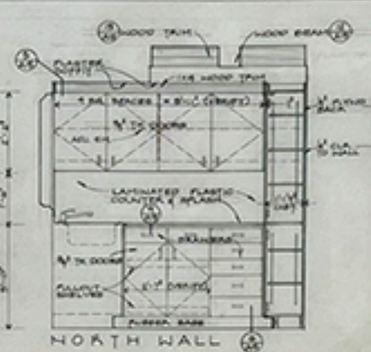


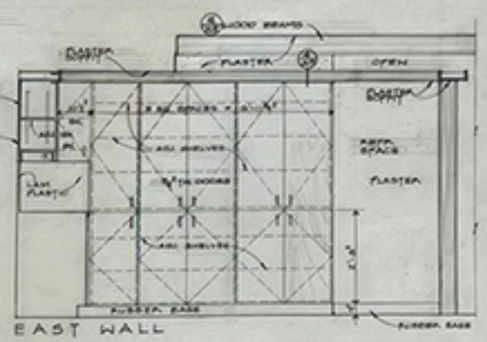


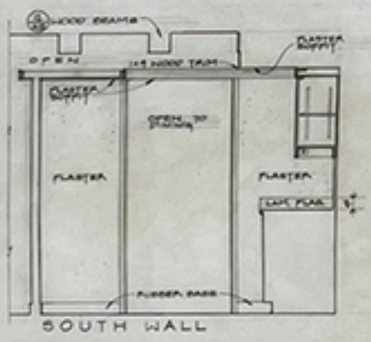


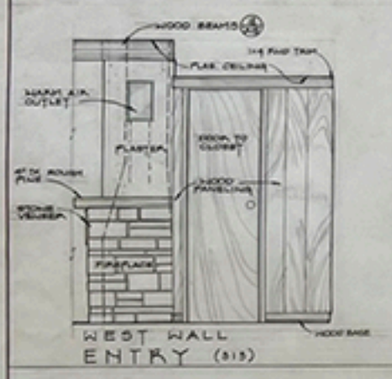


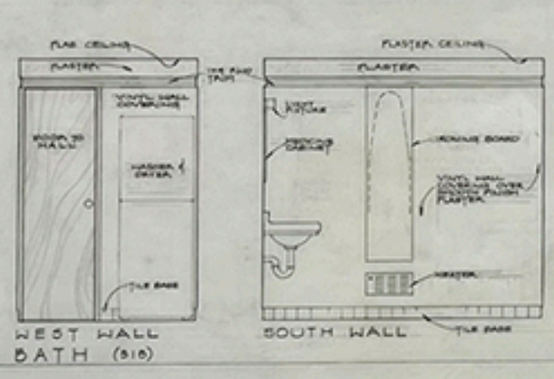


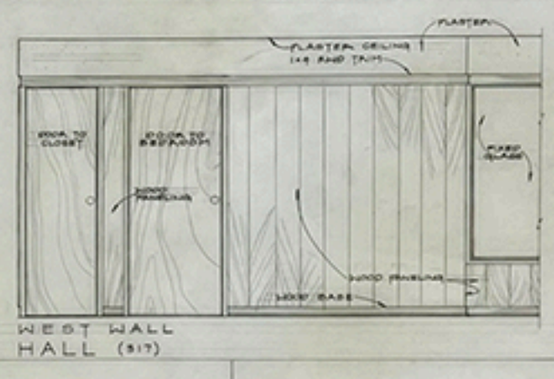


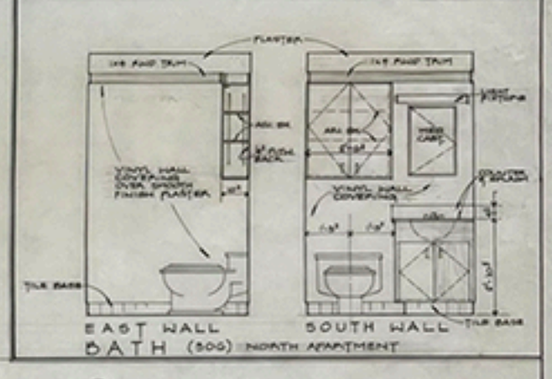


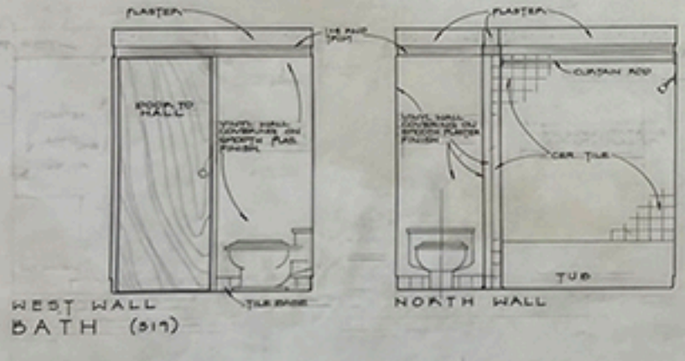


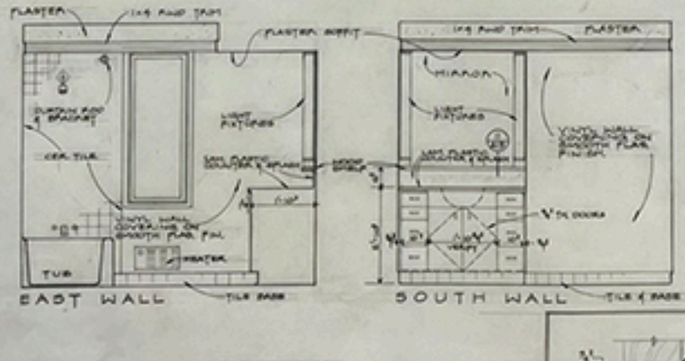


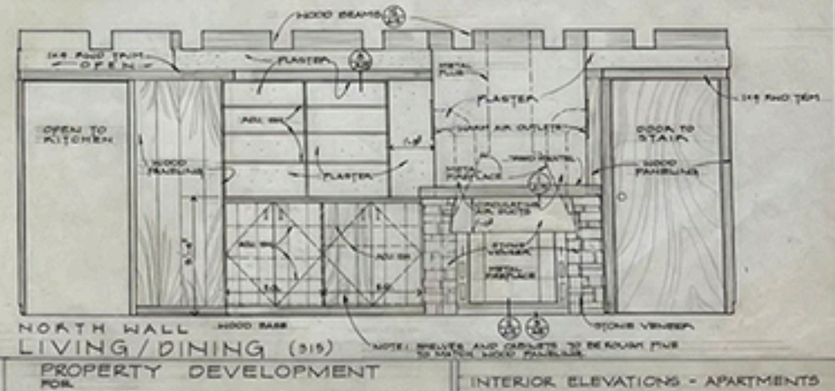




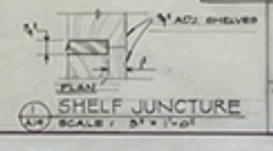








INTERIOR ELEVATIONS (SOUTH APARTMENT)
SCALE: 1/2" = 1'-0"



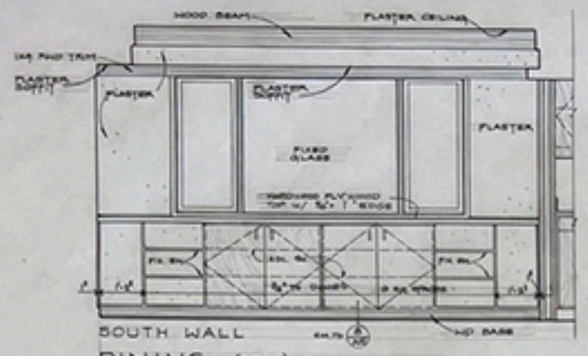
PROPERTY DEVELOPMENT
FOR
GUNNAR AND NIELS REIMERS
SAN CARLOS AND SEVENTH
CARMEL, CALIFORNIA

OLOF DAHLSTRAND ARCHITECT
P.O. BOX 3703 CARMEL CALIFORNIA

INTERIOR ELEVATIONS - APARTMENTS

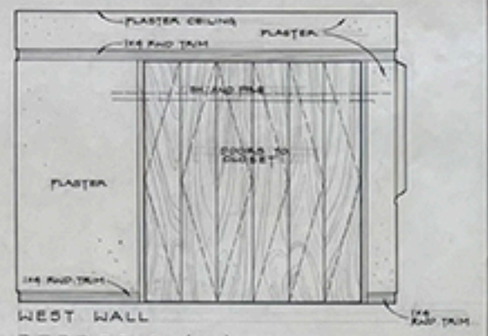
AUG 2 6 1975

A14



SOUTH WALL

DINING (301A)

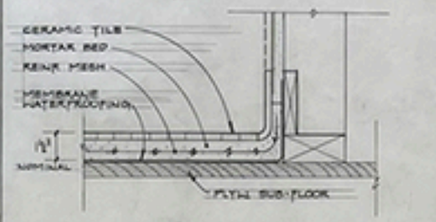


WEST WALL

BEDROOM (303)

INTERIOR ELEVATIONS (NORTH APARTMENT - CONTINUED)

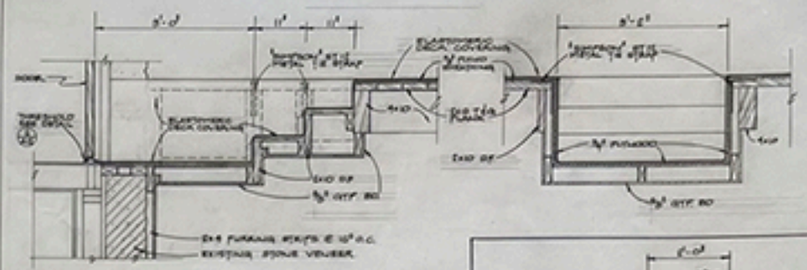
SCALE: 1/2" = 1'-0"

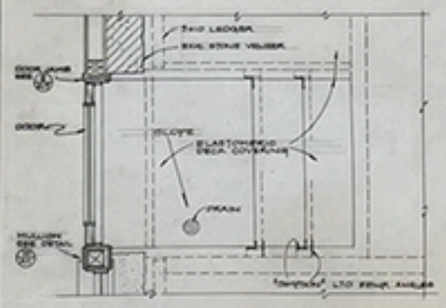


10 A15 CER. TILE FLOOR DETAIL - RM 305

SCALE: 3" = 1'-0"

NOTE: SLOPE FLOOR TO DRAIN.

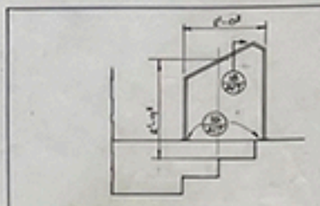




15 A15 STAIR PLAN AND SECTIONS

SCALE: 1/2" = 1'-0"

EXISTING BUILDING - STAIR TO ROOF DECK

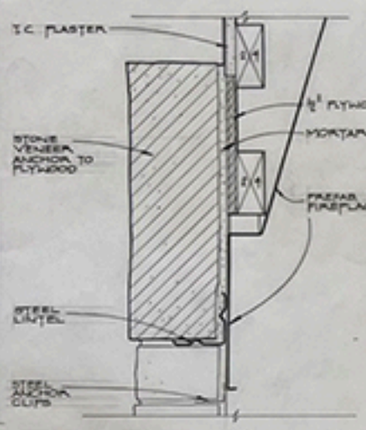


17 A15 RAILING

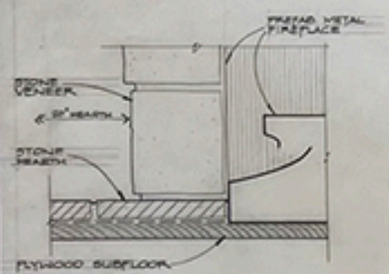
SCALE: 1/2" = 1'-0"

18 A15 SECTION

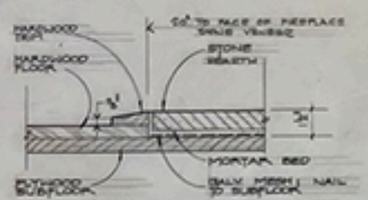
SCALE: 1/2" = 1'-0"



1 A15 MANTEL



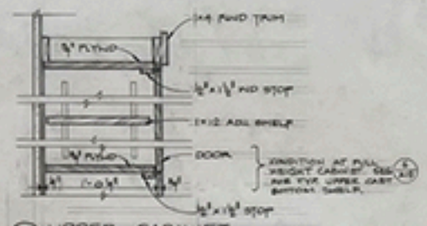
2 A15 HEARTH



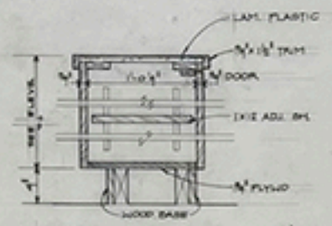
3 A15 HEARTH/FLOOR

FIREPLACE DETAILS

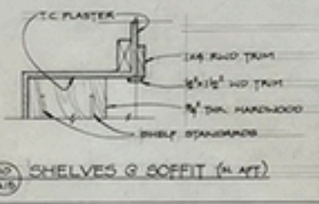
SCALE: 3" = 1'-0"



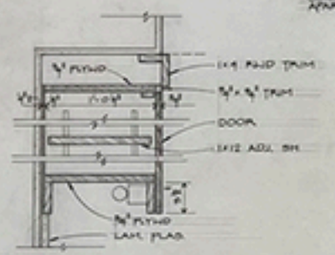
4 A15 UPPER CABINET



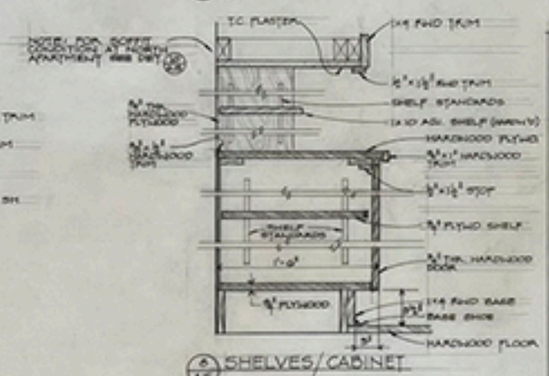
7 A15 CABINET (NORTH APT)



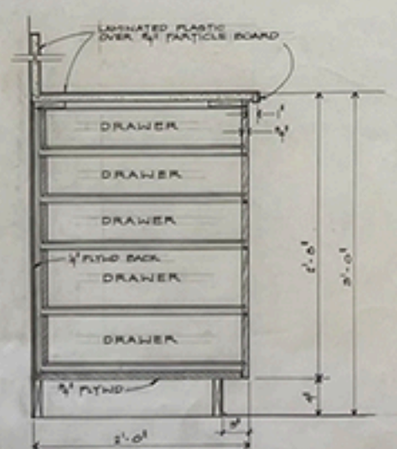
10 A15 SHELVES @ SOFFIT (N. APT.)



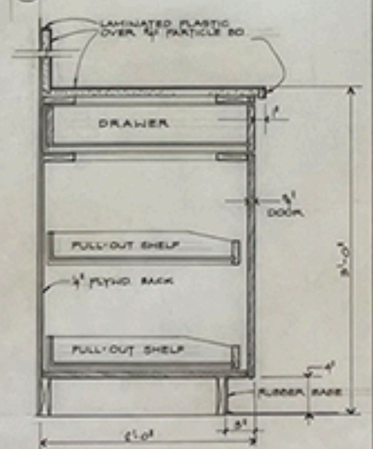
5 A15 UPPER CABINET



6 A15 SHELVES/CABINET

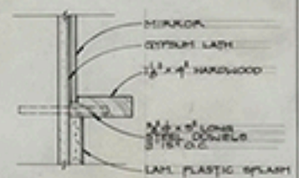


9 A15 COUNTER @ DRAWERS



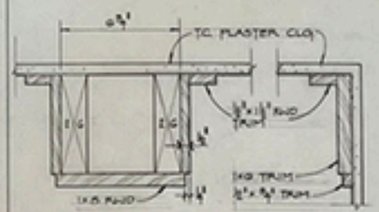
7 A15 COUNTER @ FULL-OUT SHELVES

CABINET DETAILS SCALE: 1 1/2" = 1'-0"



11 A15 SHELF @ BATH COUNTER

SCALE: 3" = 1'-0"

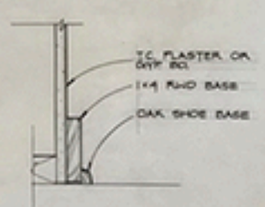


12 A15 BEAM

SCALE: 3" = 1'-0"

19 A15 TRIM @ BEAM CEILING

SCALE: 3" = 1'-0"



14 A15 WOOD BASE

SCALE: 3" = 1'-0"

PROPERTY DEVELOPMENT
FOR
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SAN CARLOS AND SEVENTH
CARMEL, CALIFORNIA

OLOF DAHLSTRAND ARCHITECT
P.O. BOX 2705 CARMEL CALIFORNIA

MISC. DETAILS - CASEWORK

AUG 24 1976

A15

Olof Dahlstrand C-1606

ROOF FRAMING PLAN
SCALE: 1/8" = 1'-0"

1 SECTION
A16 SCALE: 3/8" = 1'-0"

FLOOR FRAMING PLAN
SCALE: 1/8" = 1'-0"

NOTE
SEE STRUCTURAL DRAWINGS FOR GRADES OF LUMBER, PLYWOOD, ETC. AND NAILING SCHEDULES.

FOUNDATION PLAN
SCALE: 1/8" = 1'-0"

2 SECTION
A16 SCALE: 3/8" = 1'-0"

3 SECTION
A16 SCALE: 3/8" = 1'-0"

4 SECTION
A16 SCALE: 3/8" = 1'-0"

5 DOOR & WINDOW HEAD
A16 SCALE: 3" = 1'-0"

6 DOOR & WINDOW HEAD
A16 SCALE: 3" = 1'-0"

7 DECK RAILING & CAP
A16 SCALE: 3" = 1'-0"

8 DECK/WALL JUNCTURE
A16 SCALE: 3" = 1'-0"

9 EAVES & ASPHALT ROOF
A16 SCALE: 1 1/2" = 1'-0"

PROPERTY DEVELOPMENT
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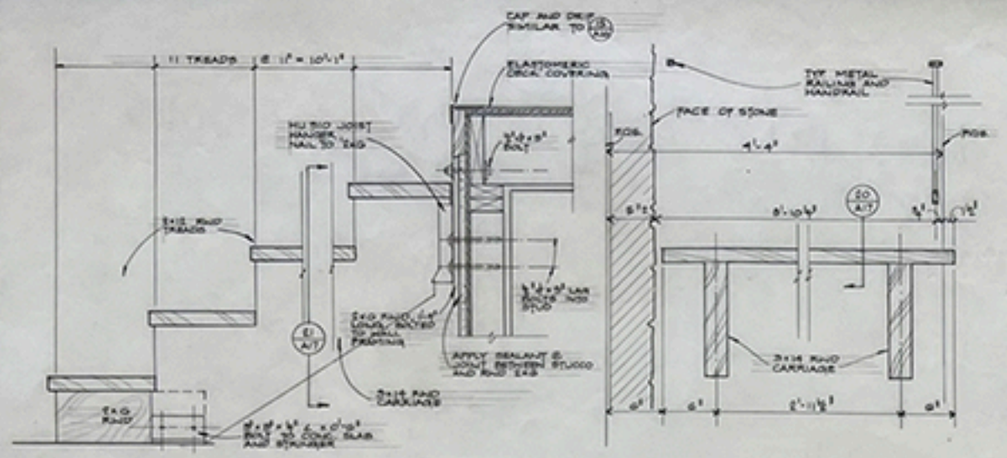
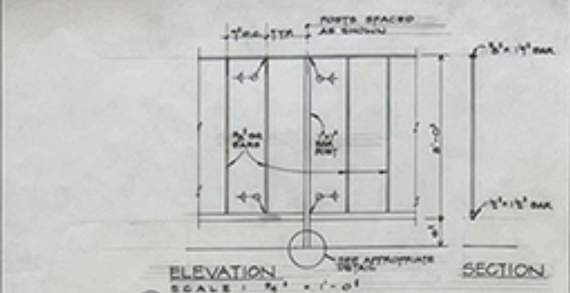
CARMEL, CALIFORNIA

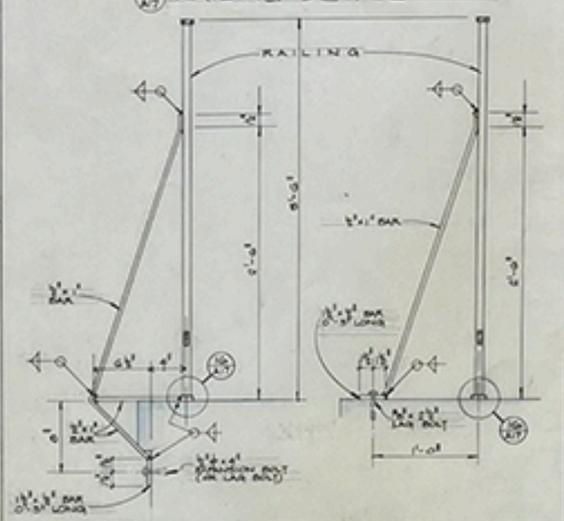
OLOF DAHLSTRAND ARCHITECT
P.O. BOX 3703 CARMEL CALIFORNIA

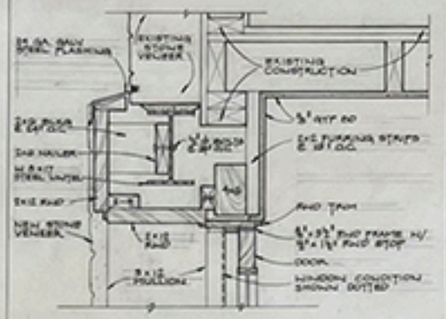
DETAILS - EXIS. BLDG.

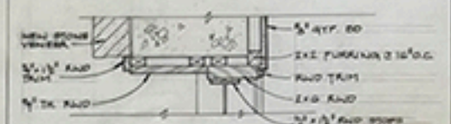
A16

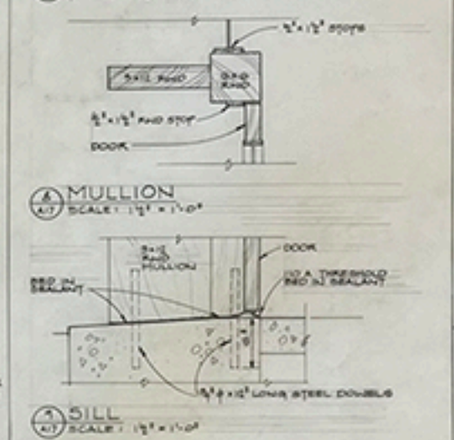


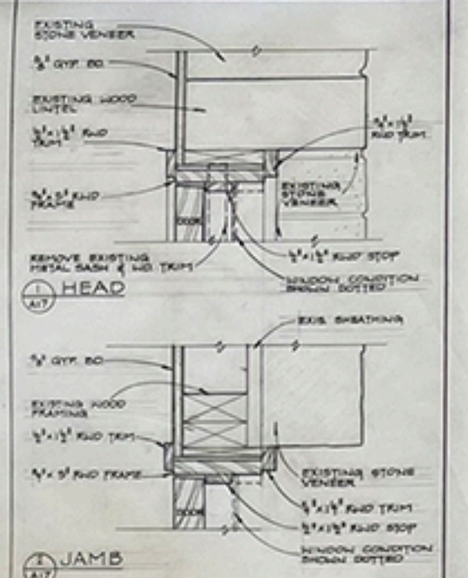


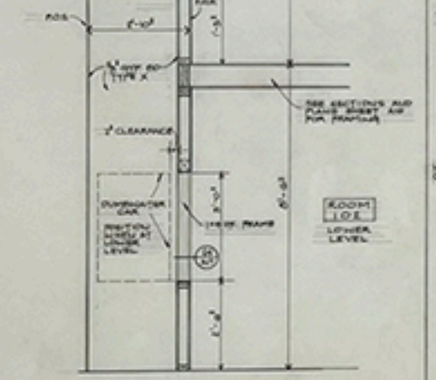


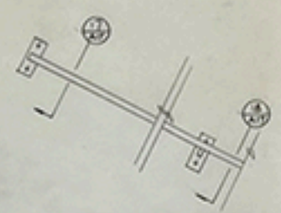












PROPERTY DEVELOPMENT
FOR
GUNNAR AND NIELS REIMERS
SAN CARLOS AND SEVENTH
CARMEL, CALIFORNIA

OLOF DAHLSTRAND ARCHITECT
P.O. BOX 5705 CARMEL CALIFORNIA

MISCELLANEOUS DETAILS

AUG 2 6 1976

A17

VIEW FROM SAN CARLOS

LEIDIG BUILDING
SAN CARLOS AND SEVENTH
CARMEL , CALIFORNIA

12-12-78

OLOF DAHLSTRAND ARCHITECT
P.O. BOX 1703 CARMEL CALIFORNIA

A

LEIDIG BUILDING

SAN CARLOS AND SEVENTH

CARMEL , CALIFORNIA

12

OLOF DAHLSTRAND ARCHITECT

P O BOX 2703 CARMEL CALIFORNIA

REFERENCE DRAWINGS:

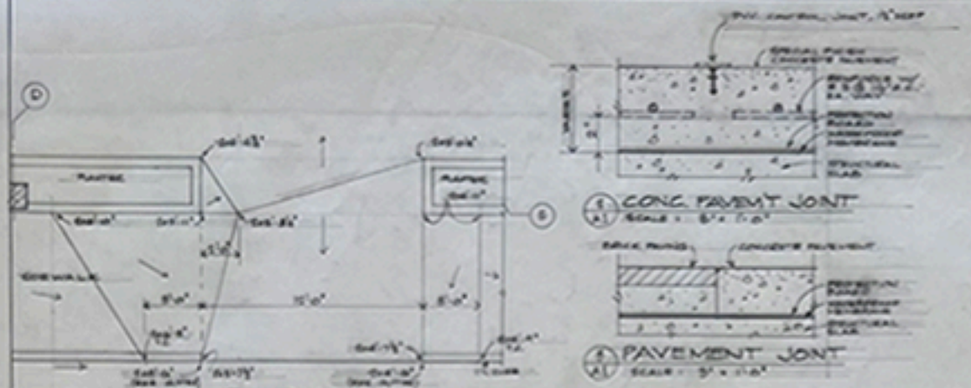
THE FOLLOWING REFERENCE DRAWINGS COVERING EQUIPMENT NOT IN THIS CONTRACT (N.I.C.) ARE AVAILABLE FOR COORDINATION WITH ALL WORK UNDER THIS CONTRACT:

PG&E REFRIGERATION CORP. DRAWINGS: PLAN OF STORE

- E-6 EQUIPMENT SCHEDULE
- E-7 FUTURE PLAN
- E-8 PLUMBING PLAN
- E-9 REFRIGERATION PLAN
- E-10 ELECTRICAL PLAN
- E-11 ELECTRICAL REQUIREMENTS
- E-12 CASE DETAILS
- E-13 MEDIAN SOUPE ROOM PLAN AND WIRING DIAGRAM

DRAWING SCHEDULE

DWG. NO.	DWG. TITLE	DWG. NO.	DWG. TITLE
A-1	SITE PLAN, PAVING PLAN, SITE DETAILS	M-1	MECHANICAL FLOOR PLAN & DETAILS
A-2	BASEMENT FLOOR PLAN	M-2	MECHANICAL FLOOR PLAN & DETAILS
A-3	FIRST FLOOR PLAN	M-3	MECHANICAL FLOOR PLAN, DETAILS & SCHEDULES
A-4	SECOND FLOOR PLAN	M-4	MECHANICAL DETAILS
A-5	ROOF PLAN, EXTERIOR DETAILS, SPRAY FOAM SPECIFICATIONS		
A-6	EXTERIOR ELEVATIONS	P-1	PLUMBING SITE PLAN, DETAILS & SCHEDULE
A-7	EXTERIOR ELEVATIONS	P-2	PLUMBING FLOOR PLAN & DETAILS
A-8	SECTIONS	P-3	PLUMBING FLOOR PLAN
A-9	SECTIONS	P-4	PLUMBING FLOOR PLAN & DETAILS
A-10	STAIR DETAILS		
A-11	ELEVATOR DETAILS, SPRAY FOAM SPECIFICATIONS	FP-1	FIRE PROTECTION FLOOR PLAN
A-12	WINDOW & DOOR DETAILS, SPRAY FOAM SPECIFICATIONS	FP-2	FIRE PROTECTION FLOOR PLAN
SD-1	SITE SURVEY, DEMOLITION PLAN	FP-3	FIRE PROTECTION FLOOR PLAN
S-1	BASEMENT FOUNDATION PLAN, FIRST FLOOR FRAMING PLAN	E-1	ENERGY, SITE PLAN, ENERGY LOG, PHOTOVOLTAIC SPECIFICATIONS
S-2	SECOND FLOOR PLAN, ROOF PLAN	E-2	ENERGY - ELECTRICAL
S-3	DETAILS	E-3	FIRST FLOOR - POWER & SYSTEMS
S-4	DETAILS	E-4	FIRST FLOOR LIGHTING
S-5	DETAILS	E-5	SECOND FLOOR ELECTRICAL
		E-6	ELECTRICAL DETAILS


PLANTER
PLANTER
PLANTER

SECTION AT WALLS

SECTION AT DOOR

FREEZER BOX SLAB DETAILS
SCALE: 1½" = 1'-0"

CORNER GUARD
SCALE: 1½" = 1'-0"

MECHAN. & ELECT. EQUIPT. ROOM
B1

FAN ROOM
B6

ELEVATOR
B5

JAN. CLOS.
B5

CORRIDOR
B4

WOMEN
B6

MEN
B7

EMPLOYEE LOUNGE
B8

STORAGE ROOM
B9

STORAGE ROOM
B10

PARKING GARAGE
B11

PLANTER

PLANTER

PLANTER

METAL SCREEN

SLIDING GATE

AREA DRAIN

MATERIAL SYMBOLS (PLAN)

CONCRETE

CONCRETE BLOCK

WOOD STUD PARTITION (2x6 STUDS @ 16" O.C. — 2x8 STUDS WHERE NOTED)

WOOD FURRING ON MASONRY, SEE DWG. A-3 FOR SPECIFICATION.

SOUND WALL: WOOD STUD PARTITION W/ RESILIENT CHANNELS AND 5/8" AND BATT INSULATION.

BASEMENT FLOOR PLAN
SCALE: 1/4" = 1'-0"

LEIDIG BUILDING
SAN CARLOS AND SEVENTH
CARMEL, CALIFORNIA

OLOF DAHLSTRAND ARCHITECT
P.O. BOX 3703 CARMEL CALIFORNIA

BASEMENT FLOOR PLAN

A2

RECEIVING & PRODUCE PREP.

MEAT COOLER, W.I.C.

DAIRY COOLER, W.I.C.

PASSAGE

TOILET ROOM

STAIRHALL

ELEVATOR

PLANTER

SALES AREA

COOL WALK-IN ROOM

GRILLED WINE ENCLOSURE

TYP. WOOD COL. FURRING

WIRE MESH GUARD

EXHAUST AIR SHAFT

FIRST FLOOR PLAN

LEIDIG BUILDING

SAN CARLOS AND SEVENTH

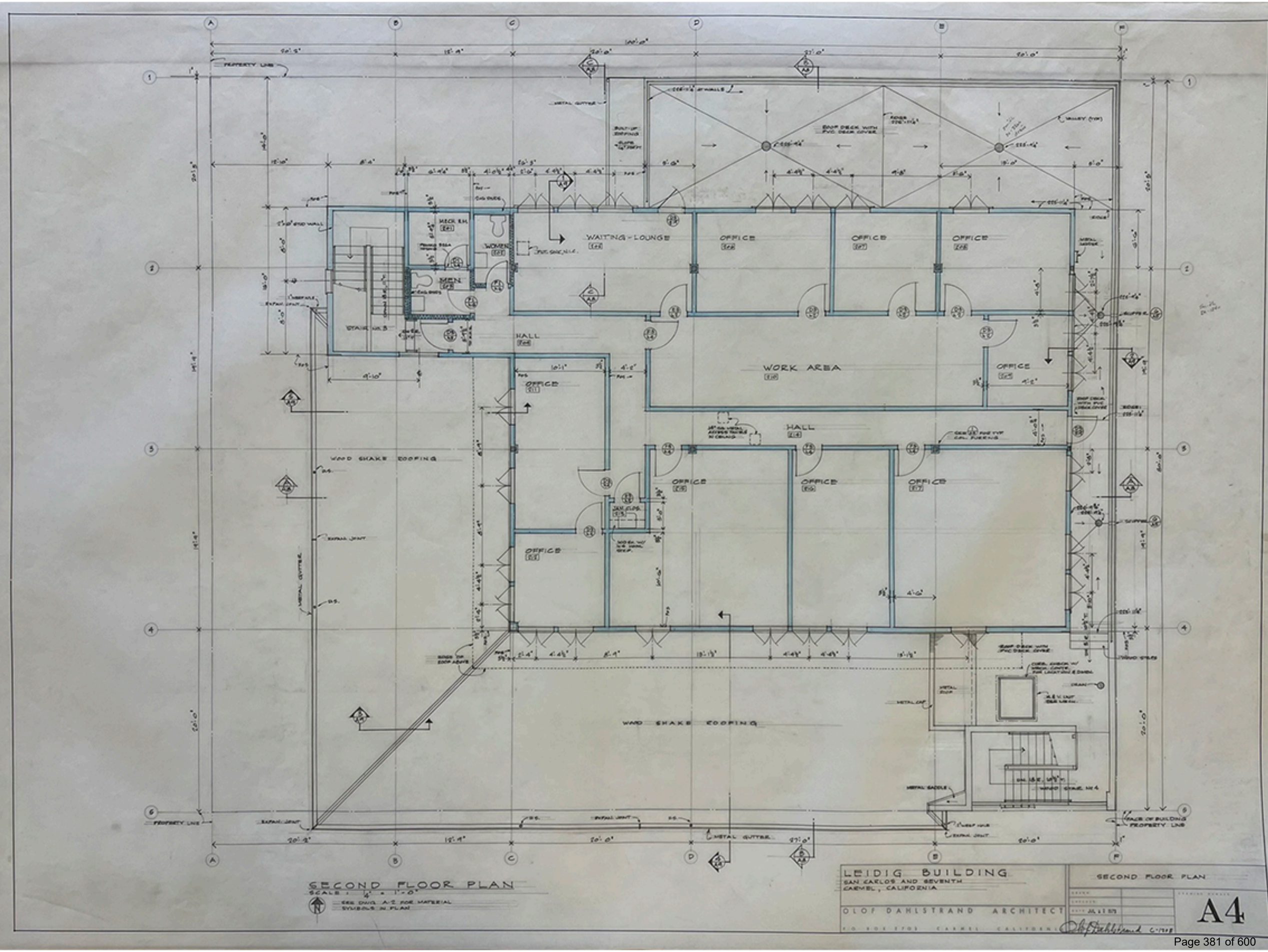
CARMEL, CALIFORNIA

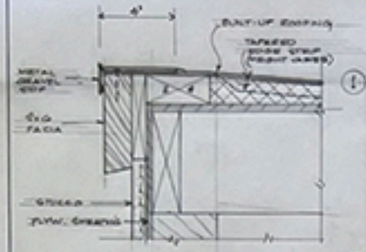
OLOF DAHLSTRAND ARCHITECT

P.O. BOX 5703 CARMEL CALIFORNIA

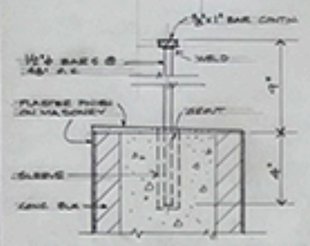
FIRST FLOOR PLAN

A3

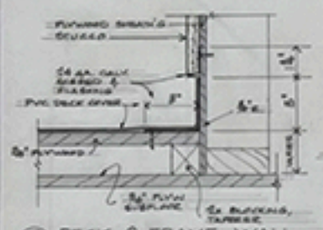

WAITING-LOUNGE
OFFICE
OFFICE
OFFICE
MECH. RM.
WOMEN
MEN
STAIR NO. 3
HALL
WORK AREA
OFFICE
OFFICE
HALL
OFFICE
OFFICE
OFFICE
OFFICE
WOOD SHAKE ROOFING
WOOD SHAKE ROOFING
METAL GUTTER
PROPERTY LINE
EXPAN. JOINT
METAL GUTTER
FACE OF BUILDING
PROPERTY LINE
SECOND FLOOR PLAN
SCALE: 1/4" = 1'-0"
SEE DWG. A-2 FOR MATERIAL SYMBOLS IN PLAN
LEIDIG BUILDING
SAN CARLOS AND SEVENTH
CARMEL, CALIFORNIA
OLOF DAHLSTRAND ARCHITECT
SECOND FLOOR PLAN
A4



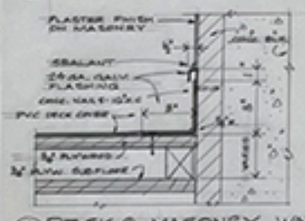
1 ROOF EDGE
A6 SCALE: 3" = 1'-0"



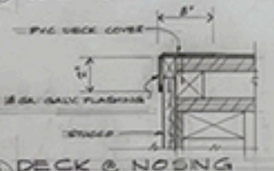
2 PARAPET RAILING
A6 SCALE: 3" = 1'-0"



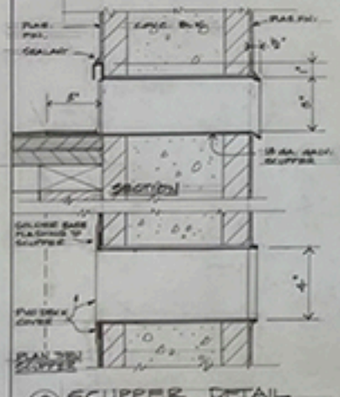
3 DECK & FRAME WALL
A6 SCALE: 3" = 1'-0"



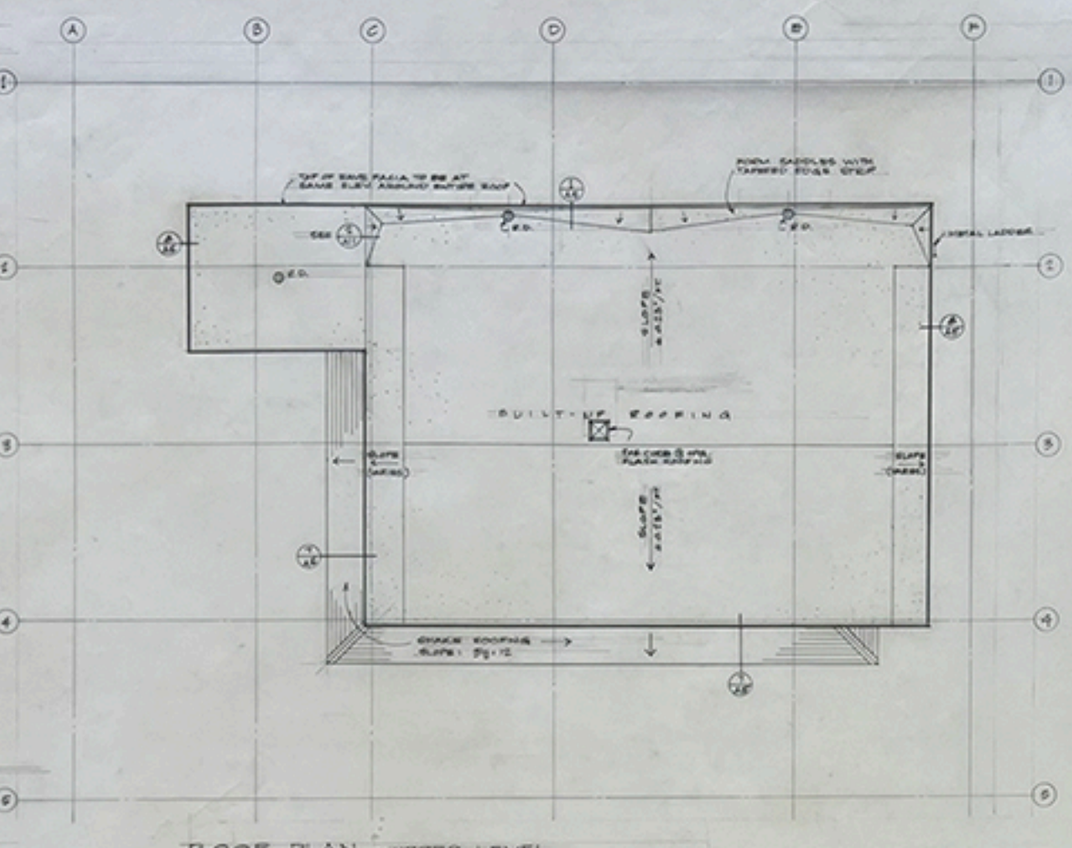
4 DECK & MASONRY WALL
A6 SCALE: 3" = 1'-0"



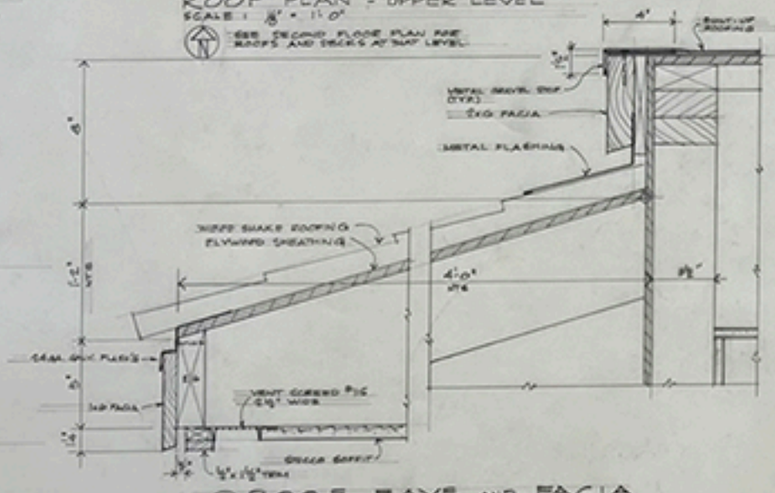
5 DECK @ NOSING
A6 SCALE: 3" = 1'-0"



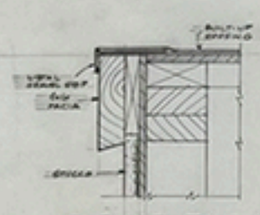
6 SCUPPER DETAIL
A6 SCALE: 3" = 1'-0"



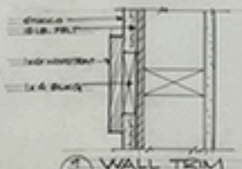
ROOF PLAN - UPPER LEVEL
SCALE: ⅛" = 1'-0"
SEE SECOND FLOOR PLAN FOR ROOFS AND DECKS AT THAT LEVEL



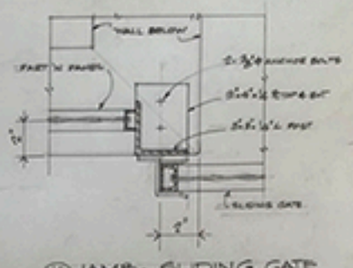
7 ROOF EAVE AND FACIA
A6 SCALE: 3" = 1'-0"



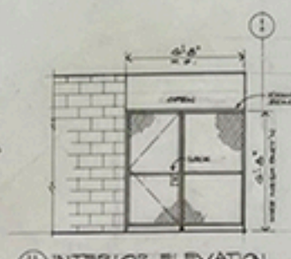
8 ROOF FACIA
A6 SCALE: 3" = 1'-0"



9 WALL TRIM
A6 SCALE: 3" = 1'-0"

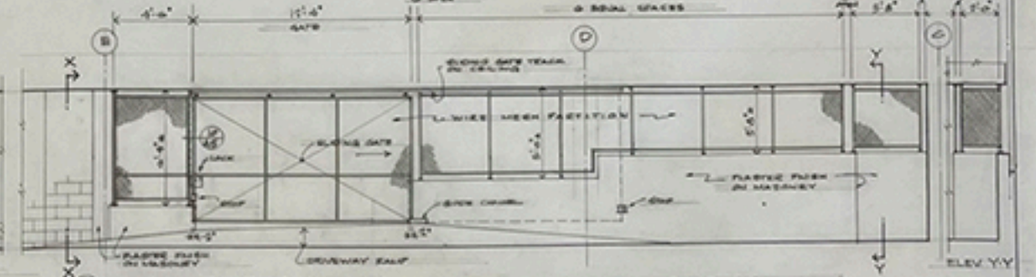


10 JAMB - SLIDING GATE
A6



11 INTERIOR ELEVATION
A6 ENTRANCE TO MECH/ELEC EQUIPT. RM. #1 FROM PARKING GAR. B-11
SCALE: ¼" = 1'-0"

ELEV. X-X



ELEV. Y-Y

12 INTERIOR ELEVATION - SOUTH WALL OF PARKING GARAGE B-11
A6 SCALE: ¼" = 1'-0"
(VERIFY ALL DIMENSIONS)

ROOM FINISH SCHEDULE

ROOM NO.	ROOM NAME	FLOOR	BASE	WAINSCOT	WALLS	CEILING MAT'L	CEILING HEIGHT	PAINT FINISHES CEILING	PAINT FINISHES WALLS	PAINT FINISHES TRIM & DOORS	REMARKS
B1	MECHAN. & ELECT. EQUIPMENT ROOM	CONC.	–	–	EXPOSED CONC. & GYP. BD.	CONC.	8'-8"	WHITE	WHITE	PAINT	SOFFIT HIGH PAINTED FOR BUSY METAL
B2	ELEVATOR EQUIPT. ROOM	CONC.	–	–	EXPOSED CONC. & GYP. BD.	CONC.	8'-8"	WHITE	WHITE	PAINT	
B3	JAN. CLOSET	CONC.	VINYL	–	EXPOSED CONC. & GYP. BD.	CONC.	8'-8"	WHITE	FLAT	E&S	VINYL BASE ON GYP. BOARD WALLS ONLY; PAINT GYP. BD. WALLS ONLY.
B4	LOCKERS	CONC.	VINYL	–	GYP. BD.	CONC.	8'-8"	FLAT	E&S	E&S	
B5	EMPLOYEE LOUNGE	VINYL	VINYL	–	GYP. BD.	CONC.	8'-8"	FLAT	E&S	E&S	
B6	WOMEN	VINYL	VINYL	PERFH. HARDBOARD	GYP. BD.	CONC.	8'-8"	FLAT	E&S	E&S	
B7	MEN	VINYL	VINYL	PERFH. HARDBOARD	GYP. BD.	CONC.	8'-8"	FLAT	E&S	E&S	
B8	FAN ROOM	CONC.	–	–	EXPOSED CONC. & GYP. BD.	CONC.	8'-8"	WHITE	WHITE	PAINT	
B9	STORAGE ROOM	CONC.	–	–	EXPOSED CONC. & GYP. BD.	CONC.	8'-8"	WHITE	WHITE	E&S	
B10	STORAGE ROOM	CONC.	–	–	EXPOSED CONC. & GYP. BD.	CONC.	8'-8"	WHITE	WHITE	E&S	
B11	PARKING GARAGE	CONC.	–	–	EXPOSED CONC.	CONC.	8'-8"	WHITE	WHITE	E&S	
–	STAIR NO. 1	SEE REMARKS	VINYL	–	GYP. BOARD	GYP. BD.	VARIES	FLAT	FLAT	E&S	CONC. BASEMENT FLOOR; VINYL TREADS, RISERS, LANDINGS.
–	STAIR NO. 2	SEE REMARKS	WOOD (IN GYP. BD. AREAS)	–	GYP. BOARD & EXPOSED CONC.	GYP. BD. & CONC.	VARIES	FLAT	FLAT	E&S	CONC. BASEMENT FLOOR; VINYL TREADS, RISERS, LANDINGS.
101	RECEIVING & PRODUCE PREP.	CONC.	VINYL	–	EXPOSED CONC. & GYP. BD.	GYP. BD.	10'-3" & 12'-0"	FLAT	FLAT	E&S	VINYL BASE ON GYP. BD. WALLS ONLY.
102	TOILET ROOM	VINYL	VINYL	PERFH. HARDBOARD	GYP. BD.	GYP. BD.	8'-0"	E&S	E&S	E&S	
103	SALES AREA	SEE PLANS (VINYL)	VINYL	–	GYP. BD.	GYP. BD.	VARIES	FLAT	E&S	E&S	HARDWOOD FLOORING IN DESIGNATED AREAS; SEE PLAN FOR EXTENT.
104	COOL WALK-IN ROOM	HARDWD.	VINYL	–	GYP. BD.	GYP. BD.	8'-0"	FLAT	FLAT	E&S	
105	CHILLED WINE ENCLOSURE	HARDWD.	VINYL	–	GYP. BD.	GYP. BD.	8'-0"	FLAT	FLAT	–	
106	PASSAGE	VINYL	VINYL	–	GYP. BD.	GYP. BD.	10'-3"	FLAT	E&S	E&S	
107	STAIRWELL	CERAMIC TILE	VINYL	–	GYP. BD.	GYP. BD.	8'-0"	FLAT	FLAT	E&S	
–	STAIR NO. 1	VINYL	VINYL	–	GYP. BD.	GYP. BD.	SEE STAIR'S	FLAT	FLAT	E&S	
–	STAIR NO. 2	SEE REMARKS	VINYL	–	EXPOSED CONC. & GYP. BD.	SAME & GYP. BD.	SEE STAIR'S	FLAT	FLAT	E&S	VINYL TREADS, RISERS & LANDINGS; CONC. FLOOR AT BASEMENT; CARPET TREADS, RISERS, LANDINGS
–	STAIR NO. 3	SEE REMARKS	VINYL	–	GYP. BD.	GYP. BD.	SEE STAIR'S	FLAT	FLAT	E&S	
201	MECHAN. EQUIPT. ROOM	PLYWOOD SUBFLOOR	–	–	GYP. BD.	GYP. BD.	8'-7" & 8'-4"	WHITE	WHITE	PAINT	
202	MEN	VINYL	VINYL	PERFH. HARDBOARD	GYP. BD.	GYP. BD.	8'-6"	FLAT	E&S	E&S	
203	WOMEN	VINYL	VINYL	PERFH. HARDBOARD	GYP. BD.	GYP. BD.	8'-6"	FLAT	E&S	E&S	
204	HALL	CARPET	VINYL	–	GYP. BD.	GYP. BD.	8'-2"	FLAT	FLAT	FLAT	
–	STAIR NO. 3	CARPET	VINYL	–	GYP. BD.	GYP. BD.	SEE STAIR'S	FLAT	FLAT	FLAT	
205	WAITING - LOUNGE	CARPET	VINYL	–	GYP. BD.	GYP. BD.	8'-2"	FLAT	FLAT	E&S	
206	OFFICE			–							
207	OFFICE			–							
208	OFFICE			–							
209	OFFICE			–							
210	WORK AREA			–							
211	OFFICE			–							
212	OFFICE			–							
213	JAN. CLOS.	VINYL	VINYL	–	GYP. BD.	GYP. BD.	8'-2"	FLAT	FLAT	E&S	
214	HALL	CARPET		–							
215	OFFICE			–							
216	OFFICE			–							
217	OFFICE			–							

BASEMENT
FIRST FLOOR

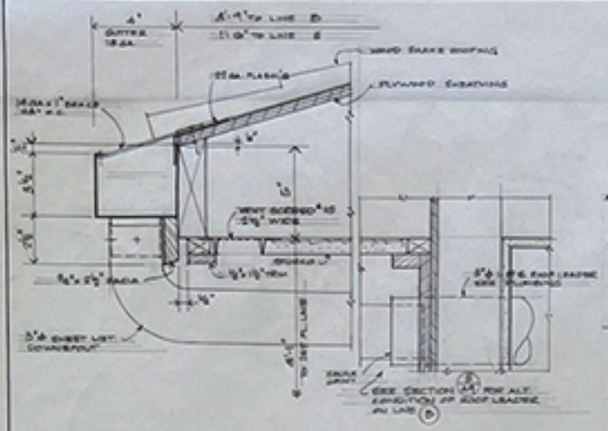
LEIDIG BUILDING
SAN CARLOS AND SEVENTH
CARMEL, CALIFORNIA

OLOF DAHLSTRAND ARCHITECT
P.O. BOX 2703 CARMEL CALIFORNIA

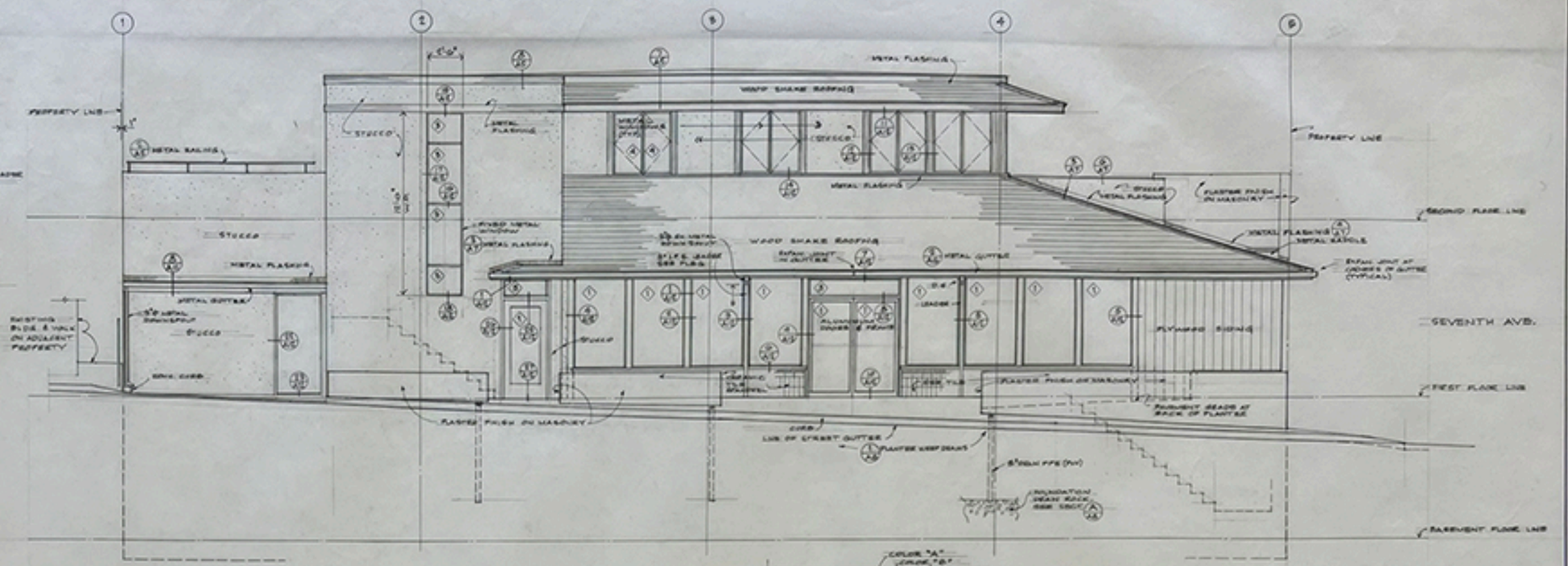
ROOF PLAN, EXTERIOR DETAILS
ROOM FINISH SCHEDULE

JULY 1979

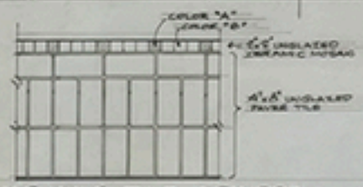
A5



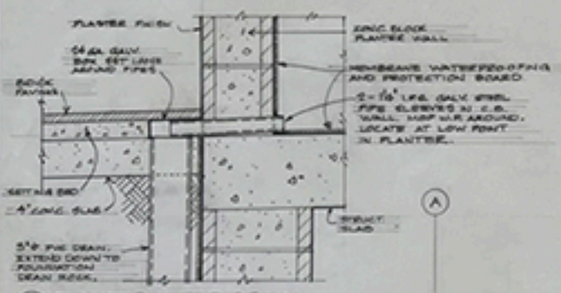
EAVE AT GUTTER
SCALE: 3" = 1'-0"



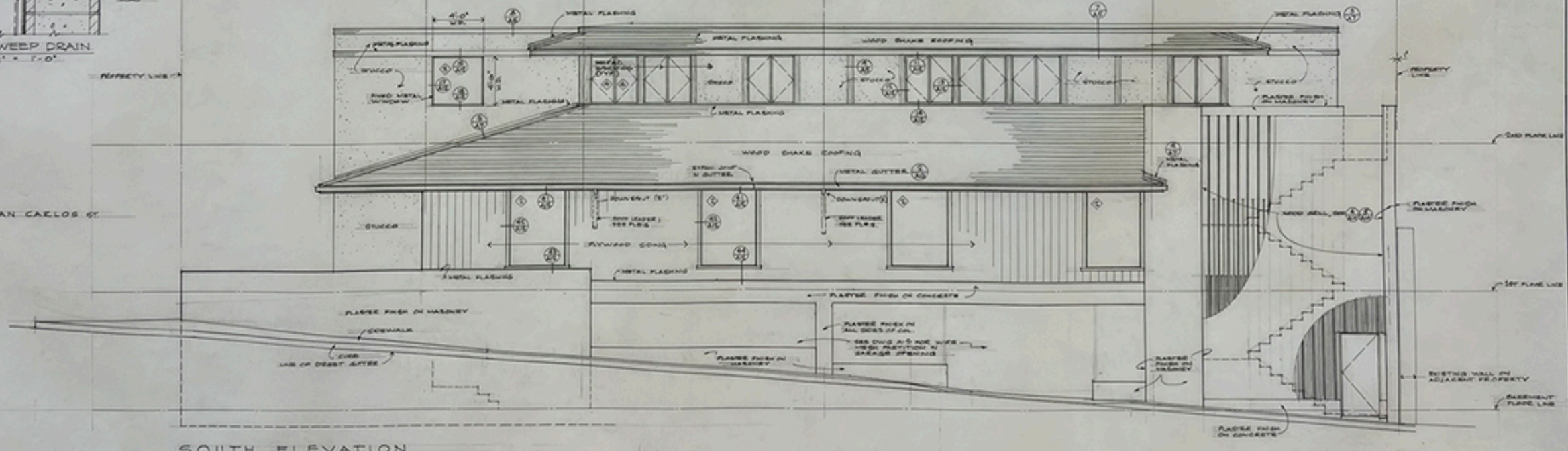
WEST ELEVATION
SCALE: 1/4" = 1'-0"



CERAMIC TILE SPANDREL
SCALE: 1" = 1'-0"



PLANTER WEEP DRAIN
SCALE: 1 1/2" = 1'-0"



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

GLASS SYMBOLS

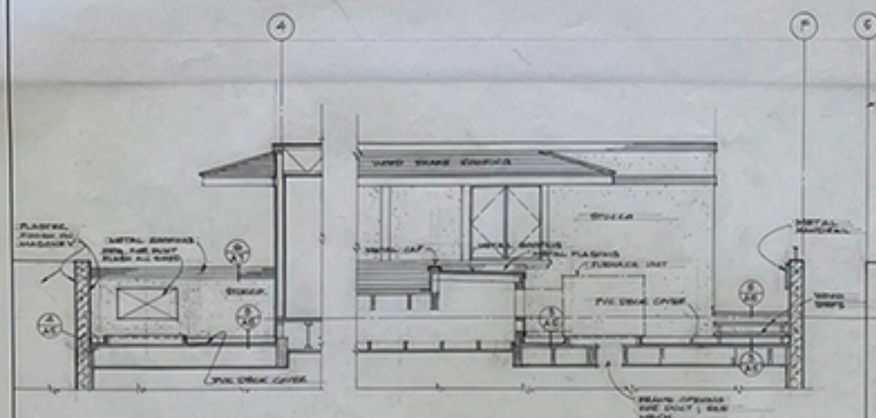
1. TEMPERED, 1/8" PLATE GLASS
2. 1/8" PLATE GLASS
3. 5/32" SHEET GLASS
4. 1/8" FLOAT GLASS

LEIDIG BUILDING
SAN CARLOS AND SEVENTH
CARMEL, CALIFORNIA

OLOF DAHLSTRAND ARCHITECT
P.O. BOX 3703 CARMEL CALIFORNIA

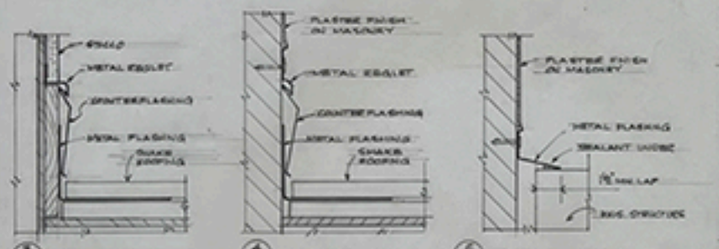
EXTERIOR ELEVATIONS

A6



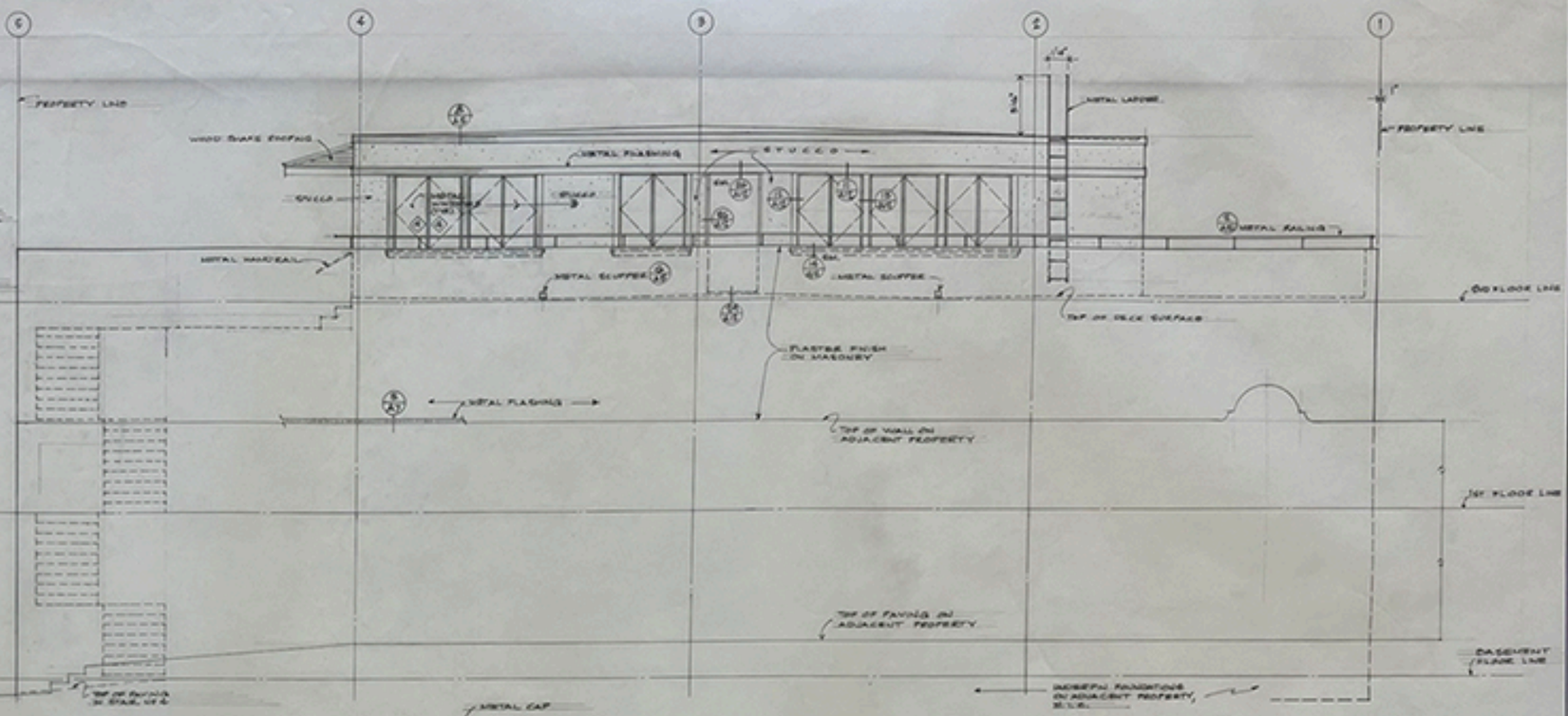
1 A7 ELEVATION (LOOKING WEST)
SCALE: 1/4" = 1'-0"

2 A7 ELEVATION (LOOKING NORTH)
SCALE: 1/4" = 1'-0"

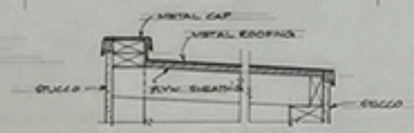


5 A7 AT STUCCO
4 A7 AT MASONRY
5 A7 AT EXIS. BLDGS.

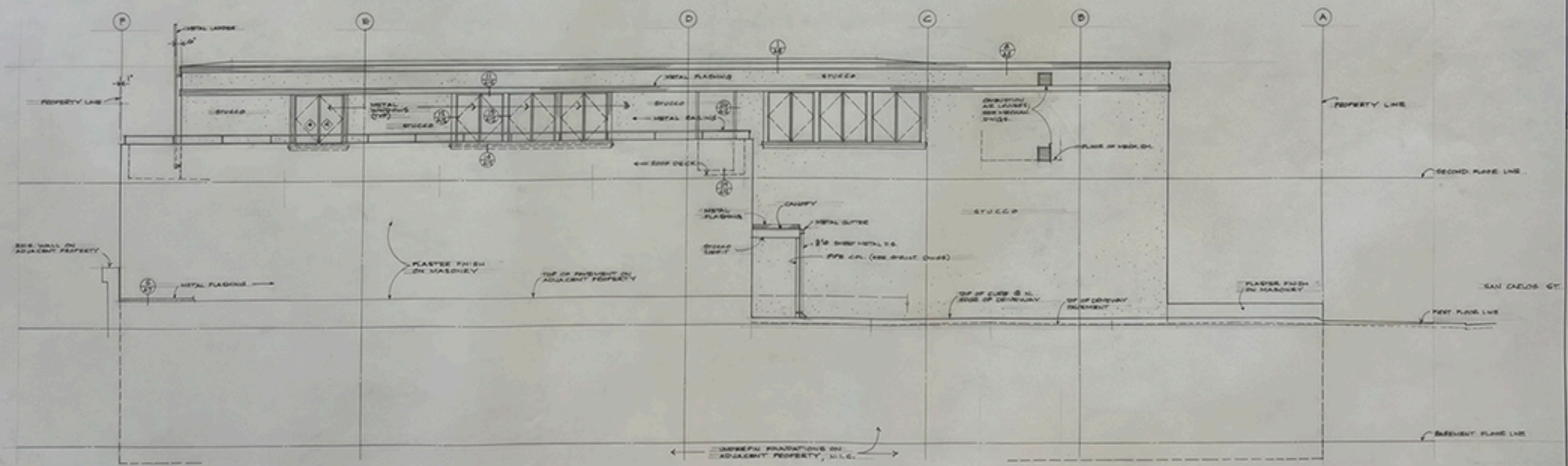
FLASHING DETAILS
SCALE: 3" = 1'-0"



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



6 A7 METAL ROOFING
SCALE: 1/2" = 1'-0"



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

NOTE: SEE DWG A-9 FOR GLASS SYMBOLS ◇

LEIDIG BUILDING
SAN CARLOS AND SEVENTH
CARMEL, CALIFORNIA

OLOF DAHLSTRAND ARCHITECT
P.O. BOX 3703 CARMEL CALIFORNIA

EXTERIOR ELEVATIONS

DATE 11.17.89

A7

A

B

C

D

E

F

TOP OF ROOF SHEATHING

SHAKE ROOFING

STUCCO SOFFIT

METAL WINDOWS

FINISH FLOOR LINE

SHAKE ROOFING

METAL GUTTER

STUCCO SOFFIT

PROPERTY LINE

CONCRETE OR BRICK PAVING WATERPROOFING

COMPACTED BACKFILL

WATERPROOFING

SUB. ASPH. FELT

DRAIN ROCK

4" PERF. DRAIN DRAIN LEVEL

BASEMENT FLOOR LINE

4" CONC. SLAB

6" SAND FILL

TRUSSJOISTS

BUILT-UP ROOFING ON PLYWOOD SHEATHING

1/2" GYP. BD.

1/2" UNDERLAYMENT PLYWOOD SUBFLOOR

1/2" GYP. BD. ON CEILING JOISTS

1/2" GYP. BD. ON RESILIENT CHANNELS

1/2" GYP. BD. FLUSH WITH COLUMNS

GYP. BD. ON FURRING ON WOOD CALS.

GYP. BOARD ON WOOD FURRING

CONCRETE FILL

STRUCTURAL SLAB

4" CONC. SLAB ON GRADE

PLYWOOD SHEATHING

STUCCO

1/2" GYP. BD.

PLASTER FINISH ON MASONRY

PVC DECK COVER

METAL RAILING

EXISTING WALL & FOOTINGS

UNDERPINNING OF EXIS. FOOTINGS, U.I.O.

WATERPROOF & PROTECTION BOARD

A SECTION

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

1/4" EXPAN. JOINT

WATERPROOF & PROTECTION BD.

FILLER TO MATCH GRADE (TYP.)

BRICK SLAB

1 PAVING & WOOD WALL

A8 SCALE: 3" = 1'-0"

FACE OF STUDS & SHEATHING BEYOND

TYPICAL PLANTING

FLYWOOD SIDING (SEAL BOTTOM SIDE)

15 LB. ASPHALT FELT LAP U.P. WATERPROOF

BRICK (RE-USE) PAVING

SEALANT

WATERPROOF & PROTECTION BOARD

CONC. BLOCK

1/4" EXPAN. JOINT

BRICK SLAB

2 PAVING & WOOD SIDING

A8 SCALE: 3" = 1'-0"

PAVING DETAIL @ CBR TILE GRADES IS SIMILAR - SEE SECTION 2/A8

PLASTER FINISH ON MASONRY

1/4" EXPAN. JOINT

BRICK (RE-USE) PAVING

CONC. BLOCK

WATERPROOF

PLASTER

BRICK SLAB

3 PAVING & CONC. BLOCK

A8 SCALE: 3" = 1'-0"

5

4

3

2

1

TOP OF ROOF SHEATHING

SHAKE ROOFING

STUCCO SOFFIT

METAL WINDOWS

SHAKE ROOFING

SECOND FLOOR LINE

PROPERTY LINE

METAL GUTTER

STUCCO SOFFIT

WOOD SIDING

PLYWOOD SHEATHING

FIRST FLOOR LINE

PLASTER FINISH ON CONCRETE

WATERPROOFING

DRIVEWAY & SIDEWALK

PLASTER FINISH ON MASONRY

BASEMENT FLOOR LINE

4" DRAIN

BUILT-UP ROOFING ON PLYWOOD SHEATHING

TRUSSJOISTS

1/2" GYP. BD.

1/2" UNDERLAYMENT PLYWOOD SUBFLOOR

1/2" GYP. BD. ON RESILIENT CHANNELS

1/2" GYP. BD. ON CEILING JOISTS

1/2" GYP. BD.

CONCRETE FILL

STRUCTURAL SLAB

4" CONC. SLAB ON GRADE

B SECTION

A8 SCALE: 1/4" = 1'-0"

TOP OF ROOF SHEATHING AT LINES E AND 4

BUILT-UP ROOFING ON PLYWOOD SHEATHING

METAL WINDOWS

METAL RAILING

PROPERTY LINE

PLASTER FINISH ON MASONRY

SECOND FLOOR LINE (TOP OF UNDERLAYMENT)

1/2" GYP. BD.

1/2" GYP. BD. ON RESILIENT CHANNELS

PLYWOOD SHEATHING

STUCCO

1/2" GYP. BD.

PROPERTY LINE

EXIS. PAVING ON ADJACENT PROPERTY

SEALANT

CONCRETE PAVING WATERPROOFING

SEE PLANS ON MEZZANINE

FIRST FLOOR LINE

UNDERPINNING OF EXISTING FOOTINGS, U.I.O.

UNDERPINNING OF EXIS. FOOTINGS, U.I.O.

BASEMENT FLOOR LINE

4" CONC. SLAB

C SECTION

A8 SCALE: 1/4" = 1'-0"

LEIDIG BUILDING

SAN CARLOS AND SEVENTH

CARMEL, CALIFORNIA

OLOF DAHLSTRAND ARCHITECT

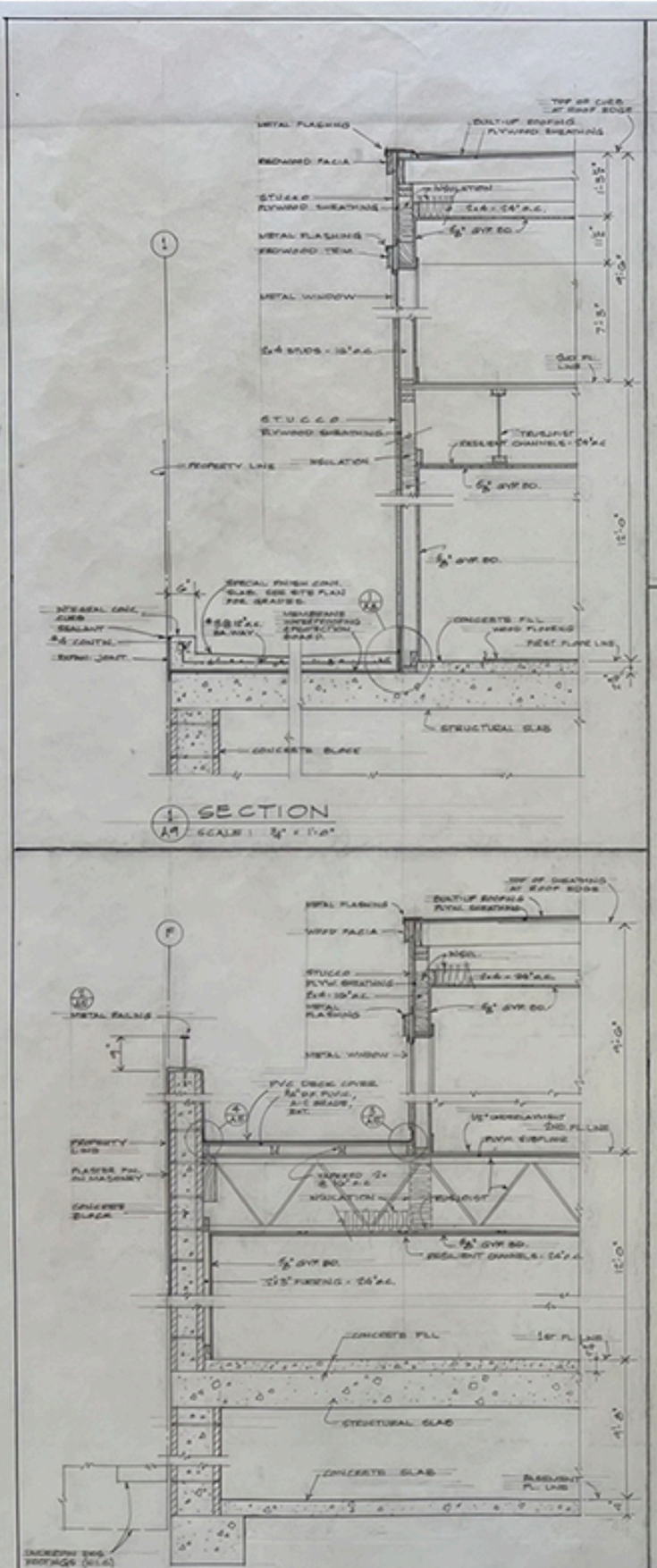
P.O. BOX 5705 CARMEL CALIFORNIA

Olof Dahlstrand c-1969

SECTIONS

DATE JUL 17 69

A8


METAL FLASHING
REDWOOD FACIA
STUCCO
PLYWD. SHEATHING
METAL WINDOW
2x4 STUDS - 16" o.c.
STUCCO
PLYWOOD SHEATHING
PROPERTY LINE
INSULATION
5/8" GYP. BD.
SPECIAL FINISH CONC. SLABS, SEE SITE PLAN FOR GRADES.
MEMBRANE WATERPROOFING & PROTECTION BOARD
CONCRETE FILL
WOOD FLOORING
FIRST FLOOR LINE
STRUCTURAL SLAB
CONCRETE SLAB
1 SECTION
A9 SCALE: 3/4" = 1'-0"
WOOD SHAKE ROOFING
PLYWOOD SHEATHING
STUCCO SOFFIT
1x2 FURRING - 16" o.c.
8" CONC. BLOCK WALL
CONCRETE PAVING
STRUCTURAL SLAB
3 SECTION
A9 SCALE: 3/4" = 1'-0"
METAL FLASHING
REDWOOD FACIA
WOOD SHAKE ROOFING
PLYWOOD SHEATHING
BUILT-UP ROOFING
INSULATION
5/8" GYPSUM BOARD
2x4 STUDS - 16" o.c.
STUCCO
PLYWOOD SHEATHING
METAL WINDOWS
WOOD SILL
1/4" UNDERLAYMENT
3/4" PLYWD. SUBFLOOR
RESILIENT CHANNELS - 24" o.c.
4 SECTION
A9 SCALE: 3/4" = 1'-0"
METAL FLASHING
REDWOOD FACIA
BUILT-UP ROOFING
PLYWOOD SHEATHING
INSULATION
5/8" GYPSUM BOARD
2x4 STUDS - 16" o.c.
STUCCO SOFFIT
METAL WINDOWS
WOOD RAFTERS
INSULATION
1/2" UNDERLAYMENT
3/4" PLYWOOD SUBFLOOR
GLULAM BEAM
RESILIENT CHANNELS 24" o.c.
SECOND FLOOR LINE
WOOD SHAKE ROOFING
PLYWOOD SHEATHING
BLOCK UNDER 2x6 FLR. JOIST
5/8" GYPSUM BOARD
STEEL BEAM
INSULATION
8x20" BLOCKING
METAL GUTTER
METAL BRACKET
5/8" GYP. BD.
2x6 STUDS - 16" o.c.
GLASS
PLASTER FINISH ON MASONRY
SPECIAL FILL
15 LB. ASPH. FELT
CLEANROCK
CERAMIC TILE
PLYWOOD SHEATHING
BRICK (TILE) PAVING
MEMBRANE WATERPROOFING & PROTECTION BOARD
WOOD FLOORING
CONCRETE FILL
FIRST FLOOR LINE
BRICK PAVING
4" CONC. SLAB
STRUCTURAL SLAB (COVER VARIES)
CONCRETE BLOCK
5/8" GYP. BD.
2x6 STUDS - 16" o.c.
15 LB. ASPH. FELT
DRAIN ROCK
MEMBRANE WATERPROOFING & PROTECTION BOARD
BASEMENT FLOOR LINE
CONCRETE SLAB
DRAIN ROCK
4" DRAIN TILE (PERFORATED)
5 SECTION
A9 SCALE: 3/4" = 1'-0"
TOP OF SHEATHING AT ROOF EDGE
METAL FLASHING
WOOD FACIA
STUCCO
PLYW. SHEATHING
2x4 - 16" o.c.
METAL FLASHING
5/8" GYP. BD.
METAL WINDOW
PVC DRIP LEVEL
PROPERTY LINE
PLASTER FIN. ON MASONRY
CONCRETE BLOCK
1/2" UNDERLAYMENT
3/4" PLYWD. SUBFLOOR
WOOD FLOORING
INSULATION
RESILIENT CHANNELS - 24" o.c.
5/8" GYP. BD.
2"x8" FURRING - 24" o.c.
CONCRETE FILL
1st FL. LINE
STRUCTURAL SLAB
CONCRETE SLAB
BASEMENT FL. LINE
2 SECTION
A9 SCALE: 3/4" = 1'-0"
LEIDIG BUILDING
SAN CARLOS AND SEVENTH
CARMEL, CALIFORNIA
OLOF DAHLSTRAND ARCHITECT
P.O. BOX 3703 CARMEL CALIFORNIA
SECTIONS
A9

SECTION

STAIR Nº 1 AND Nº 3
SCALE: 1/2" = 1'-0"

SECTION

SECTION

STAIR Nº 4
SCALE: 1/2" = 1'-0"

SECTION

SECTION

STAIR Nº 2
SCALE: 1/2" = 1'-0"

SECTION

PLAN

SECTION

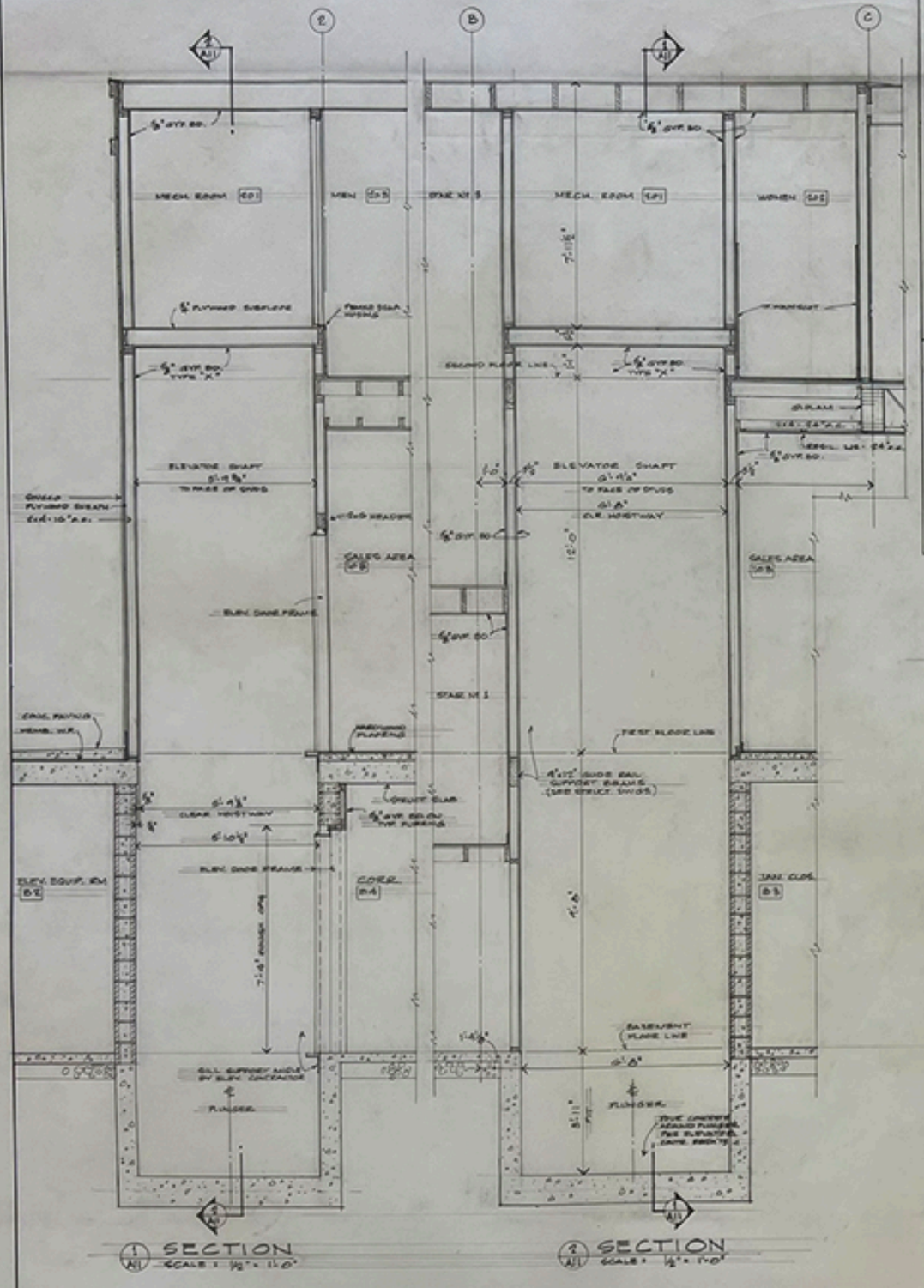
LEIDIG BUILDING
SAN CARLOS AND SEVENTH
CARMEL, CALIFORNIA

OLOF DAHLSTRAND ARCHITECT
P.O. BOX 5705 CARMEL CALIFORNIA

STAIR DETAILS

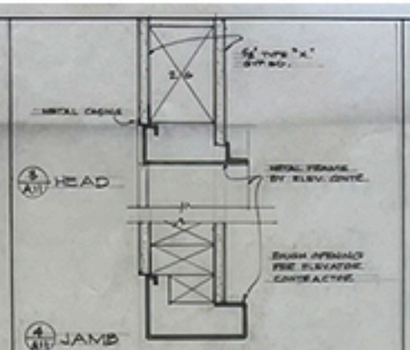
DATE JULY 59

A10

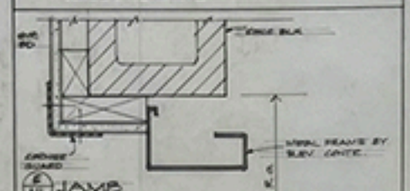


1 A11 SECTION
SCALE: 1/2" = 1'-0"

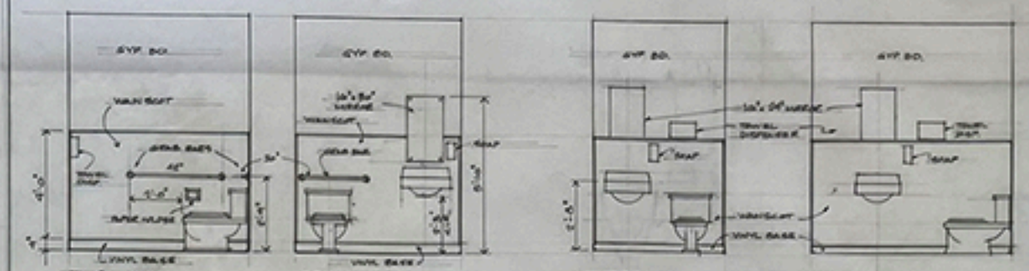
2 A11 SECTION
SCALE: 1/2" = 1'-0"



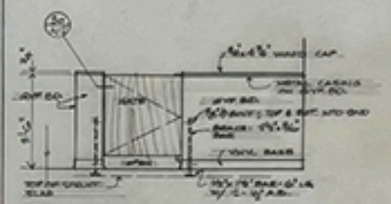
ELEVATOR DOOR FRAME
WOOD STUD WALL
SCALE: 3" = 1'-0"

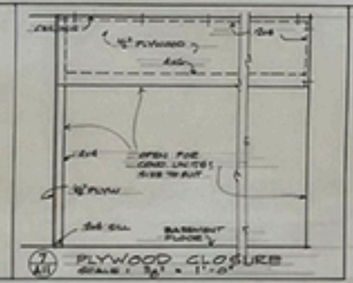


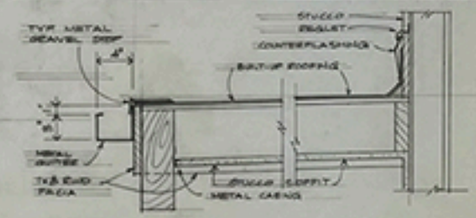
ELEVATOR DOOR FRAME
CONC. BLOCK WALL
SCALE: 3" = 1'-0"



INTERIOR ELEVATIONS SCALE: 3/8" = 1'-0"





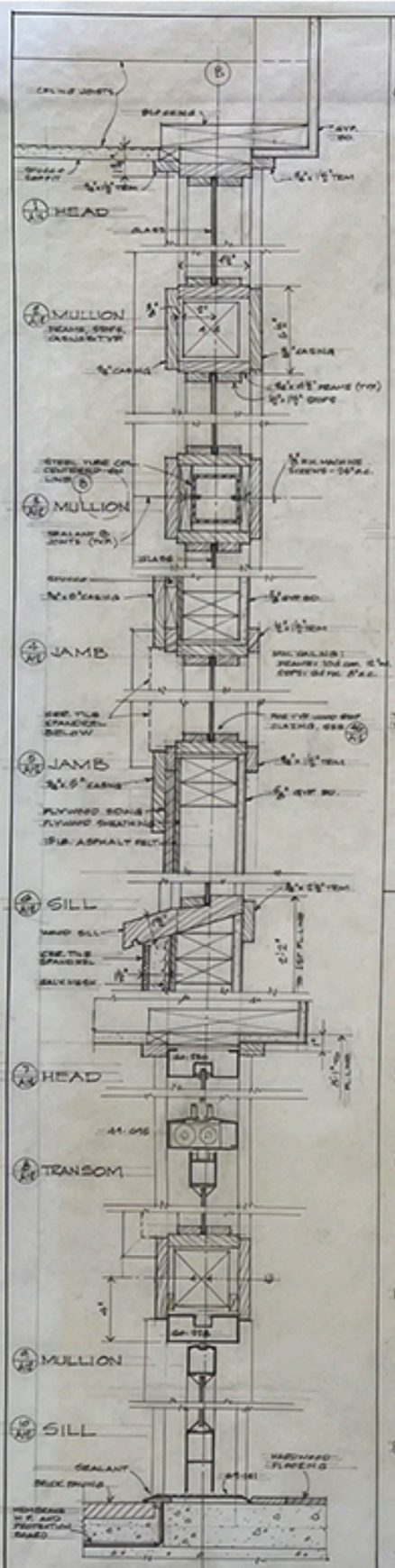


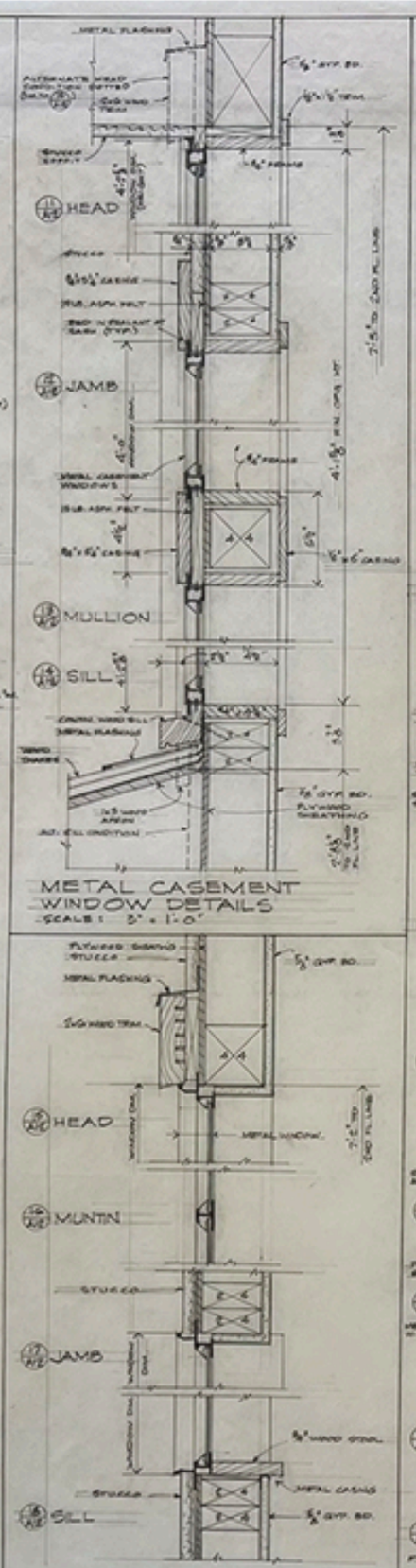
LEIDIG BUILDING
SAN CARLOS AND SEVENTH
CARMEL, CALIFORNIA

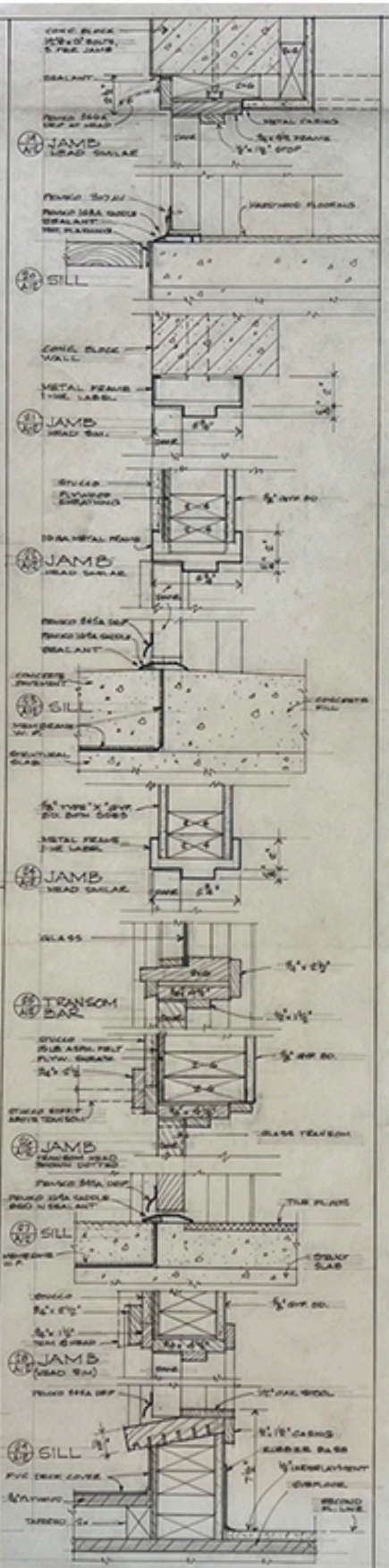
OLOF DAHLSTRAND ARCHITECT
P.O. BOX 3703 CARMEL CALIFORNIA

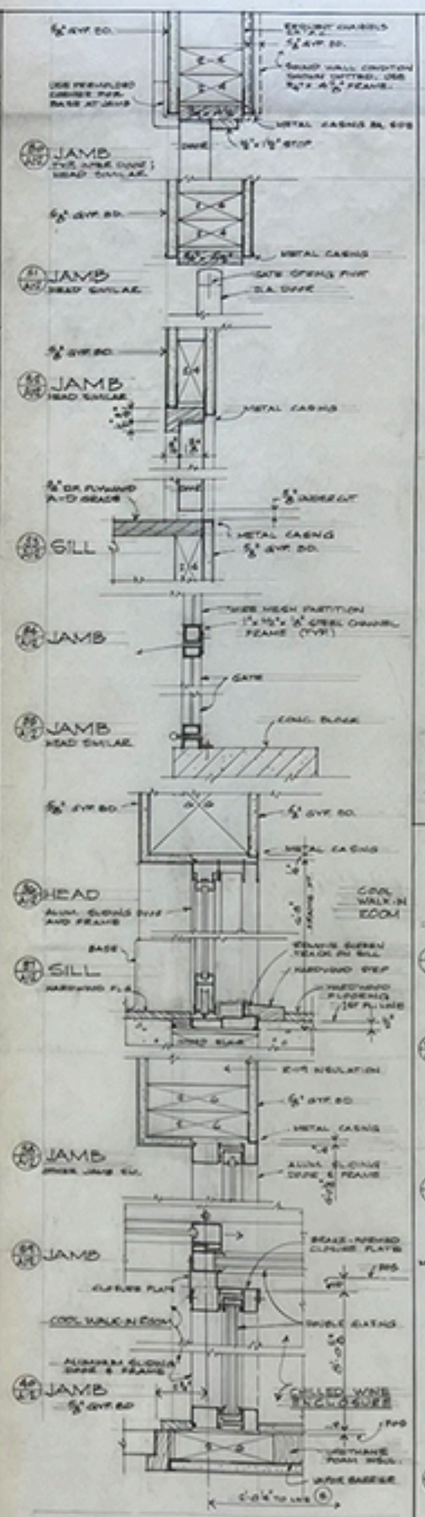
ELEVATOR DETAILS, STAIR DETAILS, MISC.

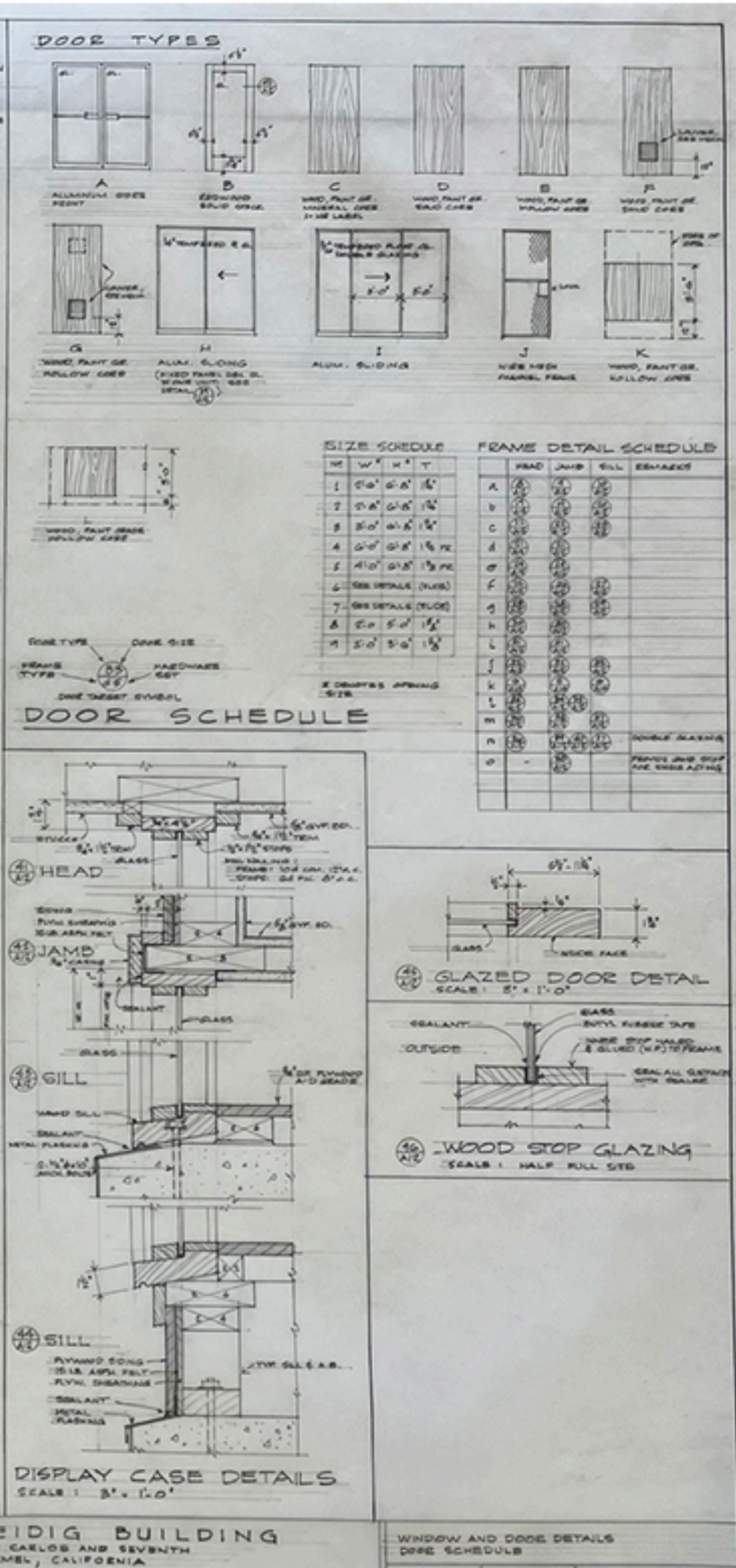
A11









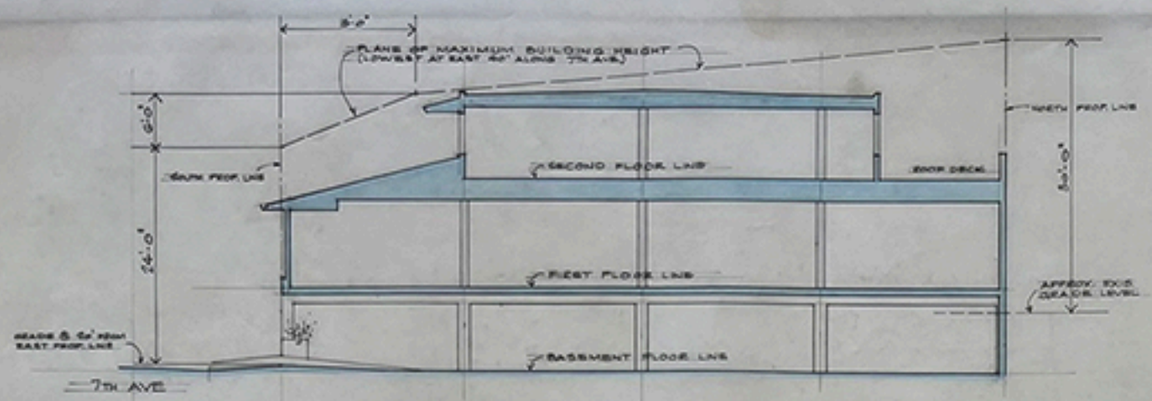


LEIDIG BUILDING
SAN CARLOS AND SEVENTH
CARMEL, CALIFORNIA

OLOF DAHLSTRAND ARCHITECT
P.O. BOX 2703 CARMEL CALIFORNIA

WINDOW AND DOOR DETAILS
DOOR SCHEDULE

A12



SECTION A-A

SCALE: 1/8" = 1'-0"

BUILDING COVERAGE:

SITE AREA: 8,000 SQ. FT.

	ACTUAL	ALLOWED
BUILDING COVERAGE:	8,000 S.F.	8,000 S.F.
SECOND FLOOR AREA:	3,000 S.F.	3,000 S.F.

PARKING:

COMMERCIAL FLOOR AREA:

BASEMENT:	5,010
FIRST FLOOR:	5,980
SECOND FLOOR:	3,000
TOTAL:	13,990

REQUIRED PARKING = 11 SPACES

ACTUAL PARKING:

BASEMENT:	15
FIRST FLOOR:	2
TOTAL:	17

LANDSCAPING:

REQUIRED (4%):	320 SQ. FT.
ACTUAL:	336 SQ. FT.

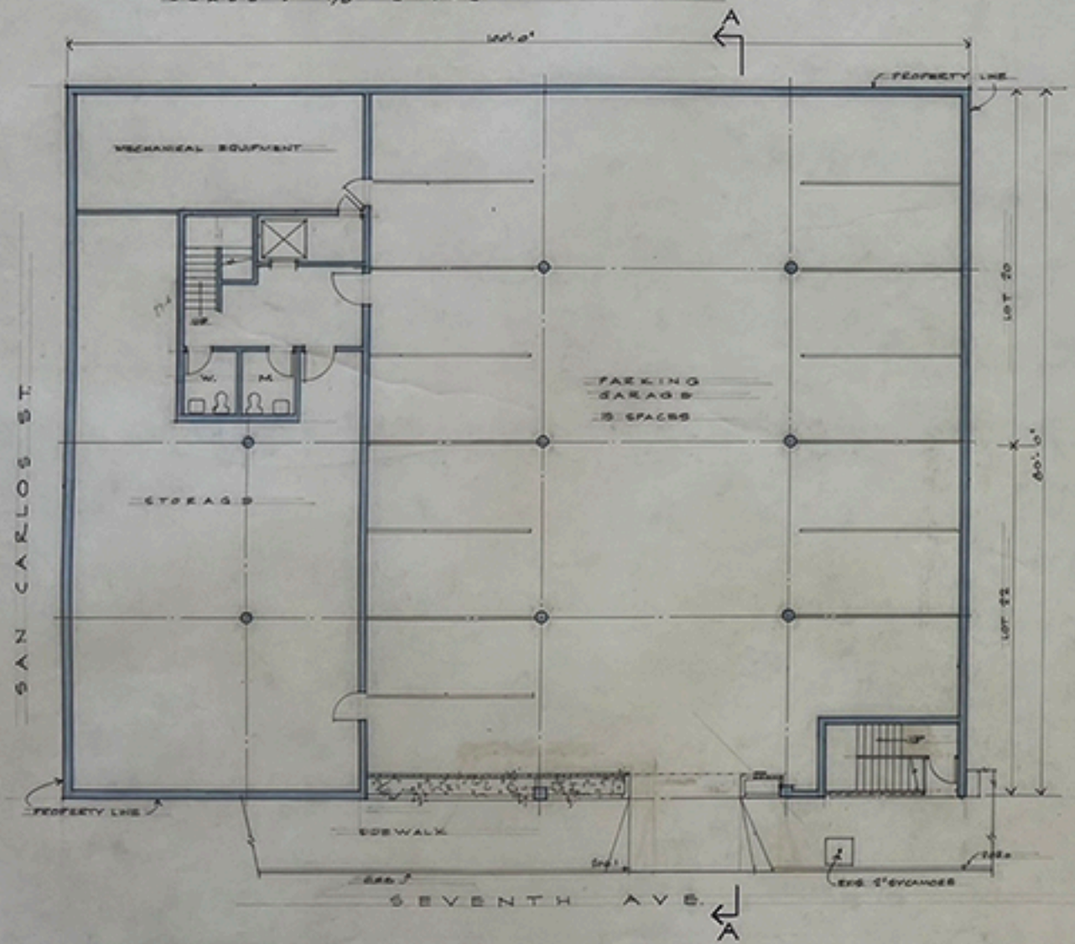
MATERIALS AND COLORS:

ROOFING:
SLOPING ROOFS: WOOD SHAKES.
FLAT ROOF: ASPHALT & GRAVEL (GRAY).

WALLS:
WOOD SIDING: ROUGH REDWOOD BOARD & BATTENS, STAINED GRAY-BROWN
STUCCO: SAND FLOAT FINISH; INTEGRAL COLOR = TAN.

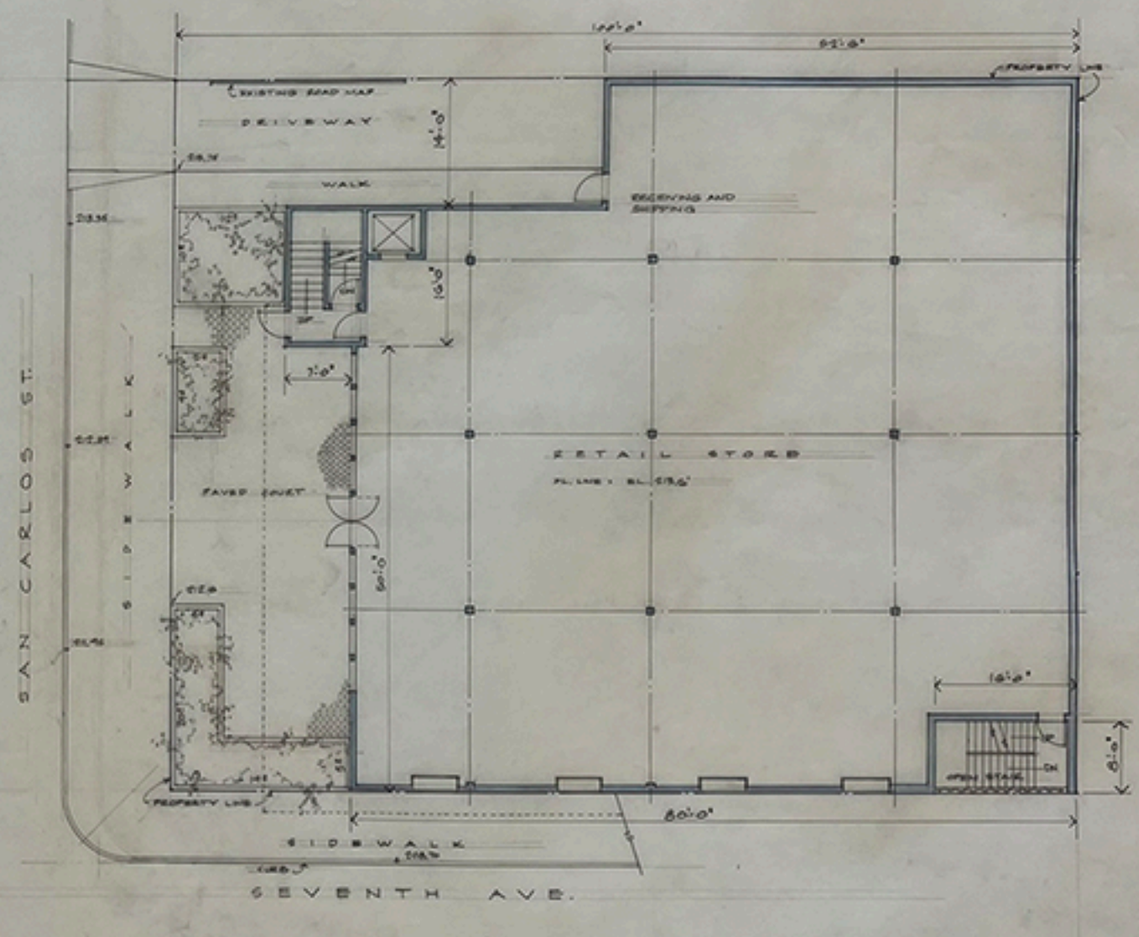
WINDOWS, FRAMES, TRIM, FACIAS:
CASEMENT SASH: BRONZE ANODIZED ALUMINUM.
FRAMES, TRIM, FACIA: ROUGH REDWOOD; STAINED GRAY-BROWN.

PAVING:
DRIVEWAY: CONCRETE.
PEDESTRIAN AREAS: BRICK AND CONCRETE COMBINATION.



BASEMENT FLOOR PLAN

SCALE: 1/8" = 1'-0"



FIRST FLOOR PLAN

SCALE: 1/8" = 1'-0"

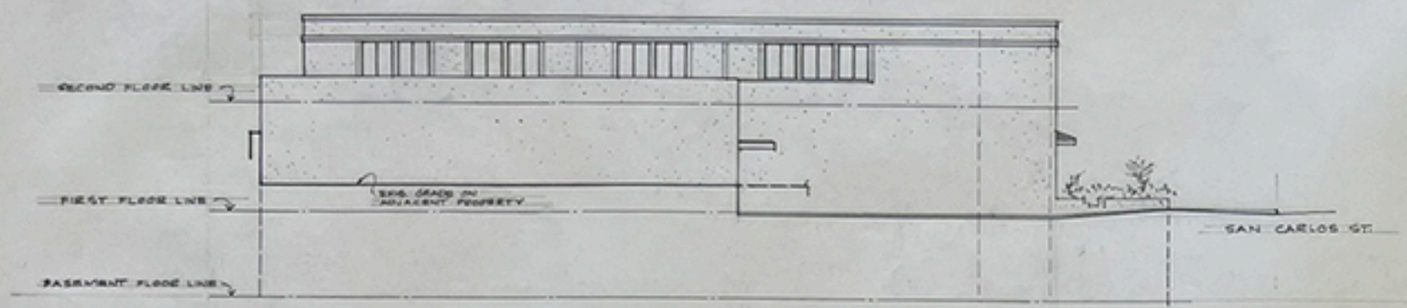
N

LEGAL DESCRIPTION:
LOTS 20 AND 22, BLOCK 77,
CITY OF CARMEL-BY-THE-SEA
MONTEREY COUNTY, CALIFORNIA

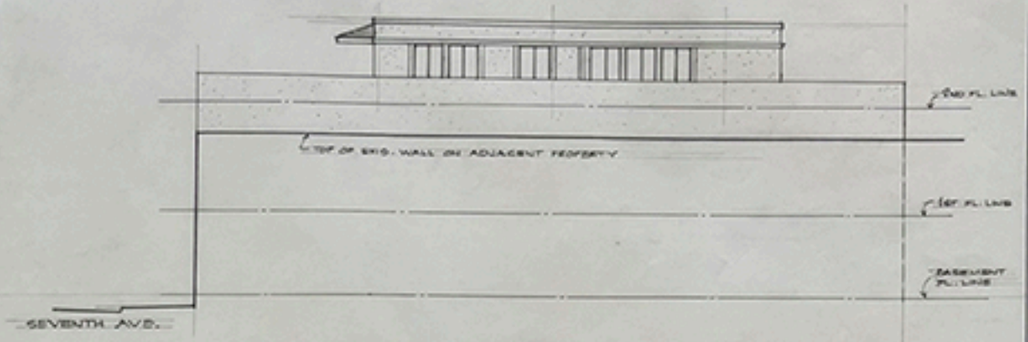
LEIDIG BUILDING
SAN CARLOS AND SEVENTH
CARMEL, CALIFORNIA

OLOF DAHLSTRAND ARCHITECT
P.O. BOX 5705 CARMEL CALIFORNIA

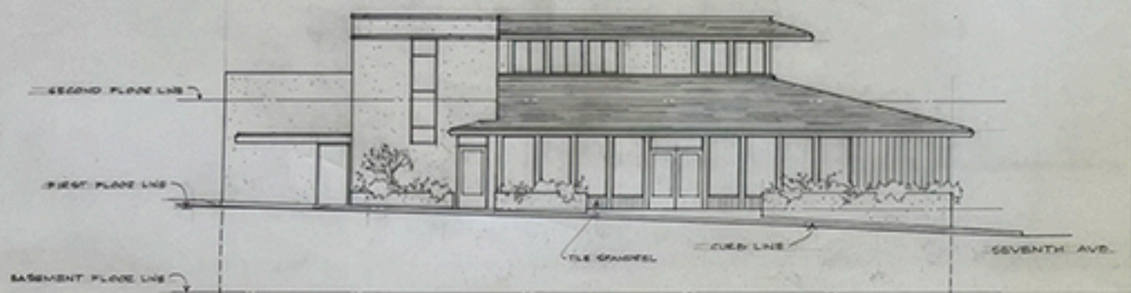
1



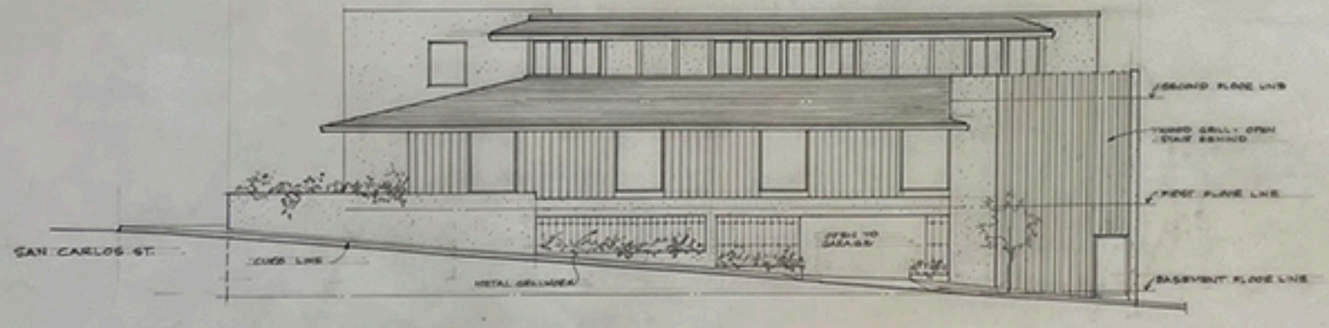
NORTH ELEVATION
SCALE : 1/8" = 1'-0"



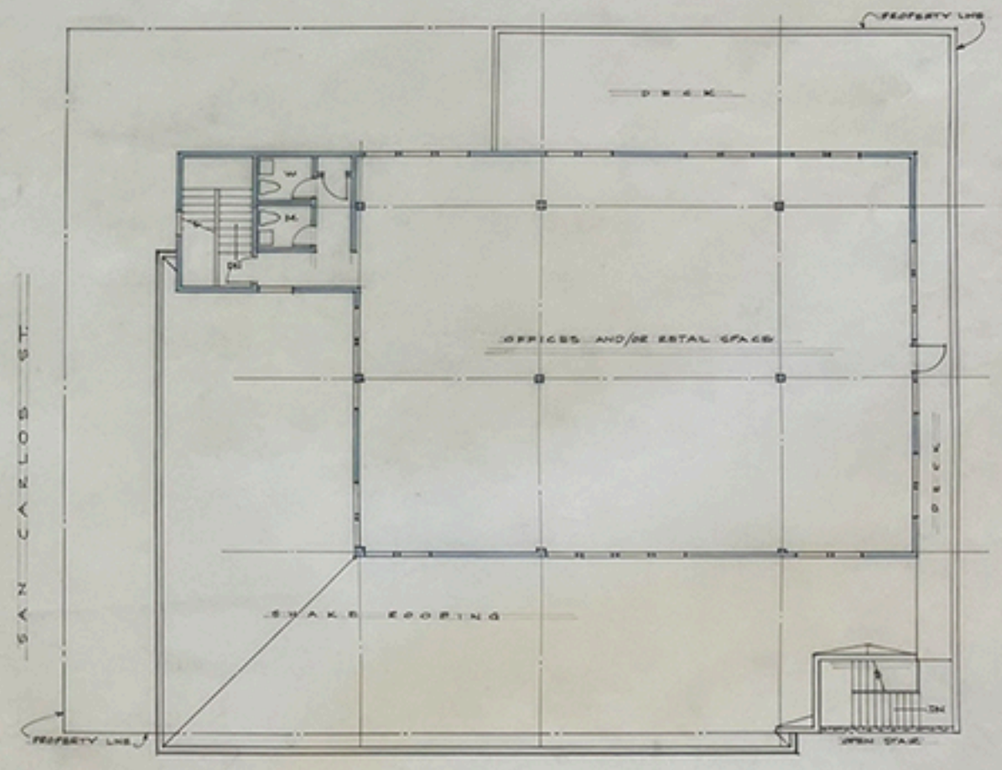
EAST ELEVATION
SCALE : 1/8" = 1'-0"



WEST ELEVATION
SCALE : 1/8" = 1'-0"



SOUTH ELEVATION
SCALE : 1/8" = 1'-0"



SECOND FLOOR PLAN
SCALE : 1/8" = 1'-0"

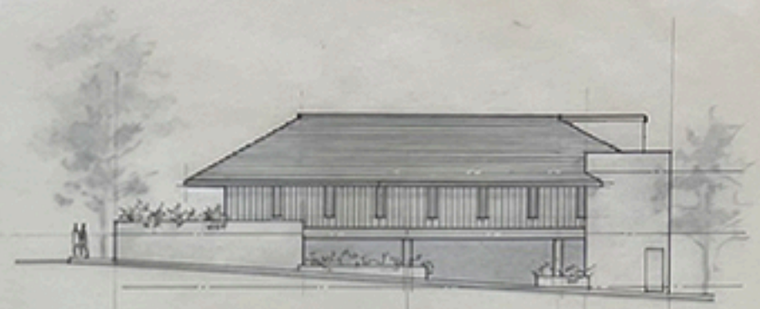
LEIDIG BUILDING
SAN CARLOS AND SEVENTH
CARMEL , CALIFORNIA

OLOF DAHLSTRAND ARCHITECT
P.O. BOX 3705 CARMEL CALIFORNIA

11-22-76

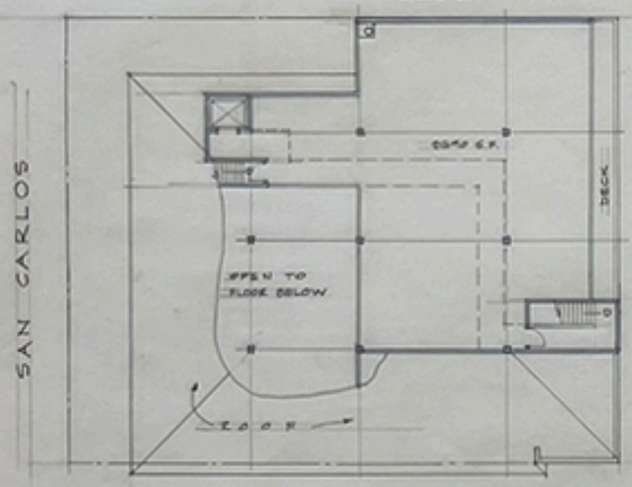
2

WEST ELEVATION
SCALE: 1/16" = 1'-0"



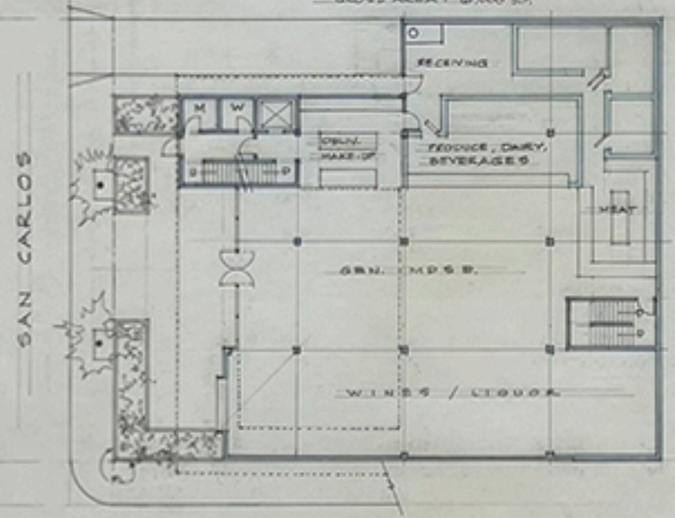
SOUTH ELEVATION
SCALE: 1/16" = 1'-0"

GROSS AREA: 3,000 S.F.

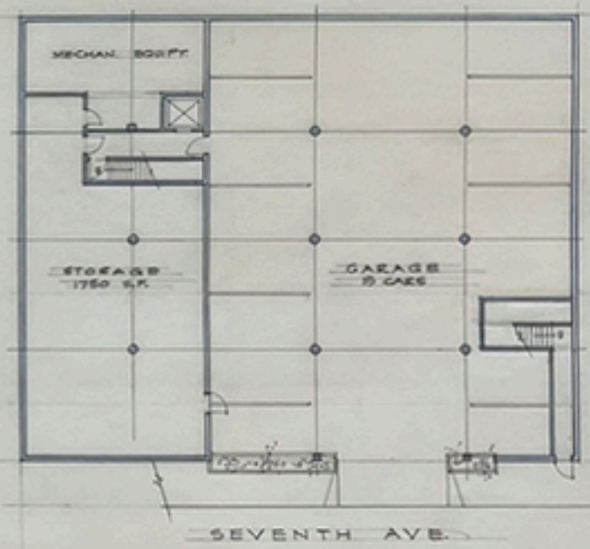


SECOND FLOOR PLAN
SCALE: 1/16" = 1'-0"

GROSS AREA: 6,000 S.F.



FIRST FLOOR PLAN
SCALE: 1/16" = 1'-0"



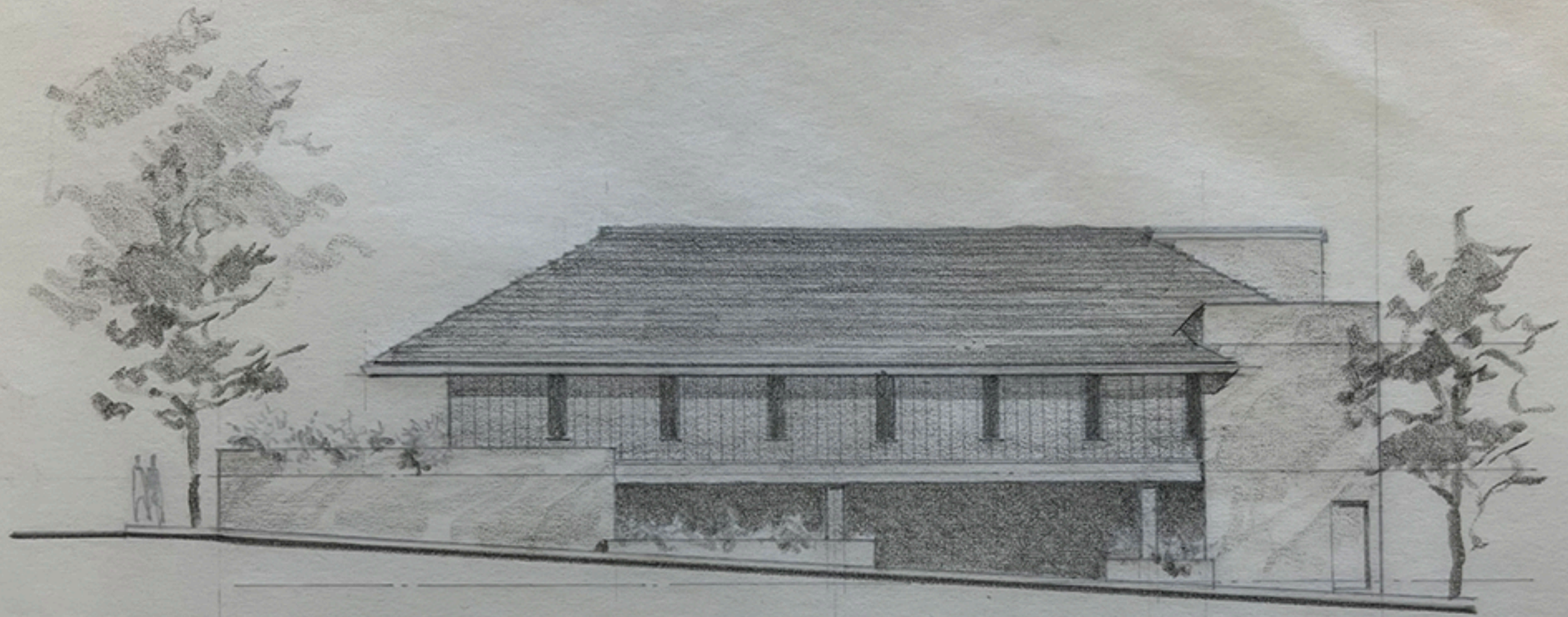
BASEMENT PLAN
SCALE: 1/16" = 1'-0"

LEIDIG BUILDING
SAN CARLOS AND SEVENTH
CARMEL, CALIFORNIA

10-20-76

OLOF DAHLSTRAND ARCHITECT
P.O. BOX 2789 CARMEL CALIFORNIA

1



SOUTH ELEVATION
SCALE: 1/16" = 1'-0"

WEST ELEVATION

SCALE : 1/16" = 1'-0"

GROSS AREA : 6,000 S.F.

Olof Dahlstrand

Collection 2008-1

Leidig Building

Carmel, CA, 1978-80

FF 39

VIEW FROM MISSION STREET

NEILL BUILDING
MISSION AND FIFTH
CARMEL , CALIFORNIA

OLOF DAHLSTRAND ARCHITECT
P O BOX 2703 CARMEL CALIFORNIA

DRAWN
CHECKED
DATE Nov. 29, 1979

DRAWING NUMBER
1

APARTMENT FLOOR AREAS:

A	429 S.F.
B	426 S.F.
C	432 S.F.
D	433 S.F.

SITE AREA : 4,000 SQ. FT.

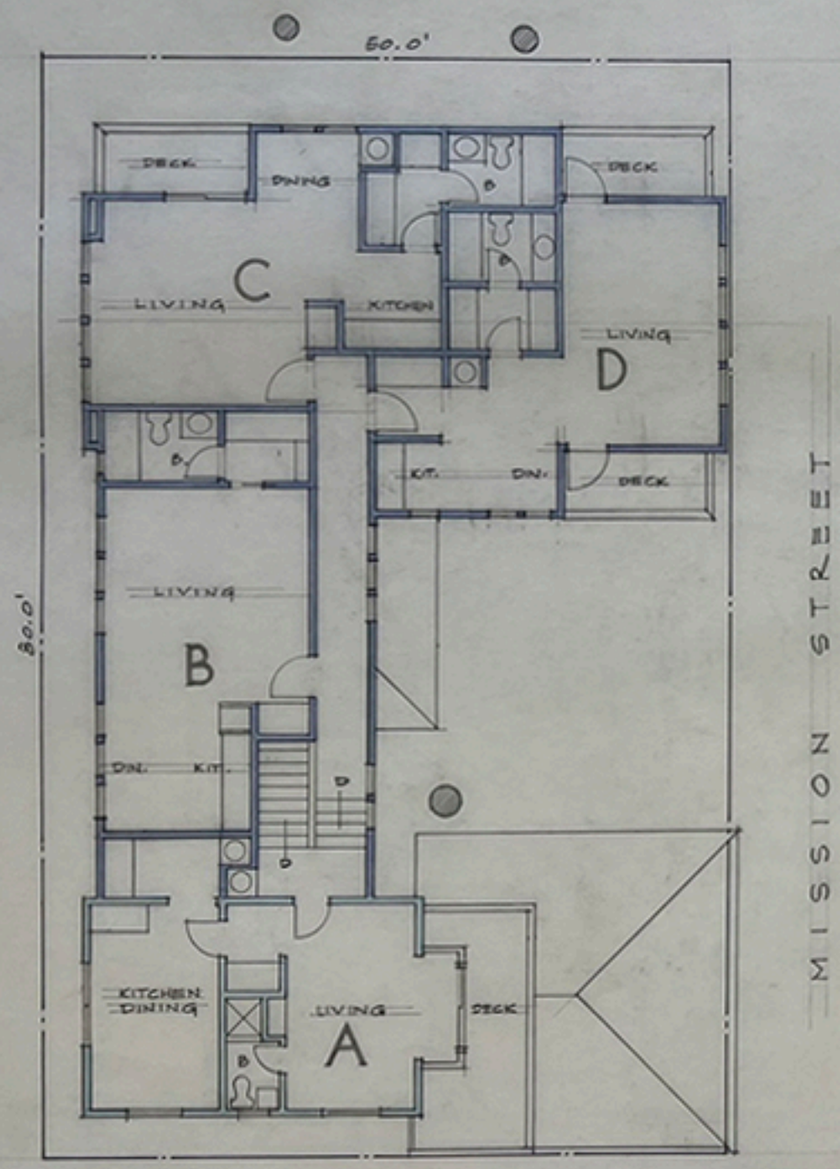
BUILDING COVERAGE : 2,750 SQ. FT. (69%)

LANDSCAPING : 330 SQ. FT. (8½%)

PARKING REQUIREMENTS :

COMMERCIAL SPACE : 2,870 SQ. FT. =		2 SPACES
4 STUDIO APARTMENTS =		2
	TOTAL REQ'D =	4
ON-SITE PARKING PROVIDED		(2)
IN-LIEU PAYMENTS REQ'D		2

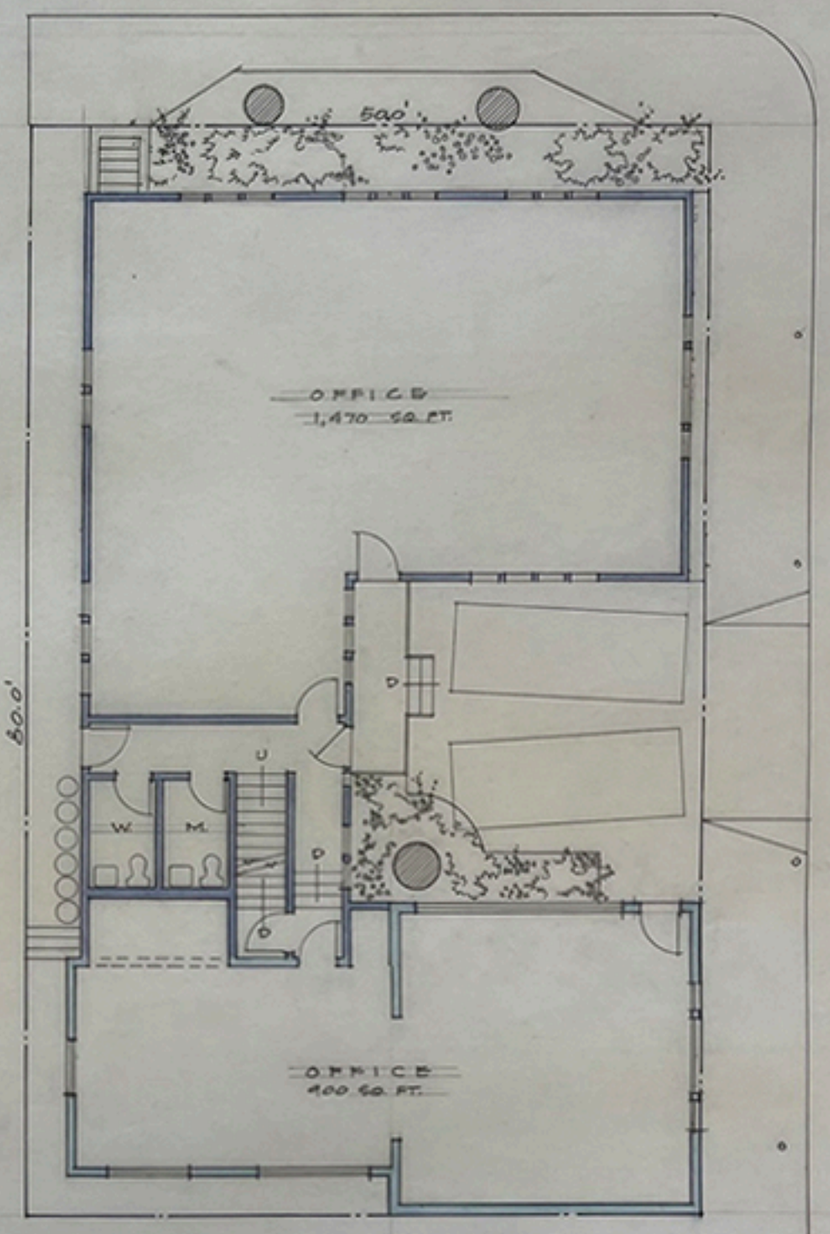
FIFTH AVENUE



MISSION STREET

SECOND FLOOR PLAN
SCALE : 1/8" = 1'-0"

FIFTH AVENUE



MISSION STREET

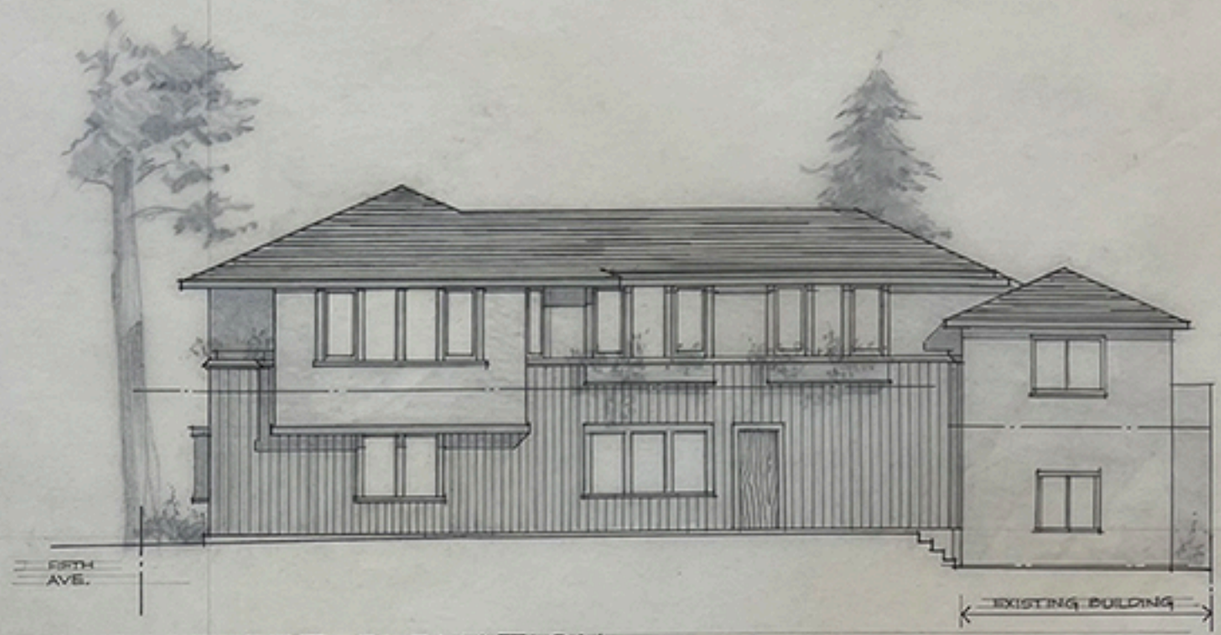
FIRST FLOOR PLAN
SCALE : 1/8" = 1'-0"

NEILL BUILDING
MISSION AND FIFTH
CARMEL , CALIFORNIA

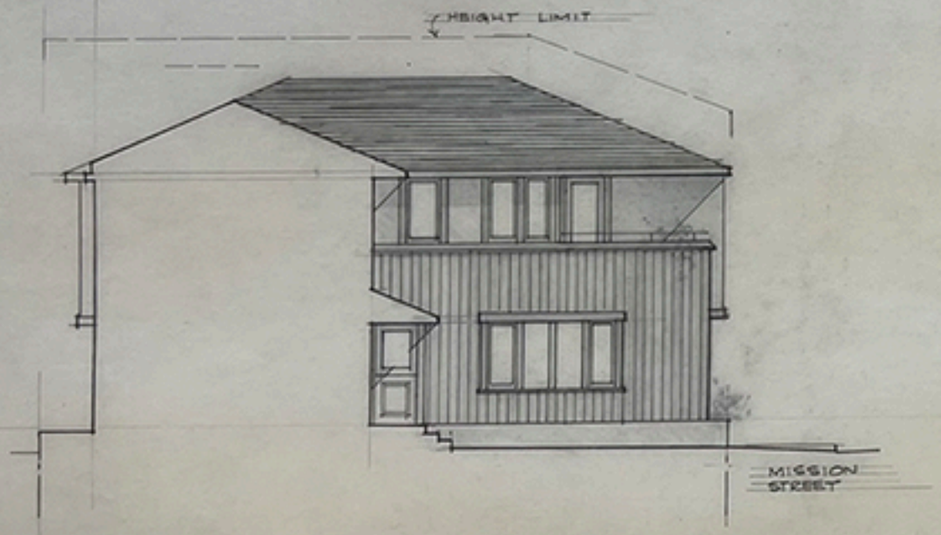
OLOF DAHLSTRAND ARCHITECT
P.O. BOX 2703 CARMEL CALIFORNIA

DRAWN
CHECKED
DATE NOV. 08, 1976
DRAWING NUMBER 2

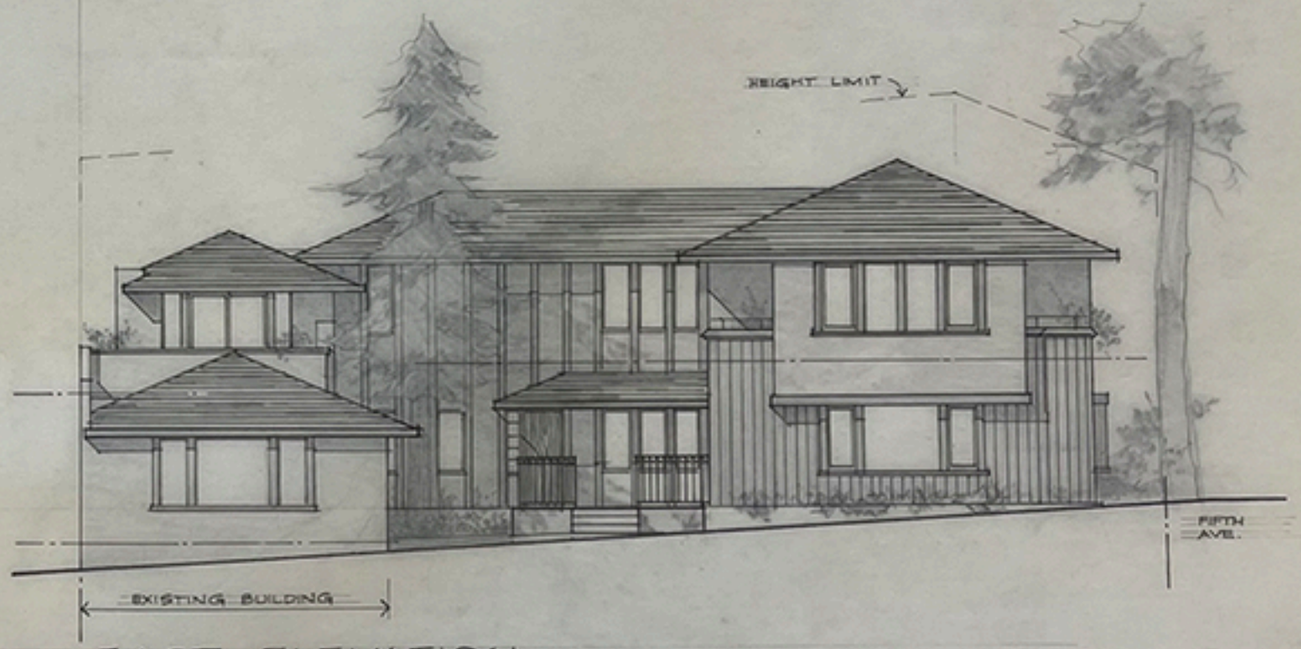
NORTH ELEVATION
SCALE : 1/8" = 1'-0"



WEST ELEVATION
SCALE : 1/8" = 1'-0"



SOUTH ELEVATION (IN COURTYARD)
SCALE : 1/8" = 1'-0"

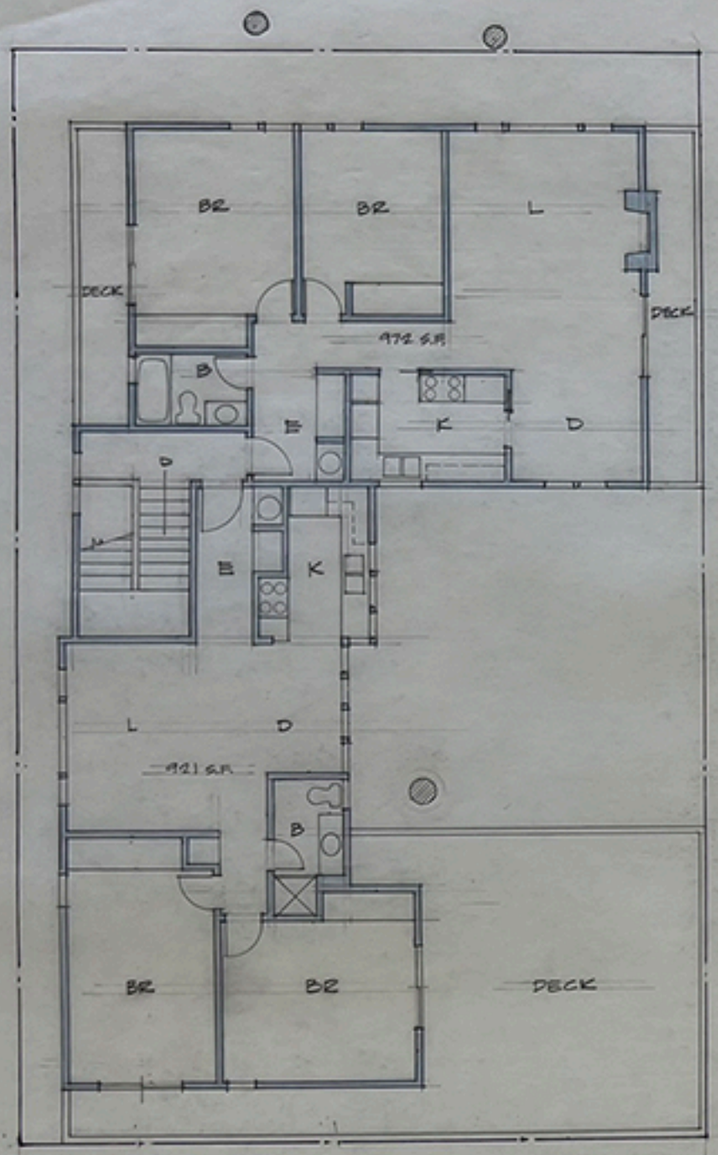


EAST ELEVATION
SCALE : 1/8" = 1'-0"

NEILL BUILDING
MISSION AND FIFTH
CARMEL , CALIFORNIA

OLOF DAHLSTRAND ARCHITECT
P.O. BOX 2703 CARMEL CALIFORNIA

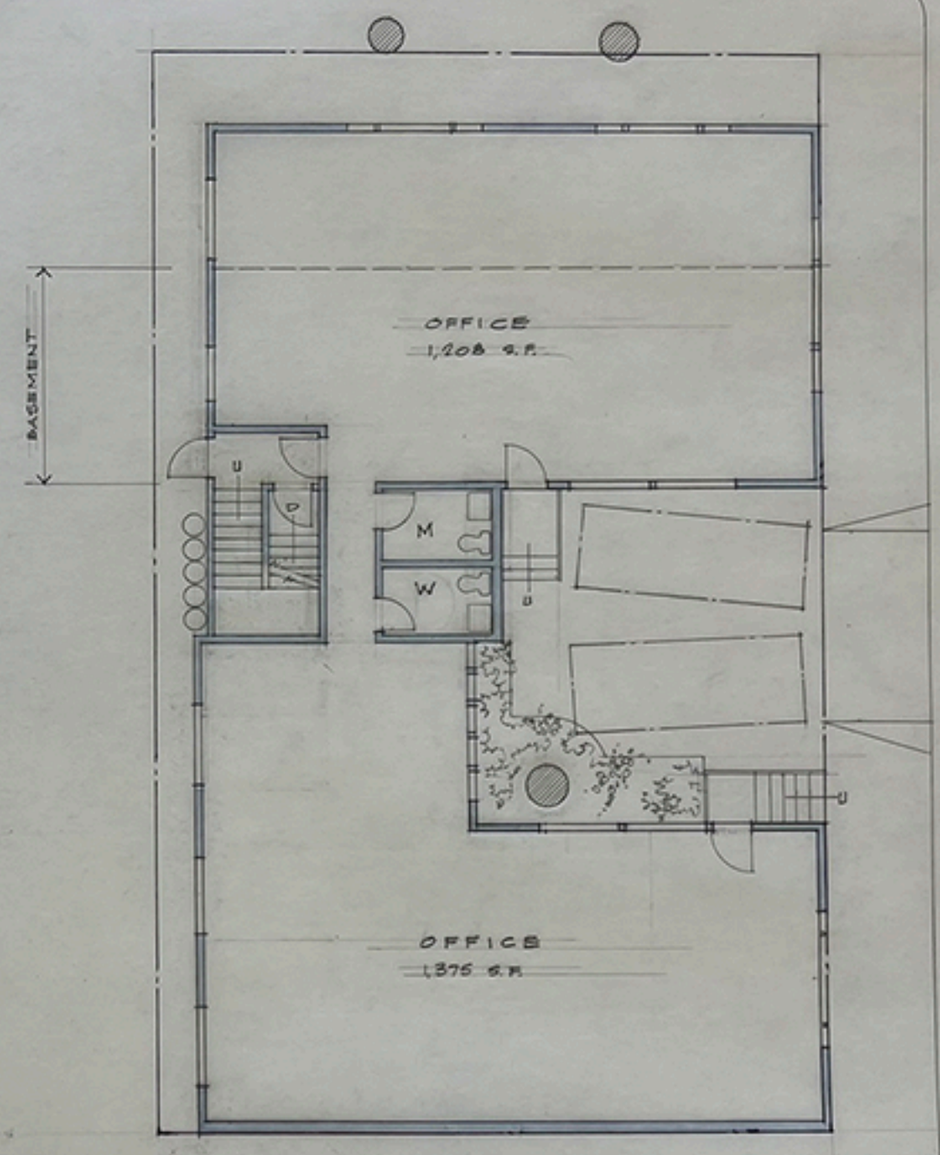
DRAWN
CHECKED
DATE: NOV. 29, 1979
DRAWING NUMBER 3



SECOND FLOOR PLAN
SCALE : 1/8" = 1'-0"

APARTMENT FLOOR AREA : 1,890 S.F.
GROSS FLOOR AREA : 2,060 S.F.

FIFTH AVE.



MISSION ST.

FIRST FLOOR PLAN
SCALE : 1/8" = 1'-0"

NET OFFICE FLOOR AREA : 2,583 S.F.
GROSS FLOOR AREA (BLDG. COVERAGE) : 2,828 S.F.

SCHEME "A"

NEILL BUILDING

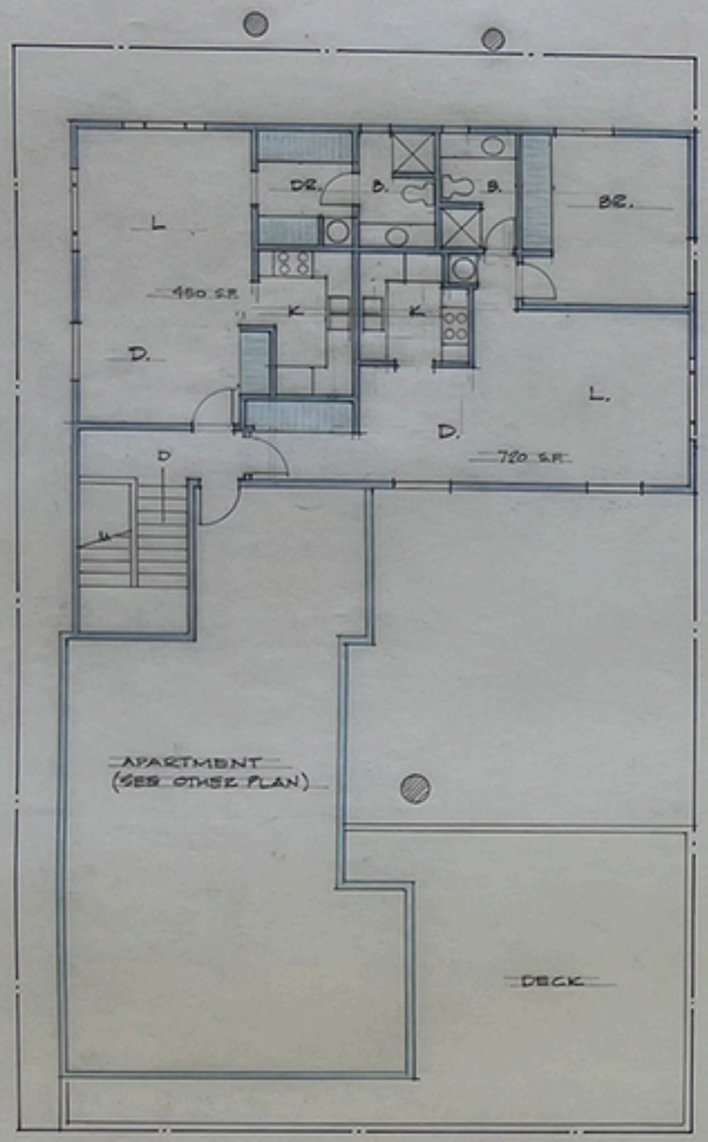
MISSION & FIFTH • CARMEL, CALIFORNIA

OLOF DAHLSTRAND
ARCHITECT
P.O. BOX 2761
CARMEL, CALIFORNIA

NOV. 10, 1978
DEC. 16, 1978

1

FIFTH AVE.



MISSION ST.

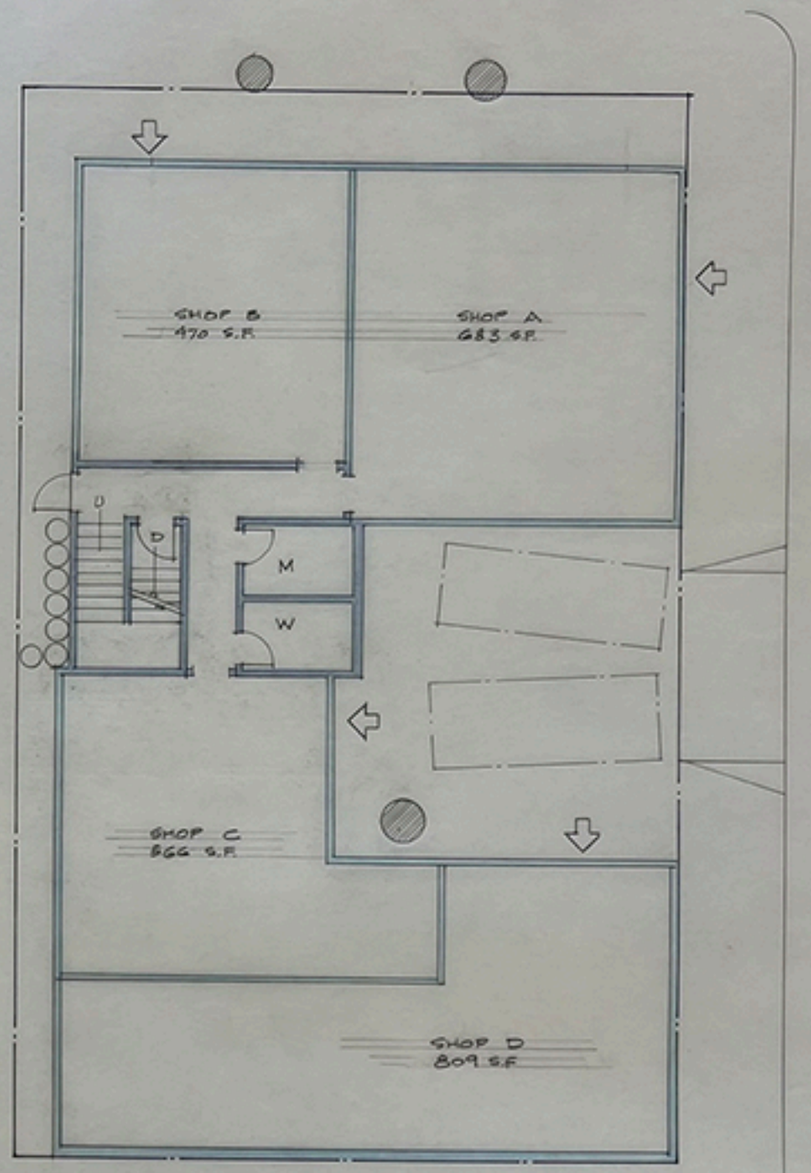
ALTERNATE APARTMENTS

SECOND FLOOR PLAN

SCALE: 1/8" = 1'-0"

APARTMENT FLOOR AREA: 2,090 S.F.
GROSS FLOOR AREA: 2,260 S.F.

FIFTH AVE.



MISSION ST.

FUTURE COMMERCIAL USE

FIRST FLOOR PLAN

SCALE: 1/8" = 1'-0"

SCHEME 'A' (ALT.)

NEILL BUILDING

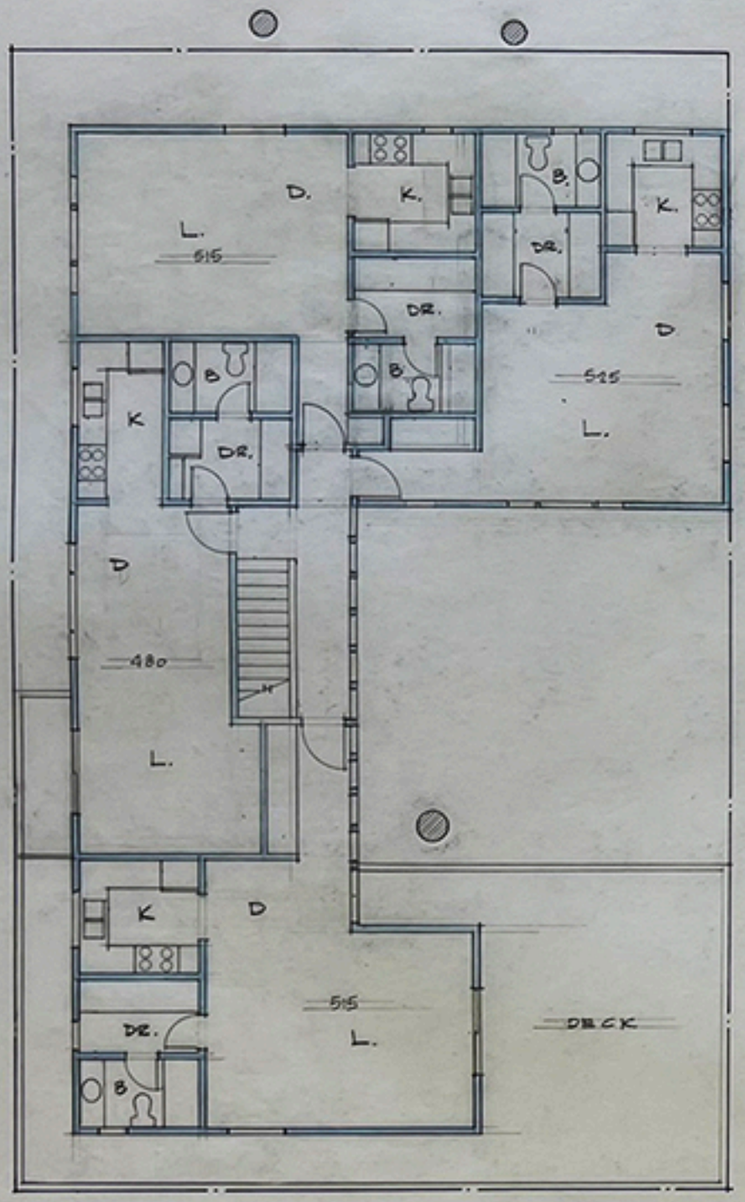
MISSION & FIFTH • CARMEL CALIFORNIA

OLOF DAHLSTRAND
ARCHITECT
P.O. BOX 2701
CARMEL, CALIFORNIA

NOV. 10, 1978
DEC. 15, 1978

2

FIFTH AVE.



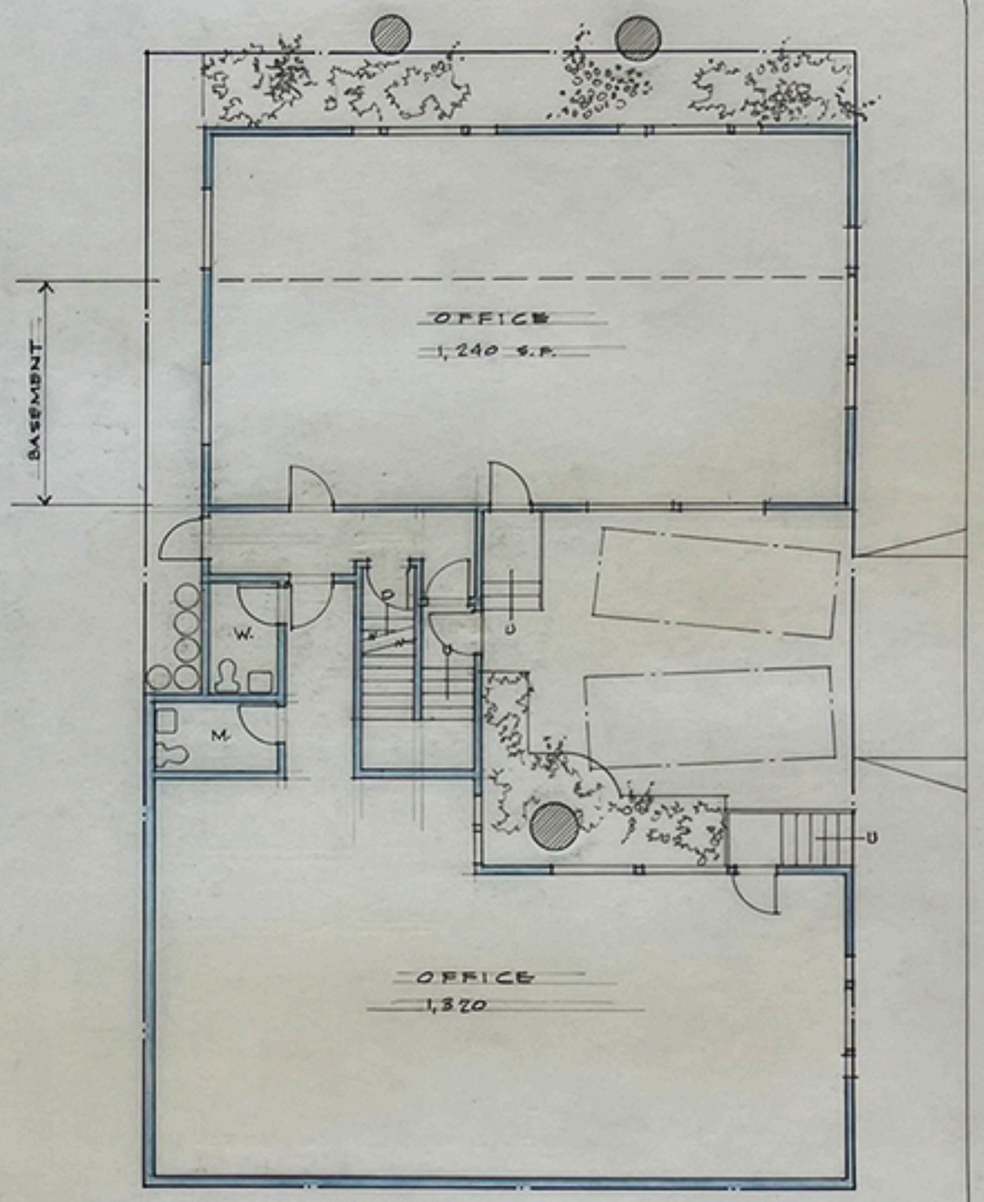
MISSION ST.

SECOND FLOOR PLAN

SCALE : 1/8" = 1'-0"

APARTMENT FLOOR AREA : 2,040 S.F.
GROSS FLOOR AREA : 2,260 S.F.

FIFTH AVE



MISSION ST.

FIRST FLOOR PLAN

SCALE : 1/8" = 1'-0"

NET OFFICE FLOOR AREA : 2,560 S.F.
GROSS FLOOR AREA (BLDG. COVERAGE) : 2,940 S.F.

SCHEME "B"

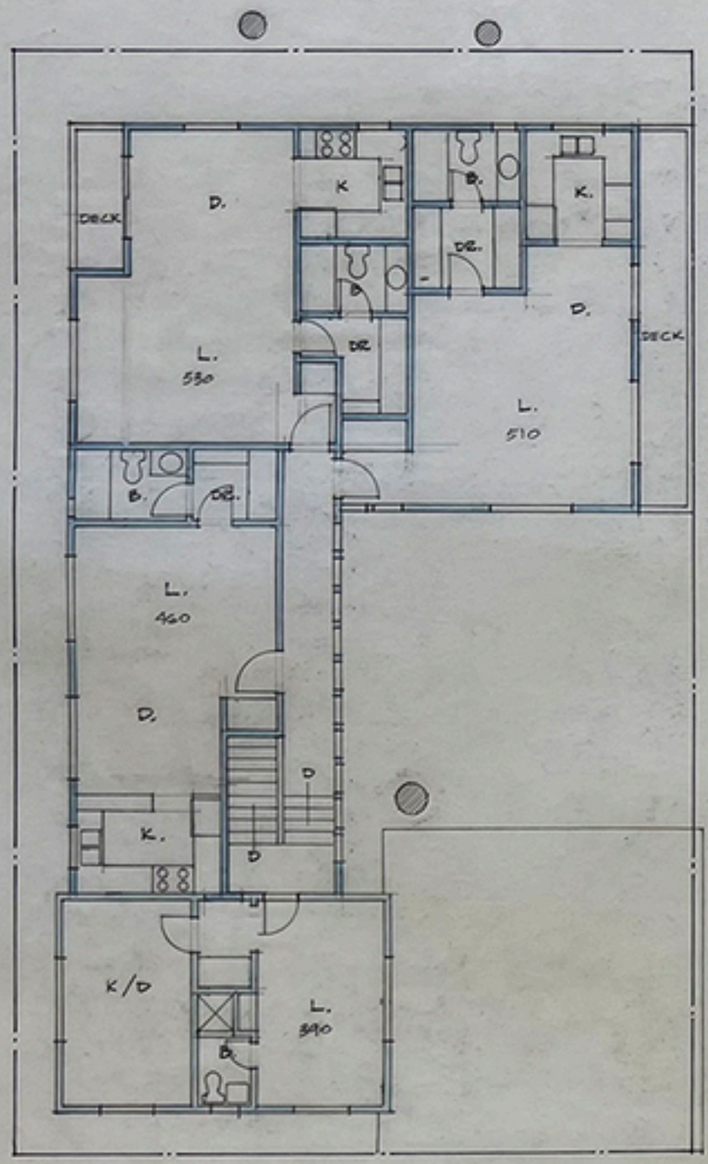
NEILL BUILDING

MISSION & FIFTH - CARMEL, CALIFORNIA

OLOF DAHLSTRAND
ARCHITECT
P.O. BOX 2703
CARMEL, CALIFORNIA

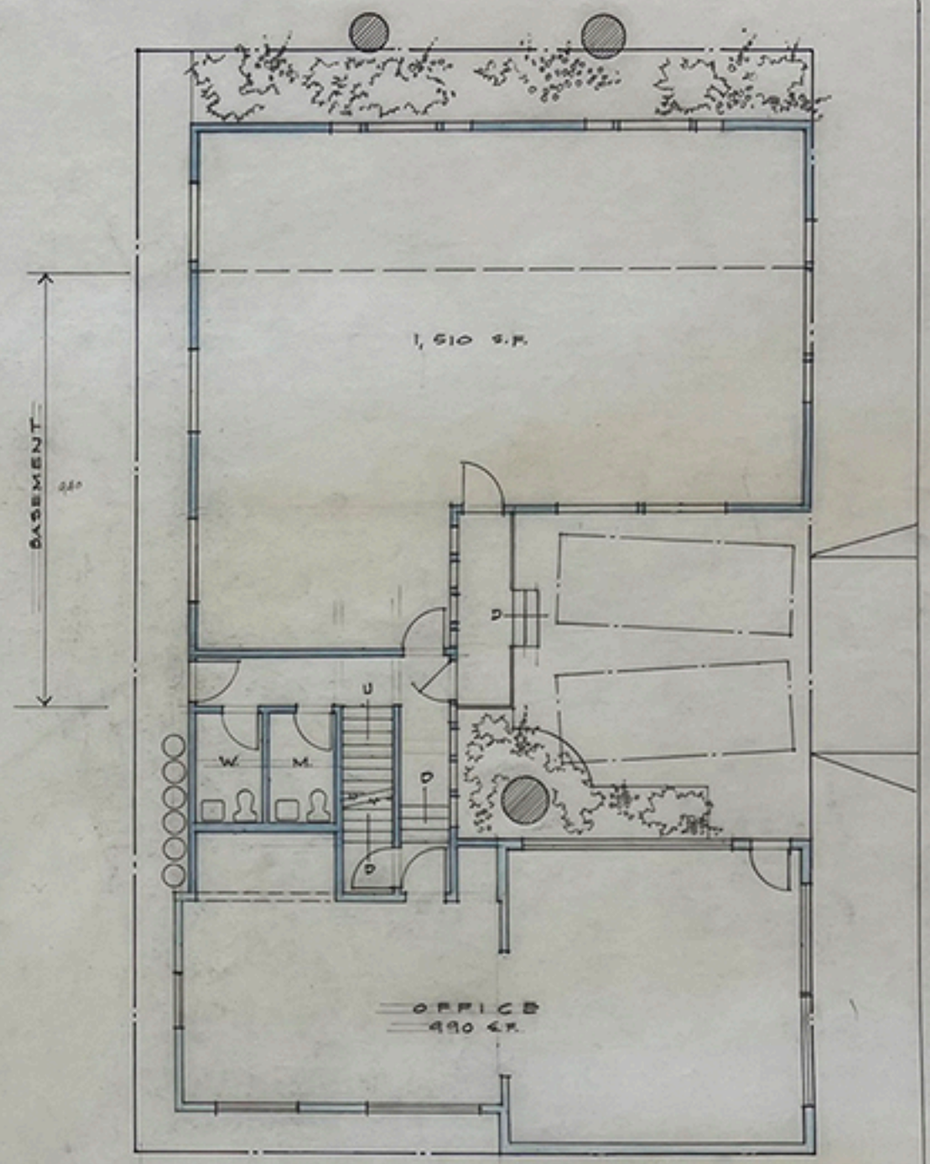
NOV. 10, 1978
DEC. 15, 1978

FIFTH AVE.



MISSION ST.

FIFTH AVE.



MISSION ST.

SECOND FLOOR PLAN

SCALE : 1/8" = 1'-0"

APARTMENT FLOOR AREA : 1,890 S.F.
GROSS FLOOR AREA : 2,200 S.F. (2,400 S.F. ALLOW.)
(EXIS. : 390 ; NEW : 1,810)

FIRST FLOOR PLAN

SCALE : 1/8" = 1'-0"

NET OFFICE FLOOR AREA : 2,900 S.F
GROSS FLOOR AREA (BLDG. COVERAGE) : 2,800 S.F. (3,000 ALLOW.)
(EXIS : 910 ; NEW 1,890)

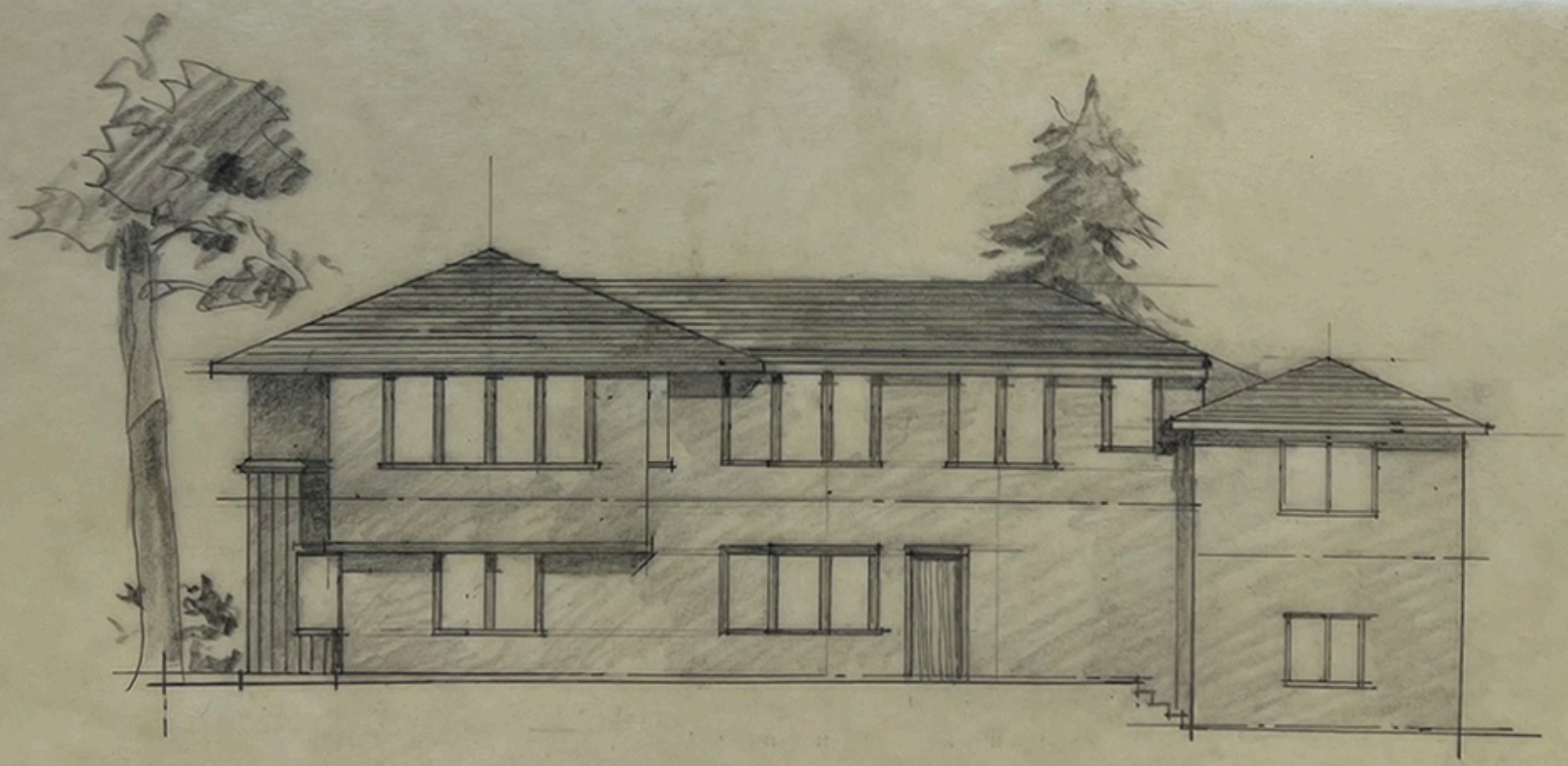
SCHEME "C"

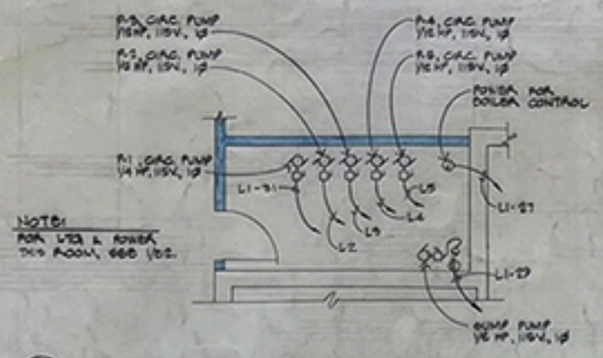
NEILL BUILDING

MISSION & FIFTH • CARMEL, CALIFORNIA

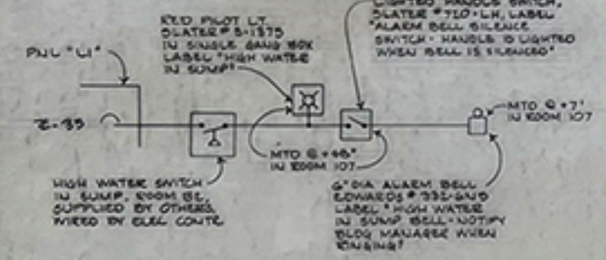
OLOF DAHLSTRAND
ARCHITECT
P.O. BOX 2783
CARMEL, CALIFORNIA

DEC. 15, 1978

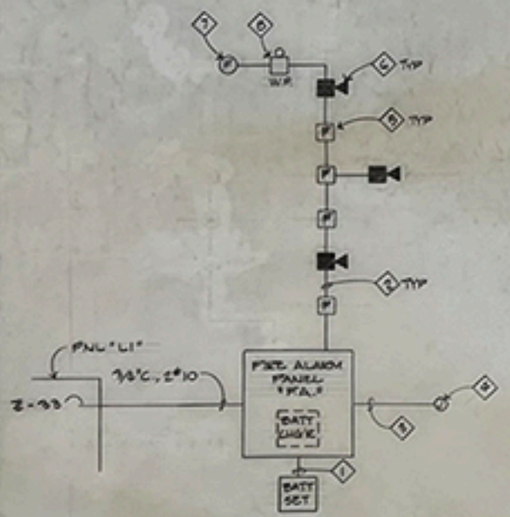




2/E3 MECHANICAL POWER DETAIL
NO SCALE



4/E3 HIGH WATER SUMP ALARM
NO SCALE



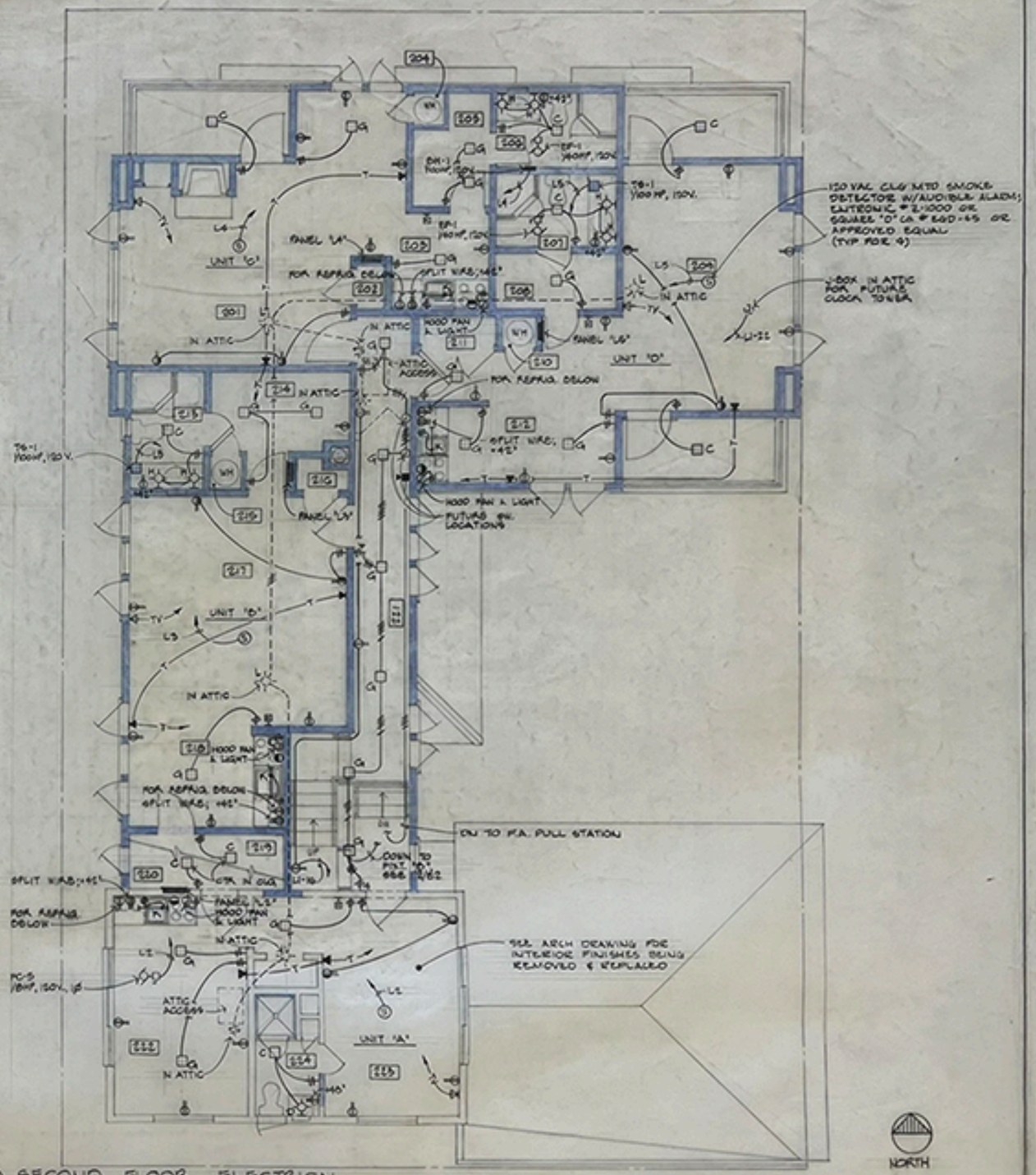
3/E3 F.A. SINGLE LINE DIAGRAM
NO SCALE

WIRING NOTES FOR APTS 'A', 'B', 'C', & 'D'

1. REMOVE (8) WIRING DEVICES & CONDUCTORS IN APT. 'A'.
2. LIGHTS, PLUGS & EQUIPMENT SHALL BE ON SEPARATE CIRCUITS. ROMEX PERMITTED UNLESS OTHERWISE NOTED.
3. LIGHTING CIRCUITS SHALL BE LIMITED TO A MAXIMUM OF 1500 WATTS PER CIRCUIT.
4. RECEPTACLES SHALL BE LIMITED TO A MAXIMUM OF 9 DUPLEX CONVENIENCE OUTLETS PER CIRCUIT.
5. DUPLEX CONVENIENCE OUTLETS LOCATED IN KITCHEN SHALL BE DIVIDED INTO A MINIMUM OF 2 SEPARATE CIRCUITS. NO OTHER OUTLETS SHALL BE CONNECTED TO THESE CIRCUITS.
6. THE FOLLOWING ITEMS SHALL BE ON SEPARATE INDIVIDUAL CIRCUITS AND NO OTHER OUTLETS, EQUIPMENT, ETC., SHALL BE CONNECTED TO THESE CIRCUITS:
   - A OVEN
   - B COOKTOP } OR RANGE
   - C HOOD FAN
   - D WTR FANS
7. BATHROOM AND OUTDOOR CONVENIENCE OUTLETS SHALL BE ON SEPARATE CIRCUITS AND SHALL BE CONNECTED TO A 20A/1P GFI BREAKER.
8. MINIMUM BRANCH BREAKER SIZE SHALL BE 20 AMPS PER RULE. ALL BREAKERS SHALL BE FULL SIZE.
9. CONTRACTOR SHALL CO-ORDINATE WITH TELEPHONE & CABLE TV COMPANIES TO ALLOW PRE WIRING OF TELEPHONE & CABLE TV CABLES BEFORE WALLS ARE CLOSED IN.

◇ FIRE ALARM NOTES

1. VERIFY REQUIRED WIRE/CONDUIT SIZE FOR BATTERY CHARGER WITH F.A. MANUFACTURER. MINIMUM SHALL BE ½"C., 2#8 TW COPPER.
2. ½"C., #14 THWN, NUMBER OF CONDUCTORS AS INDICATED ON DRAWINGS.
3. 3#14 (VERIFY) IN ½"C. TO TELE. TERM. BD FOR TRANSMISSION OF ALARM VIA N.I.C. LEASE LINE. PROVIDE TRANSMISSION EQUIP. @ BLDG. END OF LEASE LINE & RECEIVING EQUIP. @ FIRE STATION END OF LEASE LINE FOR PROPER COMMUNICATION OF FIRE ALARM.
4. 4"SQ x 2½"D CAST METAL J-BOX LOCATED ADJ. TO TELE. TERMINAL BD WITH BLANK COVER; PAINT BOX AND COVER RED; LABEL "FIRE ALARM". TERMINATE WIRING (SEE NOTE 3 ABOVE) IN BOX WITH MINIMUM 6" PIGTAILS WITH INDIVIDUALLY INSULATED ENDS.
5. Ⓜ MANUAL STATIONS; SEMI-FLUSH MOUNT, STANDARD ELECTRIC TIME #SFA-10-2, MTD @ 54".
6. ■ HORNS: WEATHERPROOF FLUSH MOUNTED WITH BACK BOX AND GRILLE VIBRATING HORN, POLARIZED 24VDC; STANDARD ELECTRIC TIME #SAU-4-5 MTD @ 90".
7. Ⓕ FLOW SWITCH, SUPPLIED BY OTHERS, INSTALLED BY ELEC. CONTRACTOR.
   BELL, 6" DIA., SINGLE STROKE BELL, 24 VDC W/BELL GUARD, MTD +7' ABOVE FINISHED FLOOR. STANDARD ELECTRIC TIME #SAU-5-3 W/SAU-9-3.



1/E3 SECOND FLOOR ELECTRICAL
1/4"=1'-0"

DALE J. FEHR
CONSULTING ENGINEER
137 SARGENT COURT
MONTEREY, CALIFORNIA

NEILL BUILDING
MISSION & FIFTH
CARMEL, CALIFORNIA

OLOF DAHLSTRAND ARCHITECT
P.O. BOX 2705 CARMEL CALIFORNIA

ELECTRICAL - SECOND FLOOR PLAN DETAILS

DRAWING NO.
E-3

◇ FIRE ALARM NOTES SEE 3/E3

STORAGE

CRAWL SPACE

CORRIDOR

(E) REDWOOD TREE

(E) BUILDING TO REMAIN

TRENCH DETAIL 4/B1

FOR CONNECTION TO (E) BLDG. TELE. EQUIP.

TRANSITION FROM 24" DEEP OUTSIDE TO 10" DEEP IN CRAWL SPACE

UP TO HIGHWATER ALARM BELL AM 107

DOWN TO HIGHWATER SWITCH, SEE 4/E3

FIRE ALARM PANEL SEE 7/E3

(4) ELEC. SERVICE EQUIP. SEE 7/E1

UP TO FIXT 'G', SEE 5/E2

4'-0" x 4'-0" EXTERIOR GRADE PLYWD BKRD FOR CATV CO EQUIP. SEE 9/E1

4'-0" x 4'-0" EXTERIOR GRADE PLYWD BKRD FOR TELE. CO. EQUIP. SEE 9/E1

FC-3 1/2 HP, 120 V., 1Ø

LI-24

LI-25

GROUND ROD. SEE 1/B1

3/4" PVC. 1 #10 BARE CU. GND

STUD TO EDGE OF BKRD

FOR MISC. POWER, SEE 2/E3

UP TO LT. FIXT. 'C' IN SHOWER AM

(E) P.G.&E. FULL BOX

(2) PT&T FULL BOX, SIZE PER UTILITY CO. REQUIRTS

ALLOWS FOR UTILITY CO. REQUIRTS, TYP.

(E) UTILITY POLE

2'C.O.

4'C.O.

15'C.O.

NORTH

1/E2 BASEMENT ELECTRICAL
1/4" = 1'-0"

DOWN TO LT. FIXT. 'C', SEE 1/E2

FC-2 1/2 HP, 120 V., 1Ø

FC-1 1/2 HP, 120 V., 1Ø

FC-2 1/2 HP, 120 V., 1Ø

LI-13

LI-15

LI-16

LI-19

LI-10

LI-9

LI-12

LI-11

LI-17

LI-21

LI-4

LI-14

LI-8

LI-7 VIA PANEL 'LC'

LI-22 VIA PANEL 'LC'

LI-24 VIA 'SW' & PANEL 'LC'

LI-30

LI-28

50A/250V/3P/3W RECEPTICAL HUBBELL #9430 FOR DRYER

LI-26, 27 SHED

SHOWER ROOM HEAT LAMP & FAN SUPPLIED BY OTHERS; INSTALLED BY ELEC. CONTR.

TIME SW. 0-30 MIN. MTD OVER 4'-0" OUTLET BOX W/SWING PLASTER RING, +40° THERMADOR #1580

DOWN TO LT. FIXT 'L' IN AM 02

UP TO LT. FIXT 'C' IN SHOWER AM

UP TO FIXT 'C', SEE 1/E2

UP TO FA HORN

FC-4 1/4 HP, 120 V.

E.F.-1 PROMP 120V.

+3'-6" ABOVE FIN. FLOOR LINE, TYP. FOR 'E'

INTERCOM SPEAKER TALK-A-PHONE #T-AA W/A-PHS BACK BOX, CONNECT TO INDIVIDUAL APT. INTERCOMS & POWER SUPPLY

PUSH PUSHBUTTON PANEL W/LABEL PROVISIONS (SEE ARCH. FOR LABELS) ROMANEX #2006 (LEAVE TWO BUTTONS DISCONNECTED)

FOR FUTURE SPARE LIGHT VERIFY LOCATION WITH ARCHITECT

FOR FUTURE FOUNTAIN VERIFY LOCATION WITH ARCHITECT

CONDUIT & CONDUCTORS AS NOTED

(E) PANEL, REPLACE W/ FULL BOX & CONNECT REMAINING 3/4" TO (N) BARRS IN PANEL

FOR REPAIR, BELOW

50A/250V/3P/3W RECEPTICAL HUBBELL #9330

FIRE SPRINKLER SYSTEM SIDEWALK BOX (BY OTHERS)

FA SPRINKLER RISER PIPE

FA

OGLY

2/B1 TYP.

NORTH

2/E2 FIRST FLOOR ELECTRICAL
1/4" = 1'-0"

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CONSULTING ENGINEER
157 SARGENT COURT
MONTEREY, CALIFORNIA

NEILL BUILDING
MISSION & FIFTH
CARMEL, CALIFORNIA

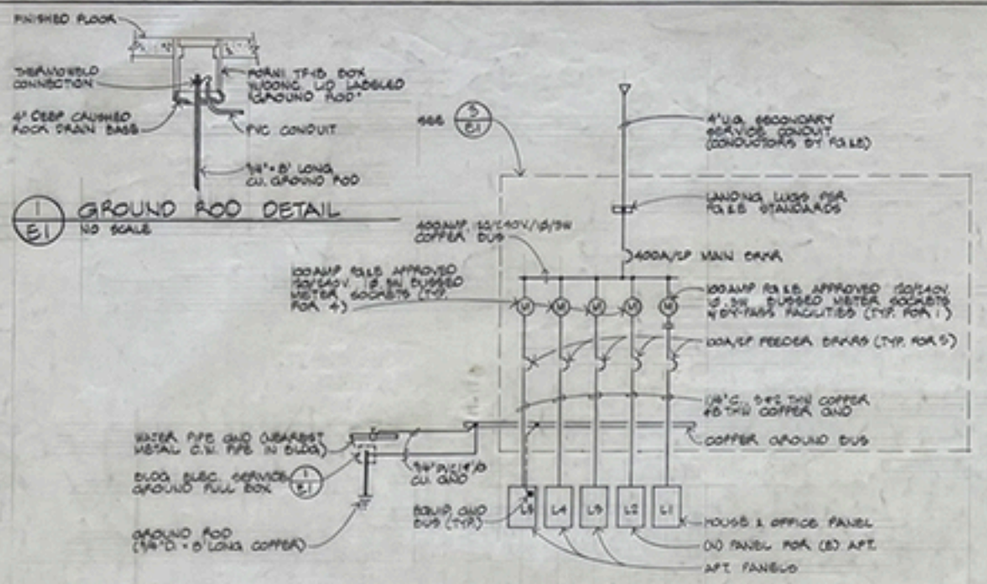
OLOF DAHLSTRAND ARCHITECT
P.O. BOX 3703 CARMEL CALIFORNIA

ELECTRICAL
BASEMENT AND FIRST FLOOR PLANS

DRAWING

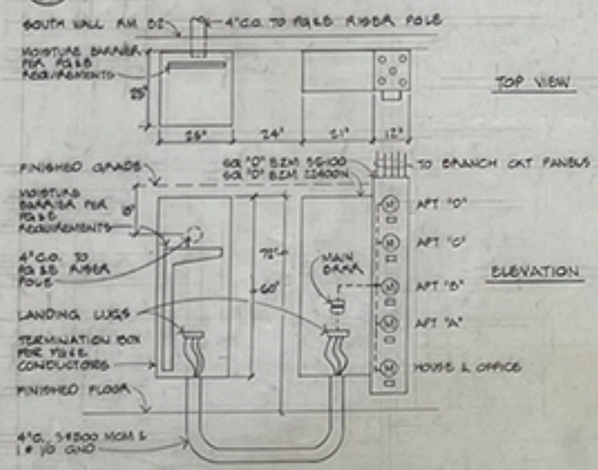
NOV 4 1980

E-2

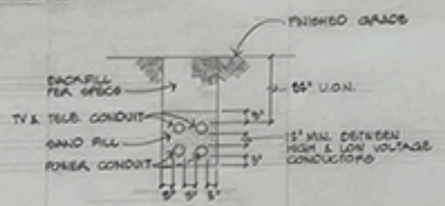


1/E1 GROUND ROD DETAIL
NO SCALE

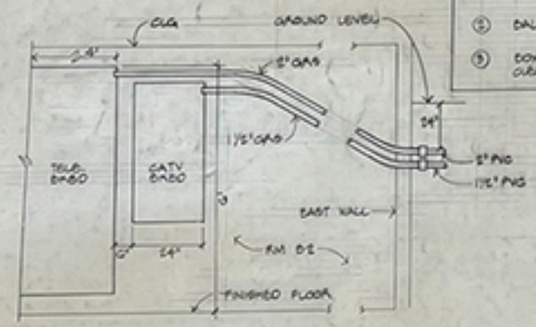
2/E1 SINGLE LINE DIAGRAM
NO SCALE



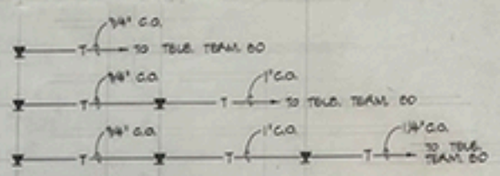
3/E1 METER CENTER ELEVATION
NO SCALE



4/E1 TRENCH SECTION
NO SCALE



5/E1 NORTH ELEVATION RM B2
NO SCALE



6/E1 TYPICAL TELE. CONDUIT SIZING IN OFFICE AREA
NO SCALE

LIGHT FIXTURE SCHEDULE

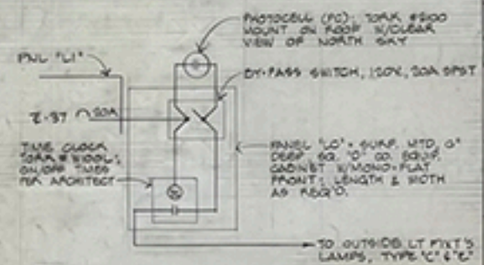
TYPE	DESCRIPTION	LAMPS	MANUFACTURER
A	2'×4' 4-LAMP SURF. MTD FLUOR. SMS W/ FLAT STEEL DOOR & ⅛" ACRYLIC PRISMATIC LENS, 2-LEVEL SW'D. SEE DETAIL 8/E1. 150V. BALLAST ②	(4) F40T6 ①	ACME #4504-24-4R-PA
B	SAME AS 'A' EXCEPT 2'×2'	(3) U40T6	ACME #4503-24-2U-PA
C	RECESSED 6Ø. INCAND. MATTE WHITE FINISH FLAT ALZA GLASS DIFFUSER, ALCANFAR LITE TRIM. DAMP LABEL ⑤	(1) 100W A-19	PRESCOLITE #406HF-1
D	18" LONG INCAND. WALL MTD BRACKET. FLAT ALZA GLASS DIFFUSER. SATIN WHITE FINISH.	(2) 60W A-19	PRESCOLITE #1525
E	WALL MTD INCAND. OPAL GLASS DIFFUSER DIECAST ALUM. HOUSING & CAST ALUM. GUARD. CHROMATIC FINISH	(1) 100W A-19	PRESCOLITE #WD-24 W/WG-G
F	4' LONG, 1-LAMP SURF MTD FLUOR. STRIP 150V. HPF BALLAST	(1) F40T6 ①	ACME #1551-4R-H
G	6¾" DIA. RECESSED ROUND DOWNLT. BLACK MULTIGROOVE BAFFLE, WHITE TRIM RING ⑤	(1) 50W EQ/PAR20	PRESCOLITE #1250-510
H	8' LONG, 1-LAMP, SURF. MTD FLUOR., ACRYLIC WRAPAROUND DIFFUSER. 150V. HPF BALLAST. MOUNT VERTICALLY ON EITHER SIDE OF MIRROR; VERIFY LOCATION W/ARCHITECT	(1) F96T6 ①	PRESCOLITE #5077
K	2' LONG UNDER-CABINET FLUOR., ACRYLIC WRAPAROUND DIFFUSER, BAKED WHITE ENAMEL 150V., HPF BALLAST	(1) DTS-8W	ALKO #11G-6
L	STANDARD 660W., 250V., PORCELAIN LAMPHOLDER	(1) 500W A-19	—

GENERAL NOTES

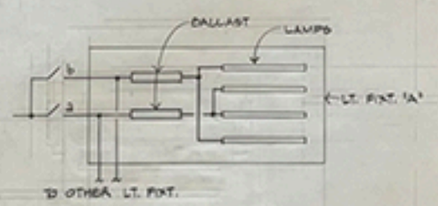
① LAMPS: FLUOR.: F96W SYLVANIA SUPERSAVER F96T12/CW/HO/SS, 25W, 5000 LUMEN; OR GE, WESTINGHOUSE EQUAL. F40W SYLVANIA SUPERSAVER II F40W/CW/RS/SS, 35W, 3050 LUMEN; OR GE, WESTINGHOUSE EQUAL

② BALLASTS: FLUOR.: ENERGY SAVING, ADVANCE 'MARK III' OR UNIVERSAL 'ELH'

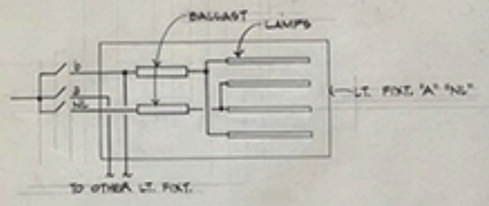
③ BOX-IN FIXTURE WIRE RATED GYPSO ON 5 SIDES. MAINTAIN 4" MIN. CLEARANCE AROUND FIXTURE.



7/E1 LIGHT CONTROL DETAIL
NO SCALE



8/E1 TWO-LEVEL SW'G DETAIL
NO SCALE



9/E1 'NL' LT. FIXT. SW'G DETAIL
NO SCALE

SYMBOLS & ABBREVIATIONS

- FLUORESCENT LIGHT FIXTURE, SURF OR WALL MOUNTED
- FLUORESCENT STRIP LIGHT FIXTURE
- INCANDESCENT RECESSED LIGHT FIXTURE
- INCANDESCENT SURF. OR SUSP. LIGHT FIXTURE
- INCANDESCENT WALL MOUNTED LIGHT FIXTURE
- 6PST SWITCH, +48" U.O.N.
- 3-WAY SWITCH, +48" U.O.N.
- DUPLEX RECEPTACLE, 20A, 125VAC, +12" U.O.N.
- 4-PLEX RECEPTACLE, 20A, 125VAC., +12" U.O.N.
- TELEPHONE OUTLET
- JUNCTION BOX
- MOTOR CONNECTION
- DISCONNECT SWITCH
- CONDUIT/WIRING CONCEALED WITHIN WALLS OR CEILING OR EXPOSED WHERE SPECIFICALLY NOTED
- CONDUIT/WIRING IN OR UNDER FLOOR SLAB OR UNDERGROUND
- —T— TELEPHONE CONDUIT
- HOMERUN TO PANEL, TERMINAL OR EQUIP. INDICATED
- CROSSLINES INDICATE NO. OF CONDUCTORS WHEN MORE THAN TWO.
- —TV— TELEVISION CONDUIT
- GFCI RECEPT. CONNECTED TO GROUND FAULT INTERRUPTING CIRCUIT
- SWITCHED DUPLEX RECEPT., 20A, 125VAC, +12" U.O.N.
- CONDUIT UP OR DOWN
- 4-WAY SWITCH, +48" U.O.N.
- CATV OUTLET
- AFT INTERCOM UNIT, TALK-A-PHONE "TAI" W/EA-PA BACKBOX
- 50A/250V/3Ø/4W RECEPT. U.O.N., HUBBELL #9450 MTD @ +36"

C. CONDUIT
C.O. CONDUIT ONLY
(E) EXISTING
GND GROUND (ELECTRICAL)
(N) NEW
SW. SWITCH
T., TELE. TELEPHONE
U.O.N. UNLESS OTHERWISE NOTED
SMS STRAIGHT METAL SIDES

PANELBOARD SCHEDULE

PANEL	MOUNTG.	BUS	MAINS	BREAKERS NO.	AMPS/POLE	REMARKS
"L1" 60A "S" NEMA 1 150/240/1Ø/3W	SURFACE	100A	LUGS ONLY	6	50 2	E-36-38, 40-42
				50	20 1	E- 39, 41 SPARE
				6	15 1	E-13, 15, 17, 19, 21, 23, 25, 31 E-14 & 32 GFI & BKRS
"L2" CUTLER-HAMMER 24" LOAD CENTER 150/240/1Ø/3W	FLUSH	100A	LUGS ONLY			IG #5% PROVIDE (2) SPARE 50/1 BREAKERS
"L3" "L4" "L5"	SAME AS "L2"					

PANEL "L1" E-35, 37, 37 TO HAVE LOCK-ON PROVISIONS

DALE J. FEHR
CONSULTING ENGINEER
157 SARGENT COURT
MONTEREY, CALIFORNIA

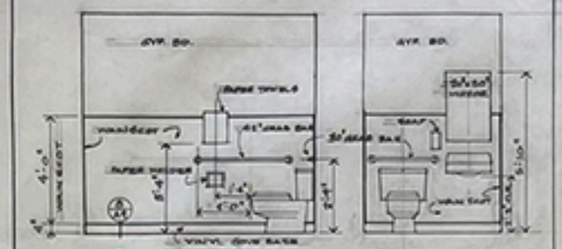
NEILL BUILDING
MISSION & FIFTH
CARMEL, CALIFORNIA

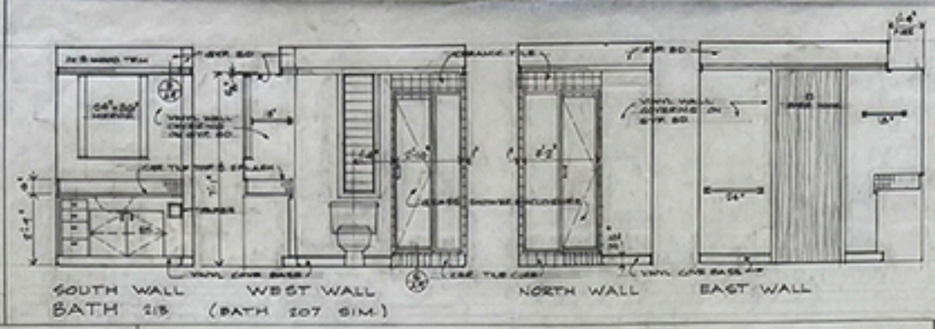
OLOF DAHLSTRAND ARCHITECT
P.O. BOX 5705 CARMEL CALIFORNIA

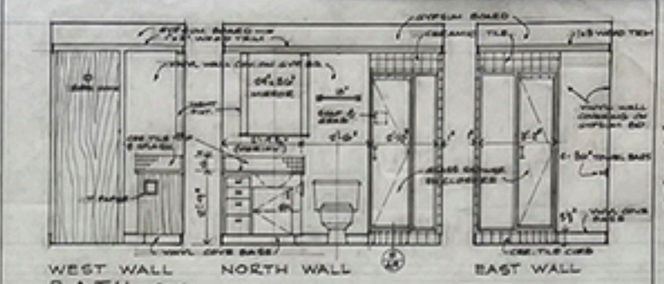
ELECTRICAL - FIXTURE SCHEDULE SYMBOLS & ABBREV. - DETAILS

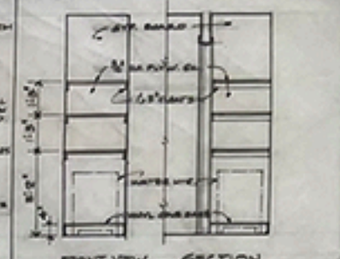
CHECKED
BDV 4 1980

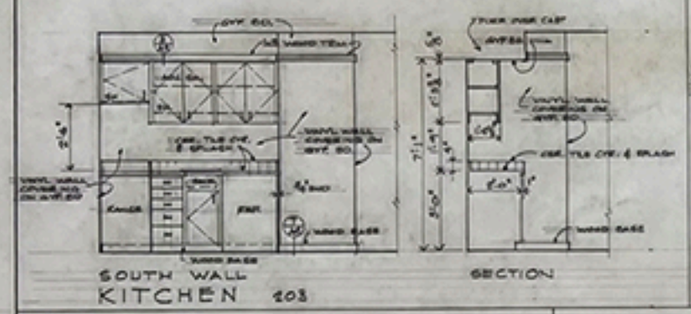
E-1

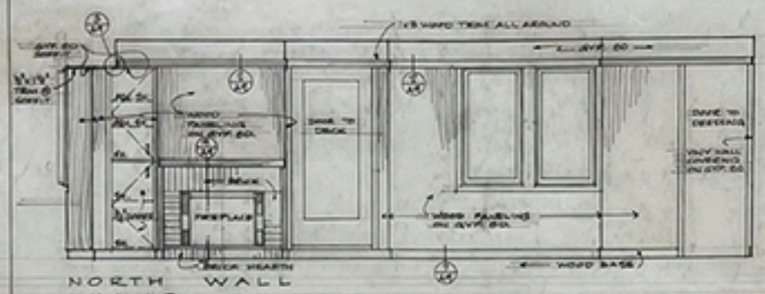


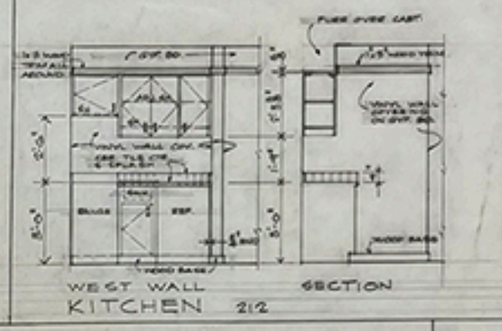


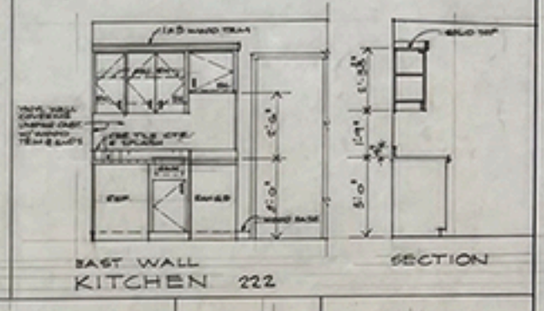


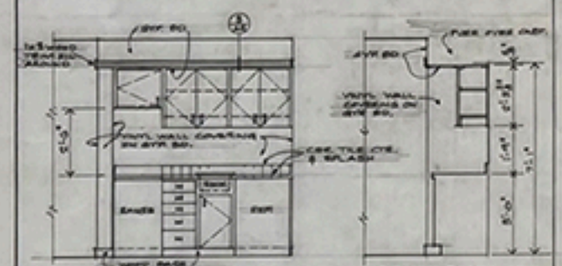


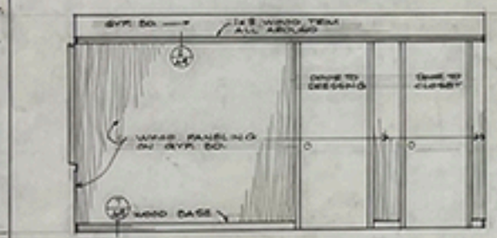


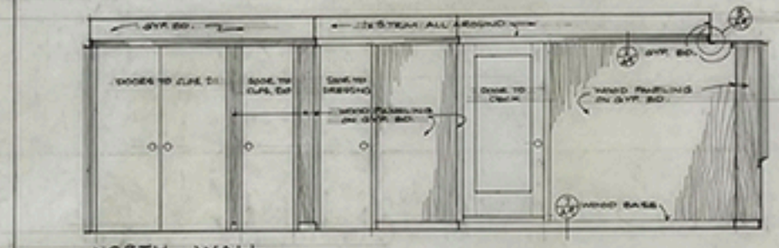


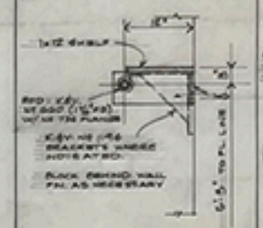


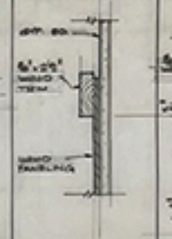


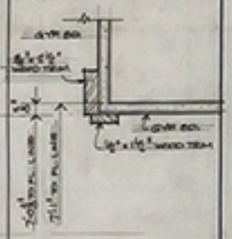


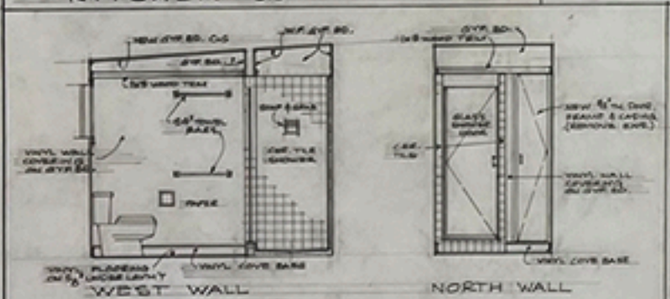


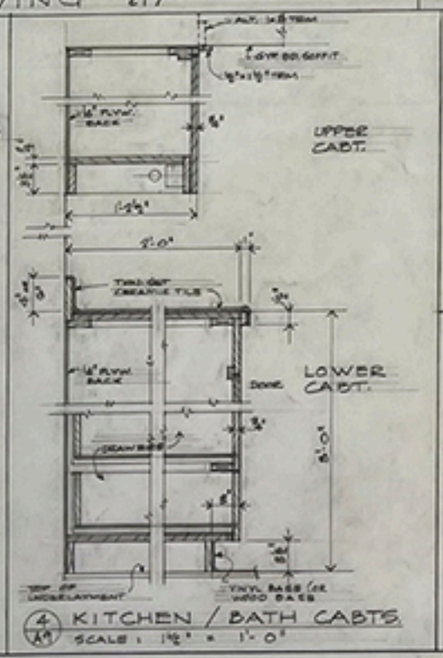


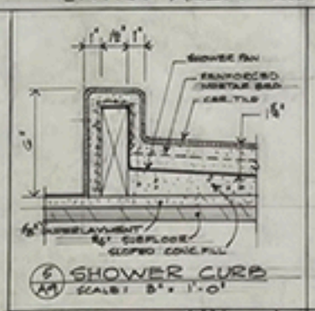


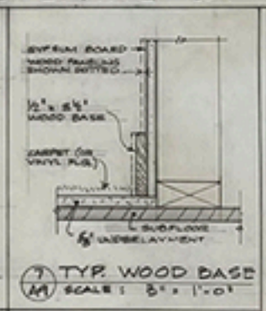


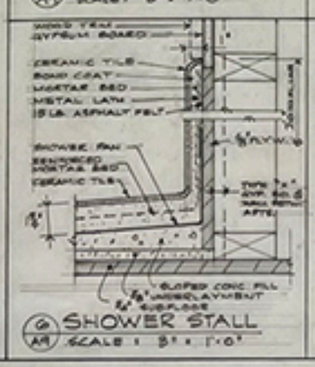


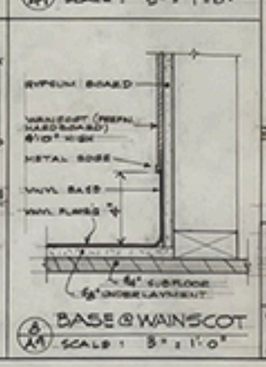


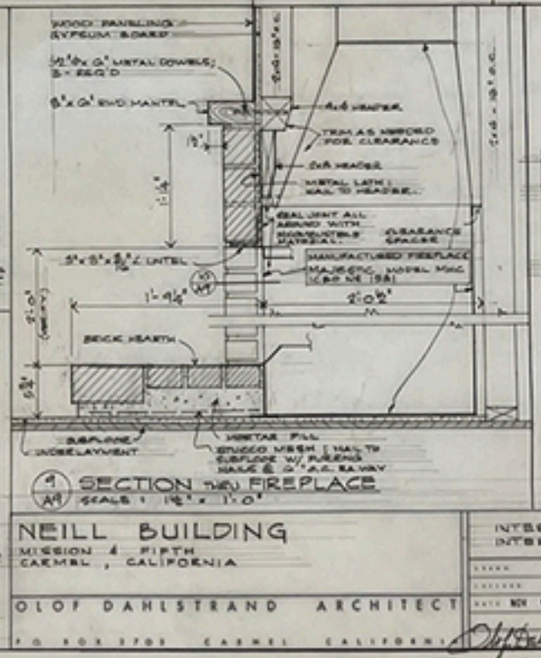










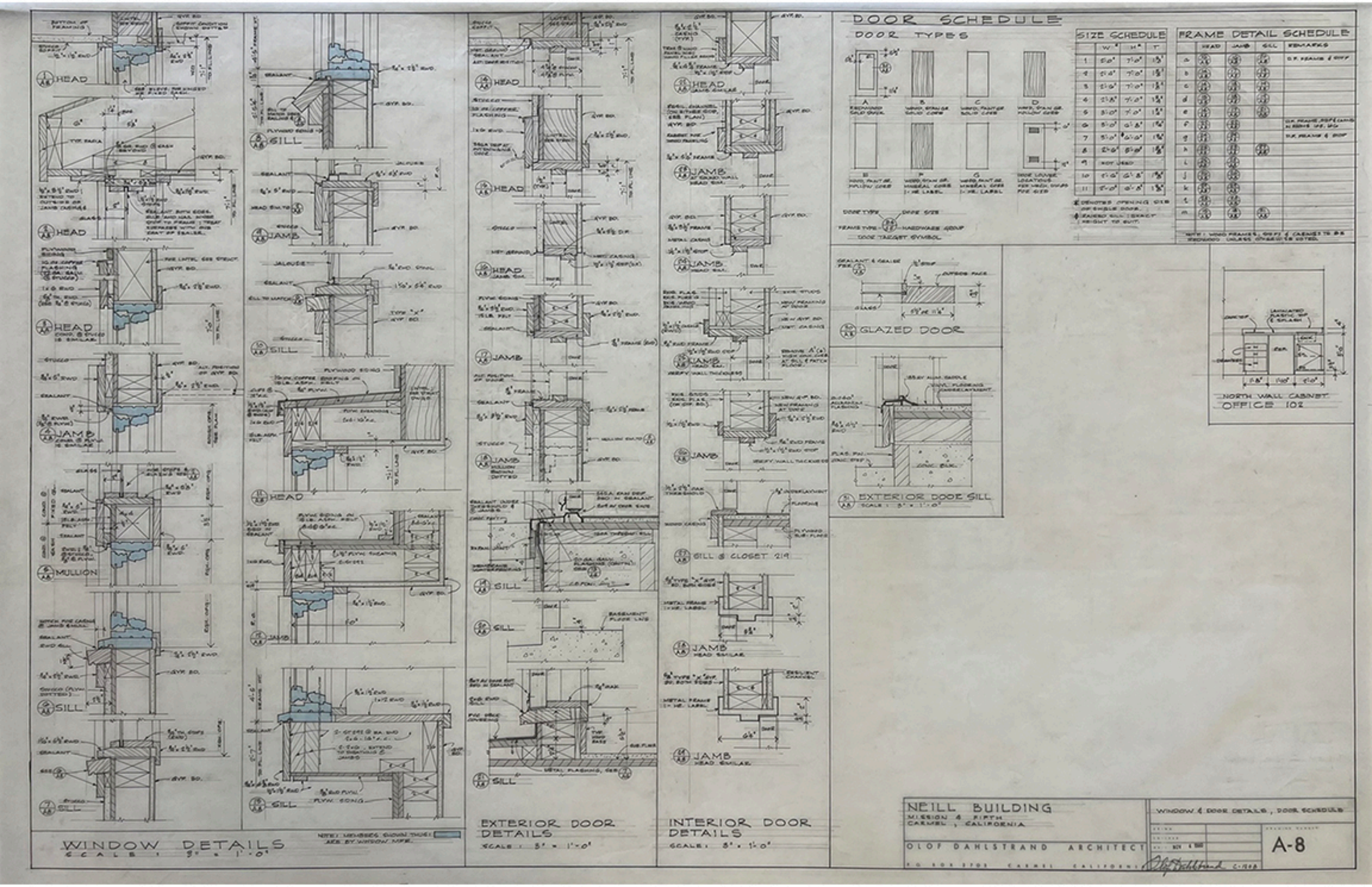


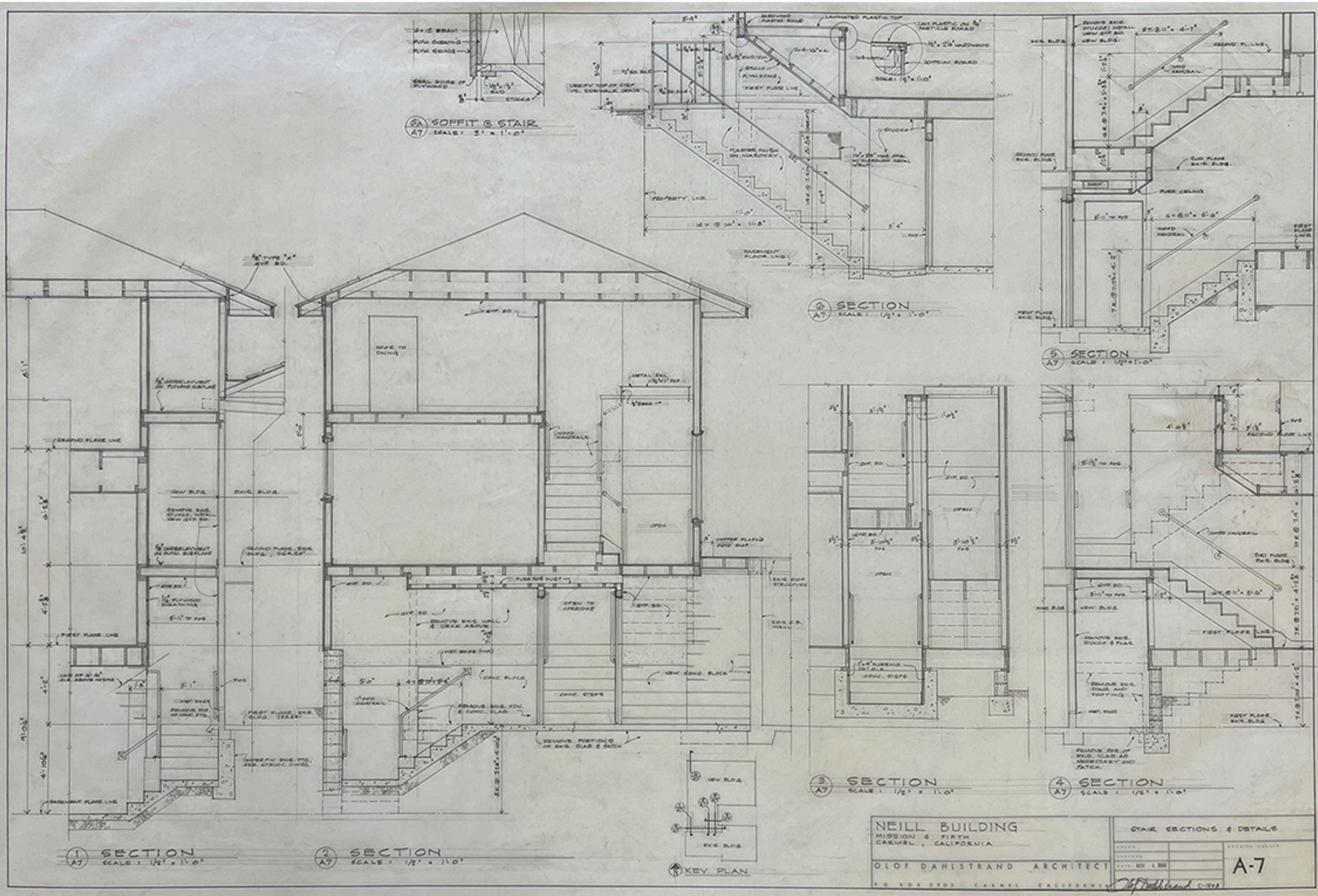
NEILL BUILDING
MISSION & FIFTH
CARMEL, CALIFORNIA

OLOF DAHLSTRAND ARCHITECT
P.O. BOX 3703 CARMEL CALIFORNIA

INTERIOR ELEVATIONS - SCALE: ½" = 1'-0"
INTERIOR DETAILS

A-9


DOOR SCHEDULE
DOOR TYPES
SIZE SCHEDULE
FRAME DETAIL SCHEDULE
GLAZED DOOR
EXTERIOR DOOR SILL
NORTH WALL CABINET
OFFICE 102
WINDOW DETAILS
SCALE: 3" = 1'-0"
EXTERIOR DOOR DETAILS
SCALE: 3" = 1'-0"
INTERIOR DOOR DETAILS
SCALE: 3" = 1'-0"
NEILL BUILDING
MISSION & FIFTH
CARMEL, CALIFORNIA
OLOF DAHLSTRAND ARCHITECT
WINDOW & DOOR DETAILS, DOOR SCHEDULE
A-8



SOFFIT & STAIR
SCALE: 3" = 1'-0"
SECTION
SCALE: 1/2" = 1'-0"
SECTION
SCALE: 1/2" = 1'-0"
SECTION
SCALE: 1/2" = 1'-0"
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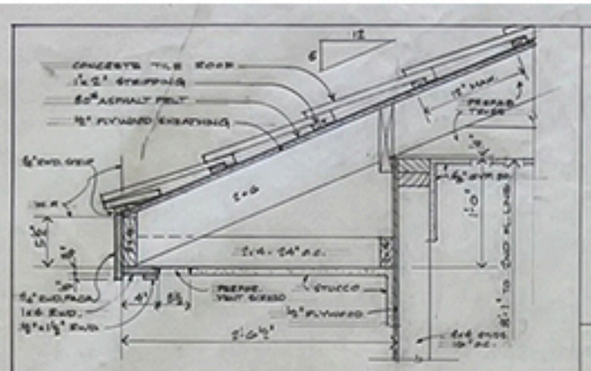
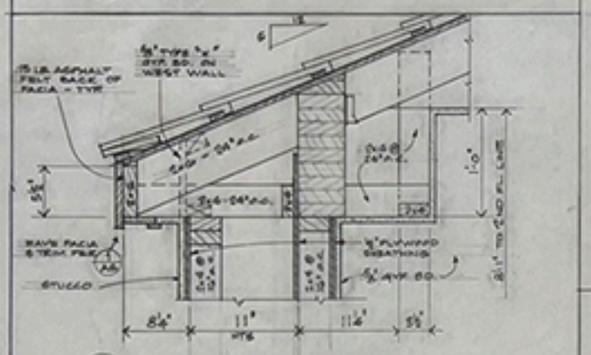
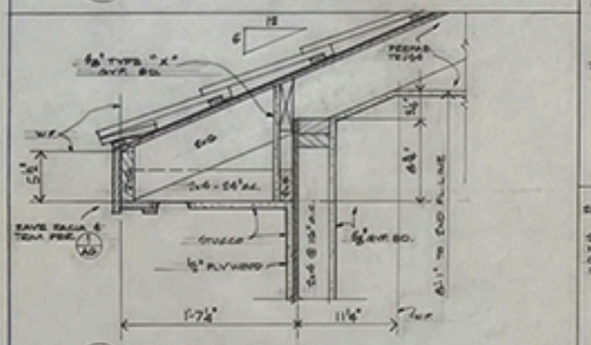
SECTION
SCALE: 1/2" = 1'-0"
KEY PLAN
NEILL BUILDING
MISSION & FIFTH
CARMEL, CALIFORNIA
OLOF DAHLSTRAND ARCHITECT
STAIR SECTIONS & DETAILS
A-7



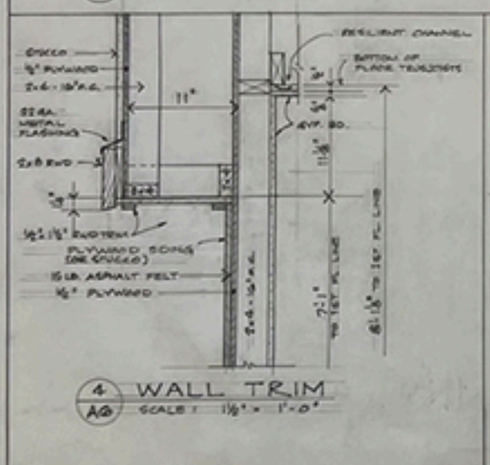
1 AG ROOF EAVE
SCALE : 1½" = 1'-0"



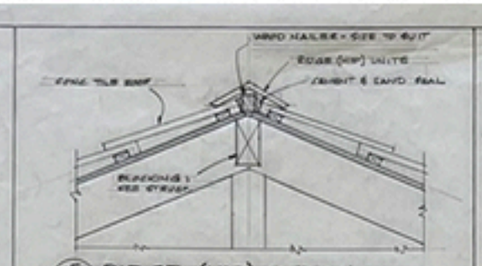
2 AG ROOF EAVE
SCALE : 1½" = 1'-0"



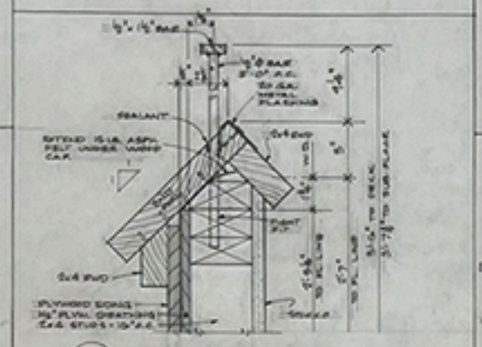
3 AG ROOF EAVE
SCALE : 1½" = 1'-0"



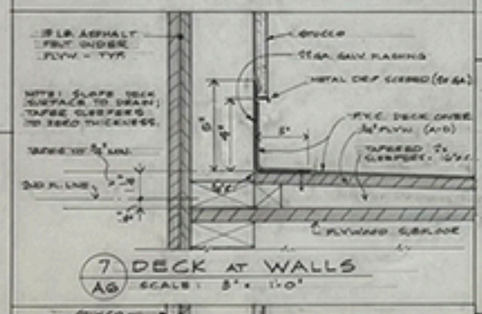
4 AG WALL TRIM
SCALE : 1½" = 1'-0"



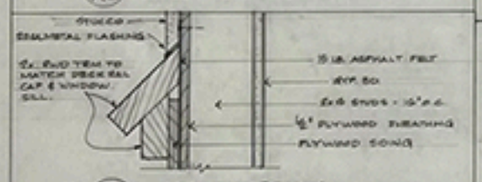
5 AG RIDGE (HIP) DETAIL
SCALE : 1½" = 1'-0"



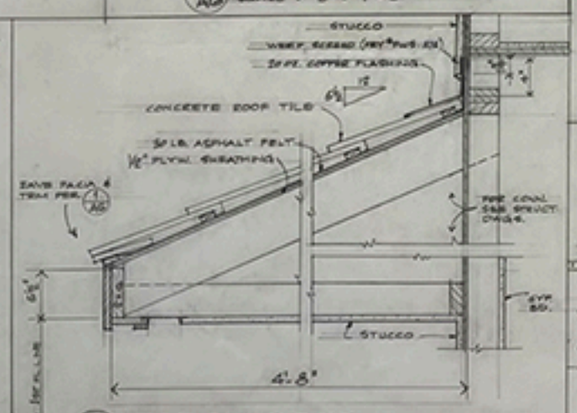
6 AG DECK RAIL CAP
SCALE : 3" = 1'-0"



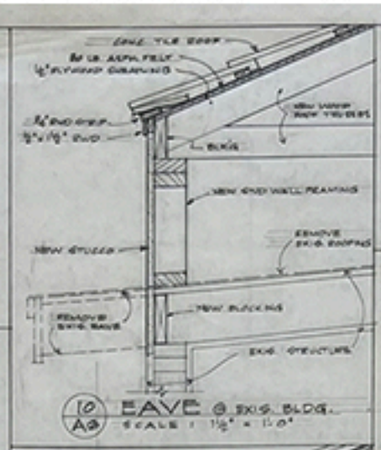
7 AG DECK AT WALLS
SCALE : 3" = 1'-0"



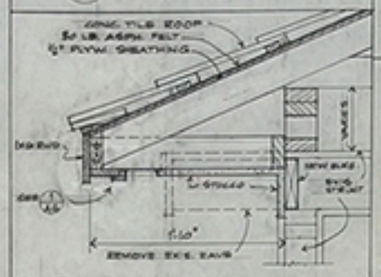
8 AG WALL TRIM
SCALE : 3" = 1'-0"



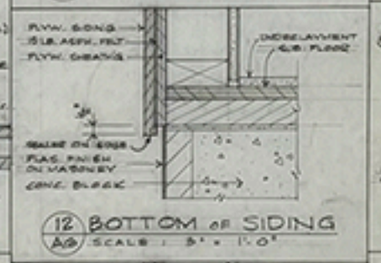
9 AG PORCH ROOF
SCALE : 1½" = 1'-0"



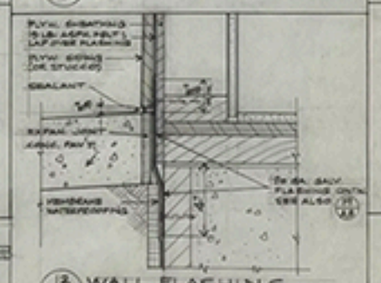
10 AG EAVE @ EXIS. BLDG.
SCALE : 1½" = 1'-0"



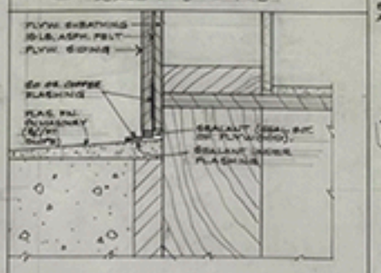
11 AG EAVE @ EXIS. BLDG.
SCALE : 1½" = 1'-0"



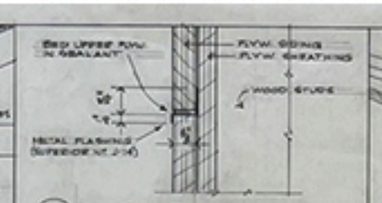
12 AG BOTTOM OF SIDING
SCALE : 3" = 1'-0"



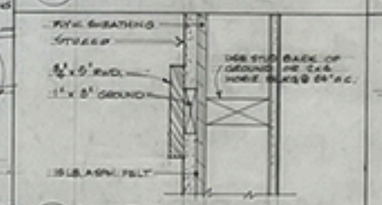
13 AG WALL FLASHING AT PAVEMENT
SCALE : 3" = 1'-0"



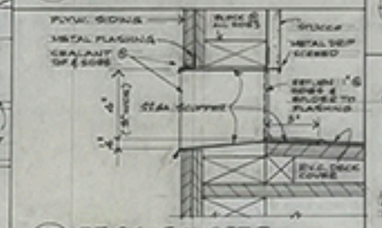
14 AG FLASHING @ CONC. LEDGE
SCALE : 3" = 1'-0"



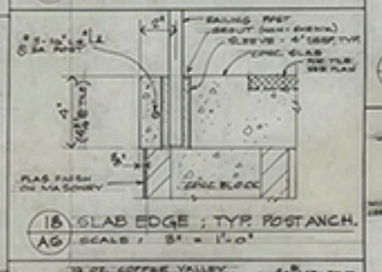
15 AG FLASHING (FLYW. SIDING)
SCALE : HALF FULL SIZE



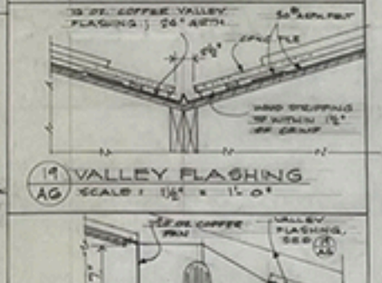
16 AG VERT. WOOD TRIM
SCALE : 3" = 1'-0"



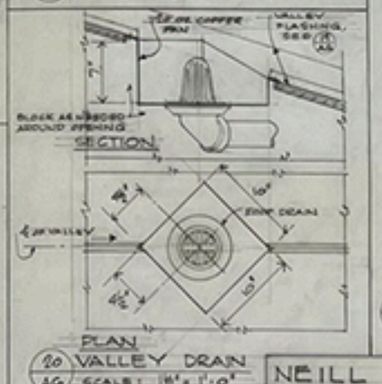
17 AG DECK SCUPPER
SCALE : 3" = 1'-0"



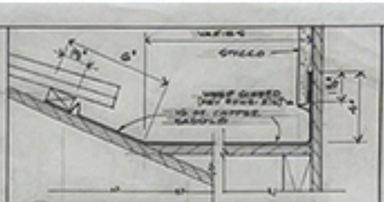
18 AG SLAB EDGE ; TYP. POST ANCH.
SCALE : 3" = 1'-0"



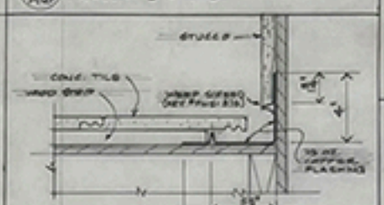
19 AG VALLEY FLASHING
SCALE : 1½" = 1'-0"



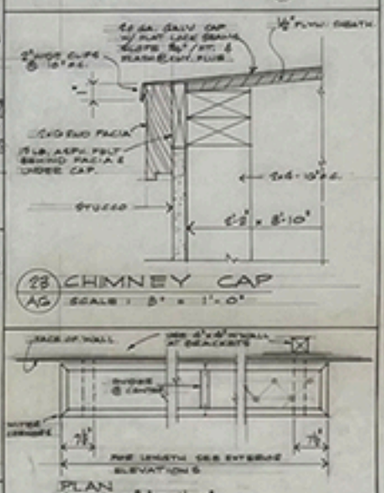
PLAN
20 AG VALLEY DRAIN
SCALE : 1½" = 1'-0"



21 AG METAL SADDLE
SCALE : 3" = 1'-0"

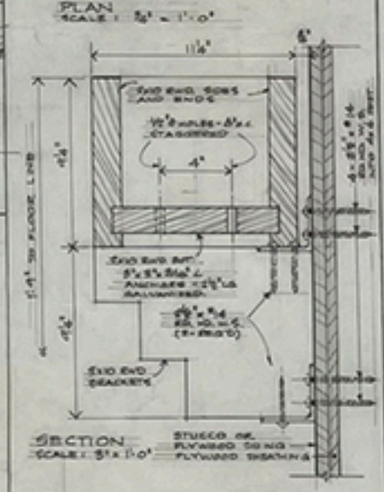


22 AG FLASHING AT WALL
SCALE : 3" = 1'-0"
SEE ALSO FLASHING IN

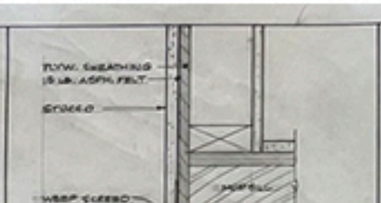


23 AG CHIMNEY CAP
SCALE : 3" = 1'-0"

PLAN
SCALE : 3" = 1'-0"



SECTION
SCALE : 3" = 1'-0"
24 AG PLANTER BOX



25 AG BOTTOM OF STUCCO
SCALE : 3" = 1'-0"

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EXTERIOR DETAILS

DRAWN
CHECKED
DATE NOV. 6 1961

DRAWING NUMBER
A-6

C SECTION / ELEVATION
A5 SCALE: 1/4" = 1'-0"

B SECTION
A5 SCALE: 1/4" = 1'-0"

D SECTION
A5 SCALE: 1/4" = 1'-0"

E SECTION
A5 SCALE: 1/4" = 1'-0"
SECTION IS TYPICAL FOR ALL DECKS.

A SECTION
A5 SCALE: 1/4" = 1'-0"

1 ATTIC ACCESS PANEL
A5 SCALE: 3" = 1'-0"

2 CRAWL SPACE ACCESS DOOR
A5 SCALE: 3" = 1'-0"

3 GAS VENT FURRING
A5 SCALE: 1 1/2" = 1'-0"
SECOND FLOOR & SHOWN; FIRST FLOOR SIM.

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EXTERIOR ELEVATIONS, SECTIONS

A-5

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

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

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

GLASS SYMBOLS
① 4' TEMPERED PLATE GLASS.
② 4' PLATE GLASS.
③ INSULATING GLASS, FACTORY GLAZED.
④ 4' FLOAT GLASS
⑤ OBSCURE GLASS.

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EXTERIOR ELEVATIONS

A-4

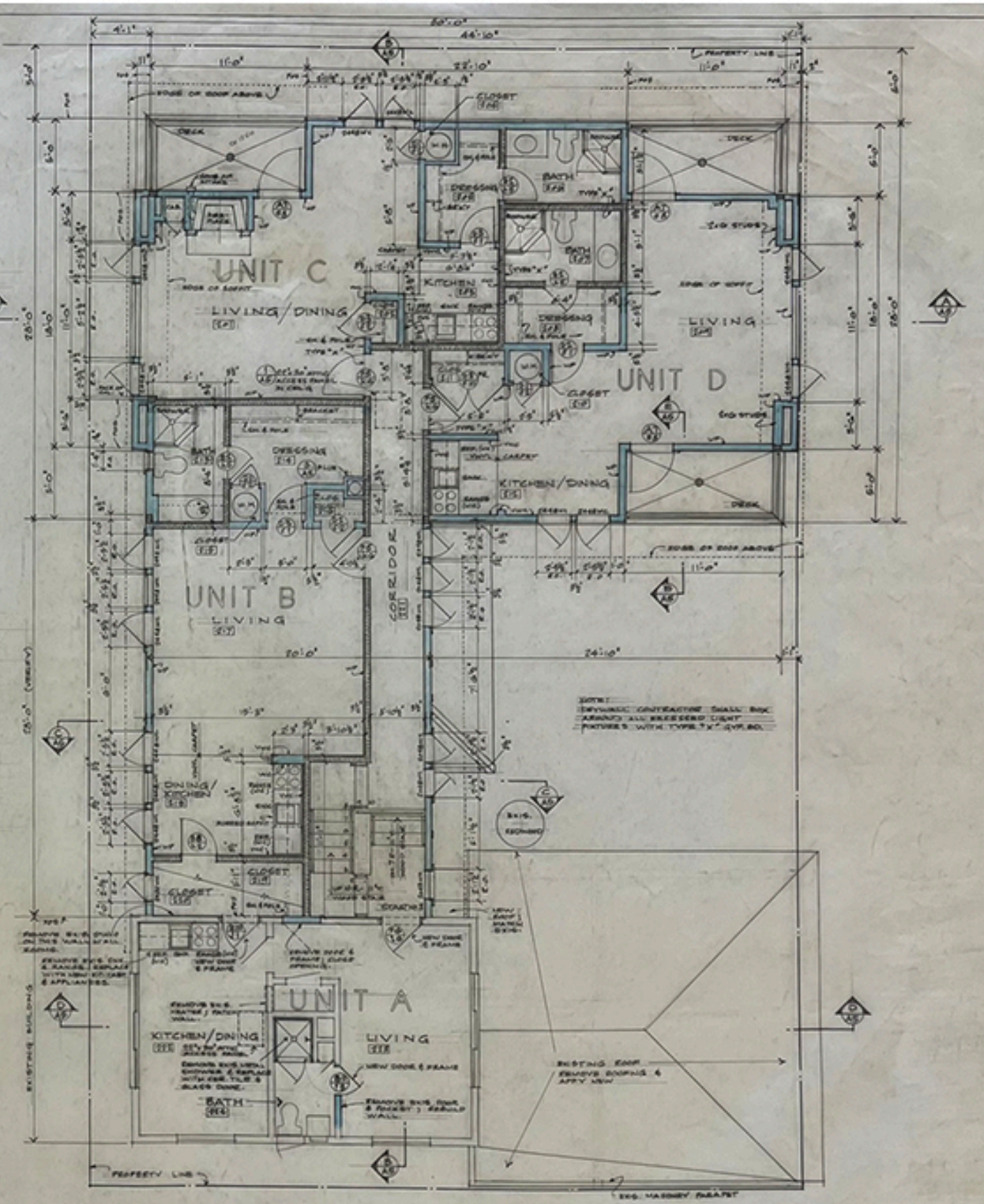
ROOM FINISH SCHEDULE

ROOM Nº	ROOM NAME	FLOOR MATERIAL	BASE MATERIAL	WAINSCOT MATERIAL	WALL MATERIAL	WALL FIN.	CEILING MATERIAL	CEILING FIN.	HEIGHT	REMARKS
B1	CORRIDOR	CONC.	RUBBER (1)		EXPOSED CONC & GYP. BD.	FP (6)	GYP. BD	FP	7'-11" ±	
B2	EQUIPT. RM	CONC.						(1)	7'-11" ±	
B3	STAIRAGE	CONC.							7'-11" ±	
-	STAIR Nº 1	CONC						(1)	-	
101	OFFICE	CARPET (4) QUARRY TILE	EXIST.		EXIST.	FP	EXIST.	FP	VARIES	
102	OFFICE	CARPET (4)				NONE		NONE	7'-0" ±	PATCH & MATCH NEW TO EXIS.
103	OFFICE	CARPET (4)				NONE		NONE	7'-0" ±	
104	EQUIPT. RM.	CONC.	RUBBER (1)		EXPOSED CONC & GYP. BD. (4)	FP (1)	GYP. BD. (1)	FP	7'-0" ±	
105	WOMEN	VINYL	VINYL COVE	FREEPN. HARDBOARD	GYP. BD. (4)	S&S		S&S	8'-0" ±	
106	MEN	VINYL	VINYL COVE	FREEPN. HARD BOARD	GYP. BD.	S&S		S&S	8'-0" ±	
-	STAIR Nº 1	CONC.	RUBBER (1)		GYP. BD	FP (1)		FP	VARIES	
-	STAIR Nº 2	VINYL	WOOD		GYP. BD. (4)	S&S		FP	VARIES	
-	STAIR Nº 3	VINYL TILE ON PL. CARPET ON TREAD	WOOD		GYP. BD. (3)	FP		FP	VARIES	
107	CORRIDOR	VINYL	WOOD		GYP. BD. (1)	S&S		FP	8'-0" ±	
108	OFFICE	CARPET	WOOD		GYP. BD. (1)	FP		FP		
109	OFFICE	CARPET	WOOD		GYP. BD. (1)	FP		FP		
110	LIBRARY	CARPET	WOOD		GYP. BD.	FP		FP		
111	OFFICE	CARPET	WOOD		GYP. BD. (1)	FP		FP		
112	OFFICE	CARPET	WOOD		GYP. BD.	FP		FP		
113	CORRIDOR	QUARRY TILE & CARPET	WOOD		GYP. BD.	FP		S&S		
113A	CLOSET	VINYL	VINYL COVE		GYP. BD	S&S		S&S		
113B	DRESSING	VINYL	VINYL COVE	FREEPN. HARDBOARD	GYP. BD.	S&S		S&S		
201	LIVING/DINING	CARPET	WOOD		GYP. BD. (3)	W.P.	GYP. BD. (1)	F.P.	8'-0" ±	(3) TYPE "X" ON SOUTH & WEST WALLS
202	CLOSET	CARPET	WOOD		GYP. BD. (3)	F.P.		F.P.		(3) TYPE "X" ON SOUTH WALL
203	KITCHEN	VINYL	WOOD		GYP. BD (3)	VWC		F.P.		(3) TYPE "X" ON EAST & SOUTH WALLS WALL COVERING ON EAST & WEST WALLS
204	CLOSET	VINYL	VINYL COVE		GYP. BD.	F.P.		F.P.		
205	DRESSING	CARPET	WOOD		GYP. BD. (1)	F.P.		FP		
206	BATH	VINYL	VINYL COVE		GYP. BD. (3)	VWC		S&S		
207	BATH	VINYL	VINYL COVE		GYP. BD. (3)	VWC		S&S		(3) TYPE "X" ON WEST & NORTH WALLS
208	DRESSING	CARPET	WOOD		GYP. BD. (3)	FP		FP		(3) TYPE "X" ON WEST WALL
209	LIVING	CARPET	WOOD		GYP. BD.	WP		FP		
210	CLOSET	VINYL	VINYL COVE		GYP. BD.	FP		FP		
211	CLOSET	CARPET	WOOD		GYP. BD. (3)	FP		FP		(3) TYPE "X" ON WEST & NORTH WALLS
212	KITCHEN/DN.	VINYL CARPET	WOOD		GYP. BD. (3)	VWC		FP		(3) TYPE "X" ON WEST WALL WALL COVERING ON SO WALL
213	BATH	VINYL	VINYL COVE		GYP. BD. (3)	VWC		S&S		(3) TYPE "X" ON NORTH & WEST WALLS
214	DRESSING	CARPET	WOOD		GYP. BD. (3)	FP		FP		(3) TYPE "X" ON NORTH & EAST WALLS
215	CLOSET	VINYL	VINYL COVE		GYP. BD.	FP		FP		
216	CLOSET	CARPET	WOOD		GYP. BD. (3)	FP		FP		(3) TYPE "X" ON EAST WALL
217	LIVING	CARPET	WOOD		GYP. BD. (1)	WP		FP		
218	DINING/KITCHEN	VINYL	WOOD		GYP. BD. (1)	VWC WP		FP		
219	CLOSET	VINYL	VINYL COVE		GYP. BD. (1)	FP		FP	8'-0" ±	
220	CLOSET	CARPET	WOOD		GYP. BD (1)	FP		FP	7'-0"	
221	CORRIDOR	CARPET	WOOD		GYP. BD (1)	FP		FP	8'-0" ±	
-	STAIR Nº 5	CARPET	WOOD		GYP. BD (1)	FP		FP	VARIES	
222	KIT./DN.	CARPET	WOOD REPLACE BASE		EXIS. & GYP. BD.	S&S	GYP. BD.	FP	VARIES	REMOVE EXIS. FINISH ON CEILING, W., S. & E. WALLS
223	LIVING	CARPET	WOOD REMOVE EXIS.		EXIS. & GYP. BD.	FP	GYP. BD.	FP	VARIES	REMOVE EXIS. FINISH ON CEILING, W., S. & E. WALLS
224	BATH	VINYL	VINYL COVE		GYP. BD.	VWC	GYP. BD.	S&S	VARIES	REMOVE EXIS. FINISH ON CEILING, WALLS & FLOOR.

ROOM FINISH SCHEDULE NOTES:
(1) USE BASE ON GYP. BD. WALLS ONLY.
(3) TYPE "X" GYPSUM BOARD.
(3) ALSO SEE FLOOR PLAN FOR WALLS WITH TYPE "X" GYP. BD.
(4) REMOVE EXISTING CARPET.
(5) PAINT GYPSUM BOARD ONLY.

FINISH ABBREVIATIONS: ALSO SEE PLAN FOR LOCATIONS.

WP	WOOD PANELING
VWC	VINYL WALL COVERING
FP	FLAT PAINT
S&S	SEMI-GLOSS ENAMEL



SECOND FLOOR PLAN
SCALE: 1/4" = 1'-0"

SEE DWG A-2 FOR PARTITION SYMBOLS.

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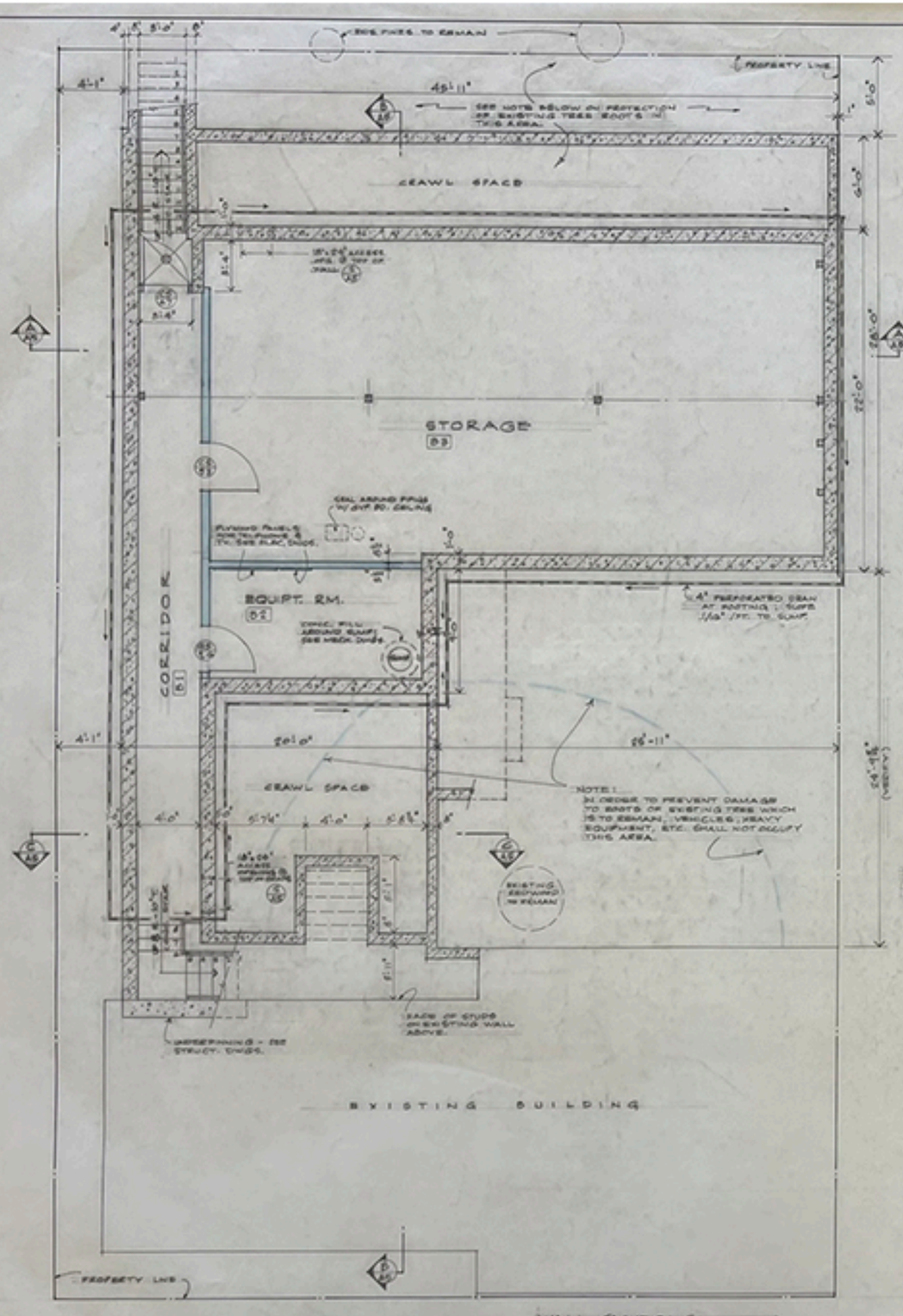
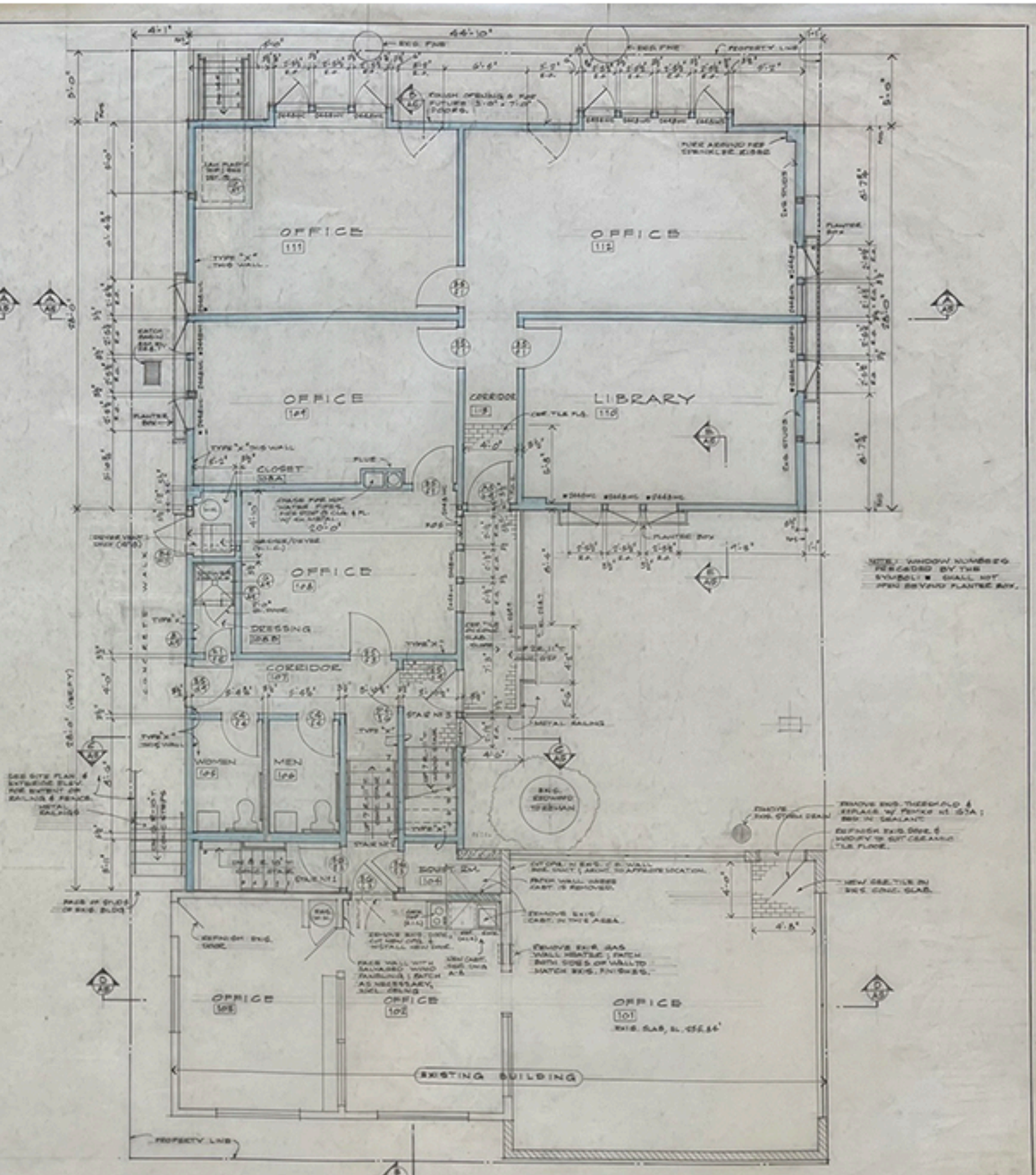
SECOND FLOOR PLAN, ROOM FINISH SCHEDULE

A-3



BASEMENT FLOOR PLAN

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



FIRST FLOOR PLAN

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

WALL SYMBOLS

- NEW CONCRETE BLOCK
- EXIST. CONCRETE BLOCK
- NEW WOOD FRAME : 2x6 STUDS @ 16" O.C. UNLESS OTHERWISE NOTED
- EXIST. FRAME WALL

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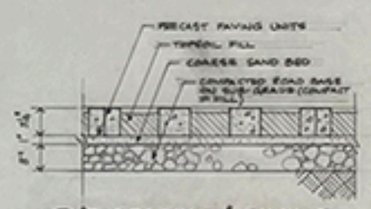
BASEMENT FLOOR PLAN; FIRST FLOOR PLAN

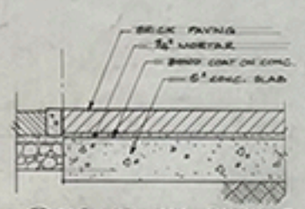
A-2

DRAWING SCHEDULE

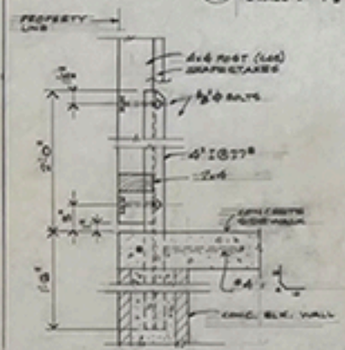
DWG. NO	DRAWING TITLE	DWG. NO	DRAWING TITLE
A-1	SITE PLAN, ROOF PLAN	M-1	MECHAN. - BASEMENT & 1ST FLOOR PLANS
A-2	BASEMENT FLOOR PLAN, FIRST FLOOR PLAN	M-2	MECHAN. - 2ND FLOOR PLAN, SCHEDULES
A-3	SECOND FLOOR PLAN, ROOM FINISH SCHED.	M-3	MECHANICAL - DETAILS
A-4	EXTERIOR ELEVATIONS		
A-5	EXTERIOR ELEVATIONS, SECTIONS	P-1	PLBG. - SITE PLAN, BASEMENT FLOOR PLAN
A-6	EXTERIOR DETAILS	P-2	PLBG. - 1ST AND 2ND FLOOR PLANS
A-7	STAIR SECTIONS, DETAILS		
A-8	WINDOW & DOOR DETAILS, DOOR SCHED.	E-1	ELEC. - FIXT. SCHED., SYMB. & LEGEND, DETS.
A-9	INTERIOR ELEVATIONS, INTER DETAILS	E-2	ELEC. - BASEMENT & 1ST FL. PLANS
		E-3	ELEC. - 2ND FL. PLAN, DETAILS
S-1	GENERAL NOTES, TYPICAL DETAILS		
S-2	FOUNDATION PLAN & DETAILS		
S-3	FIRST FLOOR FRAMING PLAN & DETAILS		
S-4	SECOND FLOOR FRAMING PLAN & DETAILS		
S-5	ROOF FRAMING PLAN & DETAILS		
S-6	BUILDING SECTIONS		
S-7	BUILDING SECTIONS & DETAILS		
S-8	DETAILS		
S-9	DETAILS		



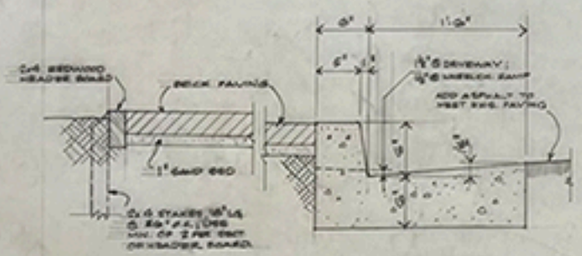
(5) A1 "TURFSTONE" PAVING
SCALE: 1½" = 1'-0"



(6) A1 DRIVEWAY PAVING
SCALE: 1½" = 1'-0"

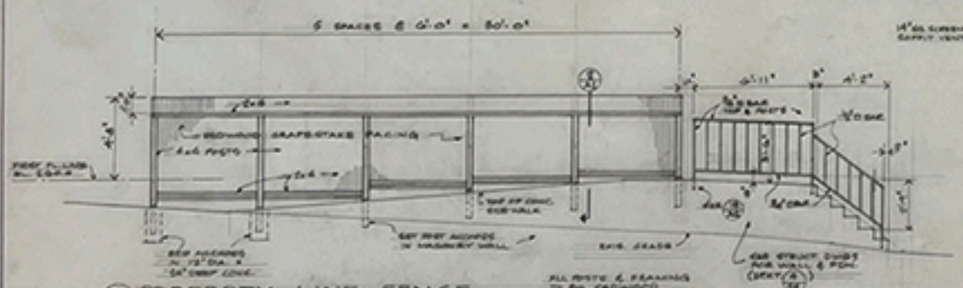


(2) A1 POST ANCHOR DETAIL
SCALE: 1½" = 1'-0"

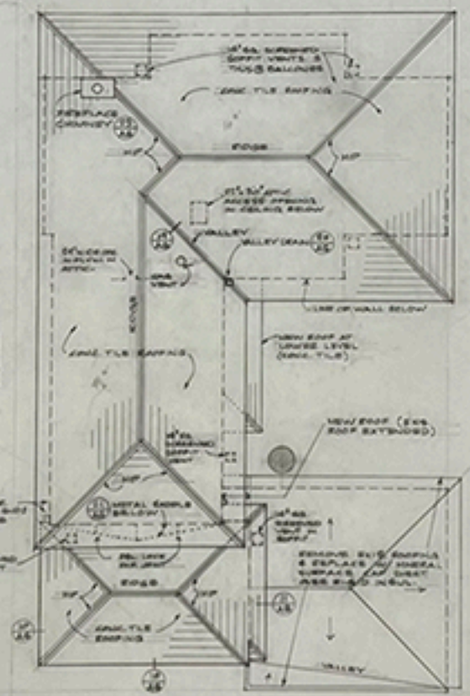


(8) A1 BRICK PAVING
SCALE: 1½" = 1'-0"

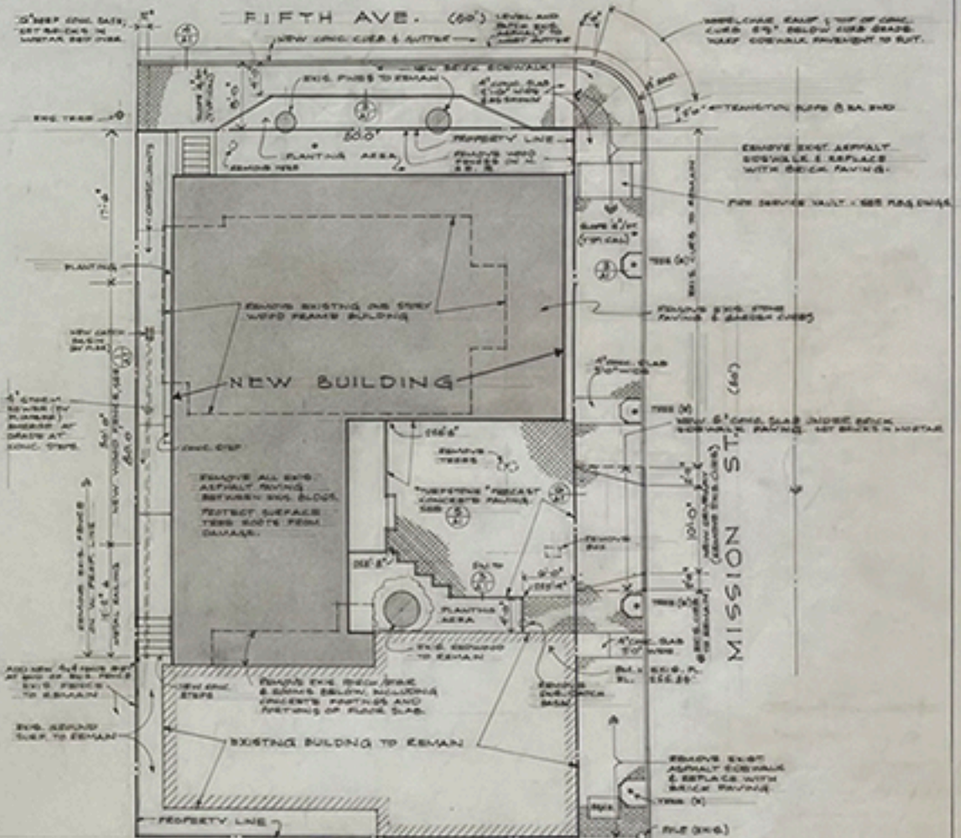
(4) A1
SCALE: 1½" = 1'-0"



(1) A1 PROPERTY LINE FENCE
ELEVATION OF WEST SIDE
SCALE: ½" = 1'-0"



ROOF PLAN
SCALE: 1/8" = 1'-0"



SITE PLAN
SCALE: 1/8" = 1'-0"
EAST 1/2 OF LOTS 1 AND 3, BLOCK 67
CITY OF CARMEL-BY-THE-SEA, CALIFORNIA

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MISSION & FIFTH
CARMEL, CALIFORNIA

OLOF DAHLSTRAND ARCHITECT
P.O. BOX 2703 CARMEL CALIFORNIA

SITE PLAN, ROOF PLAN

A-1

SITE PLAN

SCALE : 1/8" = 1'-0"

SIDEWALK

EAST 1/2 OF LOTS 1 AND 3, BLOCK 57
CITY OF CARMEL-BY-THE-SEA, CALIFORNIA

NEILL BUILDING

MISSION & FIFTH

CARMEL , CALIFORNIA

OLOF DAHLSTRAND ARCHITECT

P. O. BOX 2703 CARMEL CALIFORNIA

S-7	BUILDING SECTIONS & DETAILS
S-8	DETAILS
S-9	DETAILS

6" DEEP CONC. BASE; SET BRICKS IN MORTAR BED OVER.

12"

FIFTH AVE. (50')

LEVEL AND PATCH EXIS. ASPHALT TO MEET GUTTER

NEW CONC. CURB & GUTTER

2'-0"

WHEELCHAIR RAMP ; TOP OF CONC. CURB 5½" BELOW CURB GRADE. WARP SIDEWALK PAVEMENT TO SUIT.

NEW BRICK SIDEWALK

EXIS. PINES TO REMAIN

4' CONC. SLAB 1'-6" WIDE AS SHOWN

8' RAD.

2'-0" TRANSITION SLOPE @ EA. END

SLOPE ¼"/FT. (TYPICAL)

8'-0"

4'-0"

EXIS. TREES

50.0'

PROPERTY LINE

PLANTING AREA

REMOVE TREE

REMOVE WOOD FENCES ON N. & E. P.

REMOVE EXIST. ASPHALT SIDEWALK & REPLACE WITH BRICK PAVING.

FIRE SERVICE VAULT - SEE PLBG. DWGS.

17'-9"

CONST. JOINTS

PLANTING

SLOPE ¼"/FT. (TYPICAL)

TREE (E)

EXIS. CURB TO REMAIN

REMOVE EXISTING ONE STORY WOOD FRAME BUILDING

REMOVE EXIS. STONE PAVING & GARDEN CURBS

NEW CATCH BASIN (BY PLBR.)

NEW BUILDING

4" CONC. SLAB 3'-0" WIDE

4" STORM SEWER (BY PLUMBER) EMERGE AT GRADE AT CONC. STEPS.

30'-0"

NEW WOOD FENCE, SEE

80.0

TREE (E)

NEW 5" CONC. SLAB UNDER BRICK SIDEWALK PAVING. SET BRICKS IN MORTAR

256'-8"

CONC. STEP

REMOVE TREES

REMOVE ALL EXIS. ASPHALT PAVING BETWEEN EXIS. BLDGS.

PROTECT SURFACE TREE ROOTS FROM DAMAGE.

"TURFSTONE" PRECAST CONCRETE PAVING. SEE

2'-0"

NEW DRIVEWAY (REMOVE EXIS. CURB)

10'-0"

MISSION ST. (50')

REMOVE BOX

REMOVE EXIS. FENCE ON W. PROP. LINE

12'-2" ±

METAL RAILING

258'-8"

SIM. TO

6'-0"

255'-9"

2'-0"

TREE (E)

PLANTING AREA

4'-0"

EXIS. CURB TO REMAIN

EXIS. REDWOOD TO REMAIN

4" CONC. SLAB 3'-0" WIDE

ADD NEW 4x4 FENCE POST AT END OF EXIS. FENCE

EXIS. FENCE TO REMAIN

NEW CONC. STEPS

REMOVE EXIS. PORCH/STAIR & ROOMS BELOW, INCLUDING CONCRETE FOOTINGS AND PORTIONS OF FLOOR SLAB.

REMOVE EXIS. CATCH BASIN.

BM. = EXIG. FL. EL. 255.84'

EXIS. GROUND SURF. TO REMAIN

EXISTING BUILDING TO REMAIN

REMOVE EXIST. ASPHALT SIDEWALK & REPLACE WITH BRICK PAVING.

TREE (E)

POLE (EXIS.)

TREE (E)

PROPERTY LINE

50.0'

EXIS. CONC. SIDEWALK

SITE PLAN

SCALE : 1/8" = 1'-0"

EAST 1/2 OF LOTS 1 AND 3, BLOCK 57
CITY OF CARMEL-BY-THE-SEA, CALIFORNIA

NEILL BUILDING
MISSION & FIFTH
CARMEL, CALIFORNIA

SITE PLAN, ROOF PLAN

DRAWN:
CHECKED:
DATE: NOV 4 1980

DRAWING NUMBER: A-1

OLOF DAHLSTRAND ARCHITECT
P.O. BOX 2703 CARMEL CALIFORNIA

Olof Dahlstrand C-1208

ROOM FINISH SCHEDULE

ROOM Nº	NAME	FLOOR MATERIAL		BASE MATERIAL	BASE COLOR	WAINSCOT MATERIAL	WALL MATERIAL	WALL FIN.	WALL COLOR	CEILING MATERIAL	CEILING FIN.	CEILING COLOR	CEILING HEIGHT	REMARKS
B1	CORRIDOR	CONC.	–	RUBBER (1)	1		EXPOSED CONST. & GYP. BD.	FP (5)	B	GYP. BD	FP	A	7'-11" ±	
B2	EQUIPT. RM	CONC.	–	↓	1		↓	↓	B	↓ (2)	↓	A	7'-11" ±	
B3	STORAGE	CONC.	–		1				B			A	7'-11" ±	
–	STAIR Nº 1	CONC	–		1				B			A	–	
101	OFFICE	CARPET (4) QUARRY TILE	7	EXIST.	–		EXIST.	FP		EXIST.	FP	A	VARIES	
102	OFFICE	CARPET (4)	7	↓	–		↓	NONE	–	↓	NONE	–	7'-0" ±	PATCH & MATCH NEW TO EXIS.
103	OFFICE	CARPET (4)	7		–			NONE	–		NONE	–	7'-0" ±	LAMINATED PLASTIC TOP = G
104	EQUIPT. RM	CONC.	–	RUBBER (1)	1		EXPOSED CONST. & GYP. BD. (5)	FP (5)	B	GYP. BD. (2)	FP	A	7'-10" ±	
105	WOMEN	VINYL	2	VINYL COVE	2	PREFIN. HARDBOARD	GYP. BD. (5)	SGE	SEE NOTE ◇		SGE	A	8'-0" ±	
106	MEN	VINYL	2	VINYL COVE	2	PREFIN. HARDBOARD	GYP. BD.	SGE	SEE NOTE ◇		SGE	A	8'-0" ±	
–	STAIR Nº 1	CONC.	–	RUBBER (1)	1		GYP. BD	FP (5)	B		FP	A	VARIES	
–	STAIR Nº 2	VINYL	2, 3	WOOD	–		GYP. BD. (5)	SEE	B		FP	A	VARIES	
–	STAIR Nº 3	CER. TILE ON FL. CARPET ON STEPS	7	WOOD	–		GYP. BD. (5)	FP	B		FP	A	VARIES	
107	CORRIDOR	VINYL	2	WOOD	–		GYP. BD. (5)	SGE	B		FP	A	8'-0" ±	
108	OFFICE	CARPET	7	WOOD	–		GYP. BD (5)	FP	B		FP	A		
109	OFFICE	CARPET	7	WOOD	–		GYP. BD. (5)	FP	B		FP	A		
110	LIBRARY	CARPET	7	WOOD	–		GYP. BD.	FP	B		FP	A		
111	OFFICE	CARPET	7	WOOD	–		GYP. BD. (5)	FP	B		FP	A		LAMINATED PLASTIC TOP = G
112	OFFICE,	CARPET	7	WOOD	–		GYP. BD.	FP	B		FP	A		
113	CORRIDOR	CER. TILE & CARPET	7	WOOD	–		GYP. BD.	FP	B		FP	A		
108A	CLOSET	VINYL	2	VINYL COVE	2		GYP. BD	SGE	B		SGE	A		
108B	DRESSING	VINYL	2	VINYL COVE	2	PREFIN. HARDBOARD	GYP. BD.	SGE	SEE NOTE ◇	↓	SGE	A	↓	
201	LIVING/DINING	CARPET	7	WOOD	–		GYP. BD. *	W.P.	5	GYP. BD (2)	F.P.	A	8'0" ±	* TYPE "X" ON SOUTH & WEST WALLS
202	CLOSET	CARPET	7	WOOD	–		GYP. BD. *	F.P.	B		F.P.	A		* TYPE "X" ON SOUTH WALL
203	KITCHEN	VINYL	2	WOOD	–		GYP. BD *	VWC	4		F.P.	A		* TYPE "X" ON EAST & SOUTH WALLS. WALL COVERING ON EAST & WEST WALLS
204	CLOSET	VINYL	2	VINYL COVE	2		GYP. BD.	F.P.	B		F.P.	A		
205	DRESSING	CARPET	7	WOOD	–		GYP. BD. (5)	F.P.	B		F.P.	A		
206	BATH	VINYL	2	VINYL COVE	2		GYP. BD. (5)	VWC	4		SGB	A		
207	BATH	VINYL	2	VINYL COVE	2		GYP. BD. *	VWC	4		SGB	A		* TYPE "X" ON WEST & NORTH WALLS
208	DRESSING	CARPET	7	WOOD	–		GYP. BD. *	FP	B		FP	A		* TYPE "X" ON WEST WALL
209	LIVING	CARPET	7	WOOD	–		GYP. BD.	WP	5		FP	A		
210	CLOSET	VINYL	2	VINYL COVE	2		GYP. BD	FP	B		FP	A		
211	CLOSET	CARPET	7	WOOD	–		GYP. BD *	FP	B		FP	A		* TYPE "X" ON WEST & NORTH WALLS
212	KITCHEN/DIN.	VINYL CARPET	2 7	WOOD	–		GYP. BD *	VWC	4		FP	A		* TYPE "X" ON WEST WALL. WALL COVERING ON SO. WALL
213	BATH	VINYL	2	VINYL COVE	2		GYP. BD. *	VWC	4		SGB	A		* TYPE "X" ON NORTH & WEST WALLS
214	DRESSING	CARPET	7	WOOD	–		GYP. BD. *	FP	B		FP	A		* TYPE "X" ON NORTH & EAST WALLS
215	CLOSET	VINYL	2	VINYL COVE	2		GYP. BD.	FP	B		FP	A		
216	CLOSET	CARPET	7	WOOD	–		GYP. BD. *	FP	B		FP	A		* TYPE "X" ON EAST WALL.
217	LIVING	CARPET	7	WOOD	–		GYP. BD (2)	WP	5		FP	A		
218	DINING/KITCHEN	VINYL	2	WOOD	–		GYP. BD (2)	VWC WP	5		FP	A	↓	
219	CLOSET	VINYL	2	VINYL COVE	2		GYP. BD. (2)	FP	B		FP	A	6'-0" ±	
220	CLOSET	CARPET	7	WOOD	–		GYP. BD (2)	FP	B		FP	A	7'-0"	
221	CORRIDOR	CARPET	7	WOOD	–		GYP. BD (2)	FP	B		FP	A	8'-0" ±	
–	STAR Nº 3	CARPET	7	WOOD	–		GYP. BD (2)	FP	B	↓	FP	A	VARIES	
222	KIT./DIN.	CARPET	7	WOOD REMOVE EXIS.	–		EXIS. & GYP. BD.	SGB	B	GYP. BD.	FP	A	VARIES	REMOVE EXIS. FINISH ON CEILING, W., S. & E. WALLS.
223	LIVING	CARPET	7	WOOD REMOVE EXIS.	–		EXIS. & GYP. BD.	FP	B	GYP. BD.	FP	A	VARIES	REMOVE EXIS. FINISH ON CEILING, W., S. & E. WALLS
224	BATH	VINYL	2	VINYL COVE	2		GYP. BD.	VWC	4	GYP. BD.	SGB	A	VARIES	REMOVE EXIS. FINISH ON CEILING, WALLS & FLOOR.

ROOM FINISH SCHEDULE NOTES:

(1) USE BASE ON GYP. BD. WALLS ONLY.
(2) TYPE "X" GYPSUM BOARD.
(3) ALSO SEE FLOOR PLAN FOR WALLS WITH TYPE "X" GYP. BD.
(4) REMOVE EXISTING CARPET.
(5) PAINT GYPSUM BOARD ONLY.

PAINTING NOTES

◇1 IN ROOMS 105, 106 AND 108B PREFIN. HARDBOARD AND PAINTING ON WALLS ARE DELETED AND VINYL WALL COVERING IS SUBSTITUTED. SEE SUPPLEMENT Nº 6
◇2 PAINT WOOD SASH AND EXIS. METAL SASH COLOR "C".
◇3 NATURAL FINISH ON HARDWOOD DOORS, CASEWORK, HANDRAILS, ETC. IS TO APPROXIMATE COLOR OF PREFINISHED WOOD PANELING. SUBMIT SAMPLE FOR APPROVAL

PAINT COLORS (PRATT & LAMBERT COLORS - SEE COLOR CHIPS)

A Nº 5501 OYSTER WHITE
B Nº 5521 CEYLON NORY
C Nº 6108 SEPIA BROWN

FINISH ABBREVIATIONS: ALSO SEE PLAN FOR LOCATIONS

WP WOOD PANELING
VWC VINYL WALL COVERING

FP FLAT PAINT
SGB SEMI-GLOSS ENAMEL

MATERIAL COLORS

1 RUBBER BASE : BURKE 502-P.
2 VINYL FLOOR & BASE : ARMSTRONG Nº 8G600.
3 STAIR TREADS & RISERS (SAFETY NOSING) : BURKE 618.
4 VINYL WALL COVERING : VICRTEX "TAIWAN", YELLOW ESSENCE 10YE.
5 WOOD PANELING : WELDWOOD "LIGHT RUSTIC HICKORY"
6 LAMINATED PLASTIC : WILSON ART D37-G "MOROCCO SAND"
7 CARPETING : ARMSTRONG "WATCHTOWER", 747-116 ELK BROWN.

COLOR SCHEDULE

DEC 4 1981

NEILL BUILDING
MISSION & FIFTH
CARMEL, CALIFORNIA

OLOF DAHLSTRAND ARCHITECT
P.O. BOX 2703 CARMEL CALIFORNIA

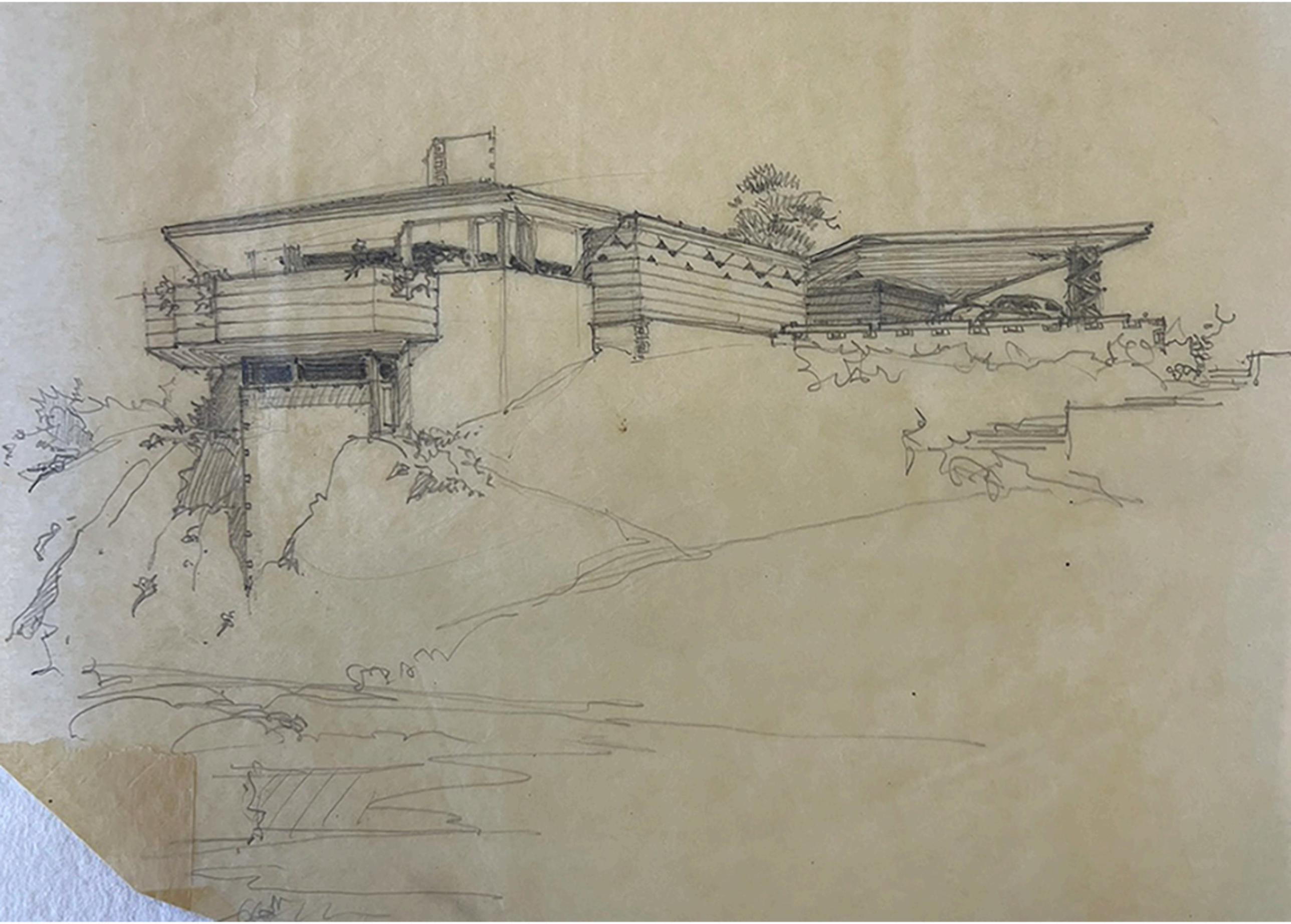
Olof Dahlstrand

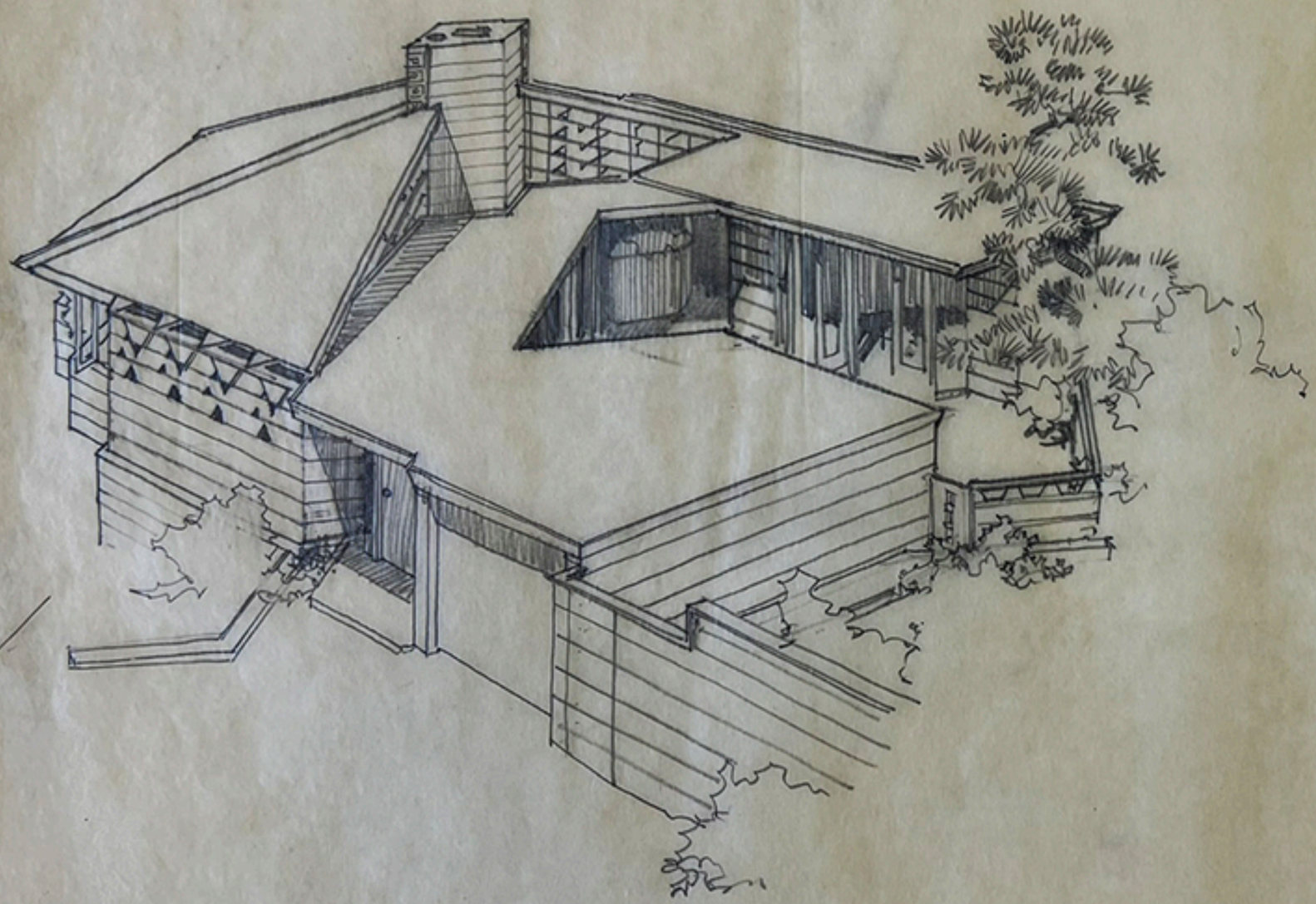
Collection 2008-1

Neill Building

Carmel, CA, 1980-81

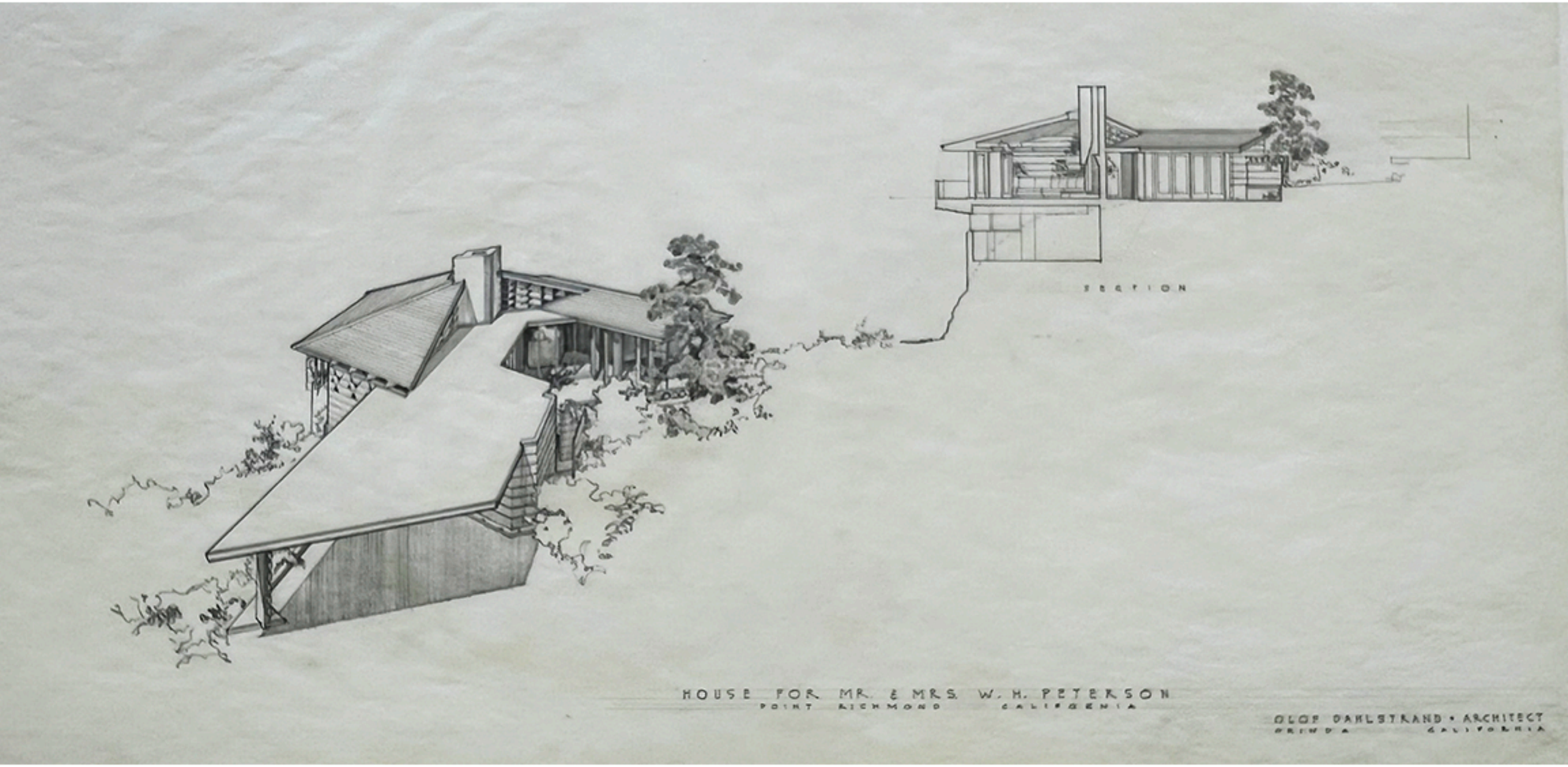
FF 47

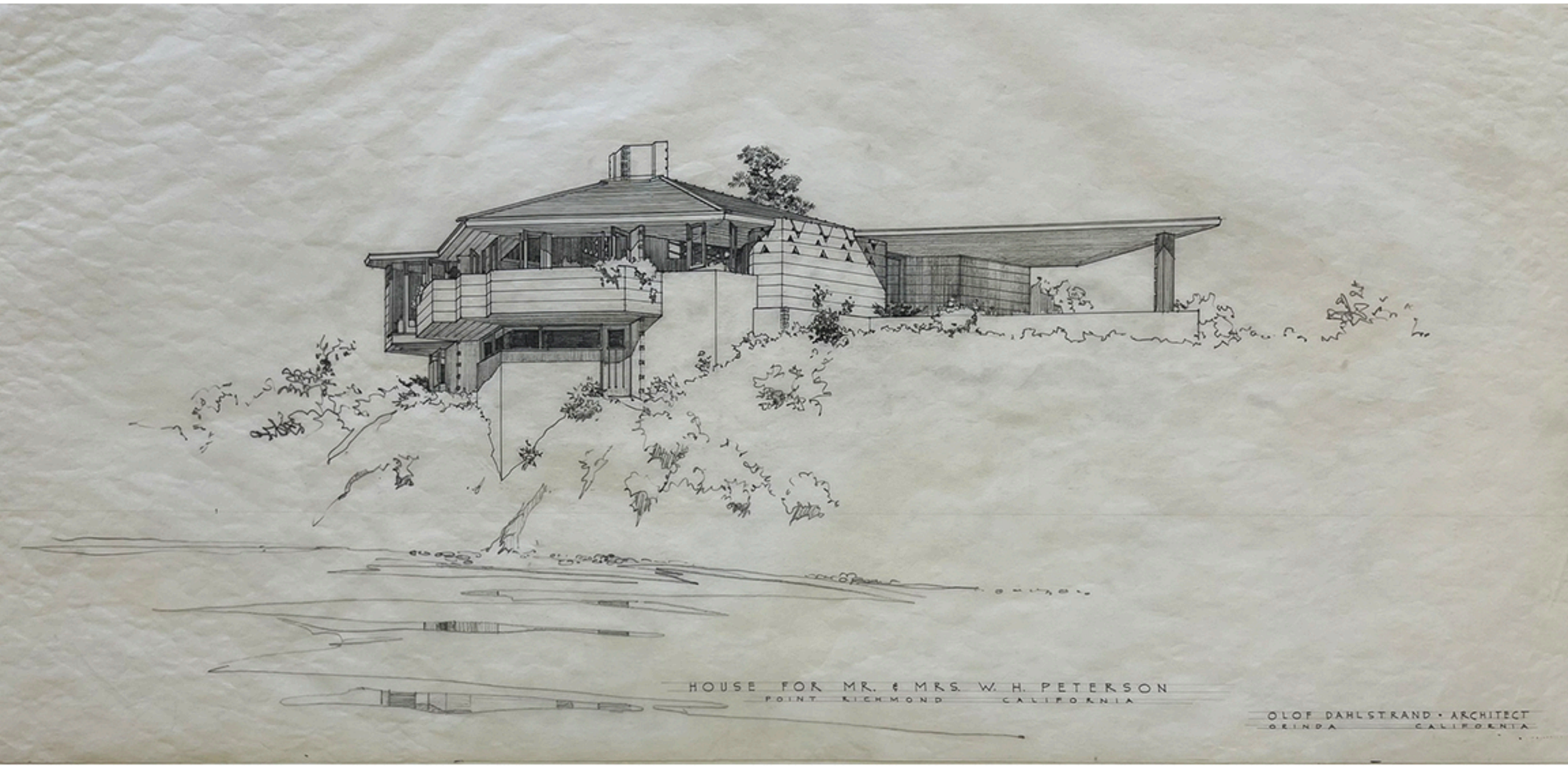


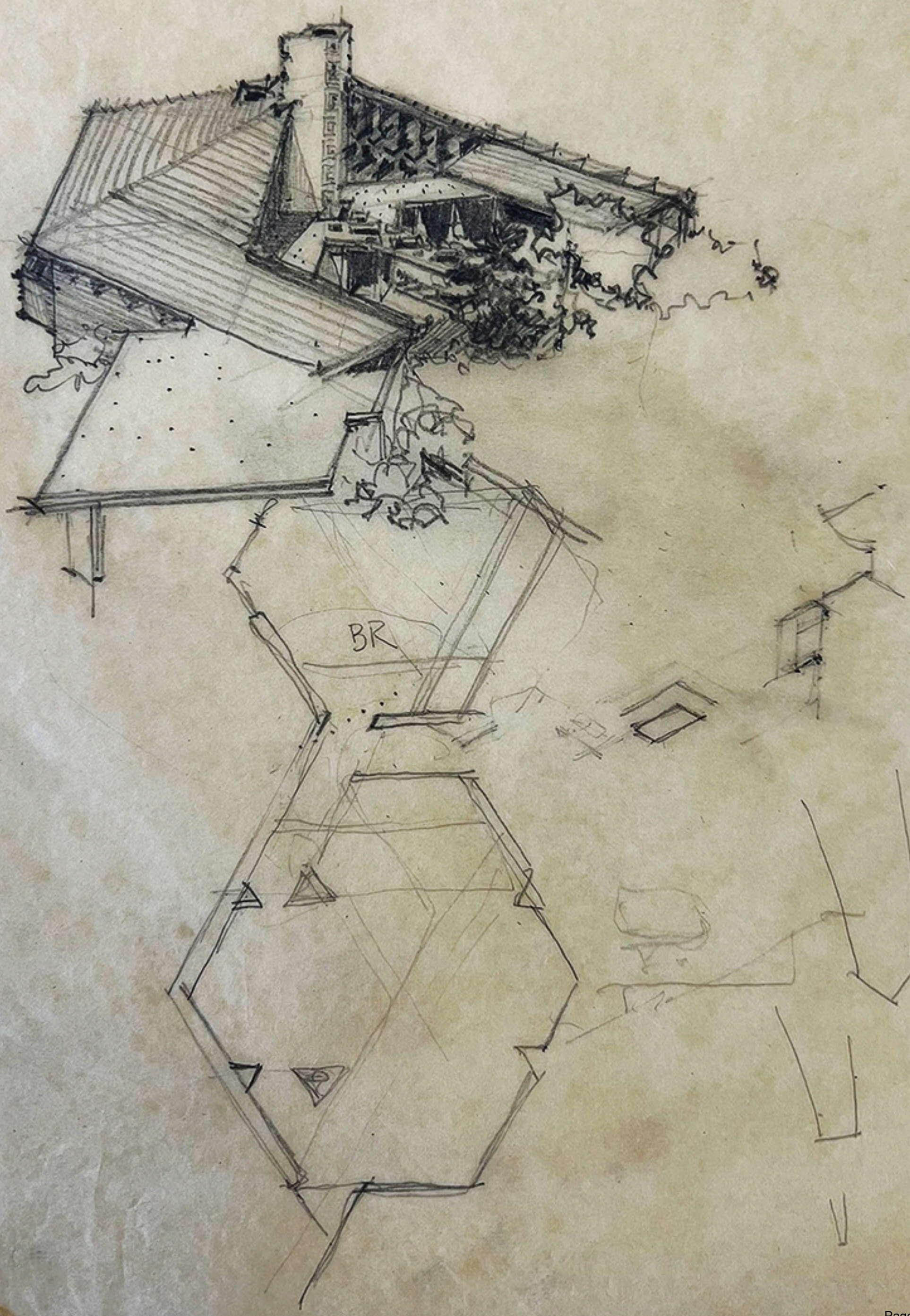


HOUSE FOR
MR & MRS. W. H. PETERSON

OLOF DAHLSTRAND ◦ ARCHITECT


SECTION
HOUSE FOR MR. & MRS. W. H. PETERSON
POINT RICHMOND CALIFORNIA
OLOF DAHLSTRAND • ARCHITECT
ORINDA CALIFORNIA


HOUSE FOR MR. & MRS. W. H. PETERSON
POINT RICHMOND CALIFORNIA
OLOF DAHLSTRAND • ARCHITECT
ORINDA CALIFORNIA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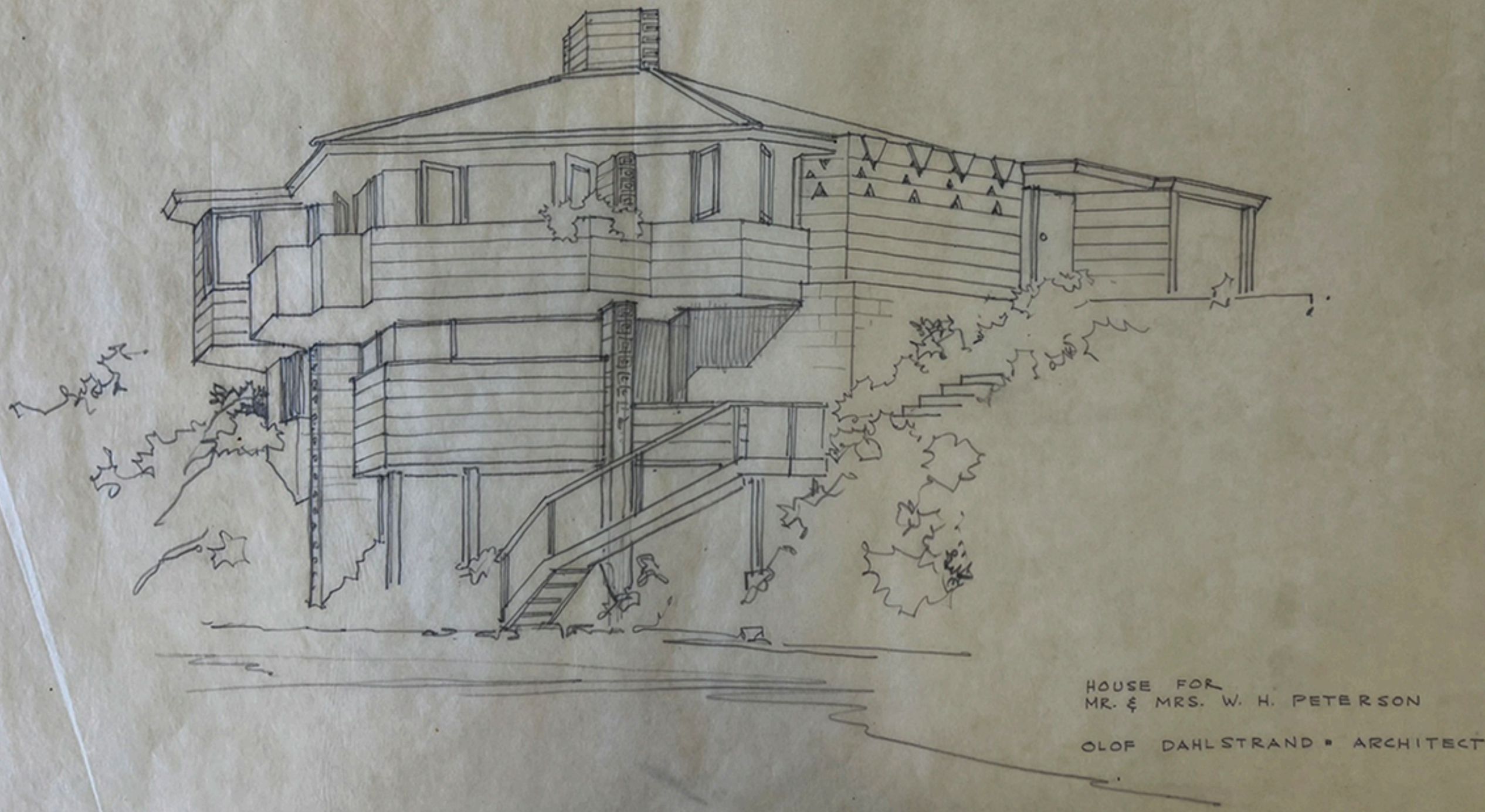
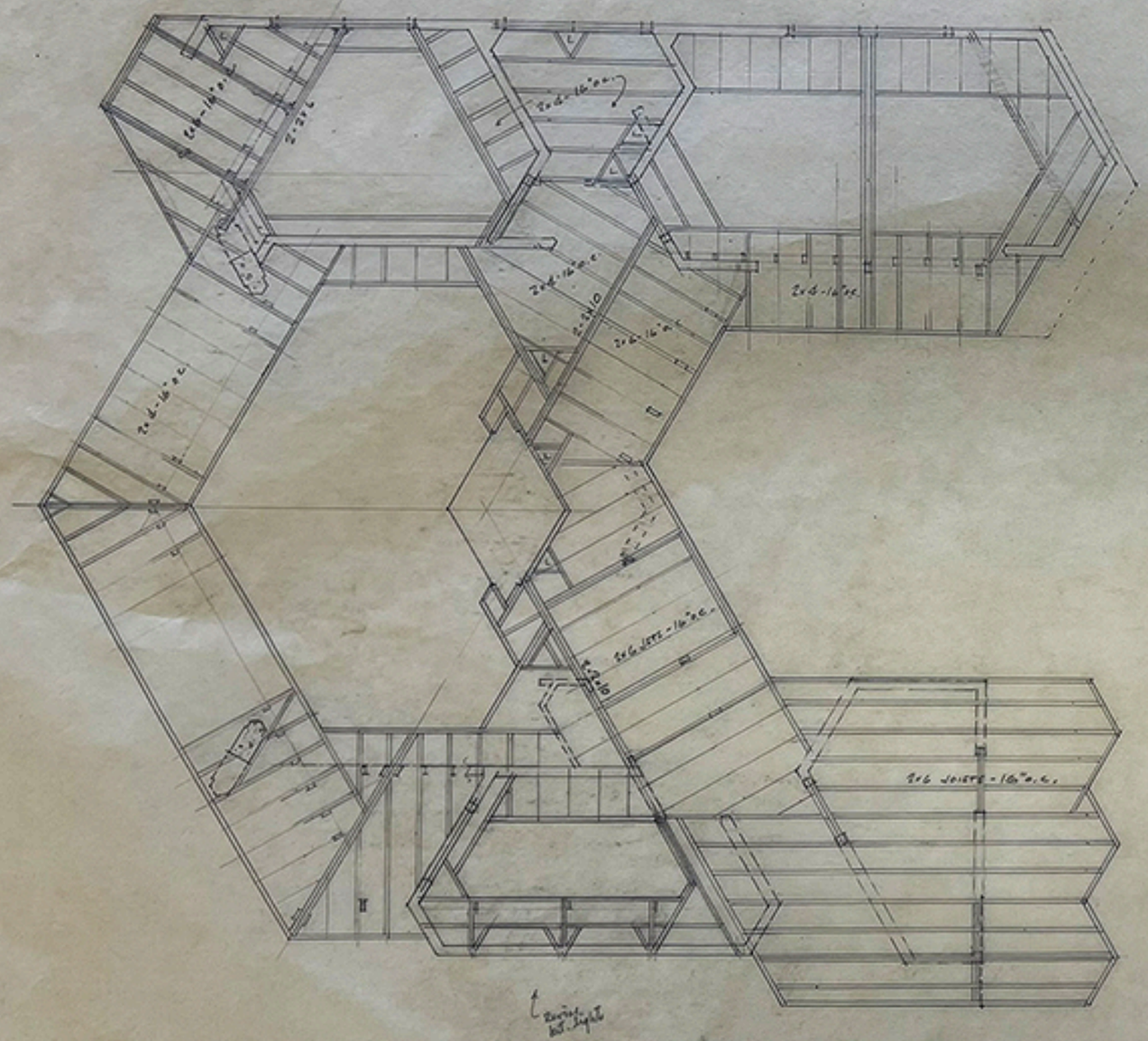
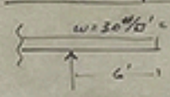


HOUSE FOR
MR. & MRS. W. H. PETERSON

OLOF DAHLSTRAND • ARCHITECT



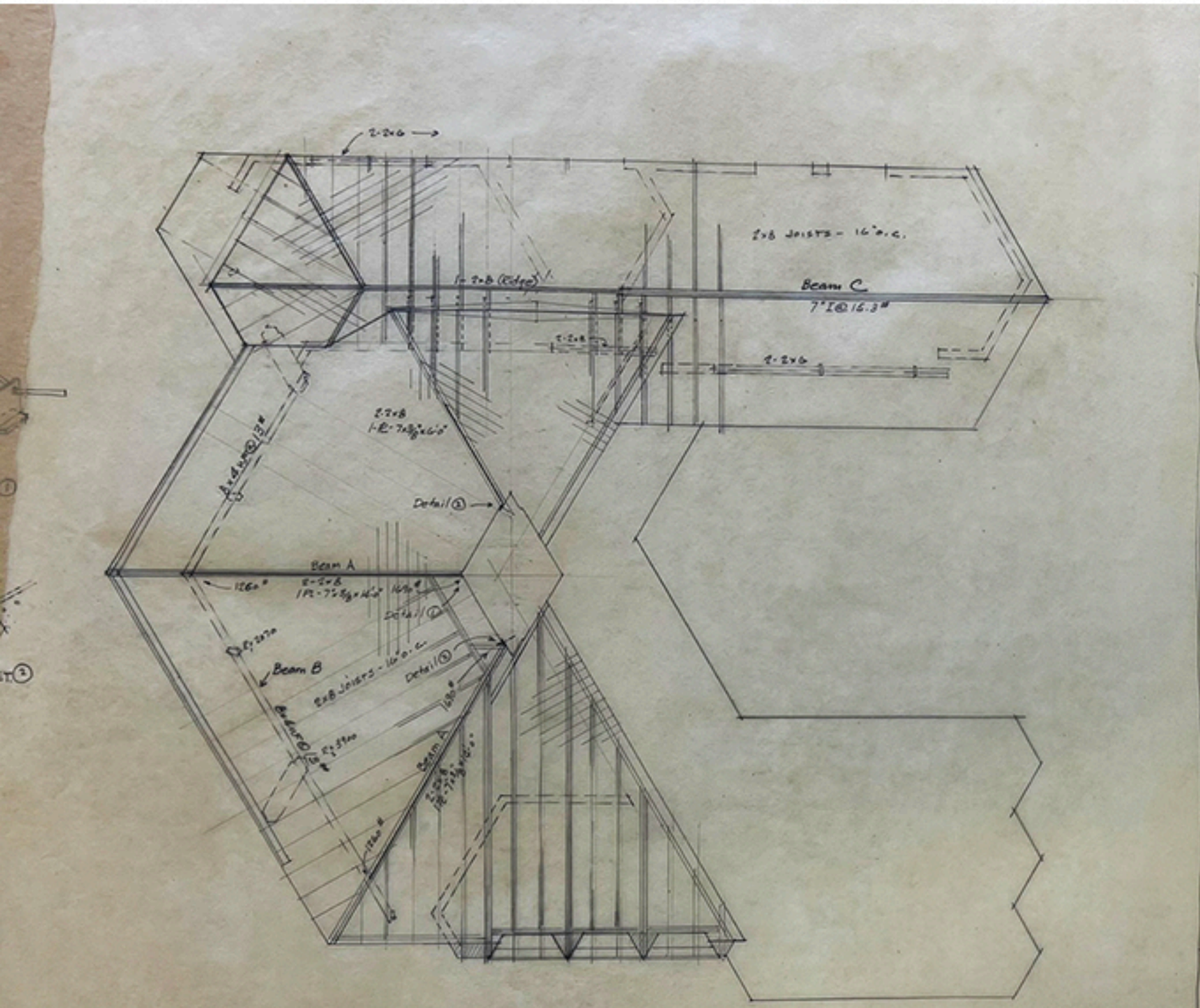
Joist @ car space



$M = 40 \times 6 \times 3 \times 12 = 8700''\#$

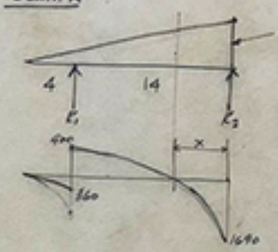
$S = \frac{8.7}{1.2} = 7.2''^3$ 2x6 OK

$\Delta = \frac{240 \times .72 \times .72 \times .72}{8 \times 1{,}600{,}000 \times 24.1} = 0.29''$ OK



Roof LL = 20
DL = 10
Tot 30 #/□'

Beam A



$w = \frac{30 \times 15.5 \times 4.25}{12} \times 2 = 328$ #/'

$R_2 = \frac{328 \times 18}{2} \times \frac{8}{14} = 1690$ #

$R_1 = 2950 - 1690 = 1260$ #

$328x - \frac{328x^2}{18 \times 2} = 1690$

$x^2 - 36x + 185 = 0$

$x = \frac{36 \pm \sqrt{1300 - 740}}{2} = \frac{36 \pm 23.6}{2}$

$x = \frac{12.4}{2} = 6.2'$

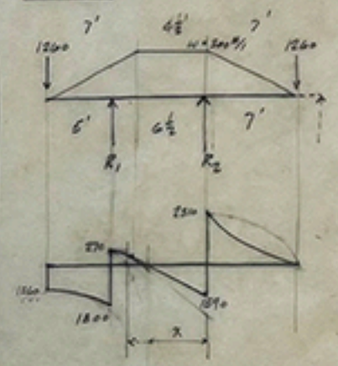
$M_x = 12\left(1690 \times 6.2 - 328 \times \frac{6.2^2}{2} + \frac{328}{18} \times \frac{6.2^2}{2} \times \frac{6.2}{3}\right) = 12 \times 3480 = 41800$ "#

10500 6300 720

$S_{wood} = \frac{41800}{1200} = 35$ "³

Use: 2-2x8
1-7"x3/8" PL x 14'-0" lg.

Beam B



$w = \frac{30 \times 15.5 \times 7.75}{12} = 300$ #/'

$R_2 = (1260 \times 2 + 11\frac{1}{2} \times 300)\frac{4.25}{6.5} = 3900$ #

2520 3450
5970

$R_1 = 5970 - 3900 = 2070$ #

$x = \frac{1590}{300} = 5.25'$ (assume straight curve)

$M_x = 12\left(3900 \times 5.25 - 1260 \times 12.25 - \frac{300 \times 5.25^2}{2} - \frac{300 \times 7}{2} \times \left(5.25 + \frac{7}{3}\right)\right)$

20500 15400 4130 8000

$M_x = (27530 - 20500)12 = 7030 \times 12 = 84500$ "#

$M_{R_2} = 1260 \times 84 + 300 \times \frac{7}{2} \times \frac{7}{2} \times 72 = 135,500$ "#

106000 29500

$S = \frac{135,500}{20000} = 6.75$ Use 8x4 WF @ 13#

Beam C

span = 20'

$w = 30 \times \frac{6.5}{2} + 30 \times 7 \times \frac{1}{4} = 151$

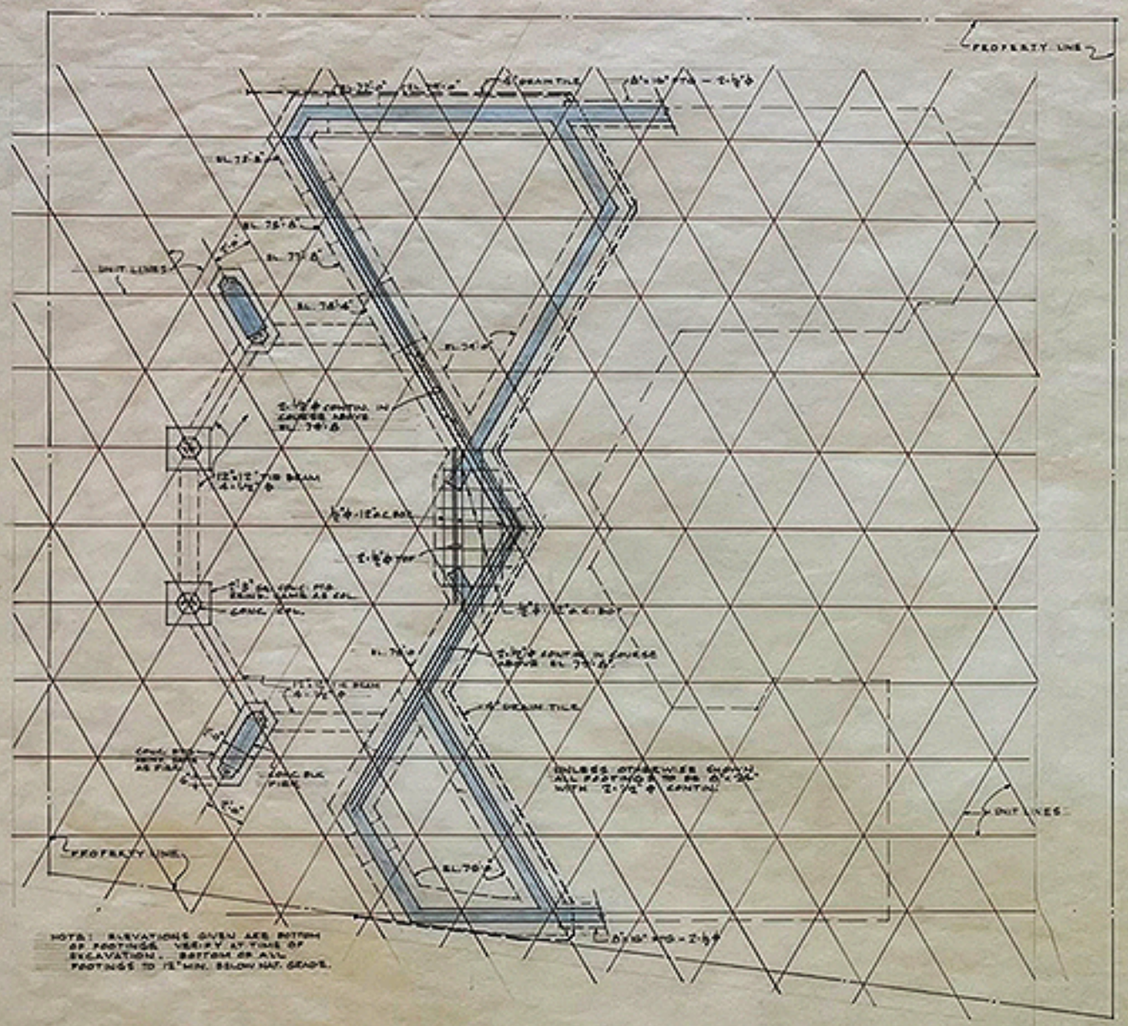
48 or $(30 \times \frac{4}{2}) = 158$ #/lac

60

$M = 158 \times 20^2 \times 1.5 = 95000$ "#

$S_{wood} = \frac{95}{1.2} = 79$ "³

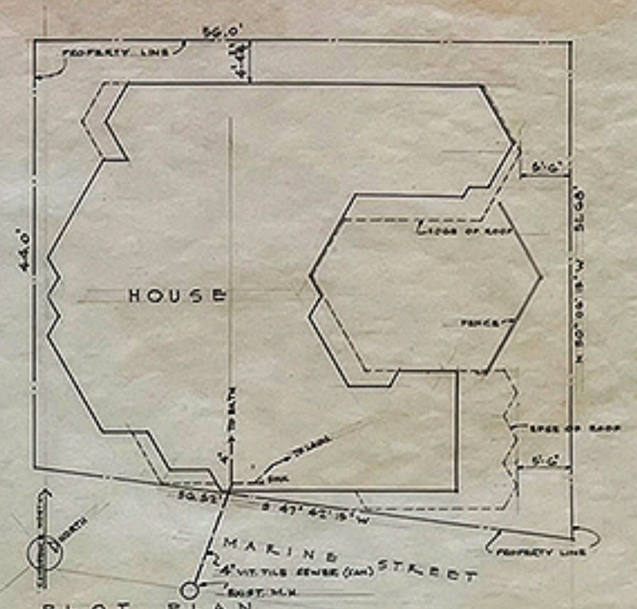
$S_{steel} = \frac{95}{20} = 4.8$ "³ Try 7" I @ 15.3 $\Delta = \frac{5}{384} \times \frac{3150 \times 240 \times 240 \times 240}{29,000,000 \times 36.2} = 0.55$" OK



FOUNDATION PLAN - LOWER LEVEL

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

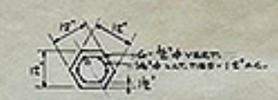
NOTE: UNIT LINES ARE 60° TO ONE ANOTHER. PARALLEL SETS ARE 4'-0" ON CENTRES. WALLS, MULLIONS, ETC., WHERE SHOWN ARE CENTERED ON OR BETWEEN UNIT LINES.



PLOT PLAN

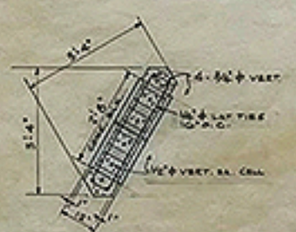
SCALE: 1/8" = 1'-0"

A PORTION OF LOTS 1 AND 2 IN BLOCK 70 AS SHOWN ON THE "AMENDED MAP OF BAY VIEW ADDITION", BEING A PORTION OF LOT 46 OF THE FINAL PARTITION OF THE SAN PABLO RANCHO, CONTRA COSTA COUNTY, CALIFORNIA.



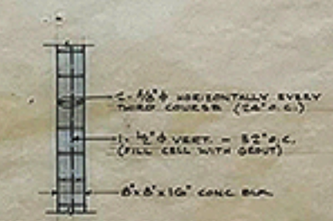
DETAIL - CONC. COL.

SCALE: 1/2" = 1'-0"



DETAIL - CONC. BLK. PIER

SCALE: 1/2" = 1'-0"



TYPICAL CONC. BLK. WALL REINFORCING (SECTION)

FOR WALLS NOT RETAINING EARTH

SCALE: 1/2" = 1'-0"

SEE SECTION A-A FOR TYP. REINF. FOR RETAINING WALLS.

ELECTRIC SYMBOLS

- RECESSED CEILING LIGHT
- LIGHT SHELF OUTLET OR CEIL. OUTLET
- FLOOR OUTLET
- DUPLEX CONVENIENCE OUTLET
- WATERPROOF OUTLET
- 220 V. OUTLET
- TOGGLE SWITCH
- THREE-WAY SWITCH
- FS. FULL SWITCH

MATERIAL SYMBOLS

- CONC. BLOCK
- CONCRETE
- BRICK
- FIRE BRICK
- WOOD (FINISHED)
- WOOD (FRAMING & BLKG.)
- WOOD STUD PARTITIONS
- STEEL

HOUSE FOR MR. & MRS. W. H. PETERSON

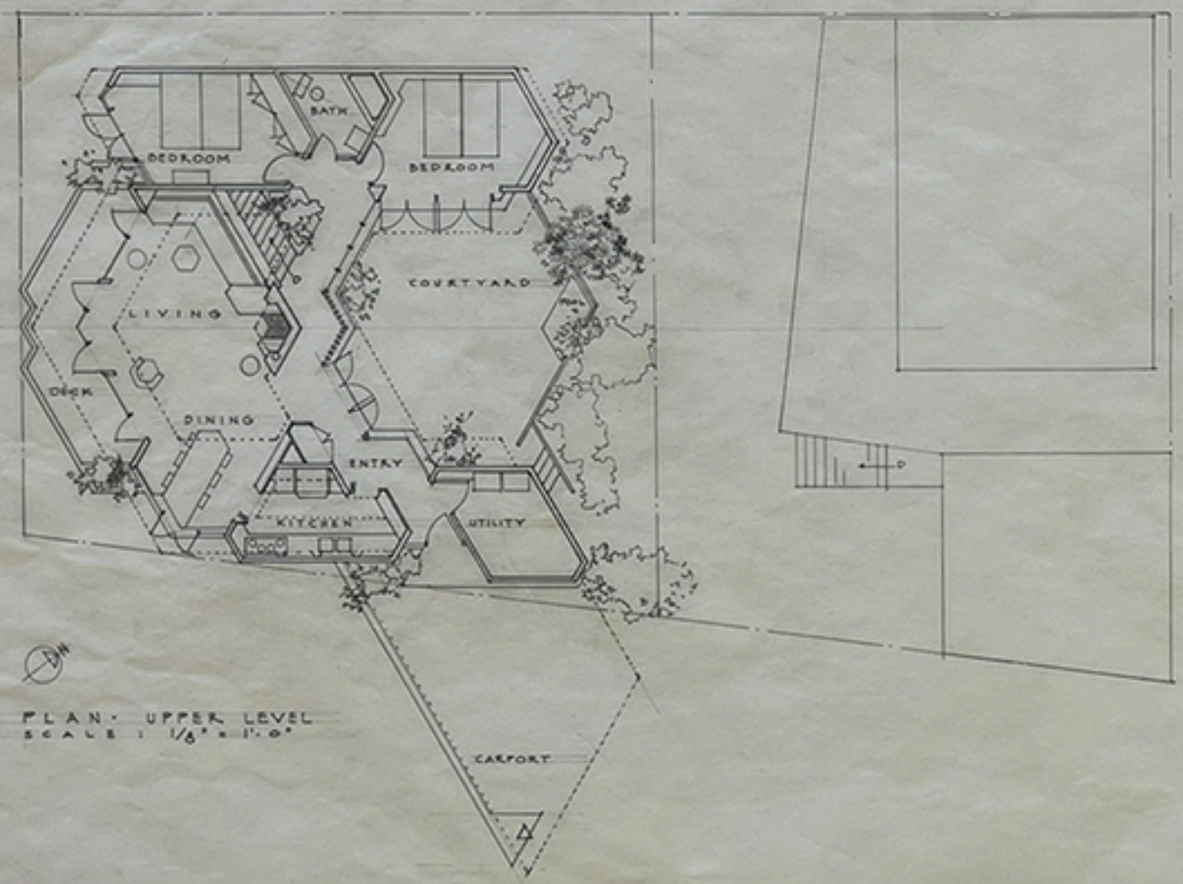
MARINE STREET · RICHMOND CALIFORNIA

OLOF DAHLSTRAND · ARCHITECT

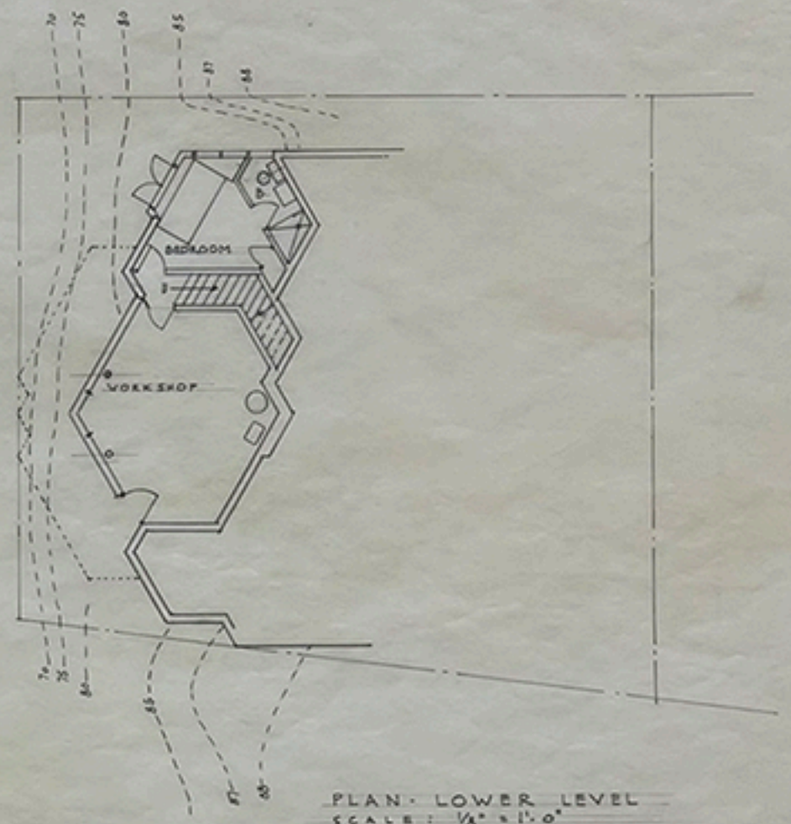
ORINDA CALIFORNIA

6-22-54

1



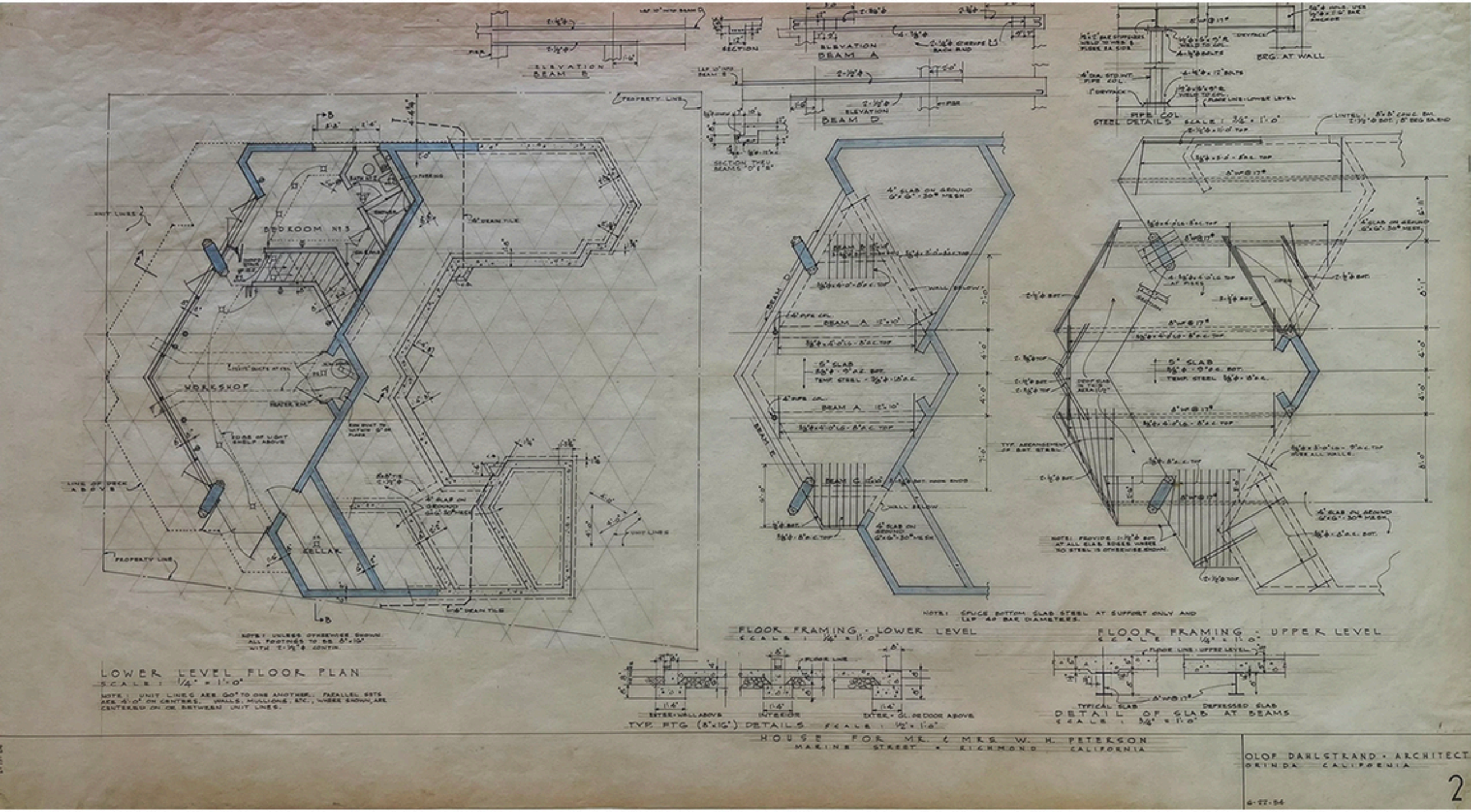
PLAN · UPPER LEVEL
SCALE : 1/8" = 1'-0"



PLAN · LOWER LEVEL
SCALE : 1/8" = 1'-0"

HOUSE FOR MR. & MRS. W. H. PETERSON
POINT RICHMOND CALIFORNIA

OLOF DAHLSTRAND · ARCHITECT
ORINDA CALIFORNIA



LOWER LEVEL FLOOR PLAN
SCALE: 1/4" = 1'-0"

NOTE: UNIT LINES ARE 60° TO ONE ANOTHER. PARALLEL SETS ARE 4'-0" ON CENTRES. WALLS, MULLIONS, ETC., WHERE SHOWN, ARE CENTERED ON OR BETWEEN UNIT LINES.

FLOOR FRAMING - LOWER LEVEL
SCALE: 1/4" = 1'-0"

FLOOR FRAMING - UPPER LEVEL
SCALE: 1/4" = 1'-0"

TYP. FTG (8"x16") DETAILS
SCALE: 1/2" = 1'-0"

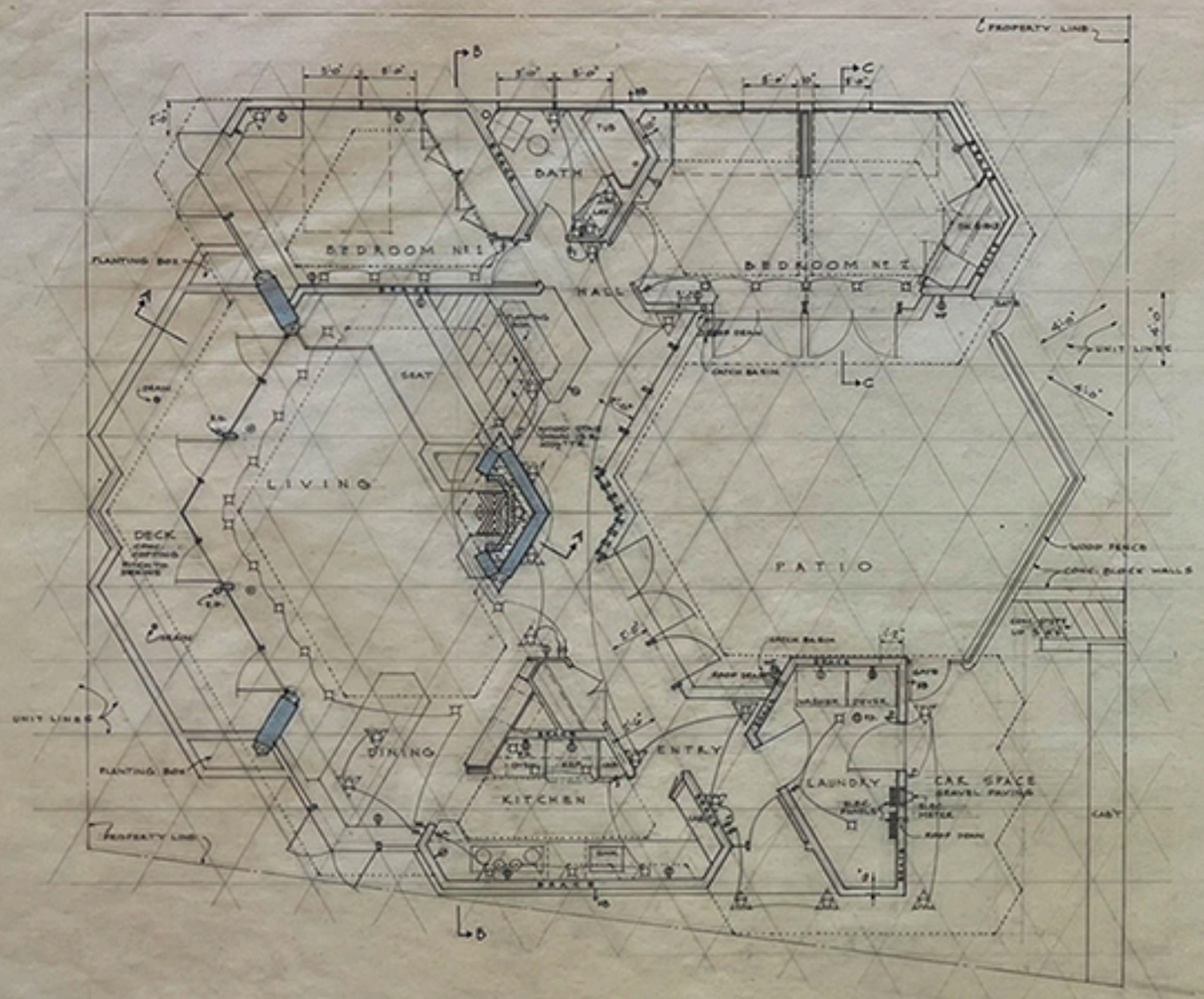
DETAIL OF SLAB AT BEAMS
SCALE: 3/4" = 1'-0"

HOUSE FOR MR. & MRS. W. H. PETERSON
MARINE STREET • RICHMOND CALIFORNIA

OLOF DAHLSTRAND • ARCHITECT
ORINDA CALIFORNIA

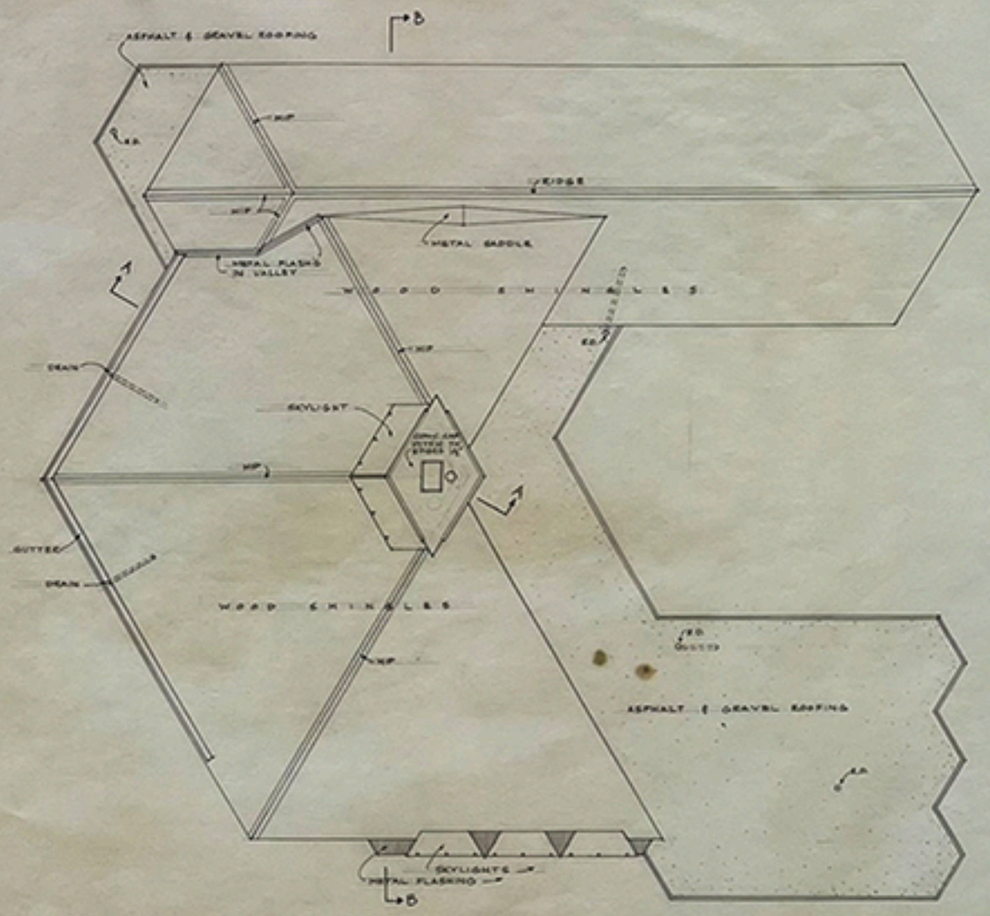
6-27-54

2



UPPER LEVEL FLOOR PLAN
SCALE: 1/4" = 1'-0"

NOTE: UNIT LINES ARE 90° TO ONE ANOTHER. PARALLEL SETS ARE 4'-0" ON CENTERS. WALLS, MULLIONS, ETC., UNDER GIRDER, ARE CENTERED ON OR BETWEEN UNIT LINES.



ROOF PLAN
SCALE: 1/4" = 1'-0"

HOUSE FOR MR. & MRS. W. H. PETERSON
MARINE STREET · RICHMOND, CALIFORNIA

OLOF DAHLSTRAND ARCHITECT
ORINDA CALIFORNIA

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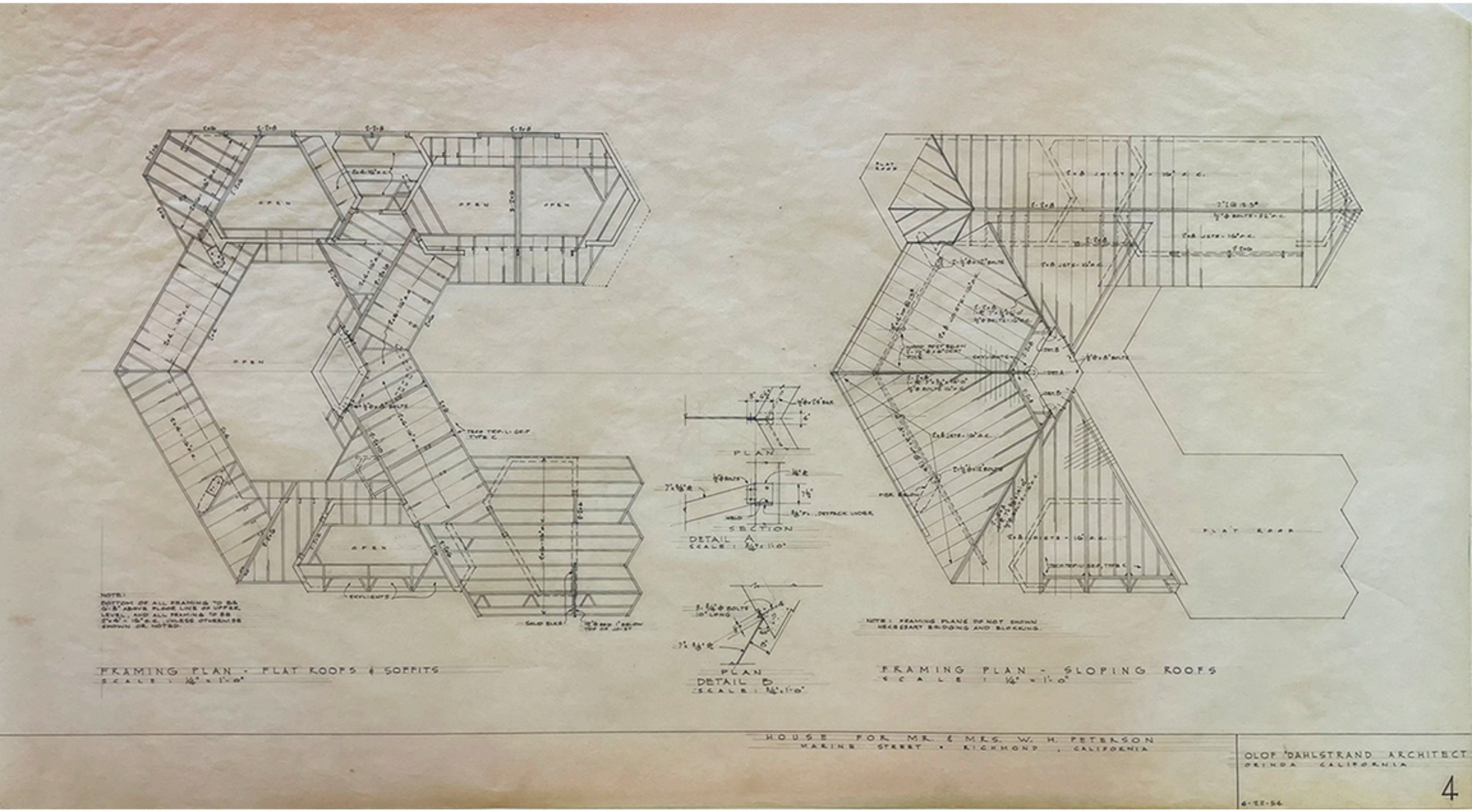
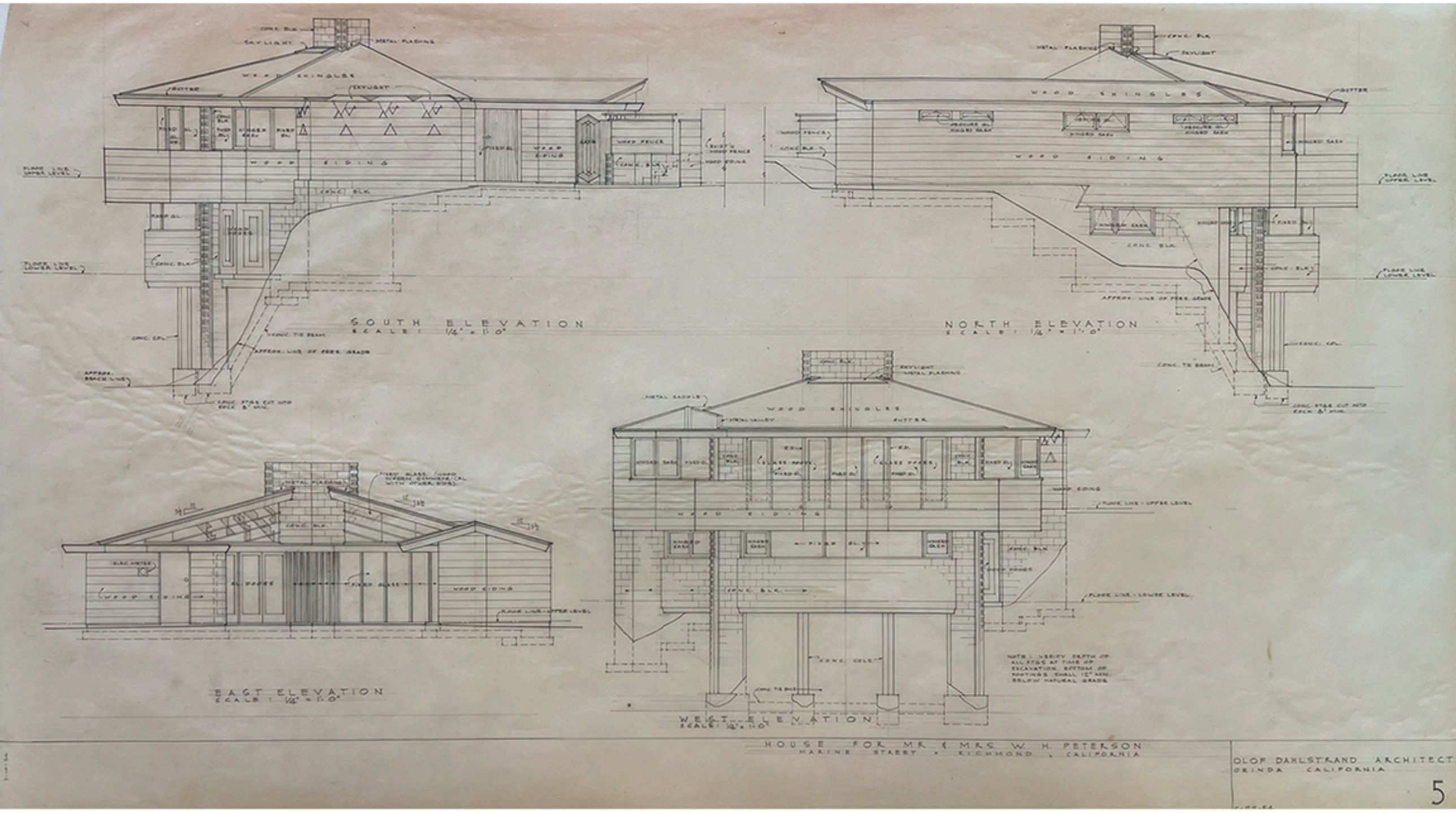
3

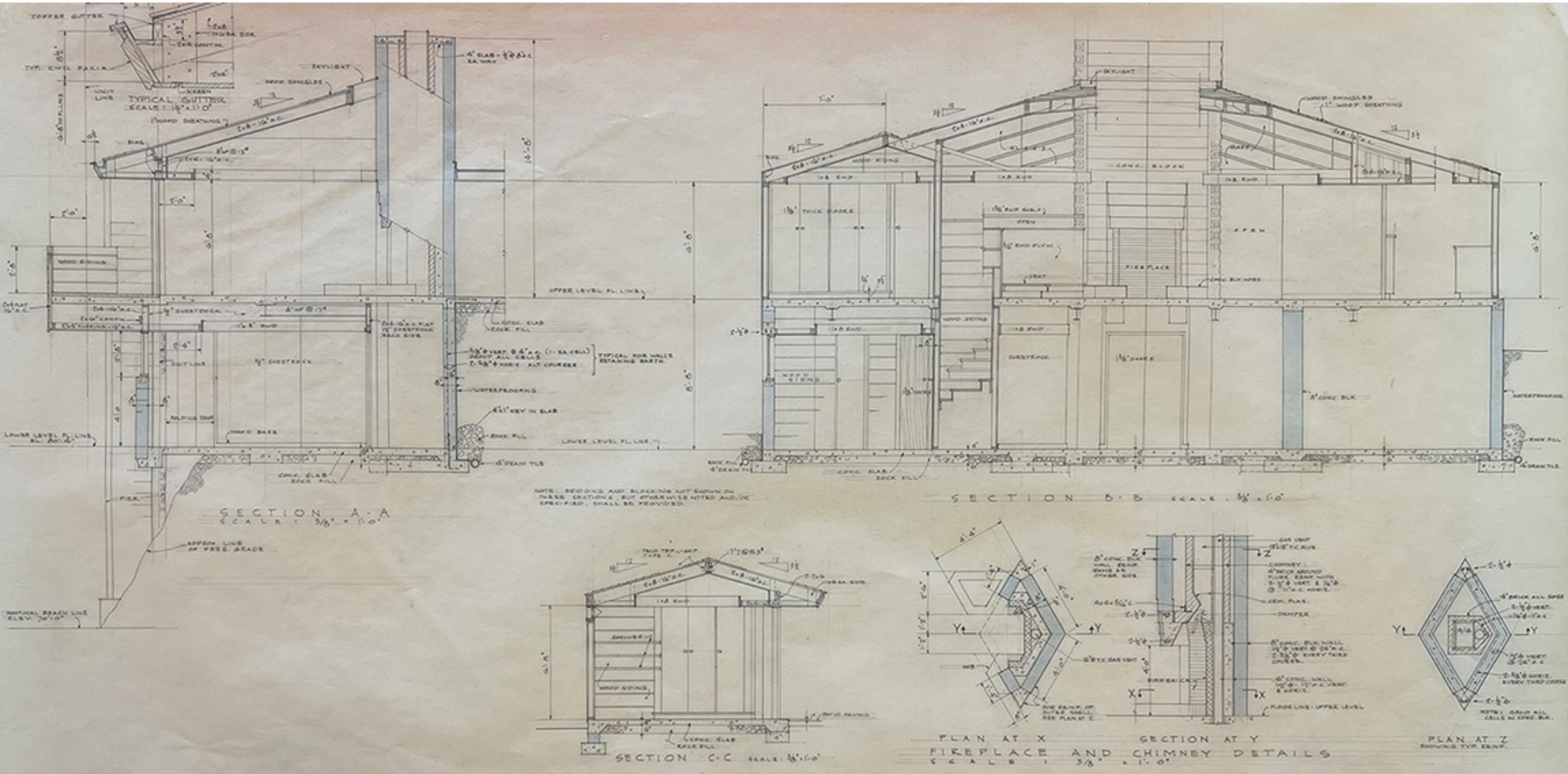

OPEN
OPEN
OPEN
OPEN
OPEN
SKYLIGHTS
SOLID BLKS
NOTE:
BOTTOM OF ALL FRAMING TO BE 6'-8" ABOVE FLOOR LINE OF UPPER LEVEL, AND ALL FRAMING TO BE 2"x4" x 16" O.C. UNLESS OTHERWISE SHOWN OR NOTED.
FRAMING PLAN - FLAT ROOFS & SOFFITS
SCALE: 1/4" = 1'-0"
PLAN
SECTION
DETAIL A
SCALE: 3/4" = 1'-0"
PLAN
DETAIL B
SCALE: 3/4" = 1'-0"
FLAT ROOF
NOTE: FRAMING PLANS DO NOT SHOWN NECESSARY BRIDGING AND BLOCKING.
FRAMING PLAN - SLOPING ROOFS
SCALE: 1/4" = 1'-0"
HOUSE FOR MR. & MRS. W. H. PETERSON
MARINE STREET • RICHMOND, CALIFORNIA
OLOF DAHLSTRAND ARCHITECT
ORINDA CALIFORNIA
4
6-22-56



HOUSE FOR MR & MRS W. H. PETERSON
MARINE STREET × RICHMOND, CALIFORNIA

OLOF DAHLSTRAND ARCHITECT
ORINDA CALIFORNIA

5

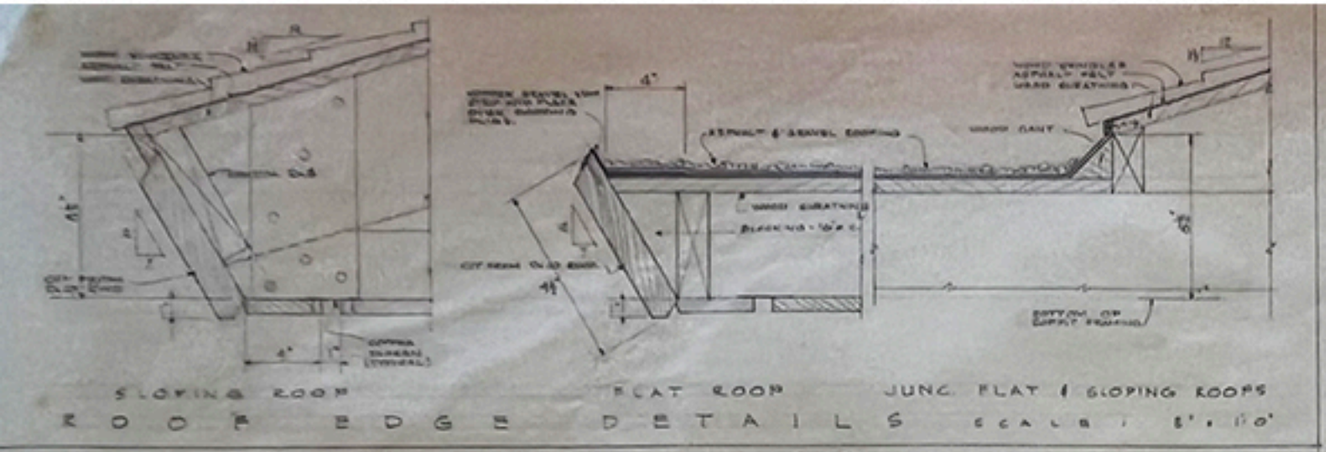


HOUSE FOR MR. & MRS. W. H. PETERSON
MARINE STREET + RICHMOND, CALIFORNIA

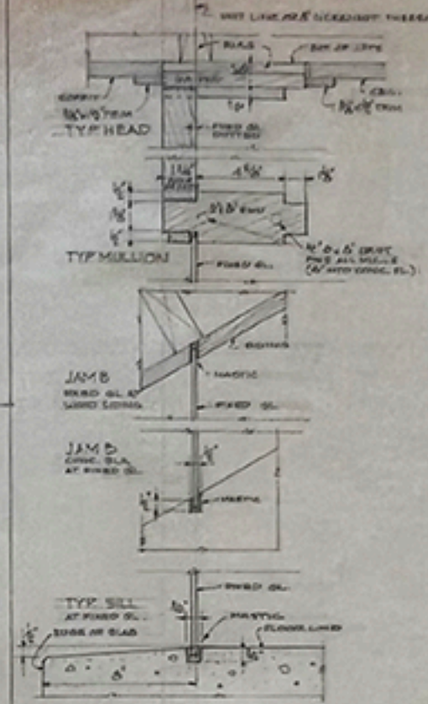
OLOF DAHLSTRAND ARCHITECT
ORINDA CALIFORNIA

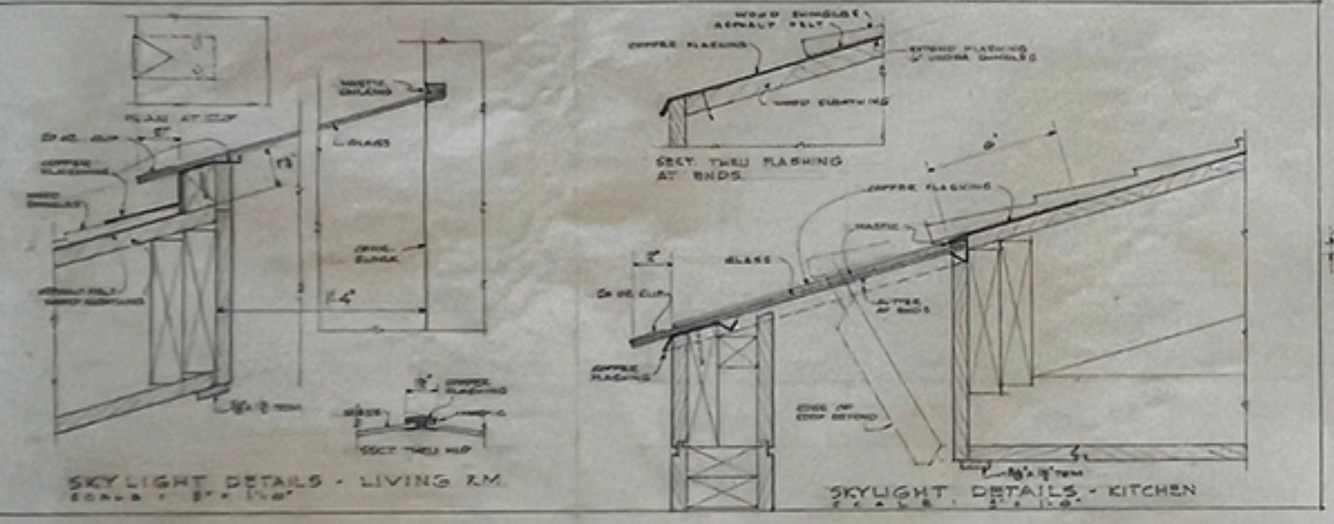
6

6-22-54



ROOF EDGE DETAILS SCALE 1 1/2" = 1'-0"





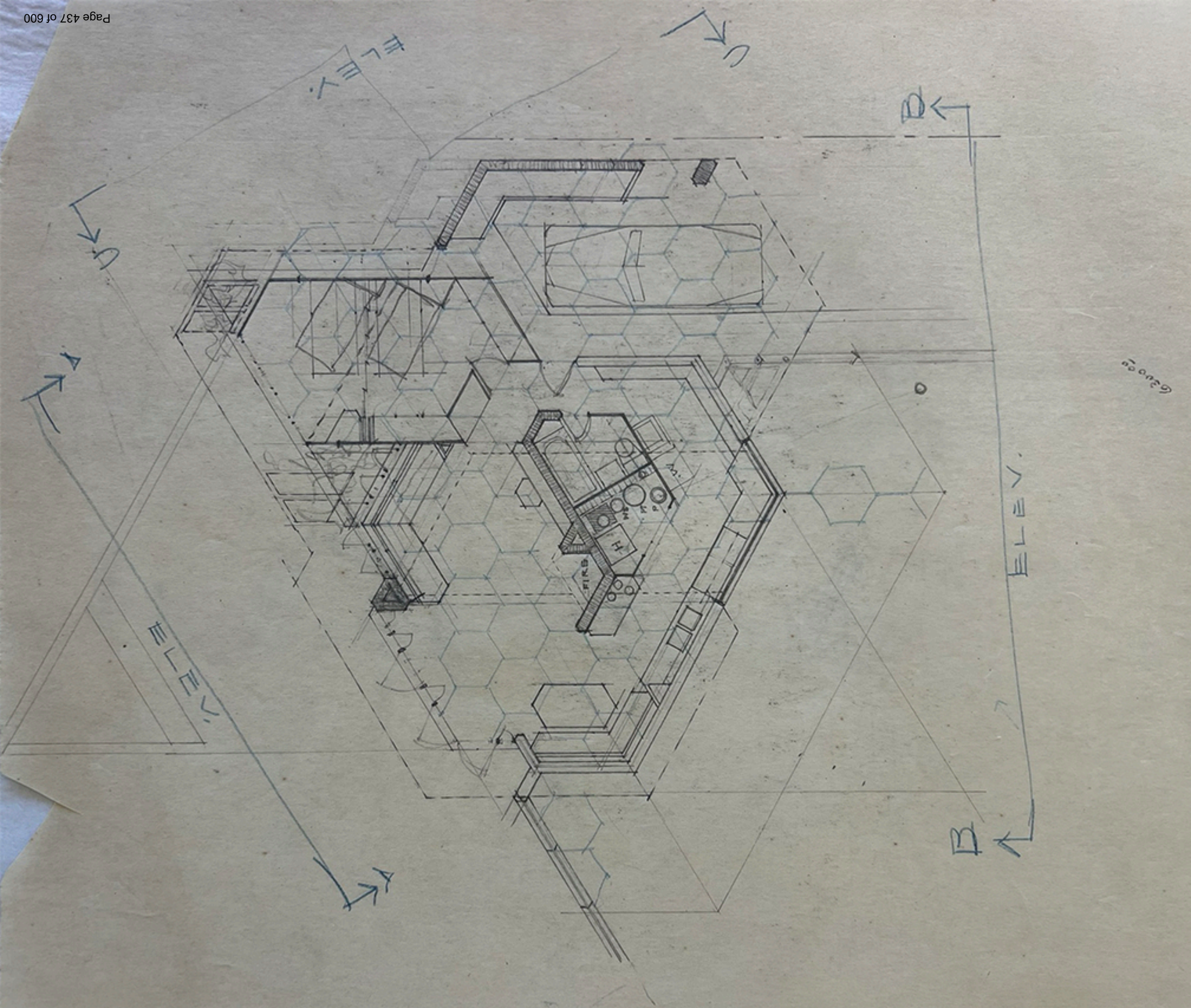
HOUSE FOR MR. & MRS. W. N. PETERSON
MARIVA STREET · RICHMOND · CALIFORNIA

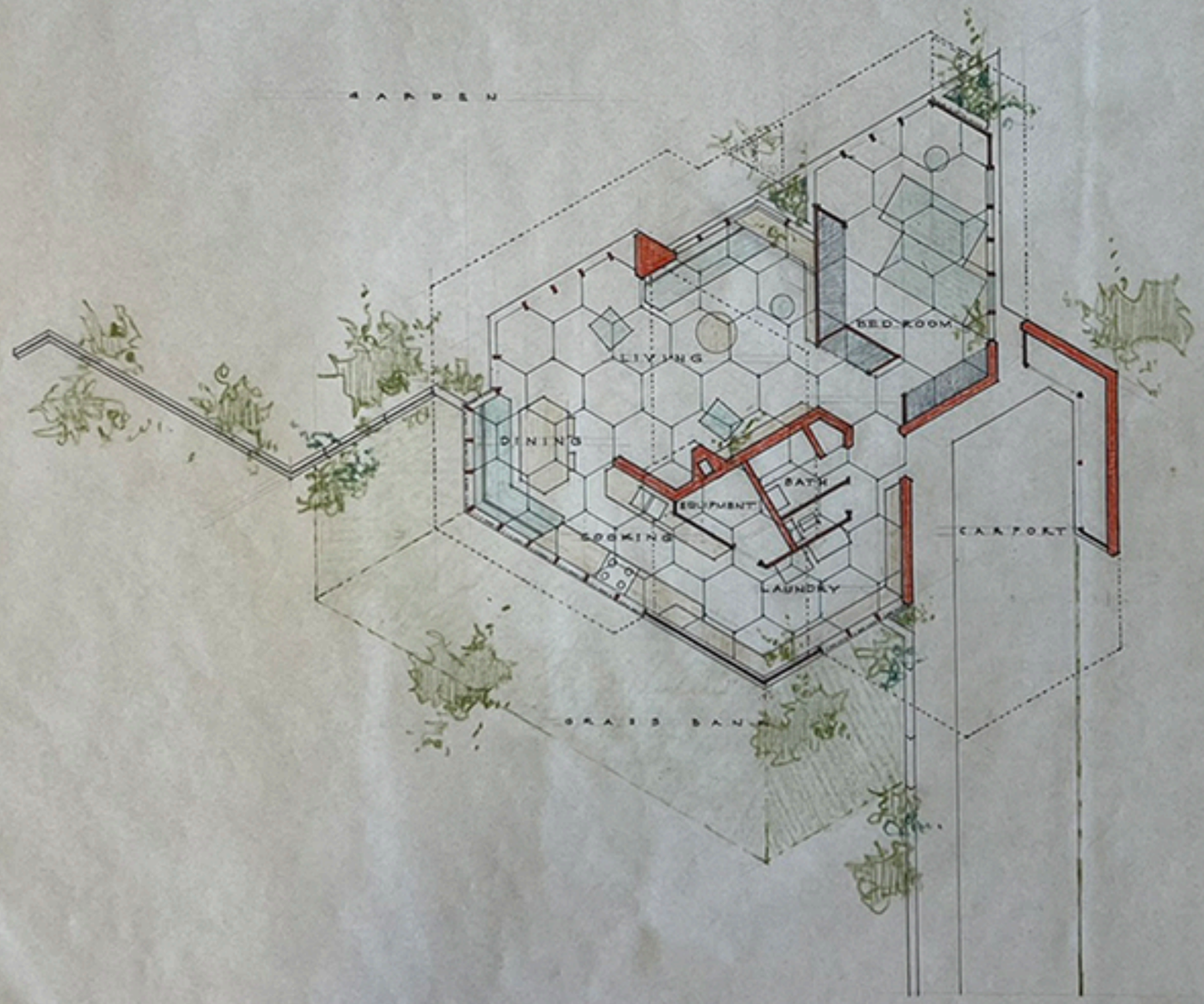
OLOF DANIELSSON ARCHITECT
ORINDA CALIFORNIA

7

RESIDENCE FOR MR. AND MRS. TODD LUND

TOWN OF MILWAUKEE OLOF H. DAHLSTRAND ▿ ARCHITECT

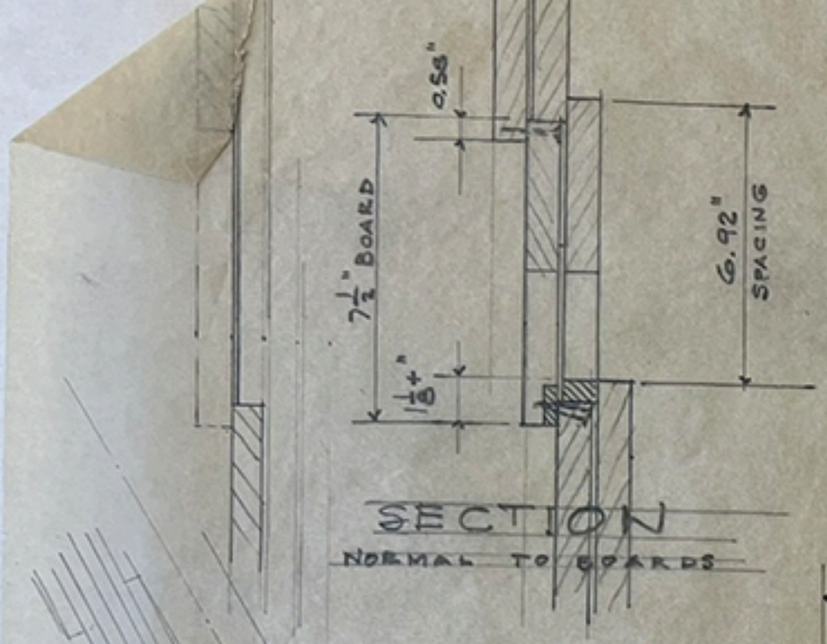

ELEV.
A
A
ELEV.
B
B
ELEV.
C
C
ELEV.
D
D
FIRE
H
H



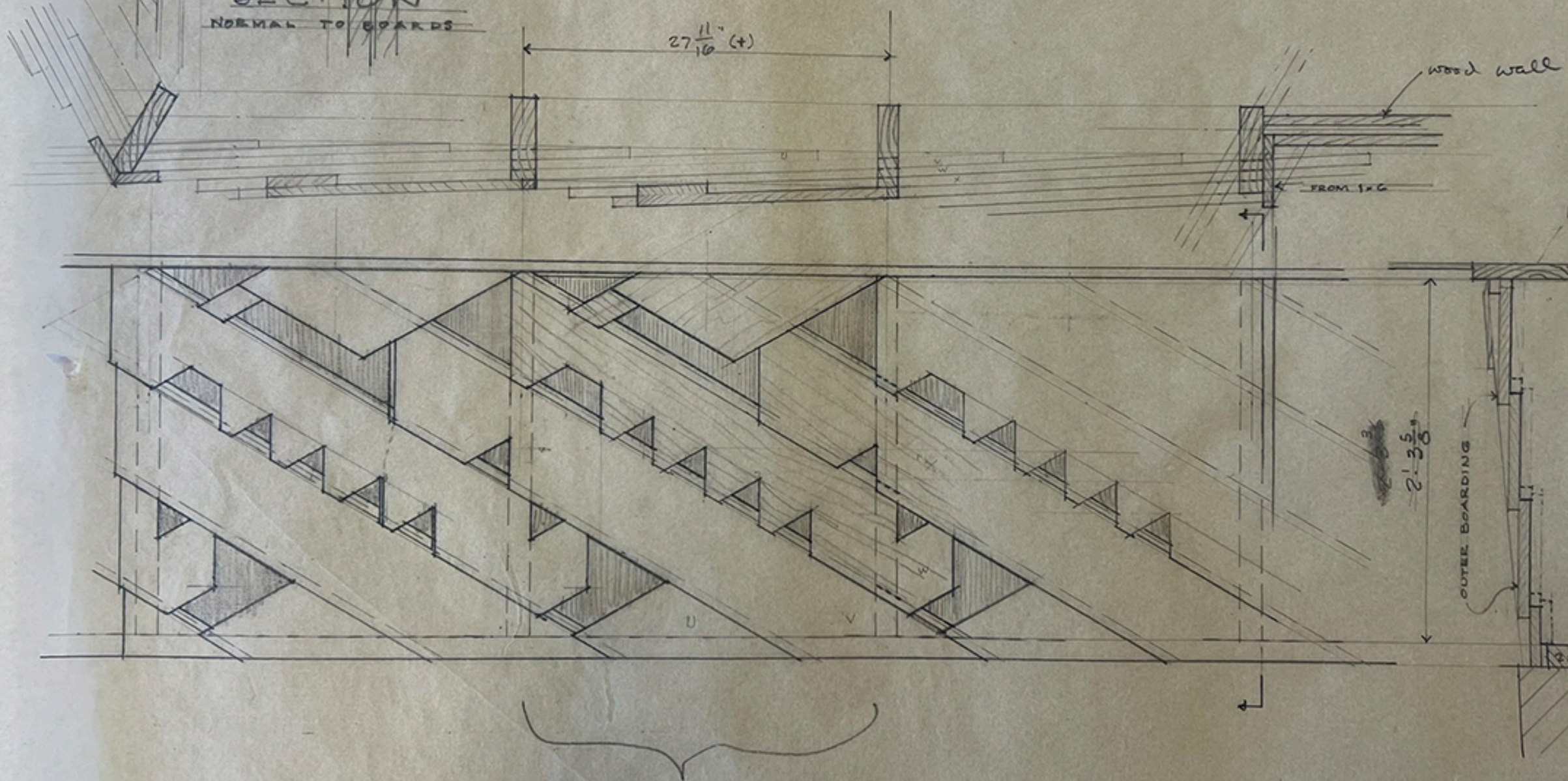
TODD LUND RESIDENCE • • OLOF H. DAHLSTRAND - ARCHITECT

47-3

TODD LUND HOUSE



SECTION
NORMAL TO BOARDS



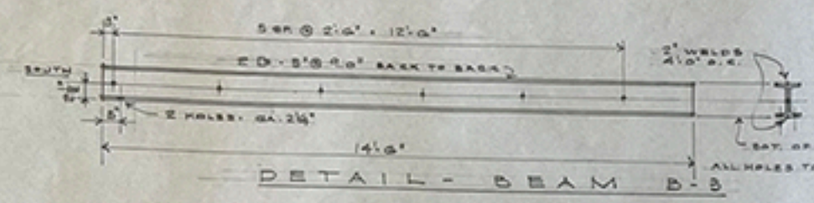
GENERAL NOTES:

ALL ROOF RAFTERS TO BE 2"x6", LOCATED EITHER 16" OR 12" OR 24" O.C. AND RELATED TO UNIT LINES AS SHOWN. PROVIDE 1"x 3" CROSS BRIDGING NOT LESS THAN 8'-0" O.C. IN SPANS OF MORE THAN 8'-0"

MISC. BLOCKING AND NAILERS ARE NOT SHOWN ON FRAMING PLANS. PROVIDE SAME AS SHOWN ON DETAILS.

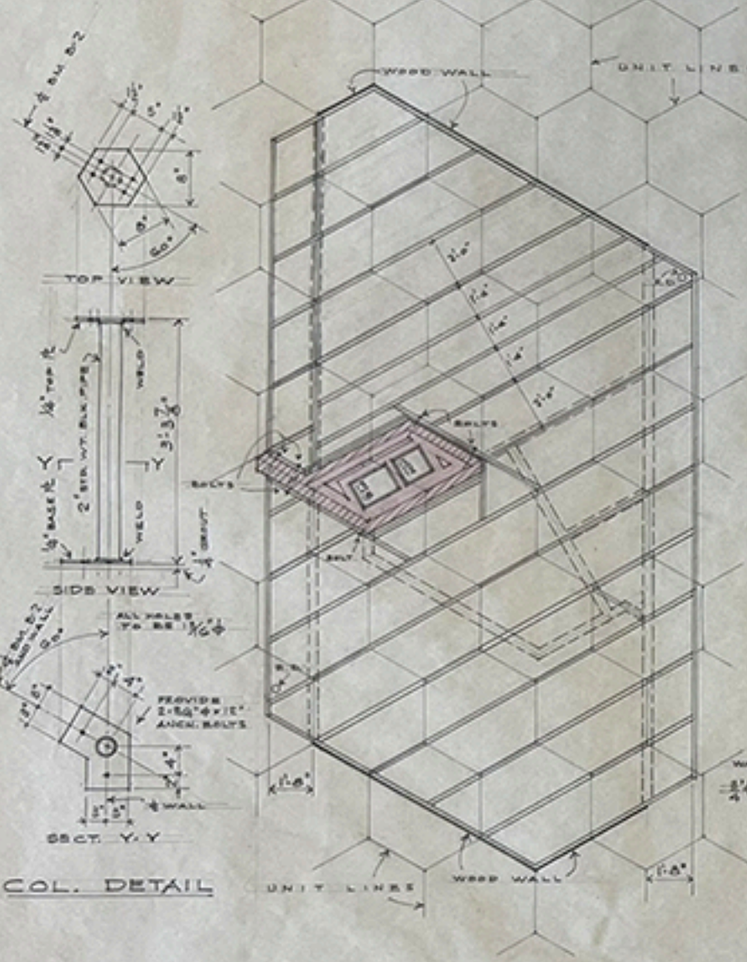
DOTTED LINES ON FRAMING PLANS INDICATE WALLS BELOW.

ALL ANCHOR BOLTS IN MASONRY, UNLESS OTHERWISE NOTED, TO BE 3/4" DIA. x 8'-0" LG. (BOLTS IN MASONRY FURN. & SET BY MASON).

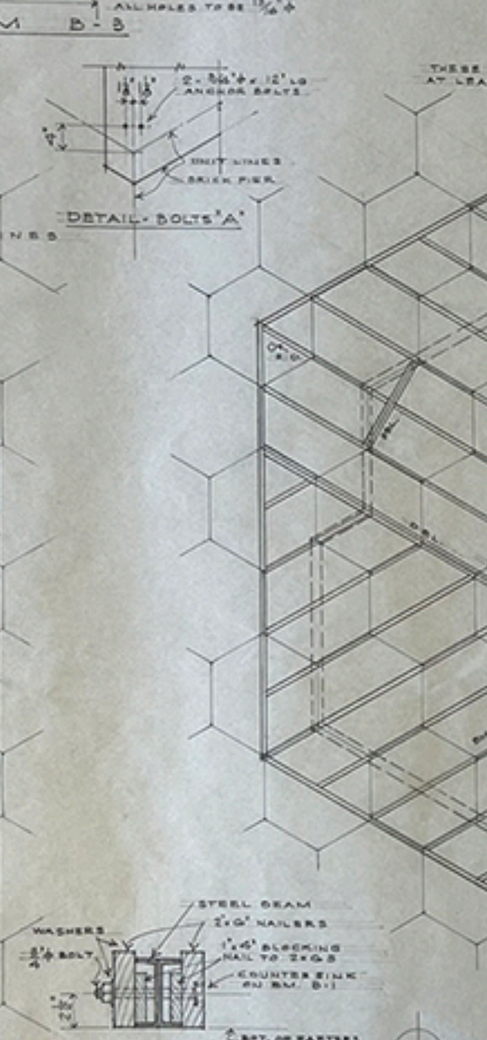


DETAIL - BEAM B-3

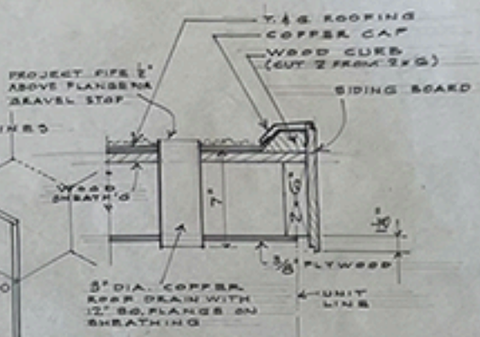
DETAIL - BOLTS 'A'



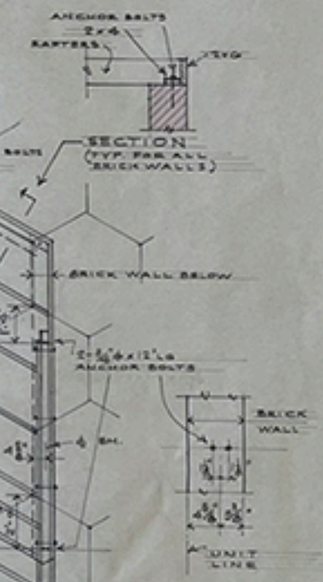
COL. DETAIL



SECTION THRU BM. SHOWING BLOCKING
(BEAM B-2 IS SIMILAR)
SCALE: 1 1/2" = 1'-0"

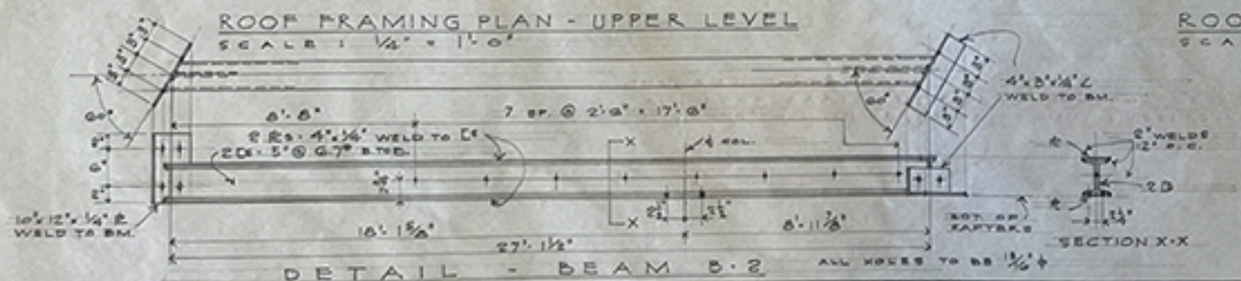


ROOF CURB DETAIL
SHOWING ROOF DRAIN
SCALE: 1 1/2" = 1'-0"
(CURB IS SIMILAR AT TOP OF WOOD WALLS)



ROOF FRAMING PLAN - UPPER LEVEL

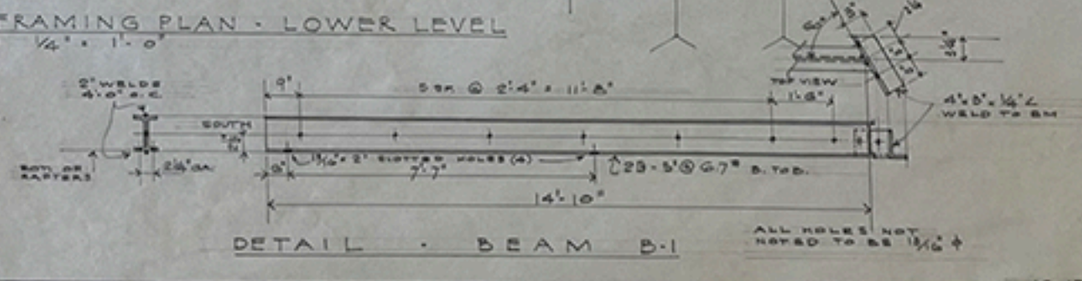
SCALE: 1/4" = 1'-0"



DETAIL - BEAM B-2

ROOF FRAMING PLAN - LOWER LEVEL

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

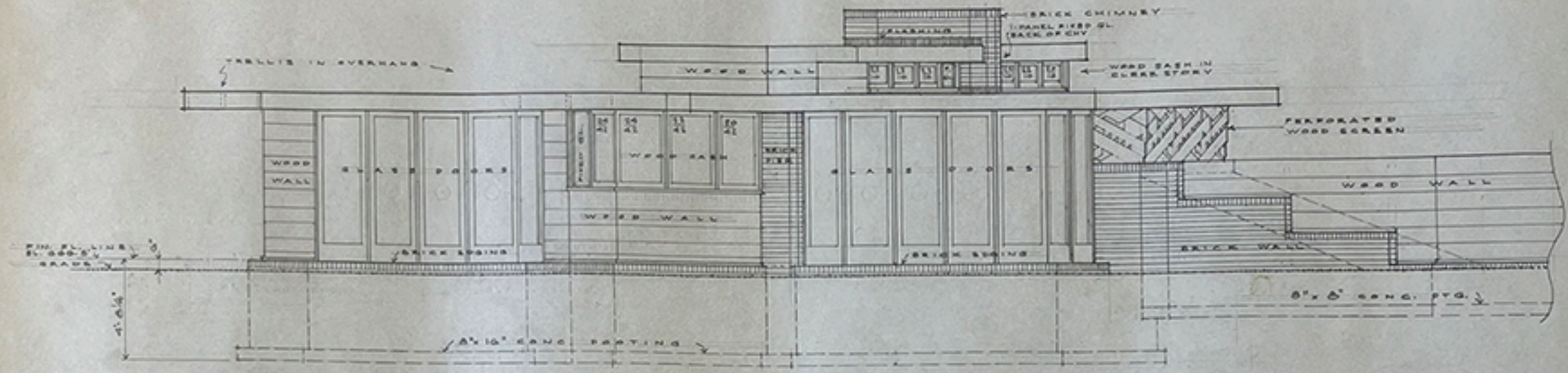


DETAIL - BEAM B-1

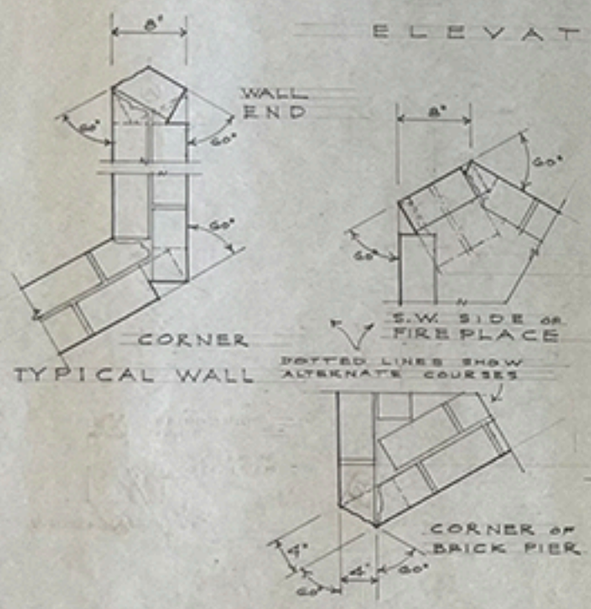
RESIDENCE FOR TODD LUND
TOWN OF MILWAUKEE MILW. COUNTY WIS.
OLOF H. DAHLSTRAND ARCHITECT

47-8
3

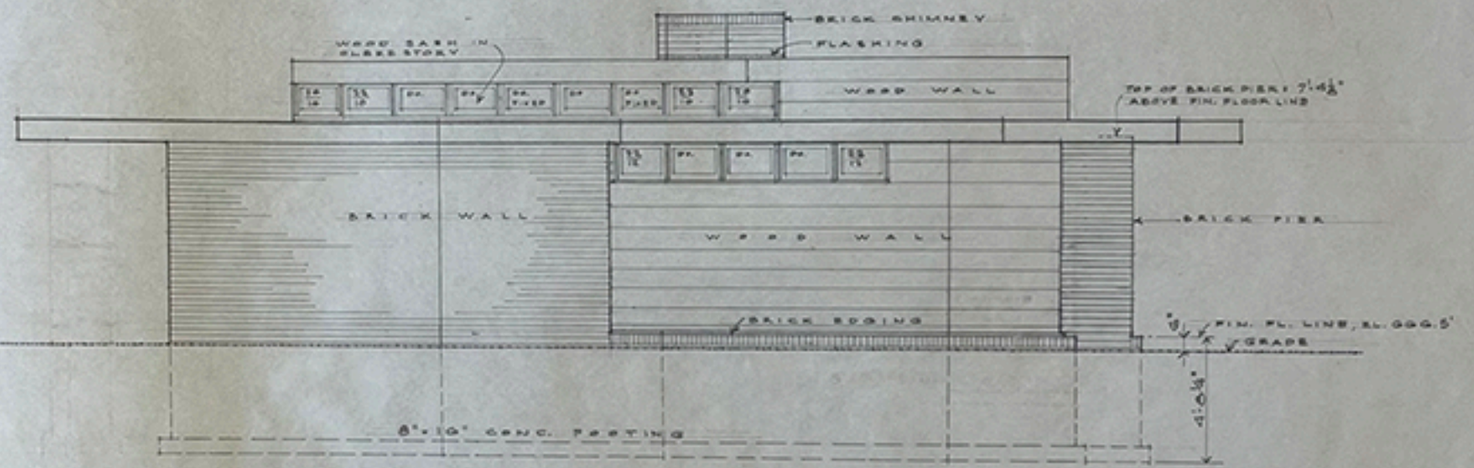
10-17-47



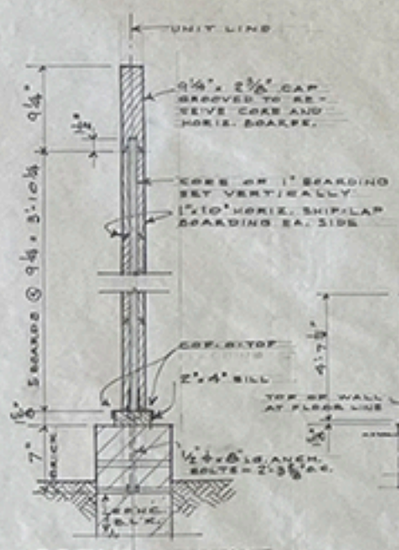
ELEVATION C·C FROM SOUTHEAST SCALE: ¼" = 1'-0"



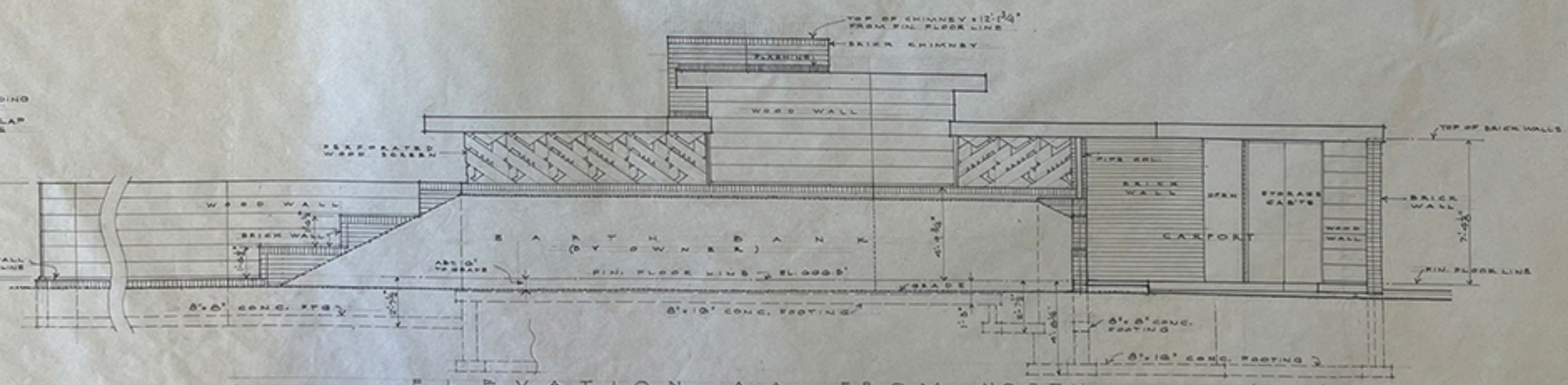
BRICKWORK DETAILS
SCALE: 1" = 1'-0"



ELEVATION B·B FROM SOUTHWEST SCALE: ¼" = 1'-0"



DETAIL OF WOOD GARDEN WALL
SCALE: 1" = 1'-0"



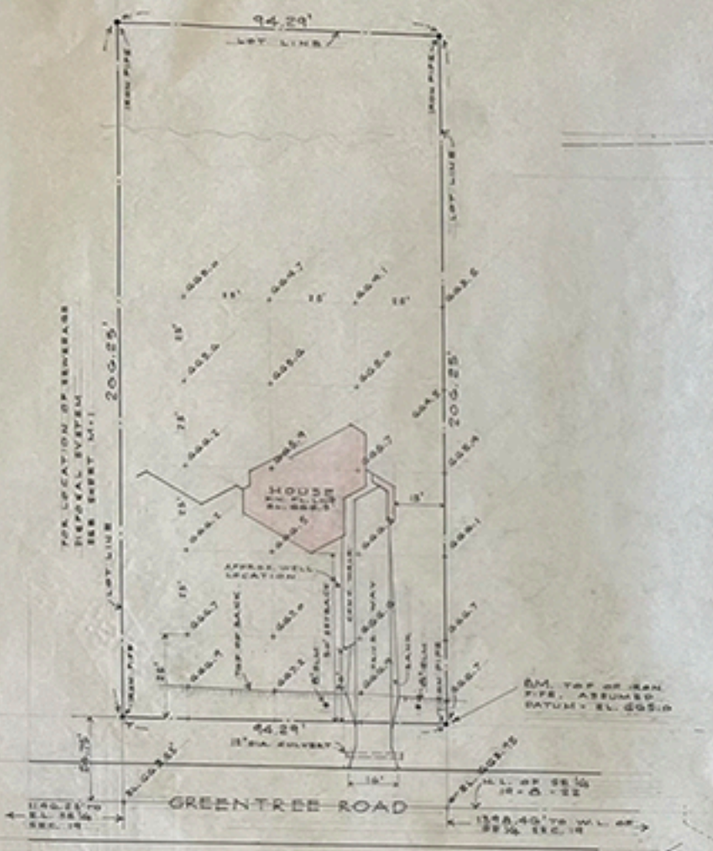
ELEVATION A·A FROM NORTH SCALE: ¼" = 1'-0"

10-17-47

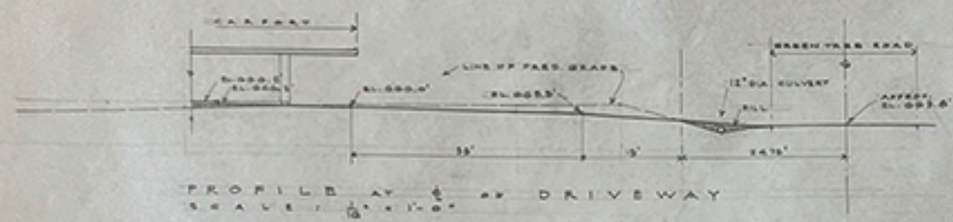
RESIDENCE FOR TODD LUND
TOWN OF MILWAUKEE MILW. COUNTY WIS.

OLOF H. DAHLSTRAND ARCHITECT

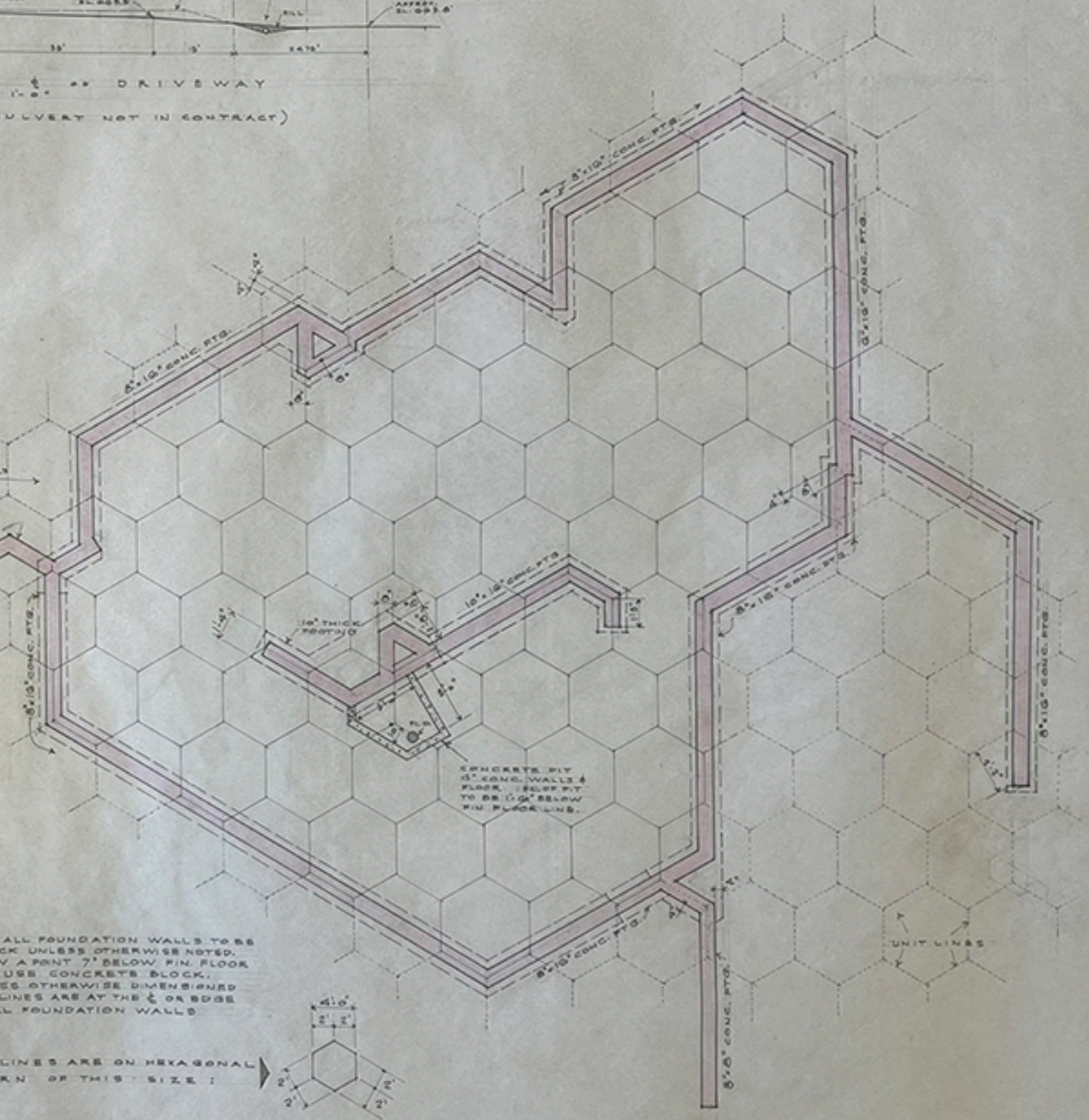
47-3
4



PLOT PLAN
SCALE: 1/32" = 1'-0"
NORTH
ALL ELEVATIONS SHOWN ARE OF PRESENT GRADES.



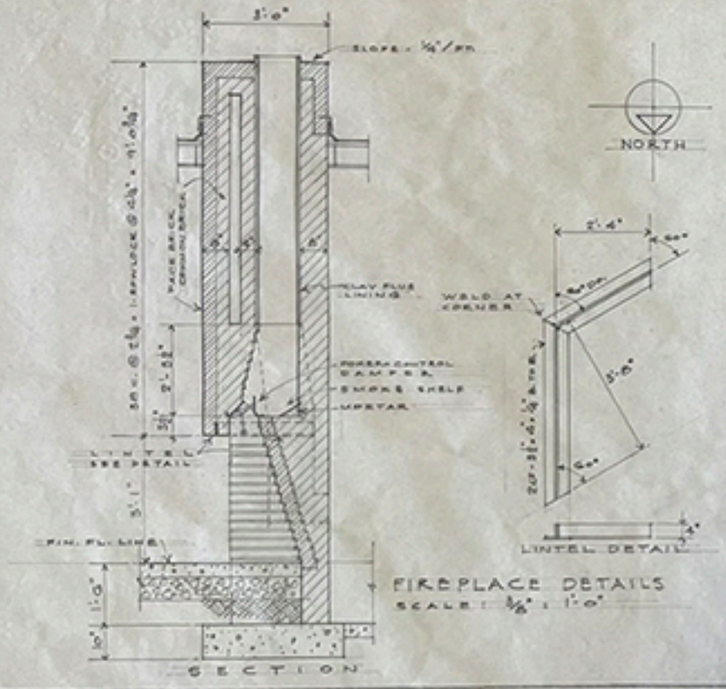
PROFILE AT ℄ OF DRIVEWAY
SCALE: 1/8" = 1'-0"
(DRIVEWAY & CULVERT NOT IN CONTRACT)



NOTE: ALL FOUNDATION WALLS TO BE 8" THICK UNLESS OTHERWISE NOTED. BELOW A POINT 7" BELOW FIN. FLOOR LINE USE CONCRETE BLOCK. UNLESS OTHERWISE DIMENSIONED UNIT LINES ARE AT THE ℄ OR EDGE OF ALL FOUNDATION WALLS

ALL UNIT LINES ARE ON HEXAGONAL PATTERN OF THIS SIZE:

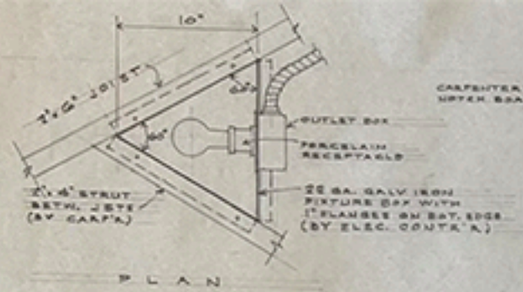
FOUNDATION PLAN SCALE: 1/4" = 1'-0"



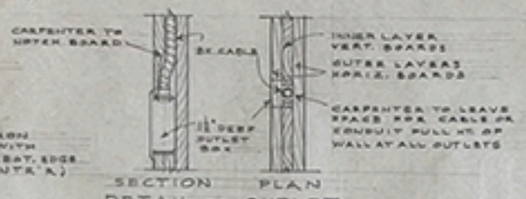
FIREPLACE DETAILS
SCALE: 3/8" = 1'-0"

RESIDENCE FOR TODD LUND
TOWN OF MILWAUKEE MIL.W. COUNTY WIS.
OLOF H. DAHLSTRAND ARCHITECT

10-17-47

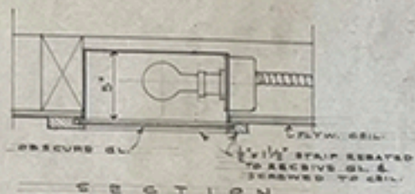


PLAN



SECTION PLAN

DETAIL OF OUTLET IN WOOD WALL



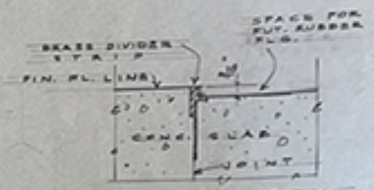
SECTION

DETAIL OF RECESSED CEILING FIXTURES

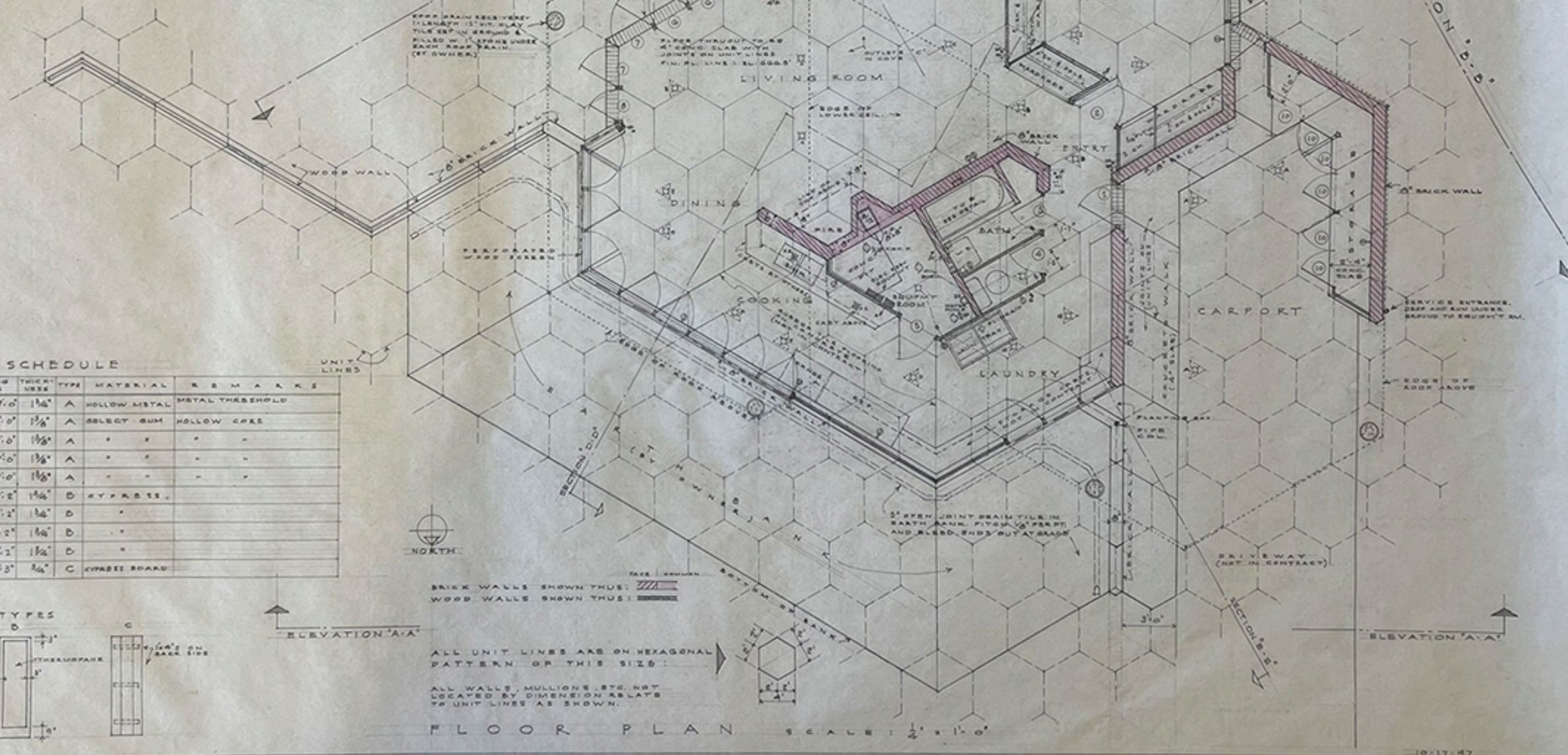
SCALE: 1½" = 1'-0"

KEY to ELEC. SYMBOLS

- CEILING OUTLET (PORCELAIN)
- WALL OUTLET
- RECESSED CEIL. FIXTURE SEE DETAIL
- 30 W. 36" FLUORESCENT LAMP & HOLDERS UNDER SHOP CAST. BALLAST IN EQUIPMENT ROOM.
- DUPLEX CONVENIENCE OUTLET
- RANGE OUTLET
- MOTOR OUTLET
- SWITCH



DETAIL OF EDGE OF RUBBER FLOORING IN COOKING AREA ONE HALF FULL SIZE

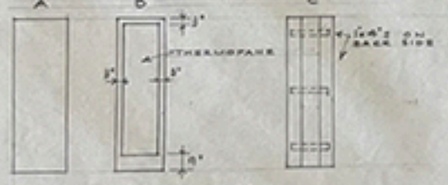


FLOOR PLAN SCALE: ¼" = 1'-0"

DOOR SCHEDULE

MARK	OPENING SIZES	THICKNESS	TYPE	MATERIAL	REMARKS
1	2'-0" x 7'-0"	1¾"	A	HOLLOW METAL	METAL THRESHOLD
2	2'-0" x 7'-0"	1⅜"	A	SELECT GUM	HOLLOW CORE
3	1'-10" x 7'-0"	1⅜"	A	" "	" "
4	2'-0" x 7'-0"	1⅜"	A	" "	" "
5	2'-4" x 7'-0"	1⅜"	A	" "	" "
6	2'-2" x 7'-2"	1¾"	B	BYPASS.	
7	2'-4" x 7'-2"	1¾"	B	"	
8	1'-9" x 7'-2"	1¾"	B	"	
9	1'-8" x 7'-2"	1¾"	B	"	
10	2'-2" x 7'-3"	¾"	C	CYPRESS BOARD	

DOOR TYPES

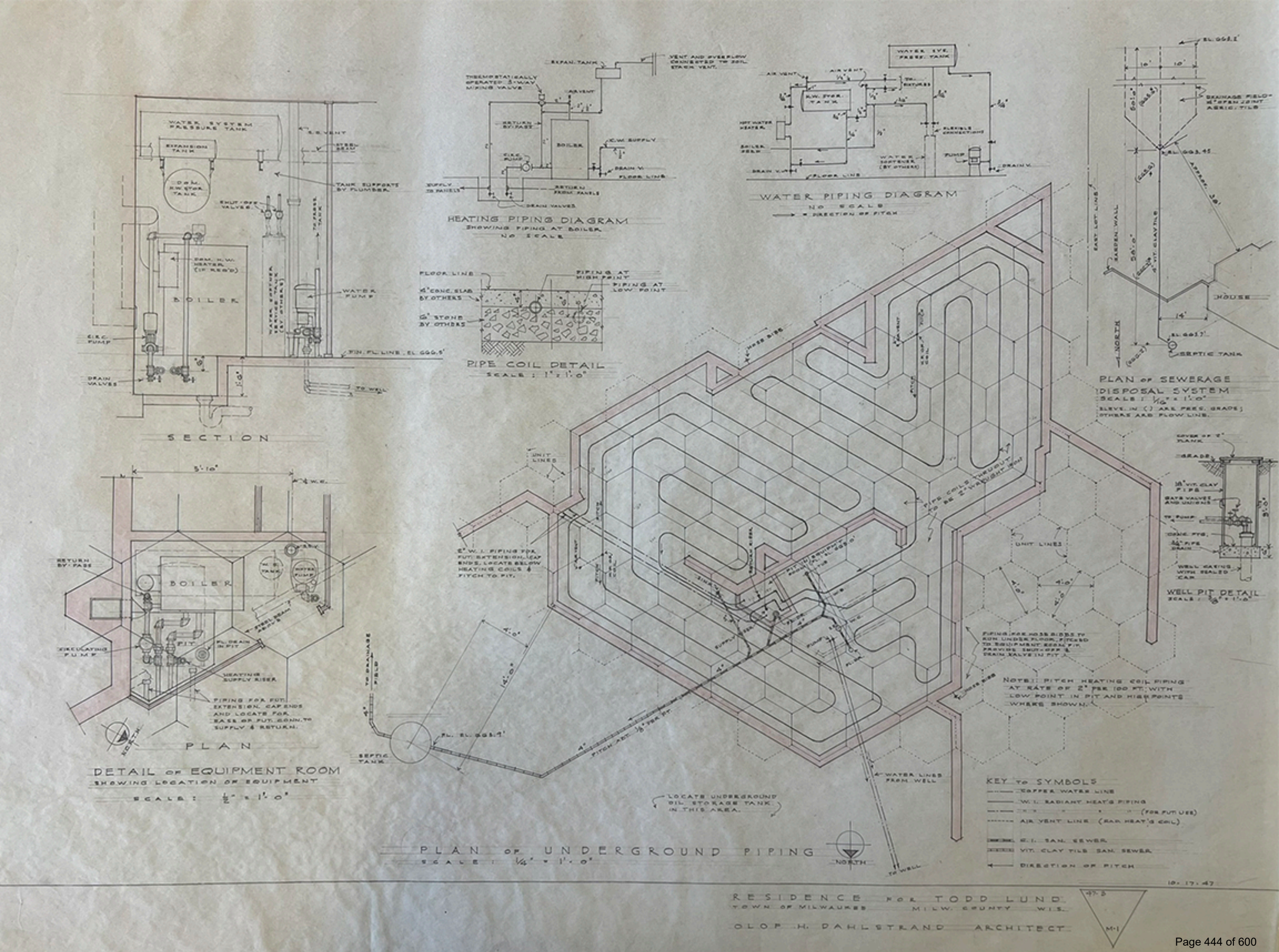


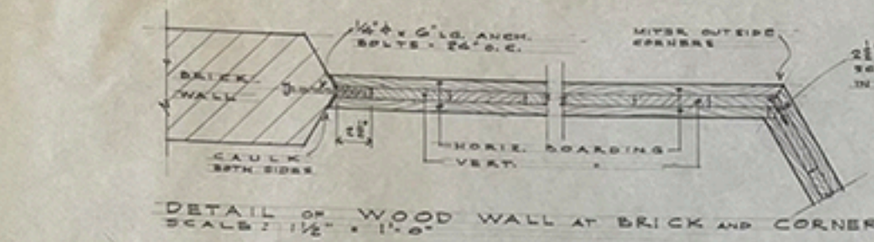
10-17-47

RESIDENCE FOR TODD LUND
TOWN OF MILWAUKEE MILW. COUNTY WIS.

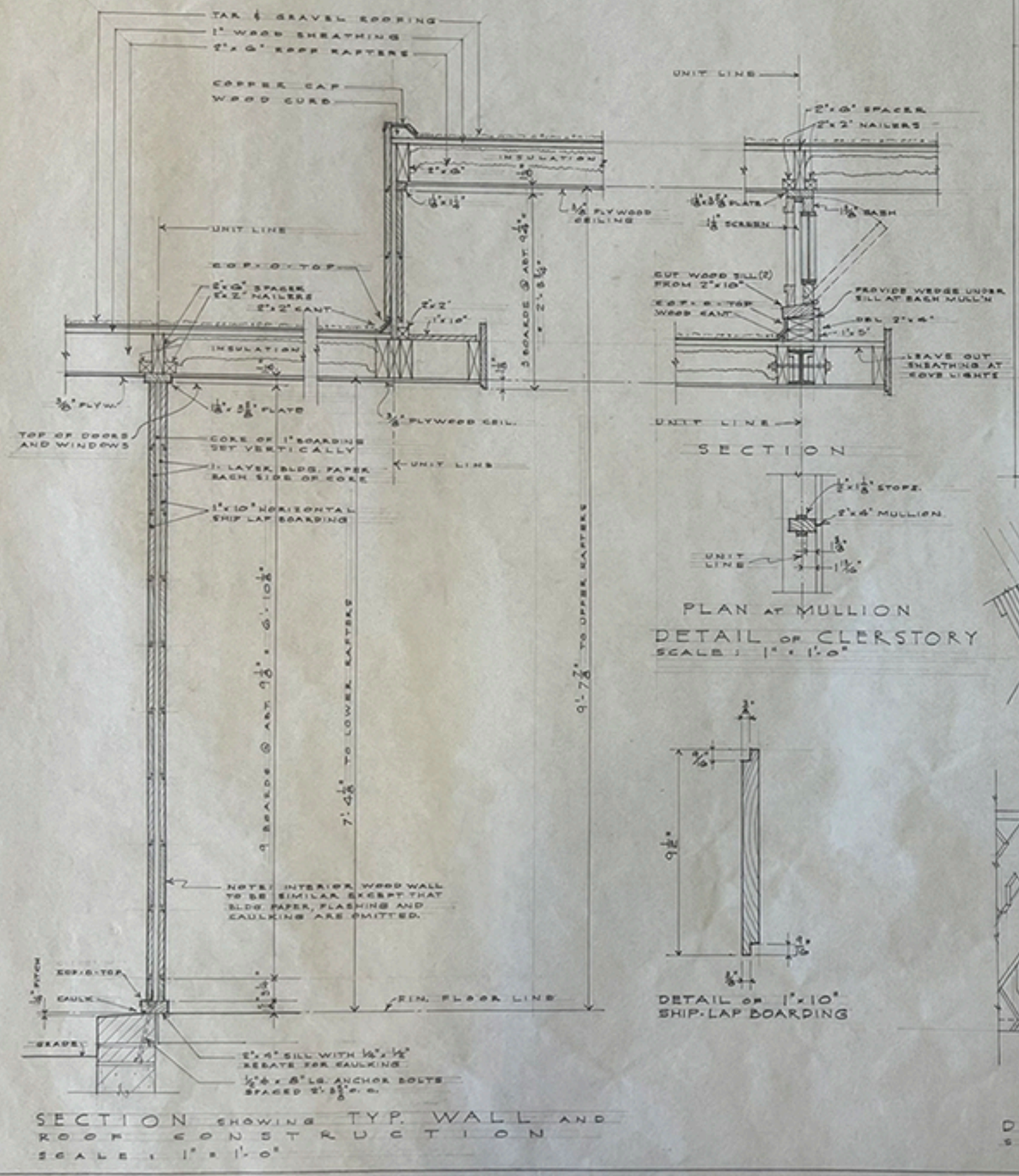
OLOF H. DAHLSTRAND ARCHITECT

2


SECTION
HEATING PIPING DIAGRAM
SHOWING PIPING AT BOILER
NO SCALE
WATER PIPING DIAGRAM
NO SCALE
PIPE COIL DETAIL
SCALE: 1" = 1'-0"
PLAN OF SEWERAGE DISPOSAL SYSTEM
SCALE: 1/16" = 1'-0"
WELL PIT DETAIL
PLAN
DETAIL OF EQUIPMENT ROOM
SHOWING LOCATION OF EQUIPMENT
SCALE: 1/2" = 1'-0"
PLAN OF UNDERGROUND PIPING
SCALE: 1/4" = 1'-0"
KEY TO SYMBOLS
COPPER WATER LINE
W.I. RADIANT HEAT'G PIPING
AIR VENT LINE (RAD. HEAT'G COIL)
C.I. SAN. SEWER
VIT. CLAY TILE SAN. SEWER
DIRECTION OF PITCH
LOCATE UNDERGROUND OIL STORAGE TANK IN THIS AREA.
NORTH
10-17-47
RESIDENCE FOR TODD LUND
TOWN OF MILWAUKEE MILW. COUNTY WIS.
OLOF H. DAHLSTRAND ARCHITECT



DETAIL OF WOOD WALL AT BRICK AND CORNER
SCALE: 1½" = 1'-0"



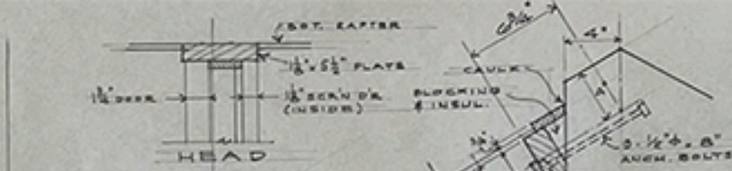
SECTION SHOWING TYP. WALL AND ROOF CONSTRUCTION
SCALE: 1" = 1'-0"

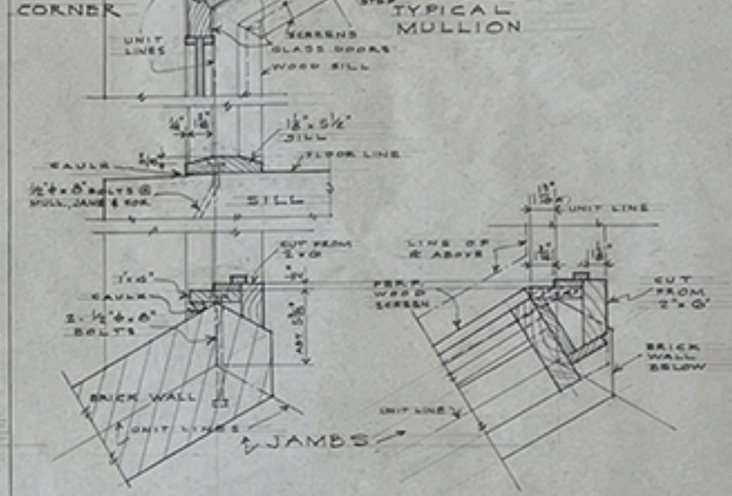
SECTION

PLAN AT MULLION

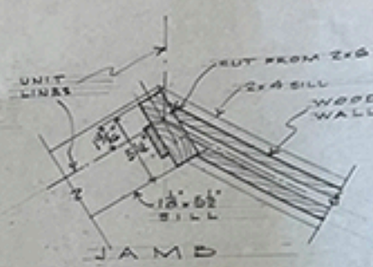
DETAIL OF CLERSTORY
SCALE: 1" = 1'-0"

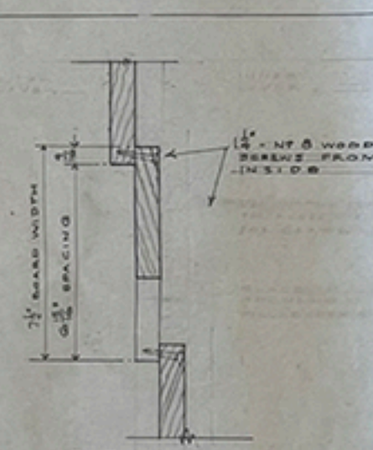
DETAIL OF 1"x10" SHIP-LAP BOARDING



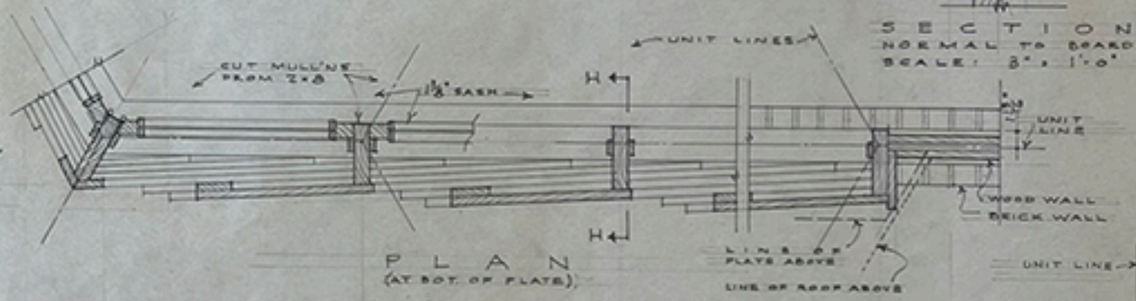


GLASS DOOR DETAILS
SCALE: 1½" = 1'-0"

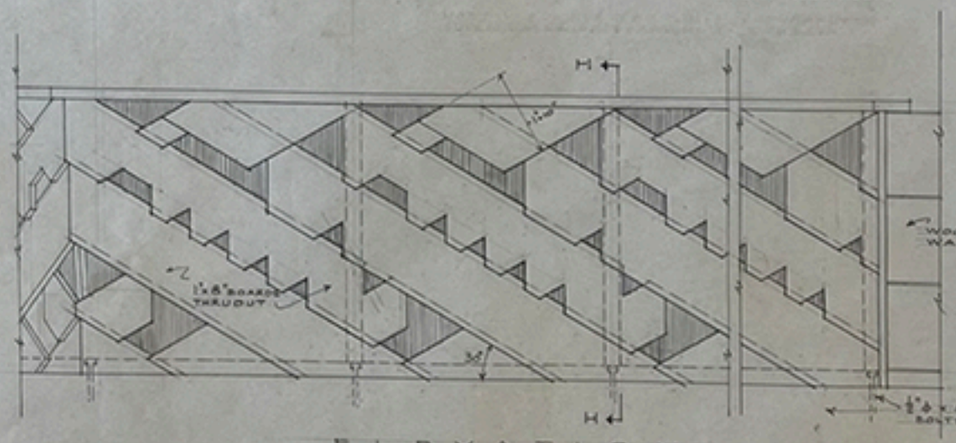




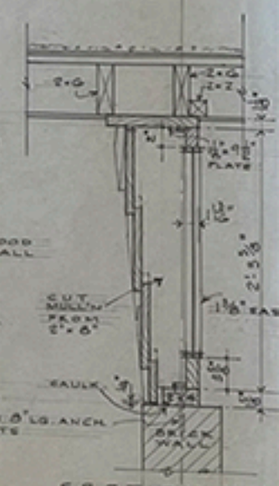
SECTION
NORMAL TO BOARDS
SCALE: 3" = 1'-0"



PLAN
(AT BOT. OF PLATE)



ELEVATION



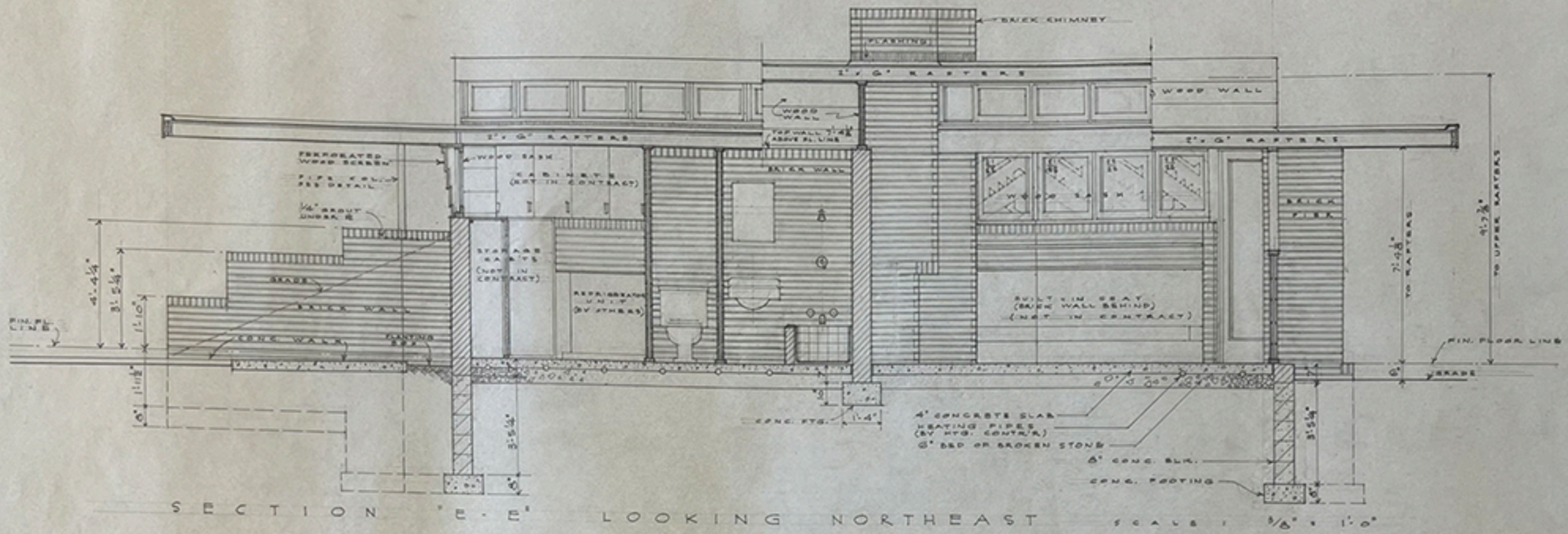
SECTION H-H

DETAIL OF PERFORATED WOOD SCREEN
SCALE: 1" = 1'-0"

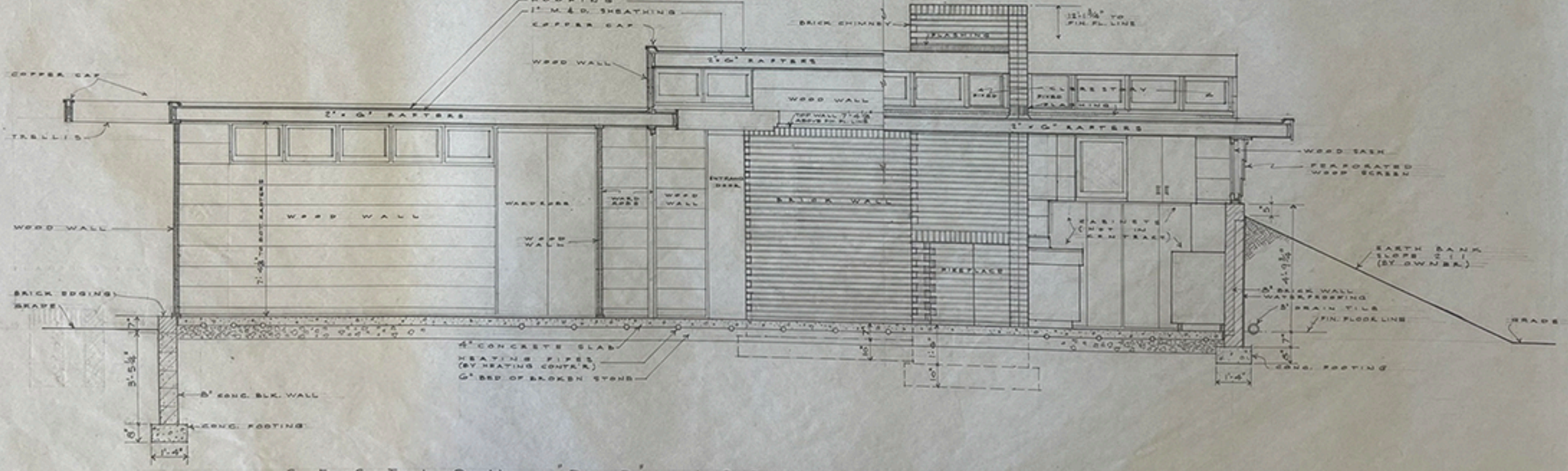
10-17-47

RESIDENCE FOR TODD LUND
TOWN OF MILWAUKEE MILW. COUNTY WIS.

OLOF H. DAHLSTRAND ARCHITECT



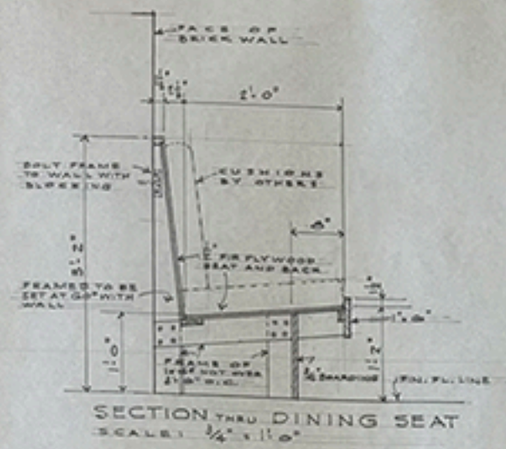
SECTION 'E-E' LOOKING NORTHEAST SCALE: 3/8" = 1'-0"



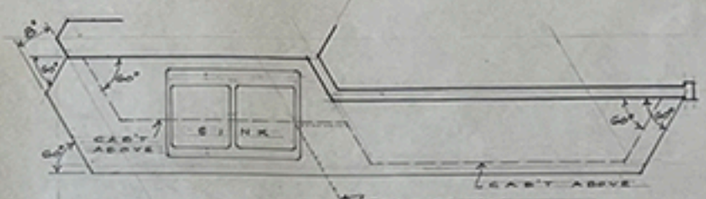
SECTION 'D-D' LOOKING NORTHWEST SCALE: 3/8" = 1'-0"

RESIDENCE FOR TODD LUND
TOWN OF MILWAUKEE MILW. COUNTY WIS.
OLOF H. DAHLSTRAND ARCHITECT

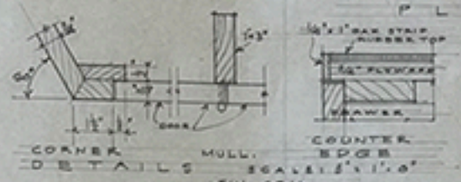
10-17-47



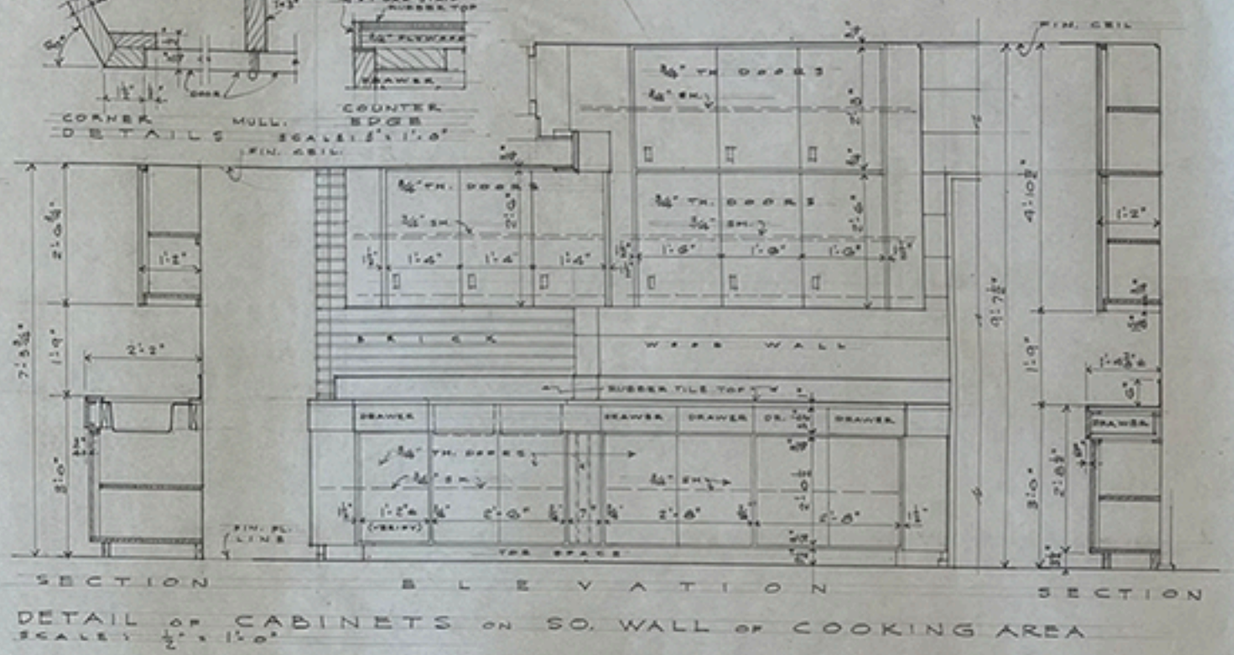
SECTION THRU DINING SEAT
SCALE: 1/4" = 1'-0"



PLAN

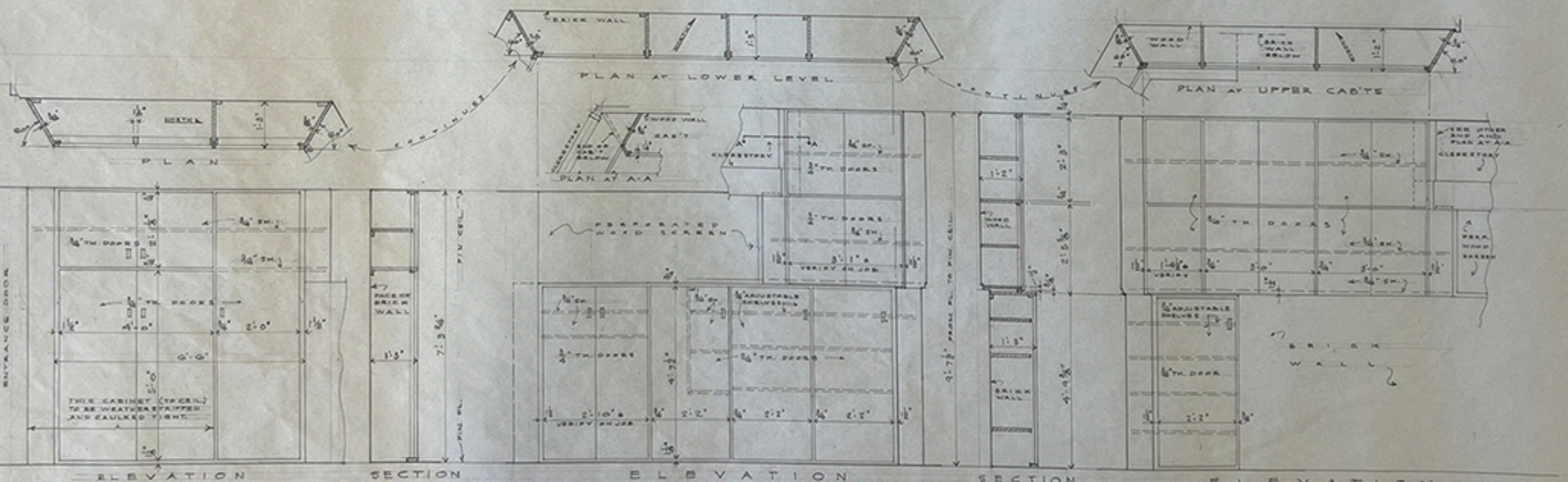


DETAILS SCALE: 3" = 1'-0"



SECTION ELEVATION SECTION

DETAIL OF CABINETS ON SO. WALL OF COOKING AREA
SCALE: 1/2" = 1'-0"



DETAILS OF CABINETS ON NORTH & WEST WALLS OF LAUNDRY AREA
SCALE: 1/2" = 1'-0"

10-17-47

RESIDENCE FOR TODD LUND
TOWN OF MILWAUKEE MILW. COUNTY WIS.

OLOF H. DAHLSTRAND • ARCHITECT

41-3

8

MULLION

HEAD

TYPICAL JAMBS

AT SHELVES

AT SH. & POLE

SECTIONS THRU WARDROBES

SCALE: ½" = 1'-0"

INTERIOR DOOR DETAILS

SCALE: 1½" = 1'-0"

INCLUDES WARDROBES & CARPORT STOR. CLOS.

HEAD

JAMB

DETAIL OF MAIN ENTRANCE DOOR

SCALE: 3" = 1'-0"

JAMB (HEAD SIMILAR)

MULLION

SILL

WINDOW (CASEMENT) DETAILS

SCALE: 3" = 1'-0"

JAMB AT BRICK PIER

JAMB AT BRICK WALL IN BEDROOM

PLAN

SECTION

ELEVATION

DETAIL OF CAB'T 'D' AND TUB

SCALE: ½" = 1'-0"

PLAN

SECTION THRU DRAWER

ELEVATION

SECTION

DETAILS OF CAB'T "A"

SCALE: ½" = 1'-0"

PLAN

ELEVATION

SECTION

DETAILS OF CAB'T "B"

SCALE: ½" = 1'-0"

PLAN

ELEVATION

SECTION

DETAILS OF CAB'T "C"

SCALE: ½" = 1'-0"

SECTION @ DRAWER

SECTION AT SIDE

DRAWER DETAILS

SCALE: 1" = 1'-0"

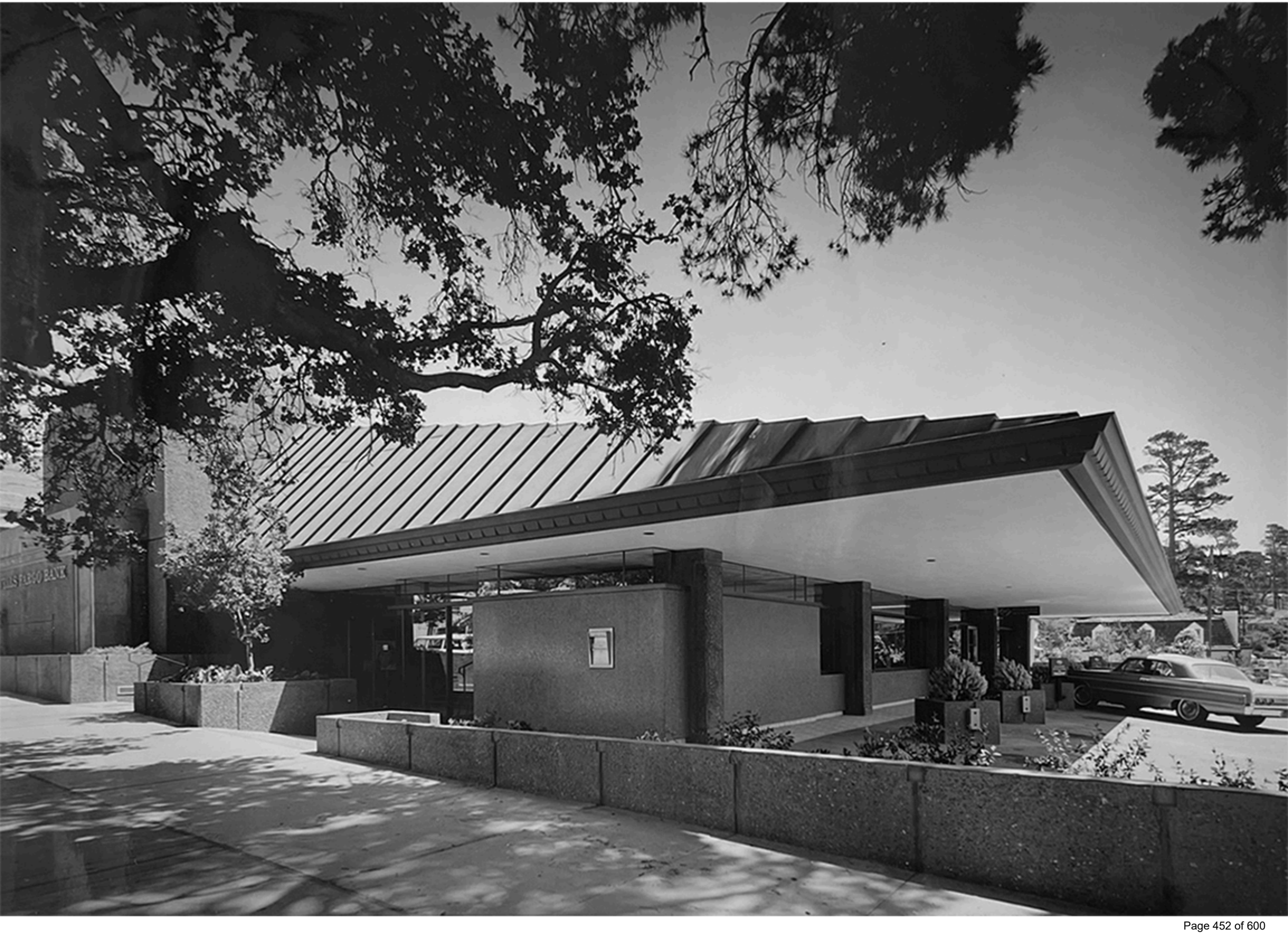
NOT IN CONTRACT

10-17-47

RESIDENCE FOR TODD LUND

TOWN OF MILWAUKEE MILW. COUNTY WIS.

OLOF H. DAHLSTRAND • ARCHITECT


WELLS FARGO BANK

WELLS FARGO BANK

AGUAJITO BUILDING

SAFEWAY

TRUCKS
PROHIBITED

CARMEL PLAZA

RUG

989-626

BANK OF AMERICA

EASY TO FIND, A PLEASURE TO SHOP

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STONEHOUSE TERRACE

San Carlos between 7th & 8th, Carmel

Welcome to Reimer's Stonehouse Terrace!

. . . a tasteful variety of shops and salons, catering to the needs and pleasures of Peninsula residents, it is nestled in a quiet setting reminiscent of 'Old Carmel.' Away from the hustle and bustle of Ocean Avenue, it is just one block away from Sunset Center parking.

Eleven Fine Shops
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STONEHOUSE TERRACE:

EDGEMERE OF CARMEL
Antiques, Reproductions, Christmas

ESSENCE BOUTIQUE
A Woman's Sitting Room & Clothing Salon

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Quality Hairstyling For Men & Women

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LA FILLE DU ROI
A French Country Store, Antiques of France

ARNE POULSEN'S
Royal Danish Bakery & Sandwich Shop

TIMBERLANE ART GALLERIES
Specializing in Realistic Art, Animals, Aviation

THE UNDERWORLD
Lingerie, Foundation & Loungewear

VITAL FOODS
Natural Foods Store

3-26-78

Deaths 4-5-78

Leslie C. Fenton, Film Actor, Director, Producer, Dies at 76

Film actor, director and producer Leslie Carter Fenton, a former Pebble Beach resident, died March 25 at his home in Montecito. He was 76.

A native of England, Mr. Fenton began his career as an actor in New York and Hollywood, scoring his first notable success as the lead in Theodore Dreiser's

Returning to New York after the war, he formed his own production company and directed and produced joint ventures with MacMurray.

His first wife was Ann Dvorak, a Warner Brothers star.

Since 1952 he had been married to Marcela Zabala Howard, widow of San Francisco auto dealer and sportsman Charles S. Howard.

During the time they lived in Pebble Beach, he was active in business and real estate. He was co-developer of the Carmel Plaza commercial center.

Mr. and Mrs. Fenton moved to Montecito in 1975.

Besides his wife, Mr. Fenton is sur-

HERALD MARCH 26, 1978

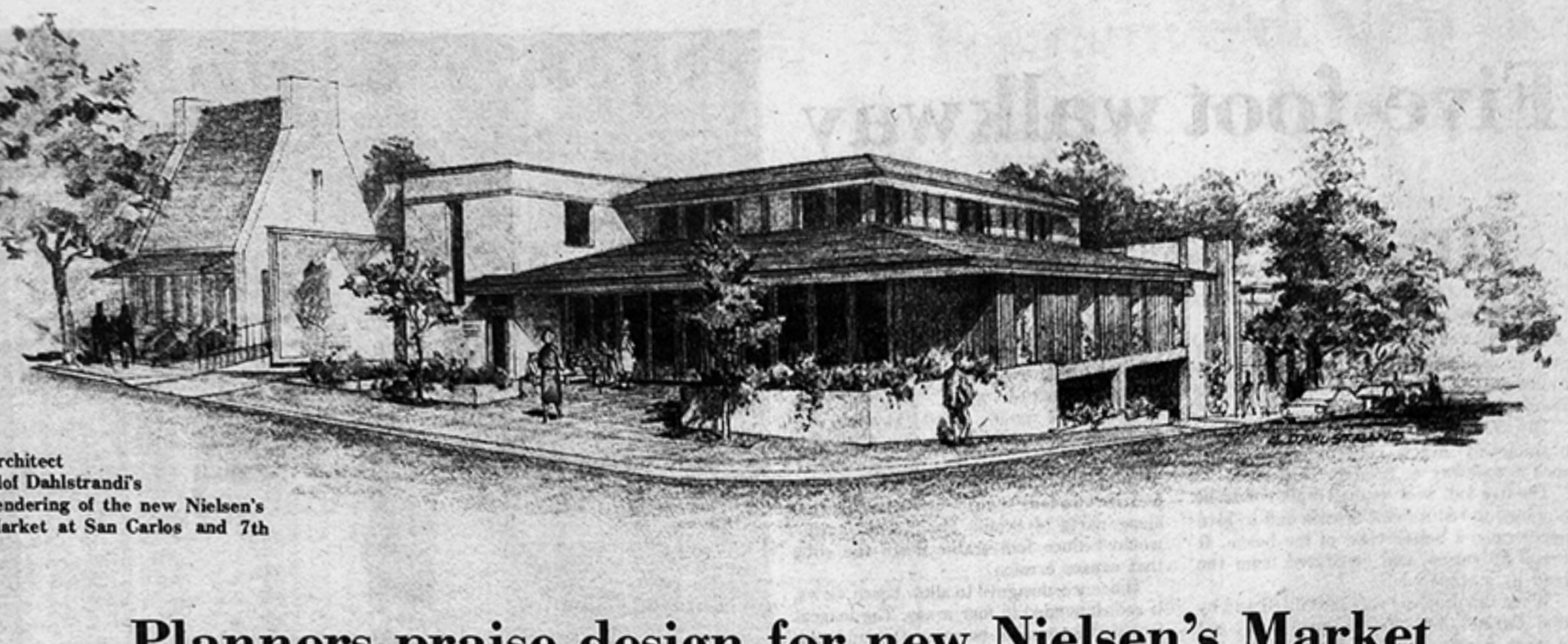
June 15, 1978

Tax warning

Dear Editor:

Some weeks ago, the City Council dismissed the prospect of the passage of Proposition 13 as having little or no effect on Carmel city revenues. On the face of it, this would seem to be correct, at least for the time being.

However, there is little doubt that a proposal made several years ago that cities receive sales tax revenue on a pro rata basis proportional to population will be revived. This is apt to be promoted by cities now



rchitect
lof Dahlstrandi's
endering of the new Nielsen's
larket at San Carlos and 7th

Planners praise design for new Nielsen's Market

APPROVAL OF the proposed three-tory Nielsen Bros. Market on San Carlos nd Seventh has sailed through Carmel Planning Commission subcommittees vithout a hitch.

Commissioners are happy with design plans for the market that will sell groceries on two floors and park up to 15 cars below ground.

"This is just superb," said Sandy Swain, the chairman of the design review sub-committee.

Robert Griggs, Carmel planning director, called it "one of the better designed projects" the city has ever received.

The building is slated for construction at the site of the former Leidig's Texaco Service Station. The old building will be demolished, according to Olof Dahlstrand, the architect who designed the new market.

•

THE COMMISSION was scheduled yesterday to review two vital parking use permits for the site.

One permit would allow owners to construct a 15-stall parking garage under the building. Because most of that parking is underground, the floor would not count as an additional story.

The garage will be used by employees, customers and even for deliveries, according to Dahlstrand.

Owners must also receive a permit that would allow them to park cars on-site in the C-1-C central commercial district.

The land use subcommittee recommended approval of both permits when it met on Jan. 3. Committee members are Eileen Thompson, Dr. Donald Davidson and Sandy Swain.

•

BECAUSE OF TRAFFIC problems, most on-site parking is outlawed in the downtown business district. There are some exceptions. The Wells Fargo Bank on San Carlos near Ocean has a permit for outdoor parking. The McFarland Center on Sixth and San Carlos also has a permit for underground parking.

The land use committee has asked Dahlstrand to provide space in the garage for cars to turn around. The committee did not want cars backing out into Seventh Avenue traffic.

The commission approved the design concept of the building when it met on Wednesday of last week. Final design plans have not been submitted.

Also still pending are permits for landscape design, exterior lighting and exterior building color.

"All these permits could be six months down the road," said Griggs.

Construction, however, is tentatively scheduled for March. Dahlstrand said owners are eyeing a November completion date.

•

THE WOOD SIDING of the building will be redwood stained gray and brown. Stucco planters and a stucco northern wing will be tan in color. The roof will have sloping wood shakes.

The driveway will be concrete. Some pedestrian walkways will be composed of brick. Large windows facing San Carlos will be framed in redwood and encased in a bronzed aluminum.

The total commercial space on all three floors is 10,690 square feet, according to Dahlstrand.

That could change.

A planning commission ad hoc committee is now studying second floor use in the commercial district. Such use could soon be limited to apartment or office space.

Nielsen's owner Merv Sutton intended to use portions of the upper floor for retail space, according to Dahlstrand. That could be outlawed by the proposed ordinance. Office space for Nielsen's and for Dale Leidig, the owner of the building and site, are also slated for the upper level, Dahlstrand said.

•

THE MONTEREY Peninsula wall map that became a service station trademark over the years, will not be removed, according to Dahlstrand.

The market would represent one of the few resident oriented businesses to expand here in many years. That could explain its enthusiastic planning commission approval.

The building will cover 6,000 square feet on the main floor and 3,000 square feet on the upper level, Dahlstrand said. The building site is 8,000 square feet.

Leidig's Texaco Service went out of business on Oct. 31, after Leidig refused to comply with expensive state anti-pollution regulations.

The station was built more than 30 years ago. The grocery has occupied its location on Dolores near Eighth for almost 50 years.

On-site parking in the central business district is generally discouraged. The City Code requires commission approval of on-site parking. That law is designed to prevent traffic tie-ups from cars backing out of and pulling into parking lots downtown.

Peninsula architecture—
man and the elements combined

By IRENE GAASCH

"The Monterey Peninsula is a microcosm of all the great architects of the United States, particularly the West coast architects," says Laurie Boone.

Boone teaches art history at Santa Catalina. Students in her advanced class worked with Monterey Peninsula College students in Richard Janick's art history classes on an architectural survey of the Monterey Peninsula.

Results of the architectural survey may be seen in the exhibit now at the Monterey Peninsula Museum of Art. All of the architectural styles of the Peninsula are represented through the photographs in the exhibit. Major style influences as well as the work of significant architects of the area are shown. In addition to private architecture, corporate architecture is represented through major firms that have continued traditional styles.

"We wanted to point out the traditions and artistic style of the architecture here, from the missions to the present," says Boone. She adds, "Architects and historians see buildings as art, and we wanted to show this art form to the public. We wanted to give the public a sense of appreciation for the architecture of this area."

"Since the area is being rapidly developed, we wanted to make an impact on this development by bringing out the sense of history and style of Peninsula architecture," says Boone.

The natural beauty of the Peninsula can not be separated from the architectural styles of the area. In fact, the beauty of the area has been, and continues to be, an inspiration for most of the architecture which has been designed to blend with the environment.

This beauty, combined with the abundance of natural materials and the casual California living style afforded architects the opportunity for artistic and creative expression on the Peninsula.

In addition, people on the Peninsula had the capital to invest in personally designed homes. Often the architect was given an idea and the freedom to experiment with the design. People wanted houses that would become a part of the environment, for the environment was the prime reason for chosing the home site in many of the cases.

Major architects like Frank Lloyd Wright, Charles Greene and William Wurster have been commissioned to build houses in the area. Each, though basically considered environmental architects, brought their own style and influence to the area.

According to the study, the Peninsula has elements of eight different styles, plus influences from major architects, local firms and designers. The study classifies the Del Monte Hotel (it has been built three different times) and the Pebble Beach area in separate categories because of the richness of each.

The architectural study has been recorded in a catalog published by the Monterey Peninsula Museum of Art. Laurie Boone feels this catalog, detailing the research done by the students, shows the traditions of architecture on the Peninsula.

In the introduction to the catalog, Boone and Janick write:

"California has provided a unique climate for architectural innovation. The vast natural resources and lingering frontier spirit have created the optimum conditions for individual expression and artistic experimentation. The essence of personal freedom has always been one of California's major cultural concepts."

THE CARMEL MISSION — a vivid example of the historical Mission style.

The diversity of Peninsula architecture seems to be an expression of this artistic experimentation and personal freedom. Combined with this is the deep sense of history that the Peninsula has.

Although the concept of a sense of historical continuity has become an important architectural concept in recent years, according to Boone and Janick, it seems the Monterey Peninsula has always had an awareness of history. This may be seen in several of the more prevalent styles.

When considering architecture, one must start with the missions. Researcher Carla McDonald writes "The architectural style of all California mission buildings was goverened by their factors; social, economic, and existing stylistic conditions. She states that the padres used the available materials (wood and adobe) and patterned their buildings after the classical or Roman style of architecture found in Spain. This Moorish influence may be seen in the California mission domes, bell towers and arches.

This mission style was easy to adapt to smaller buildings and spawned the dwellings called "adobes". This adobe style, with its characteristic tile roof, is reflected in the Mission Revival design seen in many Peninsula buildings.

In addition to the adobe bricks and tile roof, the other adobe characteristics are a simple square-planned house with few windows and wooden frames and doors.

Mission Revival architecture creates the appearance of the missions. Walls are made to appear thick, roofs are layered tile, and simple arcades are used. In order to get away from the overly plain style, architects borrowed detais from other styles and traditions.

The China Art Center of Carmel as well as the Texaco Station on San Carlos and 7th are two structures that represent the Mission Revival style.

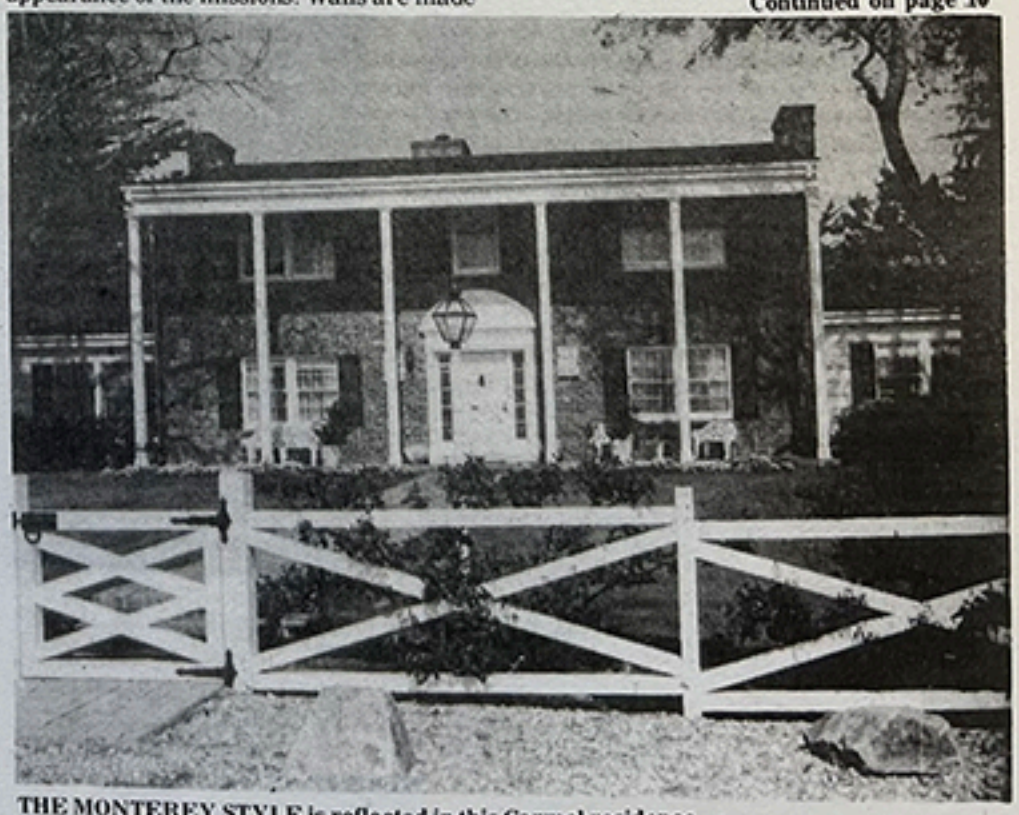
The mission style was also the base for the Monterey style. Architectural concepts from the missions were blended with the Colonial style of the East coast. Researchers Kimberly Wilson and Cameron Miller noted: "This synthesis of previously diverse ideas provided a breadth of expression that is very much alive today. A sense of continuity between past and present seems to be one of the most important elements that distinguishes the architecture of the Monterey Peninsula from other regions in California."

The Monterey style is best represented in the Thomas O. Larkin house in Monterey. The house embodies ideas from both New England and Spanish colonial architecture. Characteristics of this style include the balcony, two and one-half stories, an overhanging roof and framed windows.

The Larkin house serves as a model for many Peninsula buildings that reflect this "Monterey style". Examples may be seen in the Humanities Building, Monterey Peninsula College and the Village Inn in Carmel.

Another style that has influenced

Continued on page 10



THE MONTEREY STYLE is reflected in this Carmel residence.

A testimony to youth and an ideal

At first no one took them seriously. After all, how could a group of high school and first year college students perform an accurate survey of the architectural styles of the Monterey Peninsula?

Although some architects reacted with disbeljef and were reluctant to give their time to the young researchers, many more were enthusiastic and helpful and the project, which was begun in the spring of 1975, went on exhibit in the Monterey Peninsula Museum of Art on April 9.

The idea for the project originated with June Braucht of the art museum and the work itself was performed by two groups of young people.

The basic format of the exhibition and the initial research was done during the spring and summer of 1975 by five Santa Catalina students and one student from Monterey Peninsula College.

The work begun by these six young women was completed by Laurie Boone's art history advanced placement class at Santa Catalina School for 1975-76.

All work was done as a class project with the exception of the research done in the summer of 1975. These six students — Denise Dodson, Elizabeth Leach, Molly Mahaney, Tracy Miller, Susan Serfontain and Joan Weakley — were given a stipend of $500 for eight weeks worth of research.

The students doing the research met weekly with architects Don Goodhue and Will Shaw.

"Actually, these two men were invaluable to the project", said Boone, "But there were so many people who helped that I hesitate to single out any particular persons. "The contributions of architects Raymond Lloyd and Richard Barrett also deserve special mention", she said.

"Perhaps that was one of the most beautiful things about the project, it became a community effort", Boone said.

The research and development of the material for the exibition was coordinated and supervised by Richard Janick and Boone, art history instructors at Monterey Peninsula College and Stanta Catalina respectively, and by historical coordinator of Monterey County, Kent Seavy.

The exhibit format — photography — will also give it its continuity, according to Boone. Currently a detailed slide presentation of the exhibit is being made. "This will give us a record", said Boone, who views this project as "just a beginning".

All three of the project coordinators hope to continue the survey first on a state, then a national level.

"We will keep the exhibit intact," said Boone. "We hope to circulate it; hopefully on a national basis."

"Unfortunately, many of the photographs were loaned to us by the architectural firms who designed them, and these must be returned," she said. Boone pointed out that most of the photography was done by the students, and would remain in the project.

"Actually our catalog will be the lasting statement," said Boone. "It serves as a testimony to youth and to commitment to an ideal. We hope that our work will make people aware of our architecture and what it is saying about our culture."

Peninsula architecture...

Continued from page 3

Peninsula buildings is the Spanish Colonial Revival style. Researcher Joan Weakley says it is a style misunderstood by many. The style is often confused with the Mission Revival style. She quotes David Gebhard, who is recognized as an authority on Spanish Colonial Revival. He says the style may be divided into two distinct categories, Mission Revival and Mediterranean Revival. This second phase combines architectural elements from ancient Rome and Italy with the elements of Spain and Mexico.

Gebhard feels the Spanish Colonial Revival is varied and undisciplined. He says it includes everything from softly rounded arches to severe lines and forms.

Architect George Washington Smith expressed this style well and designed several buildings on the Peninsula. The Cypress Point Golf Club and the Fagan house, both in Pebble Beach, are excellent examples of this style.

The Fagan house is somewhat of a departure from the Spanish Colonial Revival. Italian, Eastern Byzantine and Richardsonian Romanesque styles influence this building. In fact, the home is a favorite tourist attraction on the 17 Mile Drive and is referred to as the "Byzantine Castle".

The Byzantine influence can be seen in the peaked tops and sloping sides of the doorways and arches. The tower and the use of stone represent the Richardsonian Romanesque style and the use of marble throughout the interior of the house reflects the Italian influence.

Spanish Colonial style may be seen in the First Church of Christ Scientist in Monterey and an excellent example are the buildings at the Santa Catalina School.

There are many theories as to why Pacific Grove is the home of the Victorian style of architecture. Researcher Molly Mehaney writes that to fully understand the Victorian style the thesis from which it sprang must be considered. The Victorian Age, 1837 through 1901, was one of great economic and social change. The Victorians are stereotyped as "narrow, straightlaced and hypocritical". But Mehaney points out that they were obsessed with reform, had "magnificent imagination, limitless confidence and passionate strength". She says it is these characteristics that are reflected in the Victorian style of architecture.

Although Mehaney states that there is no absolute answer as to why the Pacific Grove area is the focal point for the Victorian style on the Peninsula, she says it is no accident. She believes the location and founding history of Pacific Grove are the reasons for the predominance of the Victorian style there.

Buildings would have to be durable to withstand the salt air, wind and fog of the climate. Wood, the primary material of Victorian style houses, was abundant in Pacific Grove. In addition, Pacific Grove was founded by the Scottish land baron David Jacks who wanted it to be "a haven for the gentle, the refined, the cultured, where carousing and dissapation are unknown", according to Mehaney.

Mehaney also points out that Victorian architecture consists of an assortment of styles, some created by influences of other traditions and others by location. Victorian architecture is influenced by the English Gothic and Queen Anne styles and Italian traditions.

Green Gables Inn, Pacific Grove is a fine example of the Gothic influence (Gothic Revival style). Though now painted white it was originally painted green and placed in foliage to peacefully harmonize with its surroundings.

Italian influence may be seen in the Zimmerman house on Spruce Street and the Queen Anne, or "Nameless Period" may be seen in the Maison Bergerac and the Saracas houses.

The style of architecture known as "arts and crafts" was first seen in the board and batten houses built in California around 1890. According to survey research, "The most significant characteristic of the early 'arts and crafts' style was that it was easy and economical to build and it offered a sense of individuality to the owner."

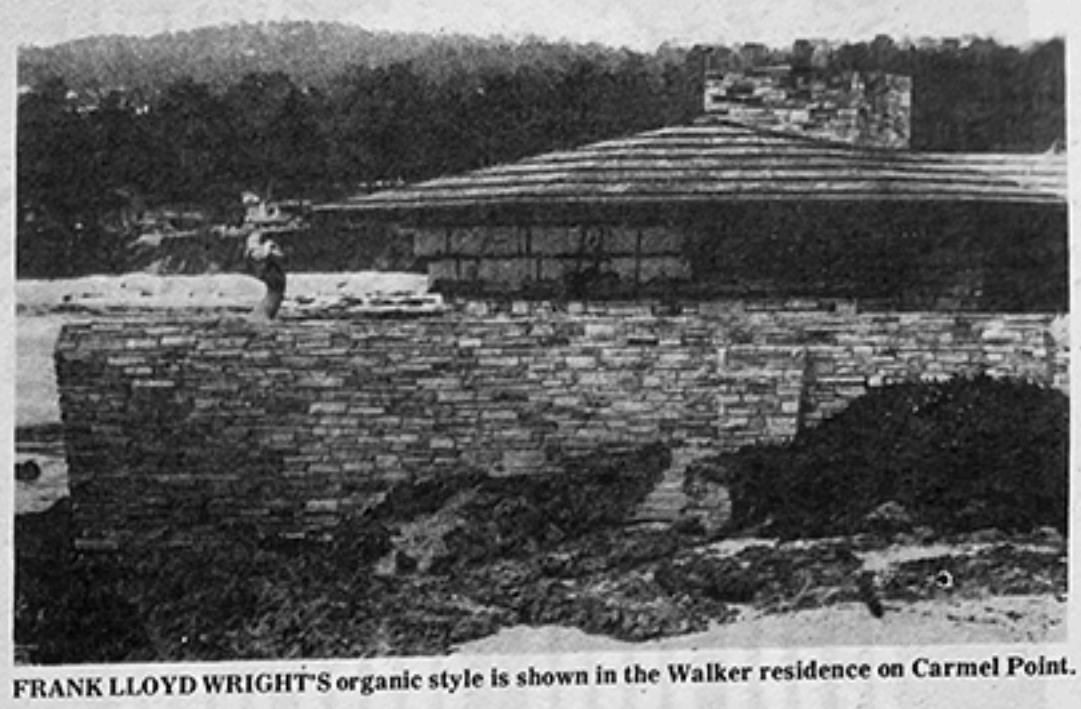
This "arts and crafts" style brought the work of some of the most significant architects of the day to the Monterey Peninsula. It is represented in the work of Ernest Coxhead, Bernard Maybeck, Julia Morgan, and Charles Sumner Greene.

Researcher Elizabeth Leach writes that Coxhead "protested architecture as purely functional and was sensitive to the relation of the building to it's natural environment, as well as the indigenous architecture of the region." Coxhead's work is considered a blend of Gothic Revival and the "arts and craft" style. It is represented by St. John's Episcopal Chapel, the Parish Hall at St. Mary's By-The-Sea Episcopal Church and the John Tennant Memorial Home.

Bernard Maybeck's shingle and redwood structures are considered a leading influence in the craftsman style. Although his work is too versatile to categorize, according to Joan Weakley, his style is distinguished by the use of natural materials and his use of intricate details. She writes: "His work ranges from a synthesis of Baroque and Renaissance elements to Spanish Colonial Revival and Craftsman.

Peninsula structures credited to Maybeck are the Harrison Memorial Library and the Forest Hill School, both in Carmel.

Julia Morgan, who also relates her buildings to the environment, is best represented by the Asilomar complex in Pacific Grove. There is a relation to the environment and a unity among the buildings, natural materials are used in the low-profiled buildings. The idea of shared space between indoors and outdoors is created through the use of large glass windows. Other Julia Morgan works are the Cooper House and the Julia Morgan Studio, both in Monterey.



FRANK LLOYD WRIGHT'S organic style is shown in the Walker residence on Carmel Point.

THE MERCHANT HOUSE designed by architect William Wurster shows the Bay Area influence.

Charles Sumner Greene and Henry Mather Greene are best known for the "bungalow style" writes researcher Tracy Miller. She states, "This work is characterized by heavy beams, projecting rafters, shingled or gabled roofs, shingled or board and batten sidings, and a respect for oriental architecture, which was evident in most of the detail work."

The James house, designed by Charles Sumner Greene, does have all the above characteristics and more. The house, which sits on a cliff in Carmel Highlands, is one of Greene's most artistic and self expressive designs. The house blends so well with the environment that it is almost impossible to tell where the house begins or where the cliff ends. It is simple, yet intricately detailed both inside and out. Miller says, "It was created from Charles' dreams and memories, which he had of the medieval ruins of Tintagel on the coast of Cornwall..."

Greene also built the War Memorial in Carmel. The Mission style arch is made of stone.

Another Peninsula style is the Bay Area style. The survey describes it as "a mixture of previous architectural concepts, identified with the work of Maybeck, Julia Morgan, Ernest Coxhead and Charles Sumner Greene."

The Bay Area style meant a smaller house with a larger concept of space. This was done primarily through the use of glass in place of walls. Living rooms, kitchens and dining rooms were combined for a new use of space. Furniture was often built-in. The style was both practical and aesthetic. It matched the environment and considered the free and easy living style.

Bay area style is represented through the work of William Wurster, John Carl Warnecke and Associates, Gardner Dailey and Henry Hill.

Wurster's work may be seen in the Merchant house in Carmel, and the Monterey Public Library. The Warnecke work, which strives to preserve the character of the original site, may be seen in the Del Monte Shopping Center in Monterey. Dailey, whose work is related to the California Ranch style, is represented in the Del Monte Laundry in Pacific Grove and a house he designed for himself on the corner of Ocean and Carpenter in Carmel. Hill's work may be seen in many of the structures in Carmel Plaza such as Burlwood Galleries and the Harbinger Restaurant. He has also designed private residences in Carmel such as the Lopez house.

A continuation of the Bay Area style is seen in the Bay Area II style. This style is represented by Charles Willard Moore and Donald Sandy.

Continued on page 29

THE CUBIST INFLUENCE is shown in this home designed by architect Eugene Takigawa.

Peninsula architecture...

Continued from page 3

Peninsula buildings is the Spanish Colonial Revival style. Researcher Joan Weakley says it is a style misunderstood by many. The style is often confused with the Mission Revival style. She quotes David Gebhard, who is recognized as an authority on Spanish Colonial Revival. He says the style may be divided into two distinct categories, Mission Revival and Mediterranean Revival. This second phase combines architectural elements from ancient Rome and Italy with the elements of Spain and Mexico.

Gebhard feels the Spanish Colonial Revival is varied and undisciplined. He says it includes everything from softly rounded arches to severe lines and forms.

Architect George Washington Smith expressed this style well and designed several buildings on the Peninsula. The Cypress Point Golf Club and the Fagan house, both in Pebble Beach, are excellent examples of this style.

The Fagan house is somewhat of a departure from the Spanish Colonial Revival. Italian, Eastern Byzantine and Richardsonian Romanesque styles influence this building. In fact, the home is a favorite tourist attraction on the 17 Mile Drive and is referred to as the "Byzantine Castle".

The Byzantine influence can be seen in the peaked tops and sloping sides of the doorways and arches. The tower and the use of stone represent the Richardsonian Romanesque style and the use of marble

Pacific Grove. In addition, Pacific Grove was founded by the Scottish land baron David Jacks who wanted it to be "a haven for the gentle, the refined, the cultured, where carousing and dissapation are unknown", according to Mehaney.

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Peninsula architecture...

Continued from page 10

Moore's work blends with the environment and uses natural materials. He also uses what he considers native elements in his designs. He creates with light, sets things vertically rather than horizontally and makes use of shapes for function and decor. His work may be divided into two distinct designs — Japanese and modern. Denise Dodson writes, "his genius lies in his sensitivity to nature." She says he employs nature's elements within his houses. Examples of his work are the Nakamura and Karas houses, both in Monterey.

Sandy designed the Ocean House apartments in Monterey. They blend with the beach environment yet make a geometric statement. Built of wood, the wide variety of shapes and striking graduation of the buildings make a contemporary yet classic design writes Linda Williams.

Peninsula architecture shows the influence of Frank Lloyd Wright and his organic style. In addition to designing homes in the area, other architects here have associated with him or have studied at his school.

Wright's style is to create with nature. Materials should be natural, light from the sun should be considered as a source, and the house should be a part of its surroundings. Glass is used to create a blending of indoors and outdoors. The structure itself becomes the environment.

The Walker house on Carmel point "encompasses all of what Wright hoped to contribute to architecture" writes Tracey Miller. The house is snuggled into a cliff above the ocean and is made to resemble a ship. Wright also designed furniture for the house and the kitchen is said to resemble a galley.

Other architects following the Wright style are Joseph Wythe, Mark Mills, Olaf Dalhstrand, Rowen Maiden and A. Jane Duncombe.

Wythe's work may be seen at the Rial house, Fourth and Lincoln, Carmel. Mill's work is represented in the Martin House in High Meadow and the "sea shell" house in Pacific Grove. The Dodds Home in Carmel Valley represents Dahlstrand's work. Nepenthe Restaurant was designed by Rowen Maiden and the Hidden Valley Music Seminar in Carmel Valley is the work of A. Jane Duncombe.

The survey shows photographs of all the works mentioned. It also shows photographs of the leading corporate firms, AIA architects and designers that are enriching and carrying on these styles and traditions. These architects, too numerous to mention, continue to design buildings that are sensitive to the environment.

There is a separate section showing the opulence of the designed homes of Pebble Beach and giving some of the history of the development of the forest.

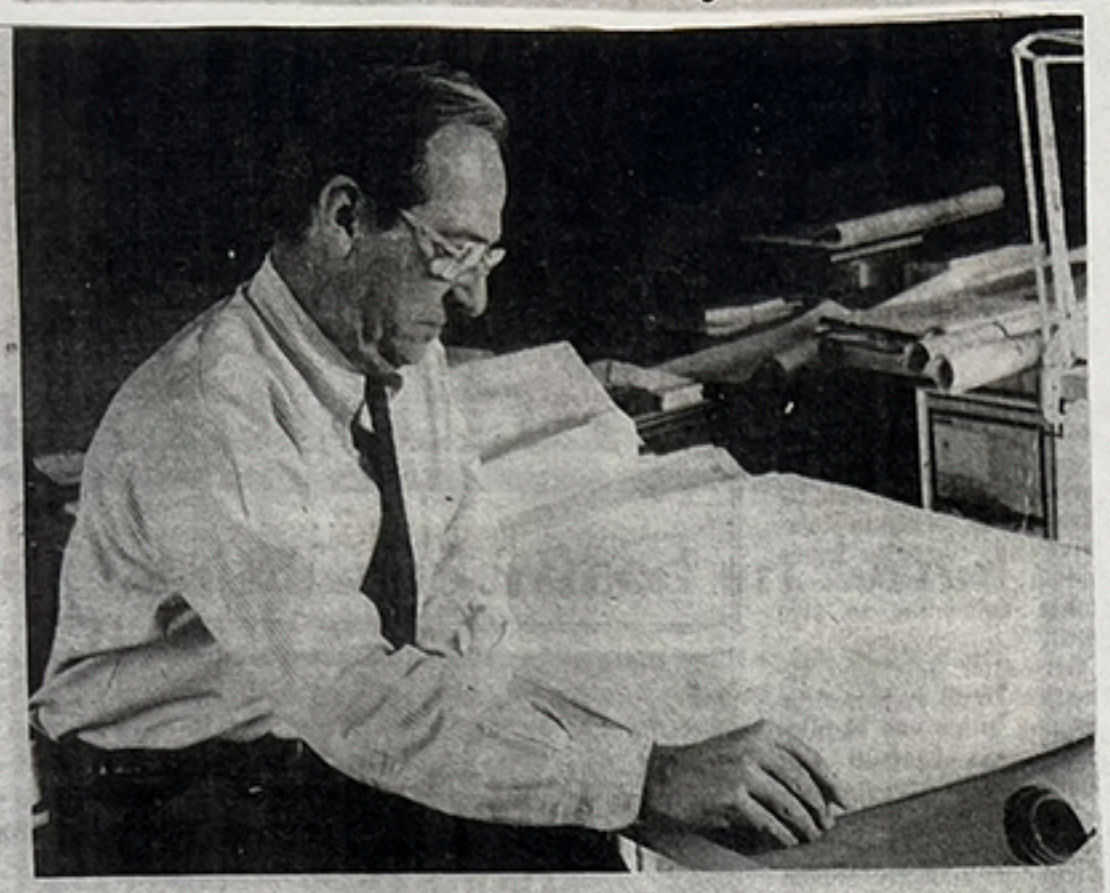
The three designs of the Del Monte Hotel are shown and the various influences are discussed.

Another section details the Comstock houses of Carmel and their storybook charm.

The survey shows the role of history in the architecture of the Peninsula. Indeed, it shows that the architecture is a statement of history in itself. By gathering this material together, these young students have shown the diversity of the Peninsula architecture, they have also shown the vital role that the environment has had, and continues to have on Peninsula architecture.

environment that it is almost impossible to whose work is related to the California

Dalstrand, Josselyn wind up terms optimistically



city's complexity astounded him

STORY AND PHOTOS
By DAVID COLE

"There just is no comparision between Carmel and other cities," says retiring city councilman Olof Dahlstrand. He qualifies that he isn't talking about the obvious cultural or scenic uniqueness of the city, but rather the governing functions which are necessary to run Carmel.

"The League of California Cities, every alternate year, has this session for new councilmen and mayors — a three or four day seminar," Dahlstrand says. He attended the session four years ago when he began his one term as city councilman. "I think the thing that came out of that for me most strongly is that there simply is no other city in the state of California quite like Carmel.

"Carmel has the qualities of medium-sized and larger cities in some respects," Dahlstrand explains, "but still it isn't like them. It's sort of all by itself, and therefore, I think, a lot of the problems we deal with have to be dealt with in an inventive manner rather than just repeating what somebody else has proven will work."

Before he was elected to the council in 1972, Dahlstrand served on the planning commission and — through his work as an architect — was fairly familiar with the workings of government. Still, a term as a councilman held some real surprises for Dahlstrand.

"It think the greatest surprise to a novice councilman was the complexity, and multiplicity of functions," he says, "and the quality and character of problems that had to be dealt with on a day to day basis."

Dahlstrand found that, even as a planning commissioner, he had been exposed to only a fraction of the city's questions.

"You aren't even aware of many of these problems when you attend council meetings," Dahlstrand explains. "A lot of the actual work, and a lot of the back-up material that goes into some of these questions and decisions the council is dealing with is really voluminous. Much of this never comes out in the public meetings.

"Another thing that comes to mind," Dahlstrand says, "is how the national and state legislation limits and inhibits the powers of local government. Once you begin to realize this, you realize you don't have the freedom that you thought, in your campaign speeches, you were going to be able to exercise.

"The final thing, which I think is the greatest truth of all, is that campaign issues disappear in a hurry," Dahlstrand says, "and the things that you're dealing with over the four years of a council term are often far removed from what you saw during the campaign as something important."

That is why Dahlstrand thinks the generalized view of Carmel is the more important one.

"The duties of a councilman are really tied in to making this town a better place to work and live." Dahlstrand explains, "That's really about as detailed as you can go, although everything somehow or another is related to that. Detailed questions and detailed actions and reactions all changes from month to month, from year to year.

"What seemed important a year or two ago," Dahlstrand says, "either has been solved or is unsolved but not bothering anyone. Then new things rise to the fore.

"The other important thing for a new councilman to realize," Dahlstrand adds, "is that the elections, being in the spring, are only a few months before the end of a fiscal year. The first things a new councilman is faced with are the two big internals — employe salary negotions and the budget for the coming year."

Dahlstrand recalls that it took him about six months to get a firm grasp on the complexities of city government.

"But after going through the hot shower of all these experiences," Dahlstrand explains, referring to the budget and salary negotiations, "you've had enough to teach you in a hurry.

"Although my education and training didn't relaly prepare me for serving in city government," he says, "there were some aspects of my background that left me rather well prepared to cope with problems. I was used to dealing with problems in an abstract sense, so in that way I think I was lucky.

"I was also lucky in being appointed to the committee on administration from the beginning," Dahlstrand says. "I sat in weekly with the mayor and the city administrator on all the little itsey problems which seem to run in a continuum almost."

Continued on page 5

More city's complexity

Continued from page 3

"We would also deal with nasty problems" Dahlstrand adds, "problems that require great delicacy — they may be personnel problems — and they're not yet at the council level. Often times if these problems can be solved without getting to council it's far better."

The real disadvantage Dahlstrand had going into council was his lack of knowledge of just how complicated this whole government machinery was.

"But," Dahlstrand says, "if I ever had any doubts that government worked, those have been dispelled. I feel more optomistic and confident than ever before that government and our democratic system is eminently workable and an eminently fair way of coping with problems."

"I think, to the average citizen," Dahlstrand says, "that government appears more confused than it is. Of course, in some instances, it is fully as confusing as it appears, —often because the average citizen has great trouble getting his ideas across to government.

"But, on the other hand," he says, "ideas come across to government far more easily than the average citizen suspects. The prime example here in Carmel has been the community actions on some of the major issues that we've dealt with, where the public has certainly had enormous effect on what we did."

Dahlstrand points to the Post Office issue as an example, saying that the people not only won city government to their side, "but they moved a quasi-federal agency, which is even more dramatic."

Looking toward the future, Dahlstrand sees a number of immediate problems facing Carmel. He feels that the library is the number one issue for the city, expressing his fear that "somehow or another the city, by its actions, will cause the library to get into the situation where its quality will be severely diminished."

He thinks the problem can still be solved, although he feels the council could've dealt with the situation in a better way.

He views the other problems facing the city as continuing, "house-keeping" problems.

"How much in the way of city services should be provided," he asks, "given certain desirable levels of taxation? There are certain thing that, perhaps, are really not worth what they're costing the city."

"The other question that I've felt for many years should be dealt with," Dahlstrand says, "has to do with aesthetics and planning. It's very nebulous and hard to deal with," he admits, "because it surrounds this essential character of Carmel.

"When Carmel was first founded," Dahlstrand states, "I don't think it was envisioned by the surveyors and subdividers as becoming the kind of community it has gotten to be — even 10 years ago. The developers saw it as an opportunity to sell land largely for vacation and recreation use, so the lots were all very small.

"The first promotions of this resulted in a lot of small vacation cottages being built and scattered through the woods in a bucolic, pastoral setting," Dahlstrand says. "As the lots began to fill up, it still was not too bad because the houses were small and used only part of the time.

"The people coming to Carmel from all over the country however," Dahlstrand explains, "are usually used to much, much larger houses and larger pieces of property, so they inevitably will tear down the little houses and build as big a house as they can on this small lot."

"So you have," he says, "not only an intensity of use of the land — which is high per acre — but what you really have is a bulk

Continued on page 8

Pine Cone March 4, 1976

More city complexity

Continued from page 5

here that is aesthetically disturbing. In a few places in Carmel you can see the devestating effects of this — very narrow spaces exist between two-story houses crowded in on lots."

"I think this is the sort of thing that is insidiously changing Carmel, perhaps in a more drastic and devestating way than anything I can think of," Dahlstrand says.

Dahlstrand agrees with most of the criticism leveled against the form the business district has taken and calls downtown "somewhat overdone."

"Hoever I've always felt we should let the economic logic in the situation function, in terms of limiting certain numbers or types of businesses in the business district," Dahlstrand says.

"All of the businesses in Carmel are desireable in a sense," he maintains. "Not in the sense that they serve the immediate community, but in the sense that they are not offensive and they are of benefit to Carmel if for no other reason than they produce revenues."

Dahlstrand says the business district proves that all the careful development of zoning ordinances, and the concern that the city and citizens have had, can produce an attractive business district.

"Even though it has its faults and problems," he says, "I think in general we can feel rather proud and happy about the way our business district has grown and developed."

"There is, of course, a lot of land left in the business district," Dahlstrand points out, "that has not developed, and I think wherever possible the city ought to encourage non-business uses such as multiple housing. I've always felt that mixing residential uses with business uses is a good thing for a community, so that at 5:30 the place doesn't suddenly become a desert."

Dahlstrand does not fear that the business district will expand and turn Carmel into a big mall in the foreseeable future. In fact, he doesn't see a tremendous change coming up in the character of the city.

"But, as time goes on, the contrast between Carmel and other places where live and work around the country, will become more an more pronounced — to Carmel's advantage," Dahlstrand speculates. "That is, by comparision, it'll seem like heaven on earth. I think the pressures therefore, of people wanting to live here and wanting to be in this context, are going to become greater in time."

"I don't see this giving Carmel, itself, particulary any problems though," Dahlstrand says. "It think the tourist trade will probably increase, but not enormously. The number of people wanting to move here, however, will increase and I expect the net result will be a continuing rise in property values."

Dahlstrand himself moved to Carmel from the San Francisco Bay Area 17 years ago, lured by the unique charm that he has worked to preserve.

Dahlstrand served for four years on the planning commission, two years as chairman. Before that he served as chairman of the newly founded traffic committee.

There are three reasons Dahlstrand lists for not running again for city council.

"For one thing," he says, "I promised my wife when I ran the first time that I would give very serious consideration to her wish that I serve only one term. Secondly, I felt that no one is indispensible. Thirdly, I felt I really had to get back to my own work full steam."

Dahlstrand says it is possible to have a full time job and be a council member, "but it takes its toll," he says.

Thinking back over his four years in council, Dahlstrand recalls some hard decisions.

"You end up finally making a decision," he says, "then ask yourself a few hours later, gee, did I make a mistake? It keeps plaguing you for a day or so and finally you get some other problems to deal with."

But Dahlstrand can't think of a single decision he regrets making.

"It pays to explore all aspects of a question," Dahlstrand says. "Once that's done, there's only the agonizing decision itself to make."

Many was the time when Dahlstrand found himself asking what were interpreted as antagonizing questions, when the questions were only aimed at getting all sides of an issue.

Dahlstrand also recalls being the "swing" vote in the unpopular Carmel Foundation decision made by the council several years ago. That vote was later reversed due to a referendum and public pressure.

Monterey Peninsula Herald
Jan. 12, 1976

Peninsula Parade

◇ ◇ ◇

By Prof. Toro

Police Stories . . . From the Carmel Police Department log of Jan. 6:

9:58 p.m., Sgt. Walter, Boyle on routine patrol on San Carlos street saw a person in Ron's Liquor Store standing in front of the counter wearing an orange-and-black ski mask over his head.

The clerk behind the counter wasn't moving and it looked to Boyle like an armed robbery was in progress.

• • •

Confrontation . . . "Grabbing the shotgun," he reported. "I radioed for a backup and confronted the subject. The man, a 19-year-old Carmel resident, removed the mask upon my request and identified himself.

"He had just ridden up on a motorcycle and was wearing the mask for warmth."

The youth was released with "a warning" — presumably to take his mask off when entering a store, especially a liquor store, at night.

• • •

Eye on the Ballot . . . Just because he habitually sat through Carmel City Council meetings with his eyes closed didn't mean he was asleep, maintains retiring Police Chief Clyde Klaumann.

The chief says he can prove it because his eyes always flew open whenever a question was put to him or a cut in the department budget was proposed.

• • •

Portrait . . . Nevertheless, when city councilman Olof Dahlstrand, an architect, drew a portrait of the chief for presentation at last week's council meeting, it came out with closed eyes.

On the back of the pencilled drawing Dahlstrand had written:

"Dear Clyde: Always on the alert to nip in the bud any council attempts to reduce police department manpower or equipment, this picture of you is indelibly impressed on my memory.

"I give you this as a memento of the pleasant years I have shared with you while being on the council, and also in appreciation of the fine quality of your performance, a feeling that is widespread among Carmelites.

"Best wishes for a happy retirement."

3-12-76

Building Okayed In Carmel

Design of a new commercial building in Carmel was approved yesterday by the city's planning commission.

To be located behind the Arco service station on the west side of San Carlos between 7th and 8th, the 5,500 square foot structure will contain shops on the ground floor and two apartments above.

The building was designed by architect Olof Dalhstrand for owners Neils and Gunnar Reimers.

It was approved by the commission subject to final landscaping plans and to the obtaining of a variance to waive three of the eight off-street parking spaces required by city ordinance.

First Meeting

Yesterday's meeting marked the first for newly-appointed members Thomas Hawley and Robert Stephenson, who were sworn in by city administrator Hugh Bayless.

The two were named to fill the seats of Henry Hill and Eugene Hammond, whose terms expired last month. Hammond subsequently was elected to the Carmel City Council and was named mayor.

In other actions yesterday, the commission referred three applications to its land use committee for recommendations:

1—A variance sought by Thomas Scanlon to allow construction of a roof over a back porch on a residence on Camino Real between 9th and 10th.

Use Permit

2—A use permit asked by Betty Warren who is taking over the Cafe Cassis on Dolores between 7th and 8th from Arlene Barnard and is changing the name to Cafe Figueroa.

3—A use permit sought by Henry Marks for a change in management of the Carmel Delicatessen on 8th between San Carlos and Mission.

Carmel Council

Editor, The Herald:

Although I have no co
tion with the Carmel P
and although this should n
construed as being in
defense, I am, neverth
appalled at the sum
nature of the hearin
Tuesday's Carmel City Co
meeting at which its pro
to construct a garden
shops at the corner of 7t
Mission was denied,
proceedings entailed
following:

The appeal, filed by C
cilmen Brown and Nor
was ostensibly on the appr
of the architectural desig
the Planning Commission
month, but no discusion o
design occurred and no fin
related thereto was made

The Carmel Plaza repre
tative was at one point de
permission by the mayo
speak on her side of the
and thereafter never give
opportunity to do so.

The hearing was not ope
to public discussion
though this has b
customary in the past.

Thus, not only did Car
lose a charming park in a bl
corner of the city, but a
standing City Council tradi
of justice and fairness appe
to be disappearing as par
the other "changes" tak
place.

Olof Dahlstra
Carm

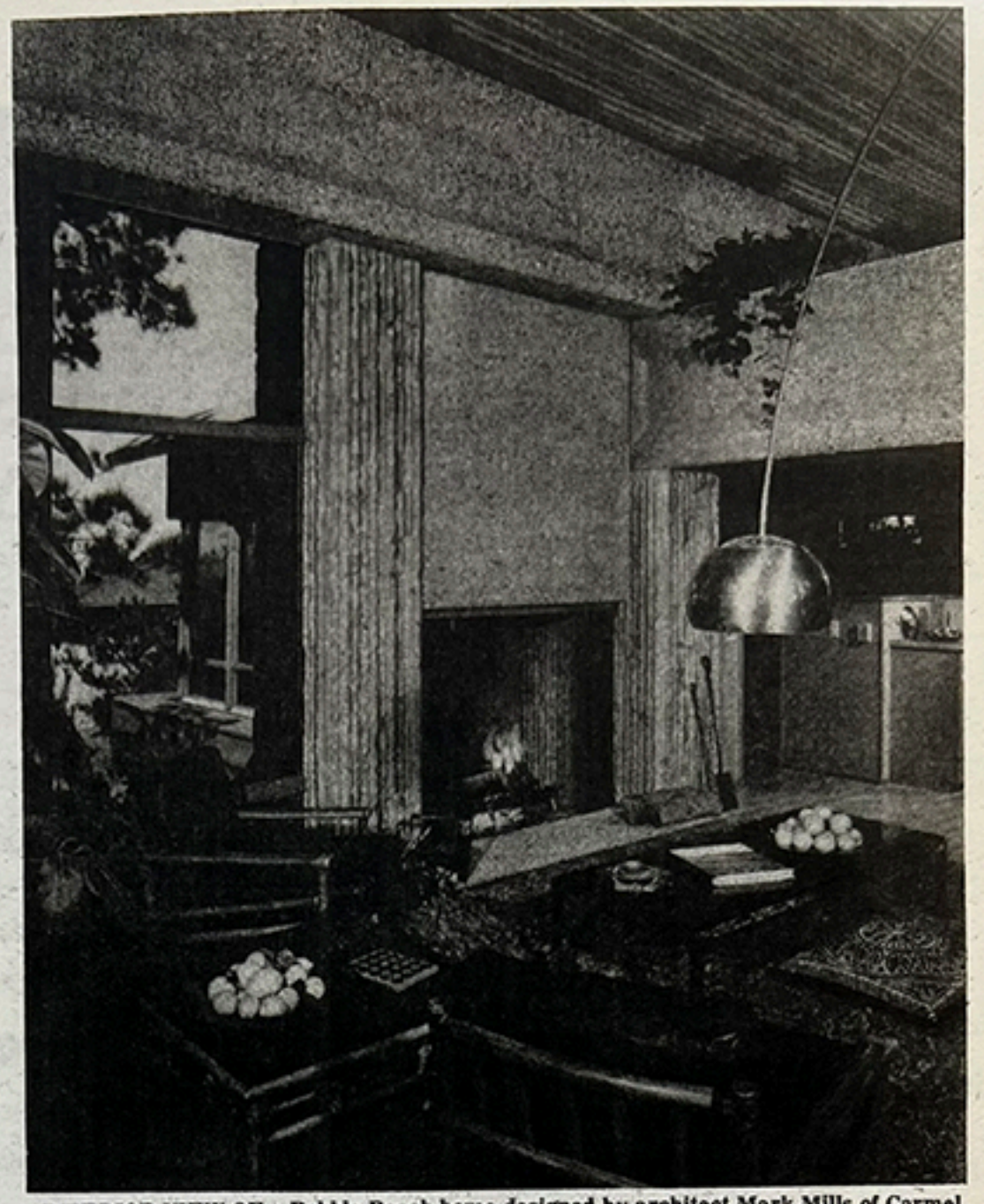
4-10-76

Architecture

an often misunderstood art form

..."Housing has become a mere materiality of no great value to life whatsoever, except as little breeding stables entirely without any sense of God. There must have been a sense of God in these little forms to produce this infinite beauty of form. Just as there must be slumbering in all of us. There is in us, too, that interior sense of becoming, which we call God, working in us all, and which, you will see, has infinite capacity which no human mind can ever encompass and imprison."

Frank Lloyd Wright
in an address to his apprentices of the
Taliesin Fellowship.



INTERIOR VIEW OF a Pebble Beach home designed by architect Mark Mills of Carmel. Giant concrete girders, usually used in freeway construction, support the house which stands several feet off the ground amid trees.

By CHRIS KELLER

Architecture is the one art form that most individuals experience more than any other in daily living, and the one, most architects would agree, about which most Americans are woefully misinformed and uncaring.

Architects in Carmel are an impressive breed. They are well-educated and artistic with talents far greater than those of mere draftsman. Most are well-travelled and remarkably familiar with the European styles and cities that Americans regard as so charming and beautiful.

As artists and businessmen they are keenly in tune with the architecture of Carmel and its environs, as well as trends for the future.

Olaf Dahlstrand, Carmel City Councilman and an architect since 1942, defines architecture as the "art of creating an interesting, comfortable, and inspiring place for people to live and work."

Apparently Carmel is filled with such edifices as visitors all long to live here and residents seem quite satisfied. Much of Carmel's beauty and charm emanates from the town's distinctive architecture, which is so very different from the average small American town.

Will Shaw of Will Shaw and Associates believes the Carmel area has been influenced primarily by three styles of architecture; Mediterranean, Comstock (English village style), and the Bay Region School associated with such greats as Greene and Greene, Maybeck, Wurster, and Esherick. This last style also incorporates much of the oriental influence which is so prevalent in the area.

Robert Stanton, who at age 75 is perhaps the architect who has worked the longest in the area and has been very prolific, recalls that one of his first assignments under Samuel Morse was to check the plans for houses being built in Pebble Beach. The rule then was that all homes be constructed in the Mediterranean manner with sloping roofs or tile.

Along Carmel's main street, it was Stanton who designed quaint English buildings running west from Monte Verde two and a half blocks. It was under Stanton that a number of local architects worked when they first arrived in Carmel.

But Carmel's architecture is changing today, partly because art must always change, partly because of the impact of the energy crisis and the conservation movement, and partly because of the economy.

TRADITIONAL AREA

"This is a traditional area. Clients want comfortable houses that fit in with the unique features of the Peninsula," explained Eugene Bayol of Burde, Bayol and Associates.

He feels it is unfortunate, but that the trend in Carmel is toward larger buildings.

"We don't think that's right. My partner and I believe buildings should be kept in scale with Carmel. It's unusual to see a place that is as unique as Carmel and we believe architects, builders and residents have to help keep it that way."

Dahlstrand echoed this sentiment.

"With most of my work I have tried to keep the scale subdued and quiet and make the buildings fit in with the environment here."

Dahlstrand designed the Wells Fargo bank on San Carlos which he feels is a good example of his philosophy.

He takes great pains to "avoid what is popular today, garrish or faddish."

Bayol believes it is important to keep the building unobtrusive. "The building should be a background, not an assertive thing in itself. It should not override its owner, it must be subdued with respect to the owner's life."

One of his favorite homes is the Weislander residence near Ghost Tree on 17 Mile Drive.

"When you first get out of school, you think you have all the answers. Gradually you learn that people know what they can live with best. Our job is to get all those ideas out of the client and combine them with a plan that satisfies the site, sun, exposure, and aesthetics," he continued.

All architects agree that the clientele in Carmel tends to be more conservative in their tastes than in other areas, Marin County for example.

But Bayol doesn't believe architects have the right to impose a new lifestyle on a client. Most are not capable although he acknowledges that Frank Lloyd Wright and Corbusier were somewhat able to change lifestyles of certain clients.

"But you almost have to be a genius to do that," he adds. "Designing something that is very livable is the secret."

Mark Mills might disagree with some of this.

Mills was a disciple of Wright's, studied under him for four years and later worked with Paolo Soleri. He has worked out of his home for about twenty years in the Carmel area and has designed a number of distinctive homes in the area, including the O'Brien shell home on 17 Mile Drive.

"I believe owners who commission buildings on the Monterey Peninsula represent a privileged and select minority of this country's population. Many such owners have had educational and travel opportunities which could foster superior choices and even insight....Certainly there are buildings well-constructed, of pleasing materials, color, texture and proportion, housing the latest sophisticated equipment.

"But where are examples of that intangible fourth dimension that lifts and feeds the spirit of man? This is the key dimension which measures an example of architecture.

"I find little evidence to support the idea that our affluent area has been more responsible architecturally than a less fortunate area."

Mills does not seek out clients. They come to him, and by and large are very intelligent and knowledgeable. However, Mills feels that the usual client who walks into an architect's office off the street is generally rich, which generally means he is older...which in turn means he is more conservative. And houses in the area reflect this conservatism, although there are exceptions.

TALENT

Like other artists, architects are critical of each other's work, but they all do agree on certain points. The major one being that not enough people utilize the talents and experience of an architect.

"Fewer than ten percent of the homes in America are designed by an architect," says Penny Goldcamp of Brooke-Kathlow

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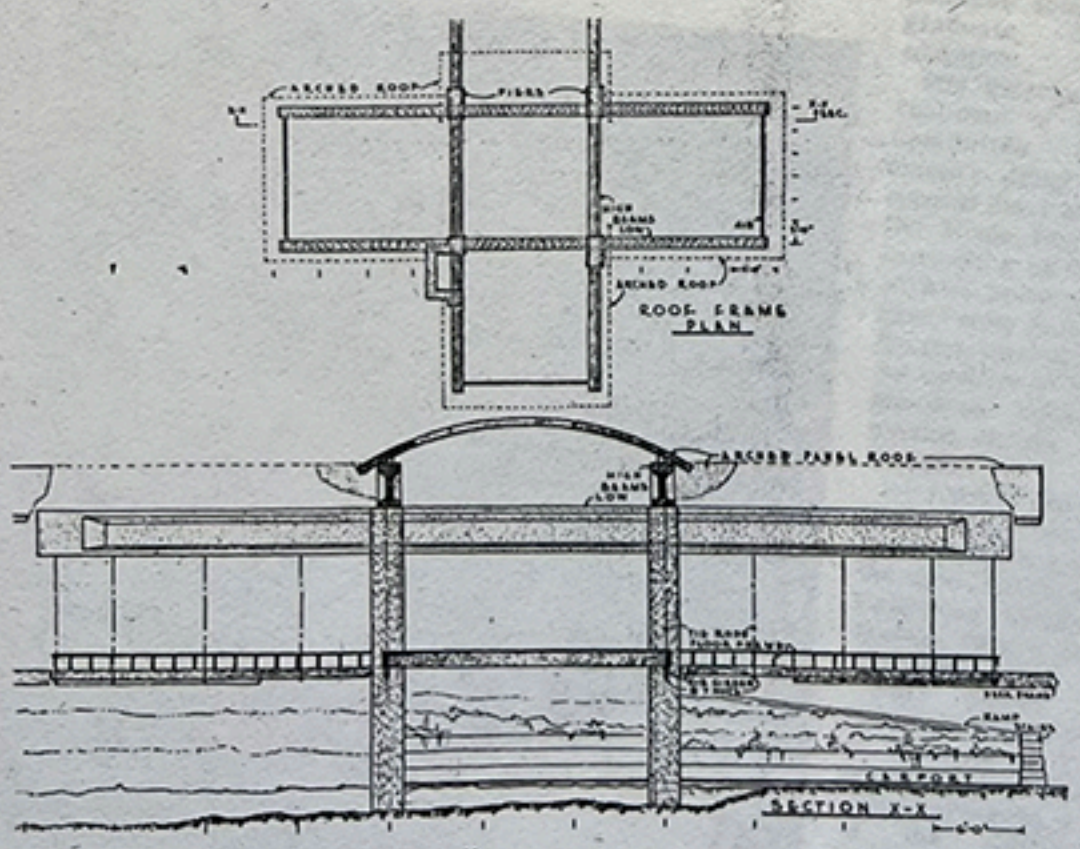


DESIGN SKETCH for the home by Mark Mills.

More architecture

Continued from page 3

George Associates, architects for the Hog's Breath and a number of south coast homes.

"It's something very peculiar about Americans," says Stanton.

"Architects in Europe are looked up to. They wouldn't think of doing a building in Europe without one. But here, people think they're going to save something by not having an architect and then they end up in more damn trouble."

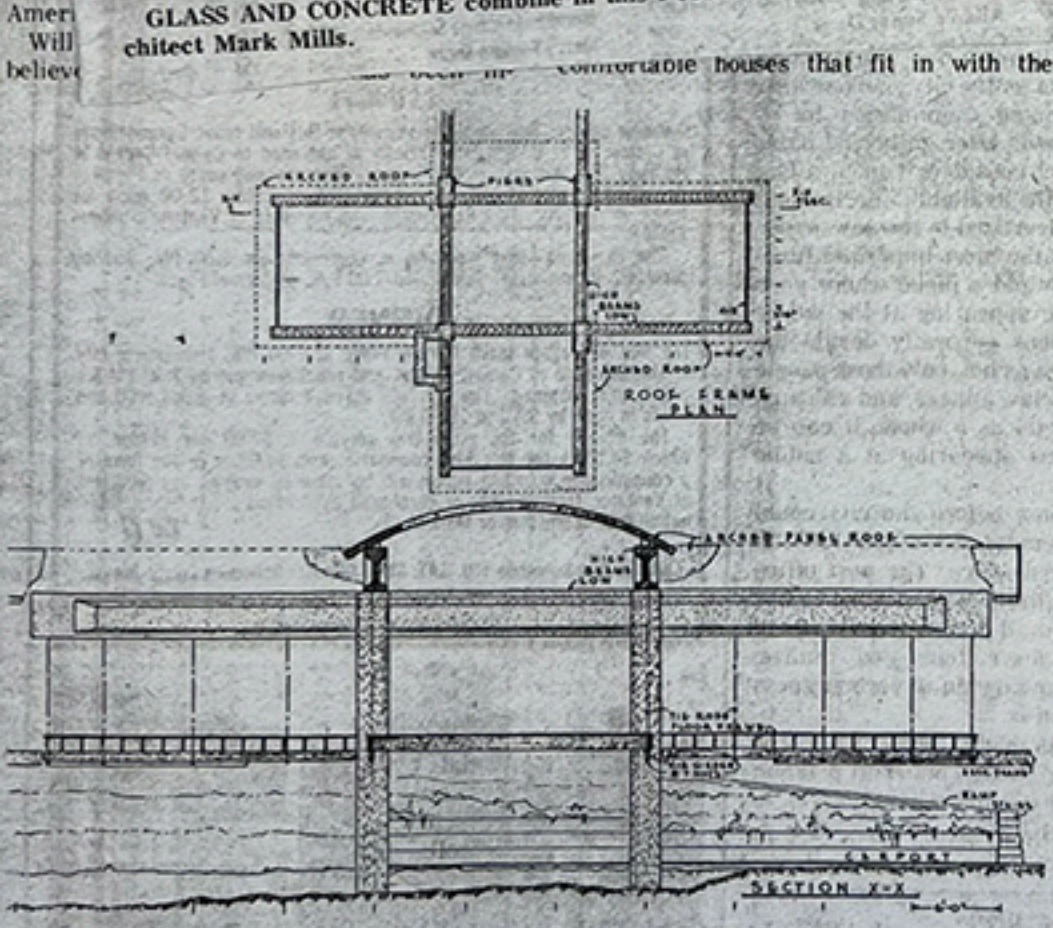
Stanton says he has saved a client the entire architect's fee by advising a slight change in the plan.

Bayol believes the difference in European and American thought on architecture arises from our tradition of democracy where everything arises "from the will of the people."

In Europe, where Bayol worked for fifteen years, committees of learned planners develop the plan and lay it down for the people to follow. Construction of the grand boulevards of Paris razed hundreds of homes, but that was what the planners decreed and the people living in them had no recourse. The result was a beautiful city.

Continued on page 22

GLASS AND CONCRETE combine in this Pebble Beach home designed by Carmel architect Mark Mills.



DESIGN SKETCH for the home by Mark Mills.

THE WEISLANDER HOME on Seventeen Mile Drive, designed by Burde, Bayol, and Associates is an example of the oriental architecture popular in this area. The large boulders and the Monterey Pines compliment the style. (Photo credit Morley Baer)

More supervisorial candidates

Continued from page 17

Sigourney. A Republican, he was defeated in his 1972 campaign against incumbent Willard Branson by a small margin of fifth district voters.

Sigourney is 53 years old, and is currently the chair-

Club.

— Pacific Grove Councilwoman Hollister, a 43-year-old Democrat.

She was appointed to the Pacific Grove Planning Commission in 1969, the city council in 1971, and reelected to the council in 1973. She is a

legislative specialist on the board.

— Carmel Valley Attorney Dennis Powell. He is a 38-year-old Democrat who has lived in the fifth district for nine years.

Powell is an elected member of the Parish

armel is toward larger buildings.
't think that's right. My partner
eve buildings should be kept in
Carmel. It's unusual to see a
is as unique as Carmel and we
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lp keep it that way."
nd echoed this sentiment.
ost of my work I have tried to
ale subdued and quiet and make
gs fit in with the environment

nd designed the Wells Fargo bank on San Carlos which he feels is a good example of his philosophy.

He takes great pains to "avoid what is popular today, garrish or faddish."

Bayol believes it is important to keep the building unobtrusive. "The building should be a background, not an assertive thing in itself. It should not override its owner, it must be subdued with respect to the owner's life."

One of his favorite homes is the Weislander residence near Ghost Tree on 17 Mile Drive.

"When you first get out of school, you think you have all the answers. Gradually you learn that people know what they can live with best. Our job is to get all those ideas out of the client and combine them with a plan that satisfies the site, sun, exposure, and aesthetics," he continued.

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Continued on page 5

More architecture

Continued from page 5

Master plans are prevalent in Europe. In Geneva Bayol says there is a detailed master plan to be followed until the year 2000.

Will Shaw spent a year in Rome recently as an American Fellow trying to track down what elements make a beautiful city.

He studied one particular road, via Aurelia Antica, from 400 B.C. until the present.

"That entire street is a very happy pedestrian event and the reason is the spaces between things. There's constriction and then space, constriction and space," he explains.

"I've finally come to the realization that it is the spaces that are important to the fabric of the city."

Shaw strongly believes that the appearance of cities, their beauty, is not an accident, but a strong, deliberate expression of the community. Thus Carmel is the "form will" of the community of Carmel with all its quaint buildings, lack of sidewalks, and trees.

FUTURE TRENDS

As far as trends for the future, both in terms of private homes and public buildings, several things are happening right now that are bound to affect architecture radically.

The economy, the energy crunch, and the conservation movement will all restrict the architect's design.

In recent months the state legislature has ruled that houses can no longer be built without a minimum insulation to ensure maximum utilization of heat, and, glass surface must be limited to a certain number of square feet.

On the Monterey Peninsula where people with money choose to spend it on a home with a view (which translates into many square feet of plate glass) the ruling will have a profound affect in terms of cost. Thermal, or double glass, generally costs at least twice as much as regular glass panes, and in the extra large, unconventional sizes, can cost up to three and four times as much as standard glass.

And of course, architects must also consider new energy sources, such as solar and wind energy.

However, all alternative systems on the market today are considered impractical.

Speaking pessimistically, Mills says "we won't do anything until there's a catastrophe."

A burr in the sides of many architects is the Coastal Commission, which they consider to be basically a "good thing" but one that has been misdirected or somehow lacking in the correct formula.

The Commission has had a profound effect on what an architect can and cannot design. It has become not only a two-way thing between architect and client, but also adds one more layer on an already hefty supply of local regulating agencies which detract from the architect's creative process.

Stanton is particularly concerned with the effect of legislators breathing down the necks of architects.

"I don't think you can legislate architecture," he states.

"The butcher, the baker, the candlestick maker are unqualified to pass judgment on what a building should look like or how high it should be."

"Ordinances tell you the proper number of electrical outlets, the proper number of square feet for windows and doors, etcetera, but they say nothing about aesthetics."

Will Shaw explains that Carmelites wouldn't complain quite so loudly about the Lobos Lodge which he designed if they knew how many restrictions the city put on the building.

Among other stipulations, the Coastal Commission demands that an archaeologist be present during excavations in case anything of archaeological value turns up. According to Bayol the client must pay an archaeologist $50 per day for this service, a cost Bayol feels shouldn't be borne entirely by the client.

ECONOMY

But at present, more than any other factor, the economy is shaping architecture.

Dahlstrand believes the slump hasn't seemed to affect the very wealthy but definitely has slowed down the upper-middle and middle class clients.

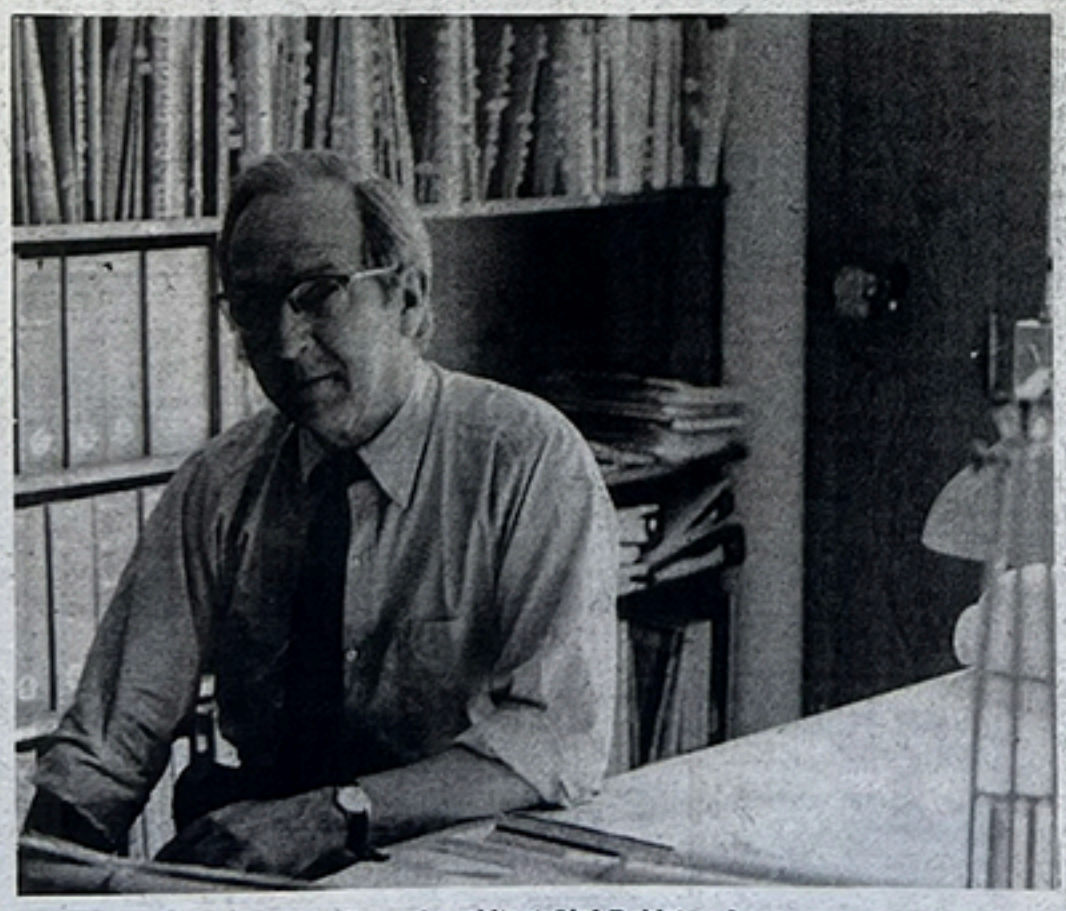
The cost of building materials, especially those requiring the use of energy in their production has sky-rocketed. Combined with high interest rates and difficulties in obtaining financing, building a home in the Carmel areas is next to impossible these days, except for the wealthy.

And when architects talk about an inexpensive house in this area they're still talking about one that runs $60,000.

The alternatives for those without an inheritance seem to be tract homes or condominiums, both of which cause architects to sneer.

Mills feels it's a pretty bleak situation right now.

"For young people? I just don't know what the answer is."



Carmel architect Olof Dahlstrand

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More supervisorial candidates

Continued from page 17

Sigourney. A Republican, he was defeated in his 1972 campaign against incumbent Willard Branson by a small margin of fifth district voters.

Sigourney is 53 years old, and is currently the chairman of the Monterey Peninsula Parks District. He was involved in the formation of the original Carmel Valley Master Plan, is a former president of the Tularcitos and Middle School Parents Clubs, and has served as director of the Monterey County Mental Health Association.

— Pebble Beach resident Ann Peterson. A 31-year-old Democrat, she is the youngest announced candidate, holding an undergraduate degree in political science and a graduate degree in education.

Mrs. Peterson is a former chairman of the "Forest Committee," an ad hoc citizen's group which has opposed development in the Del Monte Forest. She is currently a member of the advisory board to the Infant Care Center in Seaside, and the steering committee for the coalition to establish a Monterey County Commission on the Status of Women.

— Carmel attorney and former state senator Fred Farr. Currently a member of the state commission of the California Coastal Commission, he is a 64-year-old Democrat.

Farr served in the California Senate from 1955 to 1967. He is a former president of the California Historical Society, a founder of the Odello Land Acquisition Fund (OLAF), was chairman of the National Resources Committee, and is an honorary life member of the Sierra Club.

— Pacific Grove Councilwoman Hollister, a 43-year-old Democrat.

She was appointed to the Pacific Grove Planning Commission in 1969, the city council in 1971, and reelected to the council in 1973. She is a member and former chairman of the board of the Monterey Peninsula Youth Project, is vice-chairman of the Monterey County Technical Advisory Committee on Drug Abuse, and is a member of the Zone 11 Water Advisory Committee.

— Carmel Attorney Wilsdon. A 41-year-old Republican, he has lived in the district since 1961.

Wilsdon has been a member of the board of trustees of the Carmel Unified School District for eight years, serving as chairman in 1971 and 1972, and currently acts as legislative specialist on the board.

— Carmel Valley Attorney Dennis Powell. He is a 38-year-old Democrat who has lived in the fifth district for nine years.

Powell is an elected member of the Parish Council of Our Lady of Mount Carmel Church. He was formerly directing attorney of the California Rural Assistance office in Salinas, and currently has offices in both Carmel Valley and Salinas.

— Monterey County Planning Commissioner Ed Whitaker. A 60-year-old semi-retired realtor, he resides in Pacific Grove.

Whitaker has been a member of the county planning commission for twelve years, and currently is vice-chairman of that body. He served on the

Continued on page 28

Ann Peterson

TABER HOUSE - SOLD TO M GREENE

OTTER COVE RESIDENCE

This is the first time we have ever been able to offer you a home in this enchanted little strip of seacoast 5½ miles South of Carmel. Designed by well-known architect for meticulous owners to maintain a feeling of rusticity, but with every modern convenience. $167,500.

PINE CONE 10 MAY 23, 1974

Olden Times

50 YEARS AGO
Dec. 3, 1924

Several concerts were heard over the new Brunswick Radiola which has been installed at the Palace Drug Store, some of them being played in Chicago.

40 YEARS AGO
Dec. 3, 1934

For Sale — Price $4,000 — formerly sold for $8,500 — large living and dining room, hardwood floors in all rooms, beautiful electric fixtures. Lot 50x120.

30 YEARS AGO
Dec. 3, 1944

The Rev. D. Howard Dow, formerly rector of St. Michael's Episcopal church in Anaheim, has assumed his new duties as rector of St. Mary's-by-the-Sea in Pacific Grove. He gave his first sermon Sunday.

20 YEARS AGO
Dec. 3, 1954

John S. Davis was sworn in as the city's first chief of police at the Seaside council meeting last night. Davis, 43, former police chief in Palm Springs, will take office in Seaside Dec. 15.

10 YEARS AGO
Dec. 3, 1964

The presentation drawings for the grave of John F. Kennedy in Arlington National Cemetery, from which the Kennedy family and the Department of Defense based their approval of design, were made in Carmel by architect Olaf Dahlstrand.

MY BAG

BY JOE FITZPATRICK

IT'S A GREAT TOWN . . . Let's hear it for advertising giant Fairfax Cone, now semiretired in Carmel, who has just been elected to the U.S. Advertising Hall of Fame! Cone is director and founder-chairman of Foote, Cone and Belding whose national advertising clients include Sunkist, Kleenex, Dial, Johnson's Wax, Clairol, etc. Cone is a legend in that business . . . And as long as we're on legends, you have to like Joan Baez, who left her heart in Carmel Valley! On a talk show the other night she was accused of being "left wing" because she sings all those songs about downtrodden people. Joannie: "I'm looking for a right-wing folk song." Game, set, match, Baez!

• • • • •

TODAY'S BUMPER STICKER . . . This fine slice of lunacy was noted by Al Freebairn of Monterey on the back of a white Toyota pickup truck on Del Monte avenue yesterday afternoon: "Death Is Nature's Way of Telling Us to Slow Down."

• • • • •

THE NIGHT CRULLER . . . If you dig Mexican food, you might hazard Jose's restaurant on Lighthouse in New Monterey. The decor is early Gilroy, the waitress is way too busy to get to you very soon, and if you don't understand Mexican food, don't ask — she's not about to explain it to you! Furthermore, don't ask about the relative merits of the two brands of Mexican beer they serve: "I don't know," she'll tell you, "I don't drink it." Oh . . . Nevertheless, the food is quite good. Try any of the combination plates (roughly $3), or jump on the fine chili rellenos ($3.50)! Despite the cornball decor, this place may very well give Consuelo's and Plaza Linda a run for their pesos! (Give that man a medal for colorful writing!)

And let's show compassion, gang, PURE COMPASSION, for attractive Cannery Row cocktail waitress Sharon Grady who absent-mindedly handed a menu to that gentleman who walked in with a seeing-eye dog! Good grief . . . Fortunately, the day was saved by the dog, who ordered for both of them. (Ever heard of Alpo on the rocks? It's awful.)

• • • • •

WE CAN'T GO ON MEETING LIKE THIS . . . Ray Podel, a waiter at the Sardine Factory, will marry Gloria ("Sue Ling") Wilson, a cocktail waitress at China Row, this Sunday at 11:30 a.m. AT China Row! Is that wild enough? Superior Court Judge Ralph Drummond will do the honors and I can hear him now: "Do you, Veal-Piccata-With-Abalone-Soup-And-Roquefort-On-The-Salad, take this woman, Chivas-Regal-And-Soda-With-A-Twist-And-Not-Too-Much-Ice, to be your lawfully. . . "

Now then, I dig this from Carmel architect Olof Dahlstrand: "Doctors can always bury their mistakes, but architects can only advise their clients to grow vines!" . . . Add to list of prettiest girls of the Peninsula: Jeanne Kettelkamp (I did NOT make that name up), a Pacific Grove import from San Luis Obispo with shoulderlength dark reddish-brown hair and a smile that is not legal in River City! . . . As we alerted you two columns back (a new way of measuring time), that Kelly girl is back — all the way back — at the Warehouse! Last Saturday night, she blitzed the joint with torchy things like "Steam Heat" (make that "SSSSSSteam Heat"), and "I Don't Know How to Love Him!" She stood the place on its ear! And by the way, that new band doesn't hurt either — Dave Tobiasen on piano, Bill Dendle on banjo, Tom Bucci on bass guitar, and Greg Janusz on drums!

Commercial building design OK'd

The Carmel Planning Commission, at its first March meeting, approved the design of a new commercial building and tangled once more with the subdivision of a lot at the corner of Vizcaino and Flanders Way.

The planning meeting was the first for new commissioners Thomas Hawley and Robert Stephenson, who replaced Eugene Hammond and Henry Hill. Although the two were sworn in at the meeting, the commission still stands one member short due to the election of David Hughes to City Council.

The 5,500 square-foot building proposed for design review to the commission is planned for two lots and portions of a third on the south side of San Carlos Street between Seventh and Eighth streets.

Gunnar and Neil Reimers, owners of the property, plan to have shops on the ground floor and two apartments on the upper story. The building, designed by architect Olof Dahlstrand, will provide five parking spaces, and will require three in-lieu parking spaces.

Also at the March 17 meeting, attorney Brian Finnegan argued the case for Eric Scarlett's lot subdivision on the southwest corner of Vizcaino and Flanders Way. The use permit, while formerly denied by the board of adjustments, was appealed to the council and then sent back to the board due to new information being made available.

PINE CONE MARCH 25, 1975

Finnegan explained to the commission, that the two irregular 6,000-square foot lots proposed by Scarlett were larger than required and would not have a detrimental effect on the neighborhood, as the original land-use committee report had contended.

Scarlett's proposal would extend the public right-of-way (in order to meet frontage requirements of the city) and the owner would maintain that right-of-way himself. Finnegan also offered to provide two or more off-street parking spots for each lot in answer to criticism that the subdivision would create a traffic problem.

The neighborhood is already a 'god-awful' mess, according to board member Robert Evans, with respect to past designing, but Evans didn't feel the addition of one more house in the area would make much difference.

Paul Sletton, the only member of the original land-use committee present, said he would not change his mind on the matter. Sletton still felt that the board should not make a bad situation worse.

Due to the absence of Chairman Edward Neroda, the board had only five members to decide on a matter requiring the affirmative vote of a five-member majority. Finnegan was told that he could either wait for a month, or take the matter back to council.

Finnegan admitted he was in no hurry to return to council with the appeal, since two members of the original board which had voted down the proposal (Hammond and Hughes) were now council members. The matter was continued until the April meeting.

In other matters, three applications were referred to the land-use committee:

— An application by Dr. Thomas Scanlon for the addition of a back porch roof at a residence on Camino

Continued on page 7

Eighth Street.

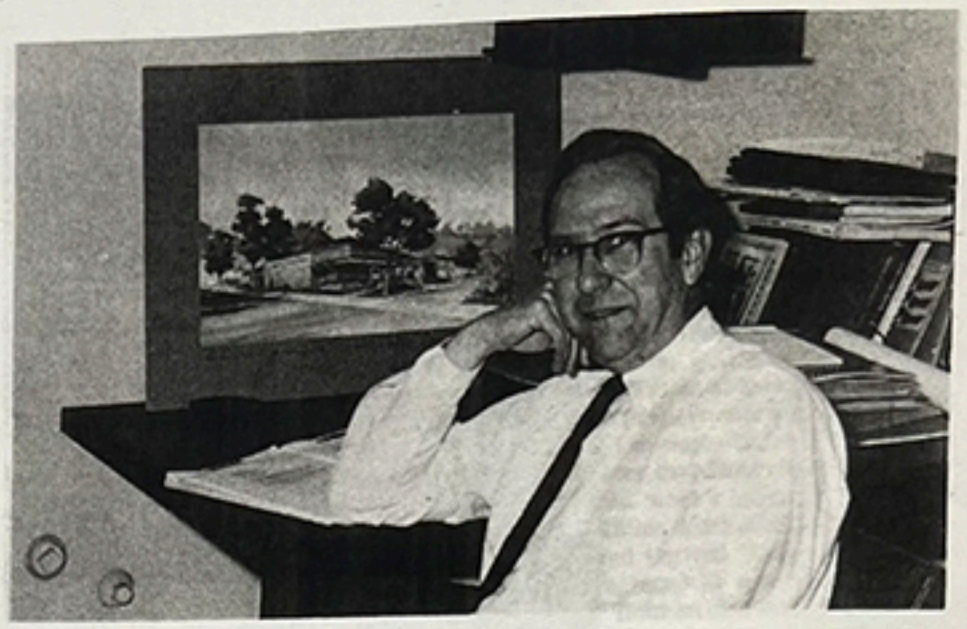
The commission also approved the design of a guest house for the Santa Rita Street residence of Hyla Dag, and the guest house-garage design for Selden W. Smith of Camino Real and 13th Street. The Smith proposal was originally turned down by the commission, but won an appeal to city council.

— An application to amend the use permit for Cafe Cassis on Dolores Street to allow beer and wine and an Italian food menu.

— An application from Henry R. Marks to add beer and wine to the use permit for Carmel Delicatessen, on Real, between 9th and 10th streets.

'Every time you put up a new build ng, y

BY JUDITH A. EISNER



OLOF DAHLSTRAND

Olof Dahlstrand, architect and chairman of the Carmel Planning Commission, is a handsome, grey-haired gentleman with a warm and ready smile. Speaking with him and seeing the smile flash again and again, one gets the impression that he is a man who genuinely enjoys his work, his surroundings and his life.

One of the reasons behind the ready smile may be that Dahlstrand discovered early in life that he wanted to be an architect and realized that ambition.

Born in Wauwatosa, Wisconsin, in 1916, he was the son of a mechanical engineer.

"I always drew fairly well as a boy," he says, "and my father encouraged me. I guess he figured architecture was close enough to engineering to satisfy him," he smiles.

By the time Olof was 12 years old, he had committed himself to architecture. The rest was only a matter of time and training.

He left Wisconsin after high school and attended Cornell University for five years.

"It's really a bit unfair," he says. "Architectural students receive a B.A. after five years of study while any other student receives a master's degree."

APPRENTICESHIP

Aspiring architects must also serve the equivalent of a three-year apprenticeship with a licensed architect before taking the state licensing examination. Olof served his apprenticeship in Milwaukee, working for various architects, until he received his license.

Eventually, he opened his own office in Milwaukee and worked in that city for two years.

In 1948, Olof left his home state once again and headed for San Francisco.

Why?

He smiles. "I just had difficulty in communicating my ideas to the people of Wisconsin," he admits. "I was just too modern for their tastes; so I moved to California, where my ideas weren't considered far out by any means."

Happily, he didn't have to take the state licensing exam in California, for this state recognizes Wisconsin's standards, but he did have to write a thesis on the effects of earthquakes on structures, "We didn't have that problem in Wisconsin," he comments.

A DAHLSTRAND-DESIGNED home nestles beneath a shapely oak tree in Carmel Valley.

'FREQUENT VISITS'

During the 11 years he practiced in San Francisco, Olof, his wife and two sons made frequent visits to Carmel and the Monterey Peninsula. They decided to move to Carmel permanently when Olof was commissioned to design the Carmel Plaza shopping complex on Ocean and Mission. In the spring of 1959, he opened his office in Carmel and moved his family down.

Being an architect and a Carmelite can be incompatible, Olof admits. His professional success depends on commissions to build new homes and offices -- which, in 1971, are an architectural eternity away from the quaint Carmel cottages of yesteryear.

"Every time you put up a new building, you lose some of the character of Carmel," he says. "You also, of necessity, lose some more of the natural trees and foliage."

Olof Dahlstrand designed the Carmel Plaza and the Wells Fargo Bank on San Carlos in Carmel and is now working on the new Crocker-Citizens Bank which will be built on the site of the old Purity Market on Sixth and Mission. He also designed the Mid-Valley Shopping Center in Carmel Valley.

What does the designer of such modern structures see in the old Carmel structures that make them worth saving?

UNIQUE

His smile flashes: "They have a style, a 'pizazz' all their own. They were built by people who had an understanding of the forest ... each house is unique and individual; they are all different sahpes and colors and they have an innocence and simplicity that is charming."

By comparison, he finds many of the newer homes in Carmel "very ordinary", and goes on to admit that "much of what is really fine architecture in Carmel wasn't done by architects at all, but by people who had sensitivity and taste and an awareness of their surroundings."

Why, then, are these older buildings doomed?

"Because, "Olof explains, "they are being purchased by people who have lived in bigger, more convenient houses. Most of these older homes were originally weekend or summer houses. They just don't make it as all-year-round dwellings.

"When the new owners discover all the inconveniences, it's often impossible to remodel extensively; so they raze the house and rebuild on the site."

The commercial district of Carmel, as Olof sees it, will change much more slowly than the residential areas. He credits the small independent businesses of Carmel with helping to stabilize the rate of change.

CARMEL PLAZA, on Ocean and Mission, was Olof's first commission in Carmel. He opened his office here to complete the plans and supervise building.

"A KILLING"

"These small businesses lack the need for expansion," he says. The problem is that larger retail operations are looking at Carmel longingly -- "to come in and make a killing," he phrases it. "Every new bank or office building speeds the general change," he admits.

Tree-planting, however, he sees as desirable change.

"Dolores is an example of just how dull and dreary a business street can be without trees," he says, commenting on the recent proposal to plant more trees on Dolores south of Ocean. "I'd even like to see the City plant a few more trees in the middle of some streets -- and push back some of the blacktop to narrow the streets."

How does he reconcile the differences that come from being a Carmelite, an architect and the chairman of the City Planning Commission?

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A TALENTED ARTIST in his spare time, Dahlstrand combines sketching with trips to California backwoods country. Pictured is a desert landscape.

MANY OF Dahlstrand's "just for fun" sketches are of old California mining towns in the Mother Lode country, such as this airy pencil sketch of Fiddletown.

"I am a citizen of Carmel and really love it dearly," he says simply. "As an architect I do these commissions hoping to do as little harm to and sometimes actually help improve the city. As a member of the Planning Commission, I want to encourage builders to do the best they can – and to do as little harm to the basic character of Carmel as possible."

FUNCTION

He explains the function of the Planning Commission as a kind of architectural watchdog – its job is to guard and protect the city. Part of the Commission's work consists of Design Review of all commercial structures to see that they are in harmony with the Carmel "feeling".

Design Review does not include residential structures, although the Commission is talking of extending it to do so. Olof isn't sure that such extension of control will do much good:

"As much as I deplore the loss of the wonderful old houses, you can't legislate beauty. The city government can't force someone to design a beautiful house. It's something that must come from within.

"I'm not sure there would be a really noticeable improvement in the long run – although we could prevent some really terrible houses ..."

He has a better idea:

"What we might do to preserve what we still have is designate particularly well done buildings as landmarks, to preserve them.

"We might include the library and several Maybeck houses – there'll never be another Maybeck building, you know – and innumerable small, charming cottages, maybe those built or lived in by famous people from Carmel's past."

ENVIRONS

While he is unhappy about the future fate of areas outside of the City, Olof doesn't think careless development of these areas will hurt Carmel.

"It's a shame to see these immediate environsdevelop in the manner they're going. At the same time, I don't think it will hurt Carmel except that people will be more and more depressed when they leave the city.

"One of the most difficult problems facing our country today is our changing notion of land ownership and development. It's free enterprise – building to make money – versus preservation of the environment. It's the artichoke fields being turned into tract homes.

"Eventually," he continues, "Carmel Valley will be pretty much filled up with houses, and when you bring people into an area, you immediately need services – shopping centers, gas stations, schools."

Olof doesn't like isolating the residential from the commercial districts in an area.

"I feel that small, local stores mixed into residential areas have less harmful impact on an area than strictly residential areas interspersed with huge shopping centers," he says.

"One of the concerns of the Planning Commission," he says, "is to encourage more residential use of the business district ... apartments above stores and offices, for example." He looks at the ceiling, above which the sound of a chair scraping can be heard.

"I feel good leaving the office at night, knowing there's someone living in the apartment upstairs," he says with a smile.

ANNEXATION

He is also in favor of prudent annexation of Carmel's adjacent unincorporated areas.

"These areas, both to the north and south of the city, are primarily residential and many are very nice residential areas at that," he says. "If we annex these parts, it will make the basic city more residential in character. The business district is not going to grow much in years to come, so more residential area will set the character of the city."

Olof also feels that Carmel can make good use of the talented people living in unincorporated areas and would like to see more young families with children in the city, to "add a little zip to things."

In addition to his business and Planning Commission duties, Olof likes to putter at cabinet work and to drive around California.

"I detest tourist trips," he says emphatically. "I like to snoop in the backwash areas of the world." He couples his off-the-beaten-track jaunts with sketching and has done some creditable pencil sketches and watercolors of old California Mother Lode towns and landscapes. Some of these have won honors at the Monterey County Fair, but Olof does them just for the fun of it.

OPTIMISM

One gets the impression that he enjoys most of the things he does, and that his optimism and good nature are as much a resource for the city as his architectural talents.

In spite of the inexorable changes chipping away at Carmel, Olof sees a bright future for the city:

"Carmel is really a unique place and it's going to become more so as the rest of the world becomes more plebian," he says with certainty.

SHELTERED BENEATH towering pines in Aloha, Oregon, this Dahlstrand-designed residence is in harmony with its natural setting.

Candidate Olof Dahlstrand:

'The basic question is: what kind of library do the people of Carmel want?'

Q. What do you feel is the single most important issue or problem facing Carmel?

A. I would say that the most important single issue is the general issue of keeping Carmel a delightful, marvelous place to live and work, and almost all other issues that rise and disappear from time to time are merely corollary issues to that central issue which is with us forever. At the moment of course, the one issue that is at the crest of the wave and the one that has commanded the greatest public interest and public concern is the library question. But, obviously, as time goes on, there will be other issues coming up. The library issue will, hopefully, someday be solved and resolved.

Q. One of the things that I think concerns many these days is what might be called the "over-commercialization" of Carmel. The Citizens' Committee recently issued a statement urging the City Council to be cautious about the trend toward commercialization of the village which is endangering its residential character. Do you agree that we are going toward "over-commercialization" and if so, what can we do about it?

A. I think there are signs of this tendency developing. The commercial district of Carmel, that is, the land that is presently zoned to allow commercial enterprises, is nowhere near filled up with commercial enterprises. As Carmel's existing business community prospers, the temptation of outsiders will be to move in and start new businesses and continually expand this. I would feel that we have some reason to be concerned. In this respect, the planning commission has taken an interest in the idea of encouraging more residential use in the commercial district by restudying the ordinances as they apply to apartments in the commercial district.

Q. That raises another question which has been discussed and which is of great concern in Carmel -- the need for moderately priced apartments, not only for our older citizens, but for everyone. It seems to be nearing the point where you've got to be almost wealthy or in the upper middle class to be able to live here, and a lot of the creative talent that has long been associated with Carmel can no longer afford to live here. What can we do about this?

A. This is an extremely difficult problem because the very root of it is the cost of land in Carmel. This is the biggest single hurdle, and of course we're talking now, primarily, about the business district where apartments and that kind of potential project could be built. The hurdle of land cost is so sizable that this immediately puts any such units up into the upper middle and fairly high rent brackets. And, no matter how efficient or how inexpensive the construction itself is, the burden of that high land cost, to begin with, has let the whole thing out of the low cost market completely.

Q. As you said at the outset, one of the most serious questions facing us is maintaining the village character. One of the things that contributed to the village character was, if you'll permit me, some of the "characters" we had in the village. Is it enough to merely say that the high land cost will make moderate or medium priced housing out of reach, or should we address ourselves to this problem more directly and try to find some imaginative solutions to it?

A. I would agree that this certainly is in order. The problem is one that might possibly be solved. There are a lot of ways to tackle something like this or to approach a problem of this kind. I'm not so sure that the city as a whole would be too interested in some of the possible solutions. I'm thinking mainly of subsidized developments that would enable rentals to be at a level that is modest enough. The burden of this would have to fall on some of the people in Carmel somehow, either on the residents, the taxpayers or possibly on the businesses in some way, or on some tax on our tourist industry.

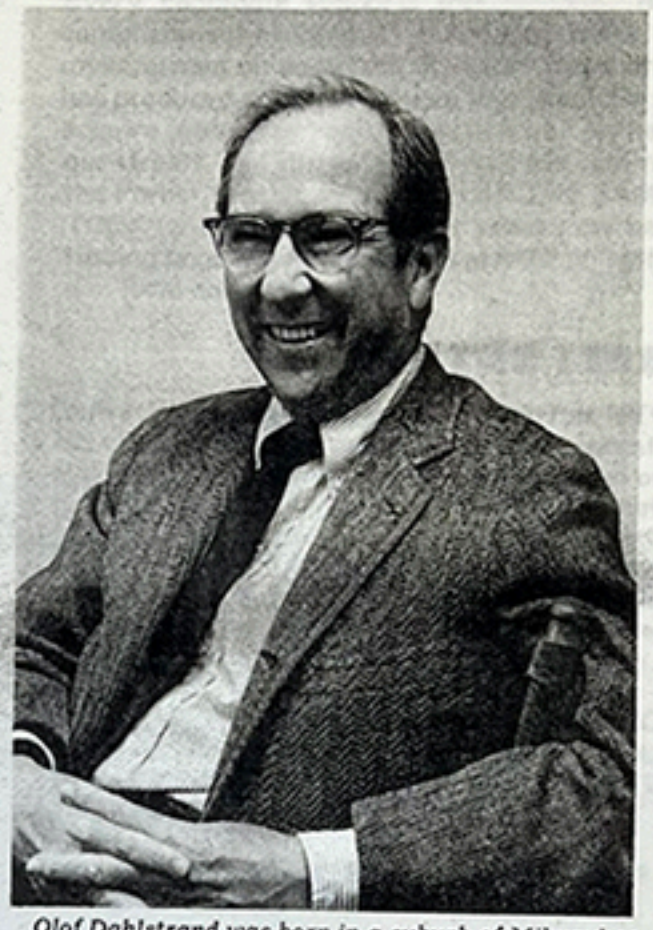
Q. As an architect, you design buildings, and part of the design problem you have to contend with in Carmel is providing for adequate parking. Some people say we have a parking problem in Carmel. Do you think we do, and if so what do you think we ought to do about it?

A. I agree that we do have a parking problem and I feel that we're probably always going to have a parking problem as long as Carmel is as attractive as it is, bringing in thousands of visitors, oftentimes in a single day. The general approach that we have had so far on parking, is to try to provide as much off street parking as is feasible. If you carry this thing to its logical conclusion and provide completely adequate parking, you've probably destroyed the whole character of the village by paving it over with asphalt.

The ideal solution, of course, is to provide underground parking where the automobile is out of sight. But this, of course, is feasible up to a point. I think we're going to more or less solve our parking problem but never be able to cope with it completely. But perhaps it isn't important that we completely solve the problem either.

Q. The City Council last year adopted a resolution unanimously urging the Highway Department to speed up the construction of a roadway in Hatton Canyon. This has been a subject of some controversy in Carmel. What are your feelings on the need for a road in the Hatton Canyon and, if you do feel we need some kind of highway in there, what kind of roadway should it be?

A. First of all, I have always favored a Hatton Canyon highway. I think that it is absolutely necessary and has been for a long time, simply because of the overloaded condition of the present route of Highway 1 and all the danger that it entails not only to the High School but all the residential areas contiguous to it. I have never favored a freeway per se, however, and while I would support and encourage the Highway Department to construct such a highway I would also be equally adamant in insisting on a road that was much more meandering and left much less physical damage to the canyon itself, its topography and its geography.



Olof Dahlstrand was born in a suburb of Milwaukee in 1916 and received his degree in architecture from Cornell University in 1939. He has been a registered architect since 1942, and has practiced in Carmel for the past 13 years.

He served as a member of the Carmel Planning Commission for the past two years and was its chairman in 1970-71. He was chairman of the original Carmel Traffic Committee in 1968.

For several years, Dahlstrand has been a member of the Commonwealth Club of California.

He is married, and Mr. and Mrs. Dahlstrand are parents of two grown sons.

Mr. Dahlstrand is an avocational painter and has won prizes for artwork in local competition.

Q. The Highway Department presently has the authority only to build a freeway in the Canyon. It might be what they call a scenic highway but it would nonetheless be a high-speed freeway. If you are elected to the council would you urge that the resolution adopted last year be amended so that the authority to build this roadway should be amended to say that it must be, rather than it should be, a certain kind of roadway?

A. If I thought that this might do some good, I certainly would. However, it may be that the proper approach to this is for the city to approach our legislators at the state level and other authorities who are more apt to be able to exercise the degree of influence over the Highway Department to get them to make this change. I think that merely changing this resolution might not have that much effect on bringing this about. But I do think it's important and has to be restudied.

Q. As you observed earlier, the question that seems to have aroused the most public interest in recent weeks is the controversy over whether to construct a new library at Sunset Center. This will be submitted to the voters for their advice, but will not be a binding vote in the June 6th primary. Do you feel that the present plans of the Library Board are the best thing for the residents of the city of Carmel? And, separately, for the people in the surrounding areas?

A. I think only the citizens of Carmel can determine that by asking: "what kind of a library do they want?" Do they want a large complete library in every sense of the word, one that serves a large population, or do they want a small library, geared to Carmel only? I think it would be presumptuous of any city official to take the step of judging this for the people. I think this truly is their own decision. Having made that decision, then I think it is a relatively simple matter to objectively and intelligently develop the proper program that will solve and suit the mandate that the people themselves would give on this. Of course there are corollary issues on the support of the library by the County and so forth, but the basic question here is, "What kind of a library do the people of Carmel want?"

Q. The question will be an advisory question on the ballot and some people have been wondering what would happen if there were a vote which were not nearly so decisive as some might hope for. For instance, if 60 percent of the people said "Don't move the library." If you were elected to the Council would this be decisive enough for you?

A. This probably would come very close to being a decisive mandate in this. However, anything much less than that, or approaching a 50-50 answer to the question would pose a very difficult problem. In any event, I would hope that the whole question of what is done and what is to be done would be reviewed again, going back to the very beginning and carrying through the entire process of investigating and reasoning out all the alternatives.

I think, even more important, the public should be brought in on every step of this so that they're fully informed. My own feeling is that a great deal of the present upset comes from the fact that the public feels it does not know what has been going on, and how the Library Board and the City Council have arrived at their various decisions. If a very close vote develops, I think the Council has to make a special effort to review this in a much more open and public meeting of town hall type of fashion, going through the entire issue from its very beginnings. I think it's the only possible way of resolving this to the satisfaction and the benefit of the whole community.

Q. We've heard some cricitism lately about the size of the city payroll. Carmel, with 4500 residents, has a very large, ample police force and a large, costly, public works department. The library takes 10 percent of our budget right now and conceivably would take more if we build a new one. What can we do to reverse or at least stall this trend? We are fortunate in that we have a broad tax base because of the funds coming from our share of sales tax revenues from shops which are patronized by tourists. But, if it weren't for that, we might have a stupendous property tax burden. Do you feel that we should start to look at the size of our city government and the cost of it?

A. There's no question that this needs constant review. It is not only necessary right now, it is inherent in good city government at all times and it is something that has to be constantly looked at and considered. The expansion of city services is something that happens rather easily and readily, partly because many citizens insist on it, never thinking what the implications might be on their tax bill. They're only too happy to insist on some extra paving in front of their house so that they don't have their guests parking in the dirt at the

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side of the street, or they're only too happy to ask that the Fire Department check things out for this or that, or impose on the city in various ways to expect extra services. The problem partly is, as I say, the fact that the taxpaying public has gotten to expect perhaps more than it should and of course they're going to have to pay for it. On the other hand, I think any general inefficiency that exists should be eliminated and the City Councilmen should be taking a good hard look at all those aspects of the city government.

Q. Well, would you say then that the City Councils in the recent past have perhaps been lax in this respect because of the size of the number of people on the city payroll and the cost of the payroll has risen almost geometrically in the last 10 years, whereas the size of the population has been almost static?

A. I think past City Councils perhaps have somewhat naively drifted along with this trend without paying too much attention to it. Oftentimes this kind of thing doesn't become too obvious until it has gone a long way. I go back, however, to the fact that many citizens and many businesses in Carmel have demanded and asked for a lot more city services than were expected of the city back a decade ago. So, it isn't really fair to put the onus of this on the City Councils of the past. However, I think the important thing here is to be certain to take a good hard look at it and very likely there may be ways in which the city operation can be trimmed and modified and improved in efficiency to the benefit of the whole community.

Q. At the last regular meeting of the City Council in March, the Council voted 3 to 2 to support and urge the adoption of Assemblyman Sieroty's bill, AB 200, to preserve the coastline. The two councilmen who did not vote in favor of it expressed the feeling that we need more local control, rather than putting power in the hands of regional bodies. How do you feel about the need for coastline conservation, and how would you have voted, if you were a member of the City Council, at the March meeting?

A. First, I have to hedge my answer a little bit because I am not familiar with the exact details of the Sieroty bill. However, I would favor some overall regional body having some jurisdiction to preserve our coastline, because, as things stand at the moment, too many of the local bodies are totally irresponsible in the field of preserving the beauty of the California coast. Carmel is, of course, one of the exceptions to this. Carmel's own city government and the community as a whole has probably been in the forefront of concern for our natural resources. If this bill does not completely remove from the city some of its prerogatives within its own zoning laws, I would be strongly in favor of it. But, as I say, I'm not certain how far the bill would go, and I would be reluctant to relinquish some of the controls that we presently have over our own destiny here. It poses a tough problem. I think that there may be a divided opinion on this among the citizens, too, as was expressed by the Council itself.

Q. Some critics of recent City Councils have said that the city does not do enough to encourage the cultural life of the people of the city of Carmel. This could be done in many ways -- in the form of direct subsidies or just in the city's attitude toward some of the cultural activities. The most recent example of this might have been the city's posture toward the Forest Theatre, which has been given a lease on life only because of the formation of a group which is determined to preserve it. How do you feel about the city's role in promoting and encouraging culture? Should we spend more money to do it?

A. Yes. The investment of money in this kind of activity is, I think, of enormous benefit to our community and its citizens, who, I think are more oriented in this direction than you will find in most communities of our size or larger. The biggest problem, of course, is the extent to which the city can afford to subsidize and encourage the arts and the appreciation and enjoyment and participation in the arts. I strongly favor the city doing all it can in this direction.

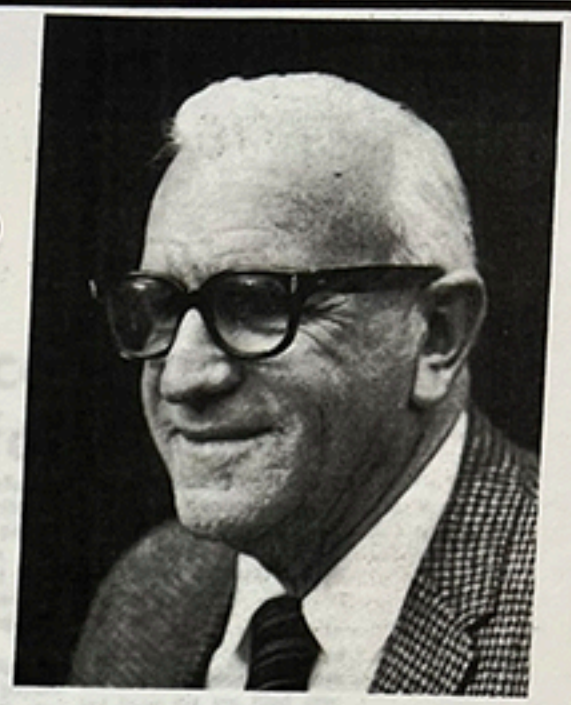
Q. You might say that it's a question of priorities. In certain other areas there has been a great willingness on the part of the City Council to spend money. Do you feel that if the orientation of the people on the Council were different, then the priorities might be different? Would you personally, as a member of the Council, try to do more than has been done in the recent past?

A. Yes, I would. I feel that Carmel has been relying too long on the image of its past greatness and I would certainly encourage getting to the point where we can say with considerable pride that we are really doing this and we aren't just bragging about what we did in the past. So, I would very much encourage shifting priorities in this direction.

Q. Are there any other things which you might initiate, if elected to the Council, which have not been discussed or which have not been put forward with sufficient vigor?

A. Yes, there are. These deal largely with the general character of our urban forest. I might add that I'm very pleased with our forester, I think he's been doing a magnificent job insofar as he's been able to go. But, I would like to see a trend away from paving Carmel over with pavement. In fact I'd like to see us shy away from getting curbs and gutters in too many places, except where extreme safety hazards exist. I wouldn't even mind a few trees planted in the middle of the streets now and then. And, another project that some of the planning commissioners were working on a few years ago, with a committee from the Council, but which died because of other, more pressing issues, was the designation of certain streets, particularly in the hilly areas of Carmel, as special cases when applying the standards of roadway widths and the standards of driveway grades. This was mainly directed toward reducing and, if possible, eliminating the ugly cuts and fills that often result in construction work. These are the kind of little minor nibblings on the character of Carmel that are going on all the time. I think it's very important to keep track of these as well as the bigger issues.

Re-Elect Barney Laiolo



We whose names appear below -- residents and taxpayers -- are representative of the hundreds of people who want to re-elect Barney because we believe Carmel will be better off if we do. It boils down to this:

ACTIONS SPEAK LOUDER THAN WORDS

ON PRESERVING THE VILLAGE --

Every candidate supports this concept. Barney has a solid record of accomplishment in doing it. In contrast to the impractical, contradictory, costly, misinformed or unconstitutional schemes offered by some, his administration has produced actual measures to protect Carmel against commercial excesses, acquire more green belt, support OLAF, enhance our forest and beach, beautify our streets, and stimulate cultural and community activity at Sunset Center and the Forest Theater -- ALL WITHIN THE SAME CITY TAX RATE AS WHEN HE TOOK OFFICE. The next four years may be decisive in these areas and in continuing to resist encroachment of federal, state and peninsula-wide authority into our local self-government.

ON THE LIBRARY --

Contrary to accusations, Barney Laiolo has NEVER voted to build a new library, NEVER voted to commercialize the present library structure, and NEVER suggested that Carmel alone support the use of the library by non-residents. He has said -- and still says -- that we need to get all the facts on the table before making a final decision. He voted FOR placing the library issue on the June ballot. Between now and then, he proposes that every shred of evidence bearing on the library be placed before our citizens and the Council so that an intelligent and informed verdict may be reached. No one need hesitate to vote for Barney for fear he is committed to one course of action. IT IS SIMPLY NOT TRUE.

IN SHORT, WE WANT TO RETAIN ON OUR CITY COUNCIL A GOOD NEIGHBOR, A GOOD CITIZEN AND A GOOD PUBLIC OFFICIAL WHO HAS SPENT MANY YEARS UNDERSTANDING OUR NEEDS AND MEETING THEM IN A PRACTICAL WAY. WE WANT . . .

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— Committee to Re-Elect Barney Laiolo —

General plan review continues to generate controversy

By NANCY HILLS

POLICIES AND public input remain a focus of controversy while the Carmel General Plan review continues on and on.

The May 20 planning commission general plan "workshop" evoked grumbles from audience members, who were not allowed to speak, while the General Plan Review Committee was given microphones to explain their changes.

Representatives of the Carmel Residents Association plan on submitting a letter in protest of what some consider an illegal procedure.

At the meeting the commission decided to put off discussion of major land use policy issues until its next general plan meeting, scheduled for 3 p.m., Wednesday, June 3 in Carmel City Council Chambers.

Those issues will probably be drawn from the list of Issues of Local Significance in the Land Use Element. If the commission has time, it will begin to consider the changes in the objectives, goals and policy section of the element.

Planning Director Diane White prepared a document for the commission, organizing summaries of public comment received during the hearing conducted in March and April. Using that text, the commisson reviewed the changes page by page and decided to delay the major issues and policies until the June 3 meeting.

Along with some of the comments from White's summary, the primary Issues of Local Significance and the proposed changes read (stating the current plan's text first):

• Maintaining Carmel's "predominantly residential village character."

The review committee left this issue intact but opponents to the changes have argued that the revisions jeopordize that mandate.

• "Encouraging land uses which provide goods and services for local residents."

Again, the review committee left this issue as is in the plan.

Opponents state that deletion of certain controls, such as limiting the number and type of businesses in town, dilutes the city's powers to "encourage" such land uses.

The committee has answered those charges by stating, with review committee member and commissioner Olof Dahlstrand as spokesman, that limiting the number and type of businesses is illegal and would lead to a "black market" of those commercial enterprises.

The Carmel Pine Cone learned through calls to Santa Barbara and Berkeley, two cities often mentioned as enforcing those types of restrictions, that Berkeley has had limitation of numbers of certain businesses in specific zones for four years.

Santa Barbara controls its business activities through zoning. The planning department in Berkeley said that its law has never been challenged in court.

• "Managing the commercial areas and tourist-related businesses and activities in Carmel in a manner that is economically sound for the community and not detrimental to Carmel's residential character."

Unchanged by the review committee, though how to achieve these goals has been a subject of general debate.

• "Directing Carmel's commercial development by evaluating the appropriate mix of busnesses in the downtown business district."

The review committee has suggested changing that to read: "Encouraging a mix of businesses in the downtown business district."

Public comment included objections to the word changes, saying the new phrase is a "meaningless statement because it is not tied to any definitiveness."

• "Evaluating what land use patterns have contributed to a change in the character of Ocean Avenue in Carmel, and directing future changes in a manner consistent with community goals."

The review committee has proposed deleting this issue entirely, a major point of dispute between the public and the review committee.

The review committee has also eliminated specific policies regarding Ocean Avenue that set it aside as a special zone.

Ocean Avenue was discussed May 20 by the commission.

Dahlstrand reiterated the committee's viewpoint that Ocean Avenue should be treated the same as the rest of the central commercial district. Requiring all businesses applying for a business permit on Ocean Avenue to be reviewed by the planning commission is an "unnecessary complication," he said.

Planning Commissioner Fred Keeble agreed with Dahlstrand, stating that to "set it apart develops a tourist strip" and most of the commissioners present concurred with that evaluation.

Though all the applications must be reviewed by the planning commission, all commercial uses in the CC district are allowed on Ocean Avenue.

Howard Nieman Jr., a Carmel resident who attended the meeting, said later that the commission is in error in thinking that the special zone is one that restricts tourist businesses to the main street. They can be located in any part of the CC district.

Nieman feels, as did other members of the audience, that the provision simply provides extra protection for the quality of businesses on Carmel's main boulevard.

• "Limiting new businesses that consume excessive amounts of water."

The review committee suggested changing this issue to: "Limiting land uses that consume excessive amounts water, but with the understanding that the severity of water shortages will vary from year to year."

There was little public comment on this point.

• "Providing land use policies to ensure implementation of the policies in the other general plan elements and the Local Coastal Plan. The key land use issue is how to achieve a proper mixture of commercial uses and visitor-related activities that is also compatible with the city's economic goals and residential character."

The committee has suggested eliminating the last sentence beginning with "The key land use issue..."

No public comment was listed for this change.

Public comments also addressed issues not included in the current revised general plan.

Dale Hekhuis, an attendee at the public hearings, suggested that "intensification" of the business district such as second stories, larger businesses, more businesses per square feet and like future concerns be included in the plan.

Intensification could have a real impact on the community so that the basic goal of the community could not be achieved, Hekhuis said.

Deletion of design review within the residential district is another important policy that will be discussed June 3.

Included in White's report, and to be reviewed by the commissioners, is a revised Issues of Local Significance list submitted by Nieman in a letter March 11. Nieman's list states: "The basic priciples central to the preservation of the residential character would be as follows:

• "Restrict visitor-oriented commercial activities to the central or service commercial districts.

• "Minimize, and eliminate where possible, the negative impacts (including noise, parking and traffic) of the commercial district on the residential neighborhoods.

• "Preserve residentially-oriented businesses which serve the basic needs of Carmel residents.

• "Preserve the scale and unique design of existing structures within the commercial and residential districts.

• "Encourage new residential development only when consistent with existing community standards, and continue to encourage a diversity of architectural design.

• "Maintain the urban forest, open space, recreational parks, natural vegetation and the village characteristics of the community.

• "Resolve conflicts between the residential and commercial interests in favor of the residential needs of the community in a manner of consist with public policy.

• "Maintain the existing lifestyle desired by Carmel residents.

• "Recognize that Carmel should not change merely because of demands to commercially capitalize on the uniqueness of the city, and should not allow our limited resources to be overused.

• "Recognize that the role of city government is to represent the broad interests of Carmel residents and voters."

PLANNING COMMISSIONER and General Plan Review Committee Member Olof Dahlstrand represented the committee's proposed changes during the May 20 planning commission meeting. Dahlstrand was the lead committee member in drafting the Land Use Element revisions.

Recollections of the Cornell University College of Architecture, 1934-39

By Olof Dahlstrand

My student days at Cornell began in September 1934 and continued for the next five years until my graduation in June 1939. Cornell at the time (though I did not realize it until later) was unique among architectural schools in the country. The process of transition from the Beaux-Arts system of design training to what became known as Modernism had been in effect for some years and continued at least beyond my time there. The discussions, arguments (sometimes heated) and attitudes regarding the changes taking place in architecture covered a broad range. At times they had an almost chaotic quality, especially since there was no single strong voice or philosophical direction present. Later in my career, after meeting and working with colleagues who had been educated at the various institutions of the time that were strongly dominated by single individuals (Gropius, Van Der Rohe, Saarinen, Frank Lloyd Wright, etc.), it became clear that the philosophical turmoil at Cornell had, in fact, been superbly enlightening.

The story of the character of the College at that time should begin with some recollections of the physical plant. The core of the College of Architecture was centered in the two top floors of White Hall. The top floor was all drafting room for students of architecture and landscape architecture. The large center space was occupied by fifth year students, seniors and some juniors. Sophomore classmen and some juniors were in the smaller north room while the freshmen were in the smaller south room. Six or eight large exquisitely rendered plates of student designs from the Beaux-Arts era were hung in various locations in the three rooms, reminders of the recent past and awe-inspiring in their technical perfection. Graffiti, wild displays of muralistic efforts on some walls were the principal other

decoration. The center room also contained a shallow sink, about four feet by six feet for soaking Whatman paper as the start of the process of "stretching" it onto drawing boards for the final presentation drawing of the design problem. A broad stairway in the center room led down by way of a landing to the third floor main reception hall of the College.

The third floor had various faculty offices at the north end. Next, to the south, was a large exhibition room used for display of design problems for judging and faculty critique thereafter. Occasional outside exhibits were hung here, and the room was the only place where smoking (a common habit) was permitted. The reception hall and main entry to the College at the center of the building on this floor was bordered by the administrative office, the dreaded dean's office and several faculty offices. The south portion of the floor contained some seminar rooms and a delightful "woody" library.

The north third of the basement of White Hall contained a lecture room, drafting room and faculty offices of Professor Baxter and his department, devoted primarily to descriptive geometry and related structural engineering subjects. A lecture room for architectural history plus a small classroom for engineering courses taught by Dean George Young, Jr. were on the third floor and were, as I recall, used jointly with other departments.

The Fine Arts department of the College of Architecture was primarily in the upper floors of Franklin Hall, now called Olive Tjaden. (The College of Architecture at that time included landscape architecture, planning and fine arts as departments, and the name of the College was not as extensive as today). This building was shared with the College of Electrical Engineering on the lower floors. The fine arts spaces consisted of a number of large studios for painting and life drawing, faculty offices, a small blue-atmosphered smoking room, and a large room for the storage and display of plaster casts of important examples

of sculpture.

The rest of the Fine Arts Department occupied Morse Hall, formerly on the site of the Johnson Art Museum. The building was the remnant of a Romanesque style structure that had lost its roof and possibly an upper floor to a fire; some charring and a smoky smell remained. Faculty studios, teaching studios and a large meeting room were the principal functional spaces therein.

The curriculum, I feel, is best described in conjunction with my recollections of individual faculty members. This will serve to bring out some of the intellectual diversity I have referred to earlier. The core of the curriculum was five years of design, totalling about one third of the credit hours required for graduation. Mathematics and engineering courses were about another one quarter of the total, while history, fine arts and elective courses filled the balance. Since I had been blessed with more than average drawing ability, I devoted a large portion of my elective hours to fine arts courses, and, thus, had a more extensive view of that department than many of my classmates.

The dean of the College of Architecture at the time I entered was George Young, Jr., an amiable, lovable man who concealed these traits from the students with a facade of autocratic tyranny that struck terror in the soul of even the most cynical. Only after graduation were students apt to discover his true nature. (In the late forties he lived quietly in retirement in Marin County north of San Francisco. His annual summer picnic for his "boys" was a very enjoyable special occasion for us eight or ten Cornell architects in the Bay Area). Dean Young taught Mechanics of Materials in addition to his administrative duties. His stern demeanor and no-nonsense style provoked a seriousness in the students rarely seen in other courses. He expected everyone to be fully familiar with the day's assignment. On the second day of class he asked, "Any questions?". An uncomfortable

silence of a half a minute was followed by his saying, "O.K., class dismissed". Everyone felt somewhat cheated, so thereafter questions were always asked. If they were foolish, they brought on an unmercifully stern reaction, so we quickly learned to learn. I don't recall anyone ever getting a failing grade.

George Young retired because of ill health around late 1937, as I recall, and Gilmore Clark was named to replace him. Clark was still an active partner in the planning and landscape architectural firm of Clark and Rapuano (both Cornell) in New York City, and he commuted by train between New York and Ithaca, spending about three days a week at the College. He immediately instituted several courses in city planning which were eagerly received by the architectural students. Most fourth and fifth year students took the courses, largely out of curiosity. I believe it was in the fall of 1938 that he brought Thomas Mackesey to the faculty to assist in the ever expanding planning curriculum.

Architectural and landscape design were basically taught through the process of a series of design problems, as I suspect is done today. Each student was assigned a faculty critic, who would meet with the student every few days (depending upon the rate of development of the design) to discuss, probe, cajol and prod the student into thinking about what he was doing and why. Problems were generally four weeks in duration, and they were due at exactly 6:00 PM on a Saturday. One minute late, and you lost your grade. About twice a semester a one week problem of lesser complexity was scheduled, and about every three or four weeks a one-day problem was given (on Tuesdays). This latter problem was due at 10:00 PM, and there was a struggle to finish it, with time being so limited, especially if the day was filled with other commitments. It was not required that all design problems be done; only a specified minimum. As I recall, course grades were based on the best grades of problems beyond that minimum.

Final presentation of the design problem was a rendering of the required

plan, section and elevation views and at specified scales. This was done on heavy Whatman paper which had been "stretched" on a drawing board. (Paper was soaked, then glued to the board around the perimeter and kept wet until the glue dried, after which paper was allowed to dry and shrink tight as a drum. Removal of the paper required scoring on the inside of the glue edge and careful cutting in the scored groove. Sometimes a disastrous rip across a corner or part of the sheet resulted for the unwary). Models were not used for presentations and rarely for study purposes. The rendering was done in a medium chosen by the student. Most common was water-based paint: transparent or opaque watercolor; sumi ink or similar monochrome. Another popular medium, called "smooch", was monochrome pastel chalks in graded values applied in powder form with a cotton wad, using paper for masking. This was enhanced with dilute ink or watercolor.

Given the messy aspect of most of the rendering materials, it was usual for students to wear smocks over their clothing. Dress was formal by today's standards: shirt and tie, with a suit or jacket and slacks.

All of this was something of a carry-over from the Beaux-Arts days, but the character of the designs was radically different from that earlier time. Occasionally students, especially in the lower classes, would do fairly traditional Beaux-Arts influenced work, but generally a more uninhibited exploratory approach was tried. This was particularly true of the older more talented students.

Lower classmen were often asked (or offered) to help older students complete their presentation drawing (an activity called "niggering") by doing such dross work as lettering, titles, rendering decorative borders, etc. This, also a Beaux-Arts carry over, served to initiate the younger students into the finer technical points of rendering.

The program for the four week design problem was available on Monday morning following the Saturday completion of the previous design problem. It was required that a rough sketch (esquisse-esquisse)

outlining the basic scheme of the proposed solution to the new problem be submitted before 6:00 PM on Tuesday. Major deviation from this in the final design resulted in a reduction in the grade; thus very careful, intense thought was required to be directed at the basic idea for that brief period of time. No help was forthcoming from the design faculty on this. Human nature being what it is, serious effort on a four week design problem then usually languished until a couple of weeks before it was due. Late hours in the drafting room were commonplace, but the doors were closed at midnight, except in very special instances. All-night sessions were a rarity, and they required special permission from the dean's office.

The first-year design critic during the mid-1930's was Professor John Hartell, himself only about ten years out of school. He also served as critic for more advanced students. A more perfect choice for this task of guiding new students into the design process is hard to imagine. His quiet temperment softened the harsh reality of being told your idea was lousy, and his provocative questioning brought about the first realization of the importance of imagination and inventiveness, as opposed to slavishly copying and imitating what others had done. Students also stood in awe of his additional talents as an artist.

Professor Burnham was the most unrelenting traditionalist faculty member from the Beaux-Arts era. His students were mainly in their junior and senior years. While he, too, encouraged original thinking, his primary concern was with the proportions of building elements and spaces. Basic and important as this was, the design treatment that he favored was classic Beaux-Arts. Attempts at modernism were invariably resisted in quiet subtle ways.

The other architectural critics were Professors Bosworth and Seymour. The former was almost exclusively assigned to fourth and fifth year students, and, to fully appreciate his value as a critic, required a high degree of design sophistication. Discussions with him were at an unusually erudite level, and he posed challenges that were often beyond the understanding

and grasp of all but the brightest students. Professor Seymour had a more nuts-and-bolts reality to his approach, and he, more than anyone, would require consideration of such often neglected matters as structure. Both he and Bosworth dated from the Beaux-Arts days, but I believe both had been involved in actual practice and were cognizant of the changing world in design.

The two critics in landscape design were Professors Lawson and Montillon. Landscape design was limited, as I recall, to third year students and older. Lawson in his student days had won the Prix de Rome, and, while I was there, a Cornell student seemed to win the Rome Prize in landscape architecture almost yearly. Two architectural students, Robert Kitchen and John Kirkpatrick, in successive years came back for a landscape degree after their B. Arch. Consecutively, they each won the two year fellowship at the American Academy in landscape architecture.

Professor Lawson also figured in a brief but interesting curriculum addition. In the summers of 1937 and 1938 he was co-critic in an immensely popular six-week architectural design course together with Roger Bailey, B. Arch, 1921. At the time Bailey was Professor of Architecture at the University of Michigan on leave for two years as a visiting critic at Yale. As I recall, the summer course was limited to students who had completed at least three years of design, and there were about ten students in the class. It was extremely intense, amounting to ten and twelve hour days, six days a week. Normal four-week design problems were done in one week, and one-week problems were done in one day.

After the first week and a half, Bailey came in after lunch and announced, "O.K., everybody; get your watercolors. We're going out to paint. I've got the watercolor paper". What an experience! He was a consummate watercolorist; he could dash off a magnificent painting in twenty or thirty minutes. It opened everybody's eyes and touched off in some of us a life-long interest in the medium. The whole group went out weekly on painting junkets, and some of us have kept right on going.

We also socialized frequently during the time of the course, mostly Sunday picnics, culminating in a grand spaghetti party put on by Ed Lawson at the end of the course. Everybody received the recipe, which was gleaned from Lawson's days in Rome. My wife and I still refer to it as "Lawson Supreme". (Professor Bailey, who had won the 1923 Paris Prize, and whose students at the University of Michigan included E. C. Bassett, chief designer at S.O.M., San Francisco, and Charles Moore, went on to found the College of Architecture at the University of Utah in 1948. I saw him frequently after his retirement to the Monterey Peninsula in the mid-1970s until he passed away a few years ago).

Professor Hugh Baxter and his assitant, Ludlow Brown, as stated earlier, taught descriptive geometry and a structural engineering course, which was a follow-up on George Young's Mechanics of Materials. Other structural courses (concrete, testing lab., etc.) were given in the Civil Engineering College.

Architectural history was the province of Professor William Dunbar, a debonair young bachelor. The slide lectures in a stuffy, hot, darkened room required extreme measures to fight off sleep. The black and white slides used in the course suddenly lost what little appeal they had, when Dunbar and Lawson returned from a summer trip to Europe in 1936 with COLOR TRANSPARENCIES! Many students at that point wished they could take the course over again.

Professor Donald Finlayson taught fine arts history, and, not having taken his courses, I knew him only slightly. Professor John Tilton was assitant dean of the College and taught courses in materials, specifications, office practice, etc. He remained a partner in a Chicago architectural firm, which he visited several times a year. He had an extremely dry sense of humor, bordering at times on the pixie, and was a delightful opposite number to the stern Dean Young.

The Fine Arts Department was somewhat unrelated to the architectural curriculum, even though a number of courses in drawing, color and sculpture

were required to be taken by the architects. Some students, such as myself, had some drawing talent and elected to take a number of additional courses there, primarily life drawing. Professor Kenneth Washburn was the instructor in most of my courses, although I took one of Professor Midjo's classes. Washburn was an extremely talented man with an incredible range of ability. He was a consummate draftsman, oil painter, sculptor and wood carver, and he went out of his way to encourage and help any student who showed any degree of interest or ability. Professors Brauner and Stone primarily taught oil painting and had almost no architectural students. Stone, with a wonderfully rich sense of humor and a gift of drama, used to entertain everyone who was in the smoking room during a break in the action with hilarious anecdotes. He was a genuine character!

Grading systems in most courses, except design, were the usual percentage type grade. Design problems were given an "X" for failure, or a 65, 75 or 85. The latter grade merited a "gold seal" by which the College laid claim to the drawing for its archives. Virtually never was a grade higher than 85 given.

The principal prizes for the architectural students were medals for excellence in design. The Charles Goodwin Sands medal was awarded to students in any of the classes after about the second year, several being awarded each year. The Clifton Beckwith Brown medal was awarded once per year and usually went only to a fourth or fifth year student. Some years no award was made. I was fortunate to win one of each.

Only two design competitions, involving students from other schools, were given. The Rome Prize, mentioned earlier, had some very tough competition in architecture, but Cornell frequently won the landscape fellowship. The alumni of the American Academy in Rome sponsored an annual collaborative competition in which about fifteen architectural schools competed. Only seniors were eligible to enter. It required a four person team for each entry: an architect, a landscape architect, a sculptor and a painter. The purpose was to integrate all four

disciplines in a coherent whole. The 1939 prize was won by Cornell with William Atkinson, landscape architect; Elfriede Abbe, sculptress; Ruth Rogers, painter; and myself, architect. (Bill Atkinson went on to become a well known designer of women's apparel as "Glen of Michigan"; Elfriede Abbe was commissioned that year to do a piece for the 1939 New York World Fair).

Women students in architecture and landscape architecture were a rarity, there being only two or three at any one time out of a total of about one hundred thirty students. The fine arts department had many women students, however, and they usually outnumbered the men.

Many students took part in campus activities and sports. A few exceptional athletes were also architects. The Cornell Widow art staff was mostly populated by architects year after year, as was the post of art editor, a path which I followed. One student, Robert Krider, headed an excellent dance band of Cornellians; they were in great demand not only at Cornell functions but also in the surrounding towns.

The Green Dragon did not exist in my time, although a spring-time parade and costumed, circus-like event designed to tease the engineers was held annually. Other sporadic spur-of-the-moment needlings of the engineers were apt to occur throughout the year, often consisting of insulting signs placed on the cornice of White Hall facing their bastion, Sibley Hall. I heard of fire hose battles between the buildings before my arrival at Cornell, but none occured while I was there.

An amusing tradition was the annual picture of the College's freshman class. The students were posed on a pleasant fall afternoon against the east face of White Hall, a group of approximately thirty smiling, innocent souls. The photographer required at least two shots, and the last one, by prearranged signal, caught the arrival of fifty or more gallons of water dumped by upperclassmen from the building cornice above. One year the developed photo revealed an opened umbrella among the freshmen.

My first year was the last year that Livingston Farrand was president of the University. His wife, Daisy, who had been in the theater, had made the College of Architecture and its students her pet. She visited the College often, and targets for her showy, dramatic displays of affection would be whoever was at hand, be it faculty member or student. Her unbridled effusiveness clearly caused the stern Dean Young many an uncomfortable moment.

She often arrived, unannounced, up the stairs to the top floor drafting room. This put into play the early warning system designed to spare sensitive female ears from the rigors of the sometimes raunchy rhetoric of the place (women students didn't count and had to get used to the situation). The warning consisted of the hoisting of a wildly colored old smock up to the ceiling, accompanied by a whistle, this being the responsibility of whoever had been assigned the drawing board at the head of the stair.

The premier social event at the College was the biennial Beaux-Arts Ball. It was far too elaborate a production to be staged as often as yearly, and, since it took place in the drafting rooms on the top floor of White Hall, the administration was barely able to tolerate this disruption even every two years.

It was a costume party, of course, and a very elaborate one at that. Invitations to attend were eagerly sought by students outside the College and prized when obtained. Each event was based on a specific theme, architectural in nature; the one in my sophomore year, for example,was a Roman Forum. The drafting rooms were cleared of all furniture and drawing tables, and an extensive, well crafted and colorful stage set was erected. The not inconsiderable talents of much of the student body were recruited under the direction of the upper class organizing committee, and the results were truly spectacular. The costumes of the celebrants were, for the most part, up to the design standards of the setting. This, combined with the fact of prohibition having been repealed only a few years earlier, led to a "bash" of considerable

proportions and notoriety. Tales of the event, sometimes exaggerated, continued to impress incoming freshmen for years after.

Visiting lecturers and critics were a rarity. I am not sure why this was; more than likely the idea had not yet caught on. Such visitors as we had usually consisted of practicing architects from New York, and the event would have a purpose somewhat similar to today's Mackesey Seminars. Now and then an interesting traveling exhibit would appear in the College exhibit room. I recall being especially impressed with a show of drawings, details and construction material assemblies of Frank Lloyd Wright's first Herbert Jacobs house in Madison, Wisconsin. Another time a marvelous exhibit of watercolors by Ted Kautsky arrived, surprising everyone who knew only his exquisite pencil drawings.

Travel to and from Ithaca was pretty much limited to the train. Commercial air service to Ithaca did not exist, and it was in its infancy elsewhere. Very few students had cars. Bus travel from Ithaca was only sporadic and not convenient. In fact, travel generally in the United States was very limited, largely due to the expense and time involved.

The depression of the 1930's did not have much noticeable direct impact on the College or most of the students, except that undoubtedly many potential students found education to be beyond their means. Some students would take a year off now and then due to strained finances, and many had jobs to help defray costs. Although quite a few students were clearly on limited budgets, nobody made much of their own financial situation.

The economic reality of that period hit home as graduation neared, and the scarcity of jobs in architecture became more obvious. Awareness of this had filtered back from some recent graduates. Casting out feelers for a job in the spring before graduation, only to be disappointed time after time, became the first taste of the real world for many, and a great proportion of my class never ended up in the profession. I was

perhaps a bit more aware of the situation than a number of the others, since I had worked in architects' offices a couple of summers and knew first hand the difficulties of getting a job.

Discussions and "bull-sessions" on the general state of affairs in the country and the world tended to occur outside of the College -- rarely in it. The ominous geopolitical developments in Europe and Asia elicited little more than a general feeling of uneasiness. World War II had not yet begun, and Japan's depredations in Manchuria and China seemed very remote at the time. The true nature of the world situation became obvious with the shocking news of war in Europe a few short months after graduation in 1939.

Awareness and knowledge of architectural activity in other countries was somewhat limited in the mid and late thirties to what appeared in the architectural press. Although there were a number (three or four, I believe) of monthly magazines devoted to architecture, little international news appeared, and then it was more or less limited to the "newsworthy" projects of Corbusier, the Bauhaus, Aalto, and the like. Architecture in Italy, Spain (with a raging civil war), Great Britain and South America, not to mention the Orient, the Balkan countries and, to some extent, the Soviet Union, did not appear to exist. The heavy handed character of "official" architecture in the Soviet Union and Germany and Italy elicited little more than disdain.

The work of U. S. architects was widely reported in the press, but it was, for the most part, regarded as unimportant, imitative and faddish, or timidly traditional. Occasionally an exciting design event, such as a major competition, a special issue (such as was devoted to Frank Lloyd Wright: Architectural Record, January 1938) or an important government project (TVA, etc.) would generate discussion and interest. Another reason for limited news was that building activity in the U.S. in that period had declined drastically, so that the pool of newsworthy projects had pretty much dried up. Television, of course, did not exist, and the printed press rarely showed any interest in architecture, unless

it was controversial, politically significant, or associated with scandal or scandalous behavior.

The effect of this paucity of news, coupled with the limited communication and travel opportunities of the day, created a somewhat provincial atmosphere regarding what was being done in the country. Few individuals, students or faculty, were aware of what was happening on the west coast, for example, until reports of the 1939 San Francisco World Fair began to be published. Building activity on the east coast, particularly New York, was well known, and there was even some awareness of Chicago as a center of some importance, but the rest of the country remained somewhat of an architectural blank. Major attention and interest was thus focused primarily on the works of the prominent modernists of the day.

Despite all the potentially disruptive influences and distracting ideas of the time, the College of Architecture retained a remarkably steady, beady-eyed focus on its main purpose during those late 1930's. I suspect most of my classmates of that time would concur that the experience was unparalleled in terms of preparing students to deal with the monumental changes that have occurred in both the profession and the world in the years since.

Carmel, California, October 1988

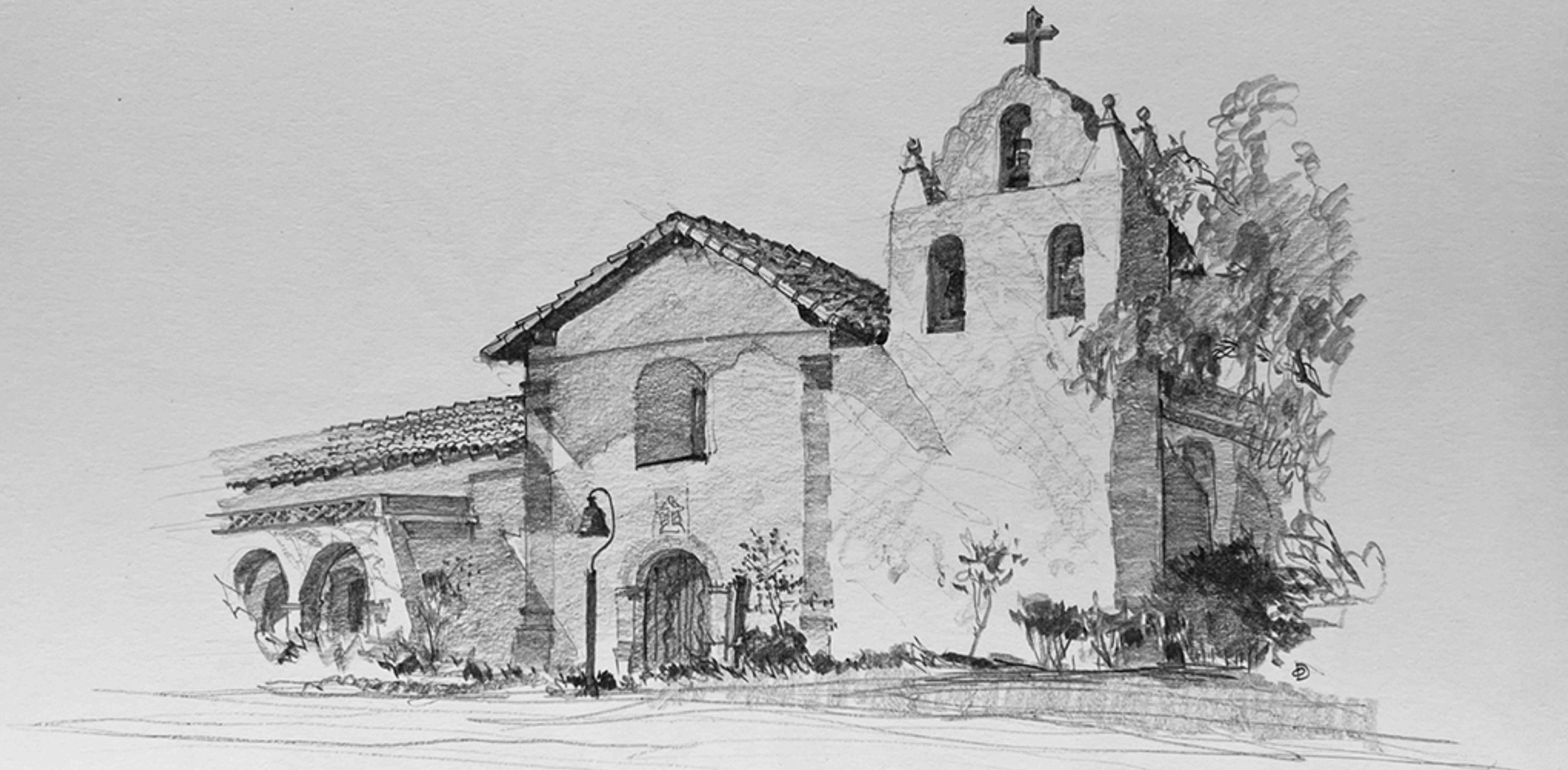
Mission San Juan Bautista

O. Dahlstrand

Museum of Man
Balboa Park

O. Dahlstrand

San Diego – Bertrand Grosvenor Goodhue, Architect



O. Dahlstrand

MISSION SANTA INEZ

Barns - Cowell Ranch

O. Dahlstrand

Cowell Ranch

O. Dahlstrand

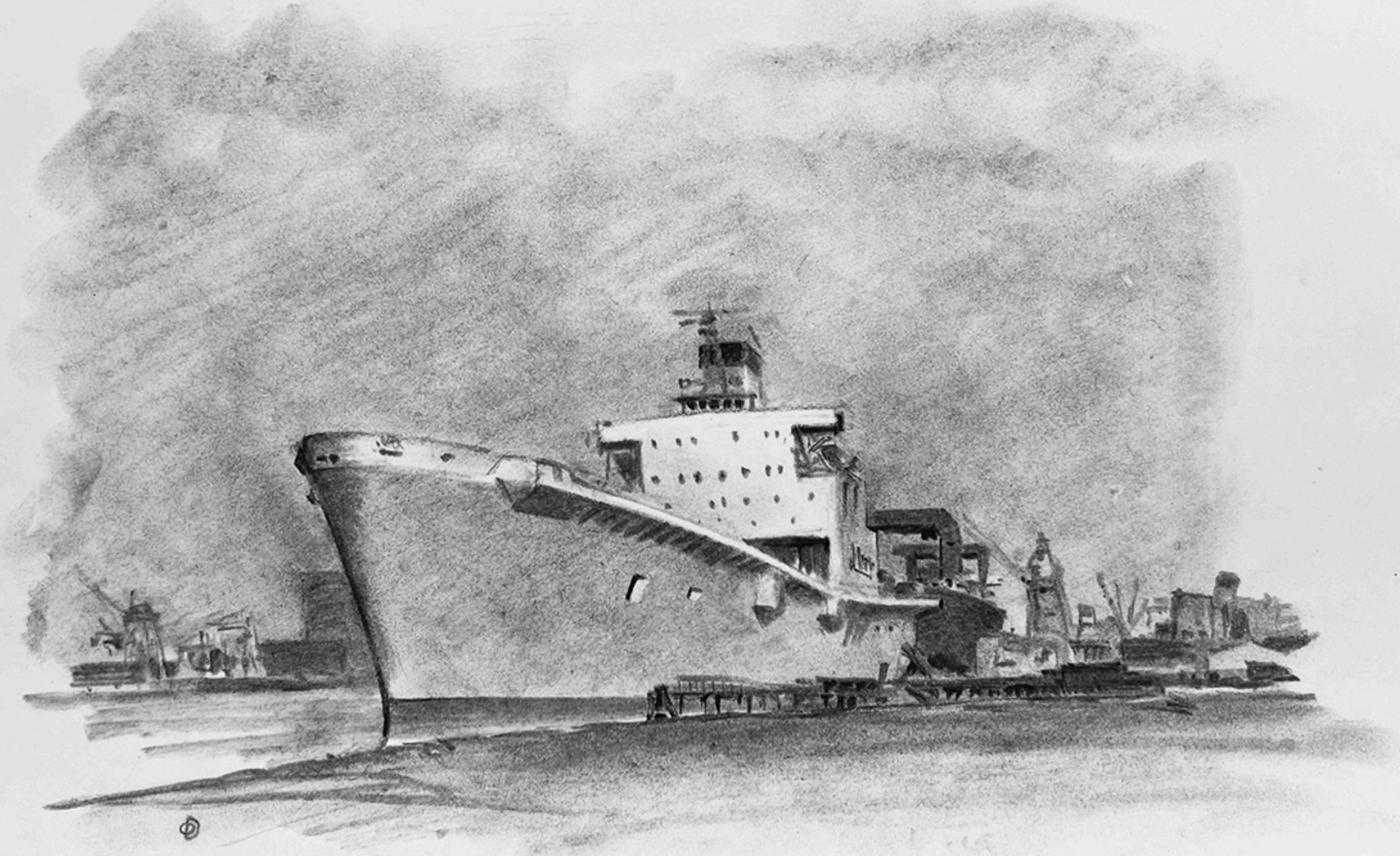
Amador City - April 1964

Oatman, Arizona - 1965

Stone Schoolhouse
Mt. Carmel, Utah

O. Dahlstrand

Main Street - Columbia



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

July 20, 2026
PUBLIC HEARINGS

TO: Historic Resources Board Members
SUBMITTED BY: Katherine Wallace, Associate Planner
SUBJECT: **HE 26082 (Underwood):** Consideration of the removal of the "Isabel Winslow House" located at Dolores Street 2 northwest of 13th Avenue in the Single-Family Residential (R-1) District from the Carmel Inventory of Historic Resources. APN: 010-171-005-000

RECOMMENDATION:

It is recommended that the Board take one of the following options:

Option 1:
Adopt Resolution 2026-XXX-HRB (**Attachment 1**) denying the request to remove Dolores Street 2 northwest of 13th Avenue in the Single-Family Residential (R-1) District (APN: 010-171-005-000) from the Carmel Inventory of Historic Resources; making findings as to why the property meets the eligibility criteria for the Carmel Inventory; and finding the application is a not a project under CEQA as defined in Public Resources Code Section 21065 and CEQA Guidelines Section 15378.

Option 2:
Adopt Resolution 2026-XXX-HRB (**Attachment 2**) approving the request to remove Dolores Street 2 northwest of 13th Avenue in the Single-Family Residential (R-1) District (APN: 010-171-005-000) from the Carmel Inventory of Historic Resources; making findings as to why the property does not meet the eligibility criteria for the Carmel Inventory; and finding the application is a not a project under CEQA as defined in Public Resources Code Section 21065 and CEQA Guidelines Section 15378.

Option 3: Continue the item to a date uncertain and require a second opinion by a separate historic consultant under contract to the City, at the expense of the City.

BACKGROUND / SUMMARY:

BACKGROUND/SUMMARY

The subject property at Dolores Street 2 northwest of 13th Avenue was constructed in

1925 by M.J. Murphy for original owner Isabel Winslow. The original building permit and Murphy's 1925 plans are not in the building file. The 1930 and 1962 Sanborn Maps indicate that the house had a wood shingle roof. Apart from adding a maid's room in the basement in 1933, the Sanborn Maps show little change to the house during that period of time.
Additions and alterations to the 1925 house include the following:

- BP# 2566 (6/29/1933): Addition of a servant's room in the basement area.
- BP# 82-191 (11/23/1982): Kitchen remodel.
- BP# 98-199 (10/27/1998): The house was reroofed and seven skylights were added.
- BP# 08-52R (4/2/2008): The house was remodeled and a 119 sq. ft. addition was constructed on the north and rear elevations. A deck was added to the southwest corner of the house. A chimney in the east wing of the house was removed, and a new chimney was added adjacent to the new deck. On August 21, 2007, the project was determined consistent with the Secretary of the Interior's Standards for Rehabilitation.
- BP #250476 (2/11/2026): Re-roof from wood to slate.

The property has been evaluated for potential historicity multiple times, and alterations made to the property have been contested. Staff has provided a high-level chronological summary of events below.

1990-2000
The City first adopted a Historic Preservation Ordinance in 1993 under chapter 17.41 of the Zoning Code (since amended), which contained designation procedures and criteria for determining the historical, architectural, or cultural significance of a structure.

The property was first surveyed for potential historic significance in 1996 by Enid Sales (**Attachment 3**). The survey form features a 1990 photograph of the property, taken by Hulda Bonestell, a volunteer for the Carmel Historic Survey effort. In her evaluation of the property, Sales correctly identified that the house was built in 1925 by builder M.J. Murphy. Sales also stated that "Bernard Maybeck was possibly the architect" though additional evidence was not provided and the claim has not since been substantiated. Sales erroneously identified the building as the Anne Winslow House despite evidence in the building permit record (and city directories) which indicate Isabel – not Anne – Winslow was the original owner of the property. Anne Winslow was not related to Isabel Winslow. Anne Winslow moved to Carmel in 1935, lived on Carmel Point, and has no association with the subject property. Based on Sales' 1996 survey form, the subject property was considered to be a candidate as potential historic resource.

In 1998, then-property owner Robert and Constance Miller installed a new wood roof and seven new skylights without a permit, two of which were (are) visible from the street. A retroactive building permit for the reroof only was subsequently issued, with a penalty fee and the skylights were referred to the Planning Commission for

consideration (there was no Historic Resources Board at that time). The skylights (Design Review application 98-23) were reviewed by the Planning Commission on February 10, 1999 and the Commission determined that five of the seven skylights needed to be removed because they did not comply with the City's "Guidelines For Skylights" adopted that same year – 1998 – adopted by the Planning Commission but not the City Council.

The Millers appealed the Planning Commission's decision to the City Council, primarily because removing the skylights would require unsightly interior patching of the un-painted redwood living room ceiling. The City Council considered the appeal on April 6, 1999 and remanded the project back to the Planning Commission to consider new evidence raised during the hearing. On May 26, 1999, the Planning Commission affirmed their previous decision. The Millers again appealed the Planning Commission's decision to the City Council. On August 3, 1999, the City Council considered the item and made two motions. The first motion included a partial approval of the Millers' appeal by allowing two additional skylights (on top of the two already approved by the Planning Commission), which failed by a tie vote. A second motion was made to deny the Millers' appeal, which also failed by a tie vote. No further motions were taken therefore the Council's final action was the deny the Millers' appeal and uphold the decision of the Planning Commission.

The Millers took their case to the Superior Court of the County of Monterey (Case #M46455, see pages 217-225 of the property file). The case – which involved additional claims beyond the matter of the skylights – was dismissed. Upon dismissal, the City Council again heard the case on July 11, 2000. The adopted minutes from the Council's July 11, 2000 meeting state that a motion was passed "to grant the appeal and to allow the skylights to stand as they currently exist." The skylights remain in place today.

2002

In 2002, historic consultant Kent Seavey (under contract to the City at that time) conducted a survey of Carmel-by-the-Sea as part of the ongoing Carmel Historic Resources Inventory field survey. Based on Seavey's DPR 523 Form (**Attachment 4**), the house was included in Carmel's Historic Resource Inventory certified in 2004 by the California Coastal Commission as part of the City's Local Coastal Program. Seavey's report again erroneously identified the property as the Anne Winslow House, therefore determined to be significant under California Register Criterion Two (People) for its association with Anne Winslow and her philanthropic contributions to Carmel. Seavey additionally noted that "Anne Winslow's Tudor Revival house by M.J. Murphy would also qualify under California Register criterion Three, in the area of architecture, were it not for the profusion of inappropriate skylights added in a 1998 reroofing."

2025-2026

On October 27, 2025, roofing contractor Allan Parker submitted Design Study 25326 (Underwood) on behalf of property owners Brian and Carol Underwood to remove the wood shake roof and install a slate roof. In December 2025, the City of Carmel-by-the-

Sea contracted a qualified professional, Margaret Clovis, to complete a Phase II historical evaluation for the proposed re-roof. In researching the property while preparing the Phase II historic evaluation, Ms. Clovis discovered the error in the previous surveys where the original owner was misidentified as Anne Winslow, a significant philanthropist, and that the correct original owner was in fact Isabel Winslow who "is not included in Carmel's Historic Context Statement as a significant person." The City requested that Ms. Clovis author a new DPR 523 form, reevaluating the property for eligibility for listing on the Carmel Historic Inventory (**Attachment 5**).

In her DPR 523 Form, Ms. Clovis concludes that while the house was designed and built by M. J. Murphy, a significant local designer/builder, and appears significant, it does not retain integrity. She writes, "In the 2002 evaluation of the property, the house was not considered eligible for listing under Criterion Three (Architecture) due to the addition of skylights which are visible from the public-right-of-way. The removal of the chimney [in 2008], which was also visible from the public-right-of-way, is not consistent with the Secretary of the Interior's Standards for the Treatment of Historic Properties. This alteration further undermines the property's historic integrity." Neither the original building plans from 1925 nor the more recent remodel in 2008 are included in the building file, making it difficult to ascertain what other changes may have occurred over the years. Ms. Clovis concludes, "In summary, the Carmel Context Statement, the Carmel Historic Preservation Ordinance, and the historical record do not support the eligibility of the Isabel Winslow House for the Carmel Inventory of Historic Resources." Ms. Clovis additionally completed the Phase II historic evaluation for the wood to slate re-roof application (**Attachment 6**), which the City approved under DS 25326/BP 250476.

On March 6, 2026, property owners Brian and Carol Underwood submitted a historic evaluation application, HE 26082 (Underwood) requesting the subject property be removed from the Carmel Historic Inventory. The item has been agendized for consideration by the Historic Resources Board at the Board's regular meeting on July 20, 2026.

STAFF ANALYSIS

Carmel Municipal Code (CMC) Section 17.32.070.D Removal of Resources from the Inventory outlines the process for property owners to request a property to be removed from the Carmel Historic Inventory. Property owners need to apply for the property to be removed from the Carmel Historic Inventory and demonstrate with substantial evidence that the property is not a historic resource. CMC Section 17.32.070.D.2 outlines the required substantial evidence,

> "a. An intensive survey prepared by a qualified professional under contract to the City re-evaluating whether the property is eligible for the Carmel Inventory. If the new intensive survey provides substantial evidence that the property does not meet the historic resource criteria and recommends removal from the inventory, the survey shall document why prior survey documentation affirming

that the property met the criteria for inclusion in the inventory was inaccurate or inappropriate or otherwise is no longer valid.

b. A finding supported by substantial evidence that any loss of integrity, from the level of integrity documented in prior survey(s), was not the result of unapproved alterations, neglect or property nuisance as established in CMC 15.57.010. If any documented losses of integrity are found to be due to unapproved alterations, neglect or property nuisance, the property owner shall be subject to the enforcement actions of this chapter."

As described in the project background/summary, the property owner applied to have the property removed on March 6, 2026. In accordance with the CMC Section 17.32.070.D.2.a, the city contracted qualified professional Margaret Clovis to reevaluate the property for historic significance. Ms. Clovis concluded that the property is significant under California Register Criterion Three (Architecture) as a Tudor Revival residence by M.J. Murphy, but has lost integrity due alterations which were not consistent with the Secretary of the Interior's Standards for Rehabilitation.

The reevaluation of the subject property, in staff's assessment, does not provide substantial evidence that the property no longer qualifies for the Carmel Historic Inventory due to loss of integrity. Staff concurs that the property is significant under Criterion Three (Architecture) as a Tudor Revival residence by M.J. Murphy, however, staff does not concur that the alterations have resulted in loss of overall integrity. The removal of the interior chimney within the east wing was found consistent with the Standards (**Attachment 7**) and approved under BP# 08-52R (4/2/2008). The skylights, while inconsistent with the Standards and inappropriate placed in a visible location (discouraged by the City's design guidelines for both historic and non-historic buildings) do not result in loss of overall integrity meriting removal from the Inventory. The skylights were extant in 2002 when Kent Seavey surveyed the property. Regardless of Seavey's finding that the property was significant under Criterion 2 (People) and not Criterion 3 (Architecture), he nonetheless did not determine integrity to be lost due to "the profusion of inappropriate skylights added in a 1998 reroofing." Therefore, staff asserts the property is significant under Criterion 3 (Architecture) as an M.J. Murphy Tudor Revival design that retains overall integrity, meeting the eligibility criteria for the Carmel Inventory (CMC 17.32.040, see **Attachment 8**).

The Isabel Winslow House was designed and built by Michael J. Murphy, a local significant designer/builder, and retains the character-defining features of the Tudor Revival style, as described in Carmel's Historic Context Statement:
- L-shaped plan
- Cross gable roof
- Roof dormers
- Roofline with minimal overhang
- Curved roofline over the front porch and garage
- Prominent chimney with Carmel stone patchwork
- Wood casement windows
- Textured stucco siding

A property need not retain all seven aspects of integrity to retain overall integrity. Staff finds the Isabel Winslow House retains overall integrity as follows:
▪ Location: The Isabel Winslow House is still in its original location.
▪ Design: While unfortunate, the (permitted) removal of the east wing chimney and (permitted after-the-fact) installation of skylights do not impact the building's design to the extent that integrity of design is lost, nor do the (permitted) rear addition or deck addition.
▪ Setting: The Isabel Winslow House is still within a neighborhood setting.
▪ Materials: The house has been reroofed and there is some photographic evidence in the building file that suggests that the house has been restuccoed and some Carmel stone trim at the entry column bases (unconfirmed if original or not) has been removed.
▪ Workmanship: The Isabel Winslow House has retained the workmanship of the Carmel stone inlay in the south wing chimney, however the Carmel stone at the entrance porch (unconfirmed if original or not) has been removed.
▪ Feeling: The Isabel Winslow House has retained enough features to express a 1920s cottage in Carmel.
▪ Association: Association is only applicable to those resources associated with an important event or person.

July 20, 2026 HRB Hearing
The Historic Resource Board has multiple options for how to proceed with the applicant's request to remove the subject property from the Carmel Historic Inventory.
Option 1: Deny the request to remove the subject property from the Carmel Historic Inventory, and make findings as to why the property meets the eligibility criteria for the Carmel Inventory.
Option 2: Approve the request to remove the subject property from the Carmel Historic Inventory and make findings as to why the property does not meet the eligibility criteria for the Carmel Inventory.
Option 3: Continue the item to a date uncertain and require a second opinion by a separate historic consultant under contract to the City, at the expense of the City.

Environmental Review: Retention or removal of the subject property from the Carmel Inventory is "not a project" pursuant to section 15378 of the CEQA Guidelines. Retaining or removing the subject property from the Carmel Inventory does not grant any permits or entitlements approving a project that would result in a direct or indirect physical change in the environment.

FISCAL IMPACT:

Of the three action options presented by the Staff to the Board, there is a fiscal impact (yet to be determined) associated with Option 3: Continue the item to a date uncertain and require a second opinion by a separate historic consultant under contract to the City, at the expense of the City.

ATTACHMENTS:

1. Attach 1 - Draft Resolution to Retain on Inventory
2. Attach 2 - Draft Resolution for Removal from Inventory
3. Attach 3 - Sales' 1996 Survey Form
4. Attach 4 - Kent Seavey DPR Form
5. Attach 5 - Meg Clovis DPR Form
6. Attach 6 - Meg Clovis Re-Roof Phase II
7. Attach 7 - Secretary's Standards
8. Attach 8 - Eligibility Criteria for the Carmel Inventory

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

HISTORIC RESOURCES BOARD RESOLUTION NO. 2026-XX-HRB

A RESOLUTION OF THE HISTORIC RESOURCES BOARD OF THE CITY OF CARMEL-BY-THE-SEA FINDING, PURSUANT TO CEQA REGULATIONS, THE APPLICATION IS "NOT A PROJECT" UNDER CEQA AS DEFINED IN PUBLIC RESOURCES CODE SECTION 21065 AND SECTION 15378 OF THE CEQA GUIDELINES; MAKING FINDINGS AS TO WHY THE SUBJECT PROPERTY MEETS THE ELIGIBILITY CRITERIA FOR THE CARMEL INVENTORY OF HISTORIC RESOURCES; AND DENYING THE REQUEST TO REMOVE DOLORES STREET 2 NORTHWEST OF 13TH AVENUE IN THE SINGLE-FAMILY RESIDENTIAL (R-1) DISTRICT (APN 010-171-005-000) FROM THE CARMEL HISTORIC INVENTORY OF HISTORIC RESOURCES.

WHEREAS, on March 6, 2026, Brian Underwood ("Applicant" and "Property Owner") submitted a Historic Evaluation application "HE 26082 (Underwood)" for the property located at Dolores Street 2 northwest of 13th Avenue, in the Single-Family Residential (R-1) Zoning District (Block 136, Lot 17, 19); and

WHEREAS, Carmel Municipal Code (CMC) Section 17.32.070.D, Removal of Resources from the Inventory, outlines the process for property owners to request a property to be removed from the Carmel Historic Inventory; and

WHEREAS, the subject property was first surveyed as a potential historic resource in 1996 by community member Enid Sales as part of the Carmel Historic Survey. Sales identified the building as a Tudor style house built in 1925 by M.J. Murphy for Anne Winslow, a great benefactress of Carmel; and

WHEREAS, in 2002 city-contracted historic consultant Kent Seavey conducted a survey of Carmel-by-the-Sea as part of the on-going Carmel Historic Resources Inventory field survey. Seavey authored a DPR 523 Form which concluded the subject property was eligible for listing in the Carmel Historic Inventory under California Register Criterion Two (People) " for the philanthropic contributions to cultural development of Carmel made by its original owner, Anne Winslow"; and

WHEREAS, in 2025 city-contracted historic consultant Margaret Clovis authored a DPR 523 Form and identified that Anne Winslow had been previously misidentified as the original owner in previous surveys, and that the true original owner, Isabel Winslow, is not considered a significant individual and therefore the property is not eligible under California Register Criterion Two (People); and

WHEREAS, Ms. Clovis additionally found the property to be significant under California Register Criterion Three (Architecture) "because it embodies the distinctive characteristics of the Tudor Revival style" however, because "it does not retain integrity" Ms. Clovis concluded

DRAFT

"The Isabel Winslow House is not eligible for inclusion on the Carmel Inventory of Historic Resources"; and

WHEREAS, the applicant has requested that the Historic Resources Board consider the removing the subject property from the Carmel Historic Inventory; and

WHEREAS, notice of the public hearing was published in the *Carmel Pine Cone* on July 10, 2026 and posted in three locations on July 17, 2026 in compliance with State law (California Government Code 54956); and

WHEREAS, on or before July 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 July 20, 2026, the Historic Resources Board held a public hearing to receive public testimony regarding whether to remove an individual property located at the Dolores Street 2 northwest of 13th Avenue in the Single-Family Residential (R-1) Zoning District from the Carmel Inventory of Historic Resources; and

WHEREAS, this Resolution and its findings are made based upon evidence presented to the Board at their July 20, 2026 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 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, the application is "not a project" under CEQA as defined in Public Resources Code Section 21065 and CEQA Guidelines Section 15378 and 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 makes the following findings:

1. The application has been processed in accordance with CMC Section 17.32.070.D, Removal of Resources from the Inventory.
2. The property meets the eligibility criteria for the Carmel Inventory per CMC Section 17.32.040 for the reason(s) stated below:

    a. [Historic Resources Board to provide language at the July 20, 2026 meeting.]

BE IT FURTHER RESOLVED, that the Historic Resources Board FINDS the application is a not a project under CEQA as defined in Public Resources Code Section 21065 and CEQA Guidelines Section 15378; and DENIES the request for the removal of the subject property from the Carmel Historic Inventory. The subject property is located on Dolores Street 2 northwest of 13th Avenue in the Single-Family Residential (R-1) District. APN: 010-171-005-000.

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

AYES:

NOES:

ABSENT:

ABSTAIN:

APPROVED:

_____
Jordan Chroman
Chair

ATTEST:

_____
Shelby Gorman
Historic Resources Board Secretary

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

HISTORIC RESOURCES BOARD RESOLUTION NO. 2026-XX-HRB

A RESOLUTION OF THE HISTORIC RESOURCES BOARD OF THE CITY OF CARMEL-BY-THE-SEA FINDING, PURSUANT TO CEQA REGULATIONS, THE APPLICATION IS "NOT A PROJECT" UNDER CEQA AS DEFINED IN PUBLIC RESOURCES CODE SECTION 21065 AND SECTION 15378 OF THE CEQA GUIDELINES; MAKING FINDINGS AS TO WHY THE SUBJECT PROPERTY DOES NOT MEET THE ELIGIBILITY CRITERIA FOR THE CARMEL INVENTORY OF HISTORIC RESOURCES; AND APPROVING THE REQUEST TO REMOVE DOLORES STREET 2 NORTHWEST OF 13TH AVENUE IN THE SINGLE-FAMILY RESIDENTIAL (R-1) DISTRICT (APN 010-171-005-000) FROM THE CARMEL HISTORIC INVENTORY OF HISTORIC RESOURCES.

WHEREAS, on March 6, 2026, Brian Underwood ("Applicant" and "Property Owner") submitted a Historic Evaluation application "HE 26082 (Underwood)" for the property located at Dolores Street 2 northwest of 13th Avenue, in the Single-Family Residential (R-1) Zoning District (Block 136, Lot 17, 19); and

WHEREAS, Carmel Municipal Code (CMC) Section 17.32.070.D, Removal of Resources from the Inventory, outlines the process for property owners to request a property to be removed from the Carmel Historic Inventory; and

WHEREAS, the subject property was first surveyed as a potential historic resource in 1996 by community member Enid Sales as part of the Carmel Historic Survey. Sales identified the building as a Tudor style house built in 1925 by M.J. Murphy for Anne Winslow, a great benefactress of Carmel; and

WHEREAS, in 2002 city-contracted historic consultant Kent Seavey conducted a survey of Carmel-by-the-Sea as part of the on-going Carmel Historic Resources Inventory field survey. Seavey authored a DPR 523 Form which concluded the subject property was eligible for listing in the Carmel Historic Inventory under California Register Criterion Two (People) " for the philanthropic contributions to cultural development of Carmel made by its original owner, Anne Winslow"; and

WHEREAS, in 2025 city-contracted historic consultant Margaret Clovis authored a DPR 523 Form and identified that Anne Winslow had been previously misidentified as the original owner in previous surveys, and that the true original owner, Isabel Winslow, is not considered a significant individual and therefore the property is not eligible under California Register Criterion Two (People); and

WHEREAS, Ms. Clovis additionally found the property to be significant under California Register Criterion Three (Architecture) "because it embodies the distinctive characteristics of the Tudor Revival style" however, because "it does not retain integrity" Ms. Clovis concluded

DRAFT

"The Isabel Winslow House is not eligible for inclusion on the Carmel Inventory of Historic Resources"; and

WHEREAS, the applicant has requested that the Historic Resources Board consider the removing the subject property from the Carmel Historic Inventory; and

WHEREAS, notice of the public hearing was published in the *Carmel Pine Cone* on July 10, 2026 and posted in three locations on July 17, 2026 in compliance with State law (California Government Code 54956); and

WHEREAS, on or before July 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 July 20, 2026, the Historic Resources Board held a public hearing to receive public testimony regarding whether to remove an individual property located at the Dolores Street 2 northwest of 13th Avenue in the Single-Family Residential (R-1) Zoning District from the Carmel Inventory of Historic Resources; and

WHEREAS, this Resolution and its findings are made based upon evidence presented to the Board at their July 20, 2026 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 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, the application is "not a project" under CEQA as defined in Public Resources Code Section 21065 and CEQA Guidelines Section 15378 and 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 makes the following findings:

1. The application has been processed in accordance with CMC Section 17.32.070.D, Removal of Resources from the Inventory.
2. The property does not meet the eligibility criteria for the Carmel Inventory per CMC Section 17.32.040 for the reason(s) stated below:

    a. [Historic Resources Board to provide language at the July 20, 2026 meeting.]

BE IT FURTHER RESOLVED, that the Historic Resources Board FINDS the application is a not a project under CEQA as defined in Public Resources Code Section 21065 and CEQA Guidelines Section 15378; and APPROVES the request for the removal of the subject property from the Carmel Historic Inventory. The subject property is located on Dolores Street 2 northwest of 13th Avenue in the Single-Family Residential (R-1) District. APN: 010-171-005-000.

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

AYES:

NOES:

ABSENT:

ABSTAIN:

APPROVED:

_____
Jordan Chroman
Chair

ATTEST:

_____
Shelby Gorman
Historic Resources Board Secretary

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

Primary # _____
HRI # _____
Trinomial _____
NRHP Status Code 5S1
Other Listings _____
Review Code _____ Reviewer _____ Date / /

PRIMARY RECORD

Page 1 of 2

*Resource Name or #: AP#10-171-5 Anne Winslow House - Binder #2

P1. Other Identifier: Carmel Historic Survey

*P2. Location: ☐ Not for Publication ☒ Unrestricted a. County Monterey

b. USGS 7.5' Quad _____ Date _____ T _____; R _____; ____1/4 of ___1/4 of Sec ___; _____B.M.

c. Address W/Dolores, 1st N of 13 th City Carmel Zip 93921

d. UTM: (Give more than one for large and/or linear feature) Zone _____, _____mE/ _____mN

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

Block 136, Lots 17, 19, Addition 2

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

One-story Tudor type, high gable, slightly projecting roof with bellcast roof projection over covered front entry and front door. Two semi-circular arched openings to covered front entry. Heavy shingle roof, stucco walls, Carmel stone front patio with French mullioned doors opening to it. Mullioned casement windows. One pair windows at east wing of house, also shuttered. One-car garage to north, with shed roof. Stucco chimney with random Carmel stone inserts, mostly near base.

*P3b. Resources Attributes: (List attributes and codes) HP2. Single Family Property

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

P5b. Description of Photo: (View, date, etc.)
7/1990

*P6. Date Constructed/Age and Sources:
☐ Prehistoric ☒ Historic ☐ Both
3/1925

*P7. Owner and Address:
Robert Miller
4164 Stansbury Ave.
Sherman Oaks, CA 91403

*P8. Recorded by: (Name, affiliation, address)
Carmel Historic Survey
P.O. Box 3959
Carmel, CA 93921
Hulda Bonestell

*P9. Date Recorded: 07/17/1990

*P10. Survey Type: (Describe)
Intensive
Volunteer
C--Comprehensive Survey

*P11. Report Citation: (Cite survey report/other sources or "none") Leslie Heumann/Glory Ann Laffey
Historic Conterxt Statement

*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) _____

DPR 523A (1/95) 67 *Required information

State of California -- The Resources Agency
DEPARTMENT OF PARKS AND RECREATION
Primary # _____
HRI # _____

BUILDING, STRUCTURE, AND OBJECT RECORD

Page 2 of 2 *NRHP Status Code 5S1

*Resource Name or #: AP#10-171-5 Anne Winslow House - Binder #2

B1. Historic Name: Anne Winslow House

B2. Common Name: Same

B3. Original Use: Residential B4. Present Use: R--Residential

*B5. Architectural Style: Tudor

*B6. Construction History: (Construction date, alterations, and date of alterations.)

Built: 3/1925 #949 Permit
6/30/33 #2566 Permit - Addition to basement
1982 - Kitchen remodel

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

*B8. Related Features:

B9a. Architect: None b. Builder: M.J. Murphy

*B10. Significance: Theme Residential Architecture Area Carmel-by-the-Sea
Period of Significance 1900-1940 Property Type Residential Applicable Criteria MC 3, 4, 5, 6
(Discuss importance in terms of historical or architectural context as defined by theme, period, and geographic scope. Also address integrity.)

This lovely Tudor style house was built in 1925 by M.J. Murphy. Bernard Maybeck was possibly the architect. Anne Winslow was a great benefactress of Carmel. Her many gifts to the community included a new Hammond organ for the Church of the Wayfarer, a children's reading table for the Harrison Memorial Library, as well as generous donations to the Women's Club future building, a city ambulance, the All Saints Boy Choir, and many other charitable contributions. It is due to the quiet generosity of Anne Winslow, and people like her, that Carmel is able, even now, to benefit from her thoughtfulness and care. She left Carmel after the death of her husband Douglas. She died in 1947.

B11. Additional Resource Attributes: (List attributes and codes) HP2. Single Family Property

*B12. References:
Pine Cone 9/19/47 obituary

A Tribute to Yesterday by Sharon Hale, pp 62-80

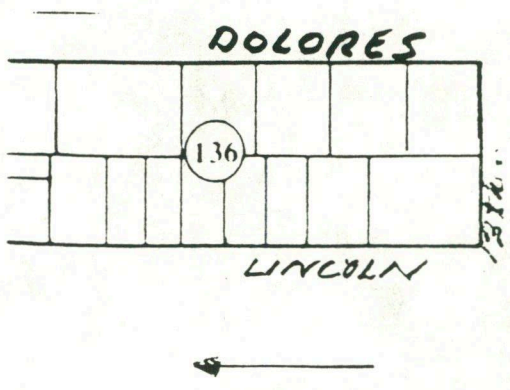
B13. Remarks:
Zoning: R-1

*B14. Evaluator: Enid T. Sales
Date of Evaluation: 05/31/1996

(This space reserved for official comments.)

68

(Sketch Map with north arrow required)



DPR 523B (1/95) *Required information

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

Primary #
HRI #
Trinomial
NRHP Status Code 5S1
Other Listings
Review Code Reviewer Date

Page 1 of Resource Name or #: (Assigned by recorder) *Anne Winslow Hse.*

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)
2 North of 13th, W/side Dolores (Blk 136, Lots 17, 19)

Parcel No. *010-171-005*

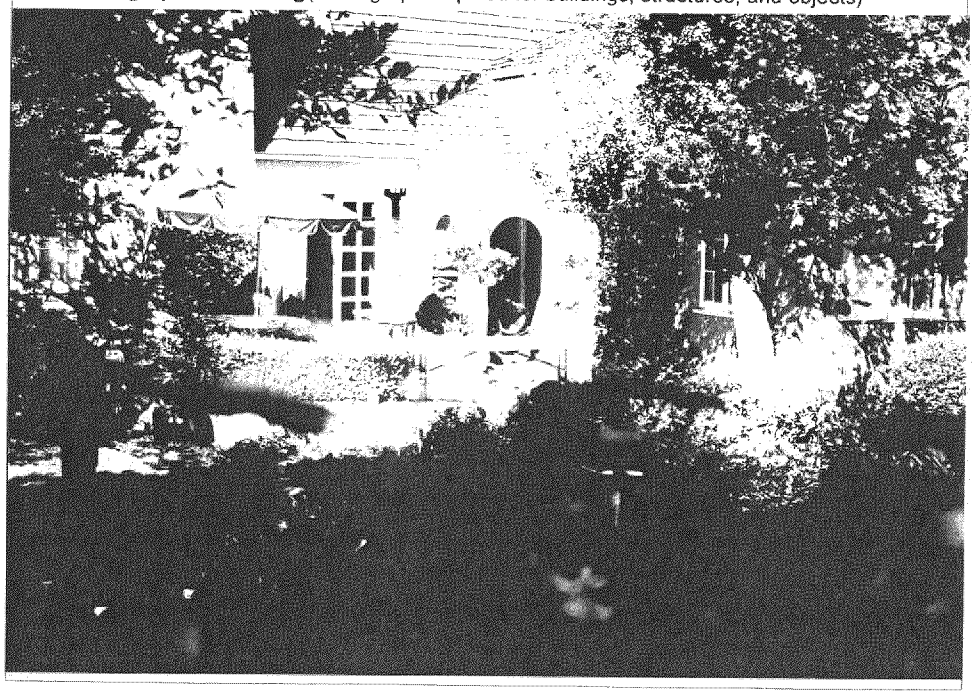
P3. Description (Describe resource and its major elements. Include design, materials, condition, alterations, size, setting, and boundaries)

A one-and-one-half-story, wood-framed Tudor Revival style residence, irregular in plan, resting on a concrete foundation, w/partial basement. The exterior wall cladding is a textured cement stucco. The steep-pitched cross-gabled roof has flared eaves, especially on the north side of a projecting front gable, that sweeps over an attached garage. There are two stucco-clad chimneys present. A battered exterior eave wall type fronts the east facing facade. it has a patchwork of Carmel stone pieces along its edges, and an arched stucco cap. A second chimney, also w/stucco cap, is an interior type, and pierces the roof-plane about midway along the north side-elevation. There is a shed-roofed dormer in the north roof-plane as well. The dominant front gable on the north side of the east facing facade has a tall, narrow fixed multi-paned window in its gable apex, over paired wood casement type windows below. These are flanked by planked wood shutters, w/diamond shaped pierced details. The garage entry is arched, w/stucco in the recessed cap and a vertical planked wood door. The main entry, in the ell formed by the south side of the dominant gable and the east facing facade, is a small, square stucco enclosure w/arched openings to the east and south, covered by a flared extension of the main roof. There are a pair of glazed, wooden French doors between the entry and the front chimney, leading out to a patio. Fenestration is irregular w/a combination of single, and paired multi-paned wood casement type windows.

3b. Resource Attributes: (List attributes and codes)

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 #)

P6. Date Constructed/Age and Sources:
☐ Prehistoric ☒ Historic ☐ Both
1925 Carmel bldg. records

P7. Owner and Address
Robert Miller trust
P.O. Box 3761
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: *10/6/2002*

P10. Survey Type: (Describe)
Carmel Historic Resource Inventory - 2001

11. Report Citation: (Cite survey report and other sources, or enter "none")
Carmel by-the-Sea 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

State of California — The Resources Agency
DEPARTMENT OF PARKS AND RECREATION

BUILDING, STRUCTURE, AND OBJECT RECORD

HRI # **Primary #**

age 2 **of**

NRHP Status Code 5S1

Resource Name or #: (Assigned by recorder) *Anne Winslow Hse.*

B1. Historic Name: *Anne Winslow Hse.*
B2. Common Name: *"Enchanted Cottage"*
B3. Original Use: *residence* B4. Present Use: *residence*
B5. Architectural Style: *Tudor Revival*
B6. Construction History: (Construction date, alterations, and date of alterations)
Constructed 1925 (Cbp# 949); maid's room added to basement 1933 (Cbp# 2566); kitchen remodel 1982 (Cbp# 82-192); reroof w/7 skylights 1998 (Cbp#98-23)

B7. Moved? ☒ No ☐ Yes ☐ Unknown Date : Original Location:
B8. Related Features:

B9a. Architect: *designer/M.J. Murphy* b. Builder: *M.J. Murphy*
B10. Significance: Theme: *Development of Arts & Culture* Area: *Carmel by-the-Sea*
Period of Significance: *1903-1940* **Property Type:** *single family residence* **Applicable Criteria:** *CR 2*
(Discuss importance in terms of historical or architectural context as defined by theme, period and geographic scope. Also address integrity.)

The Anne Winslow Hse. is significant under California Register criterion 2, for the philanthropic contributions to to cultural development of Carmel made by its original owner, Anne Winslow. Winslow lived in the Tudor house, designed by Carmel's Master builder, Michael J. Murphy, from 1925 until the death of her husband, Douglas, when she moved to San Francisco. During her long tenure in Carmel Mrs. Winslow quietly shared her considerable wealth with a variety of community groups. She gifted a Hammond Organ to the Church of the Wayfarer, and helped support the All Saints' boy choir, purchased amenities for the Carmel Fire Department's quarters, and for the Harrison Memorial library. Mrs. Winslow helped buy an ambulance for the City of Carmel, and funded the surgical department of the Monterey Peninsula Hospital. She donated considerable funds for the Carmel Red Cross building, and for the Carmel Women's Club facility. She was considered locally to be one of Carmel's greatest private benefactors.

Anne Winslow's Tudor Revival house by M. J. Murphy would also qualify under California Register criterion 3, in the area of architecture, were it not for the profusion of inappropriate skylights added in a 1998 reroofing. If and when some of the skylights are removed the building would also qualify under California Register Criterion 3, but until that time the building only qualifies for listing under California Criterion 2. The Anne Winslow Hse. reflects the findings of, and is consistent with the 1997 Carmel Historic Context Statement under the theme of development of arts & culture.

B11. Additional Resource Attributes: (List attributes and codes) *HP2 - Single Family Property*

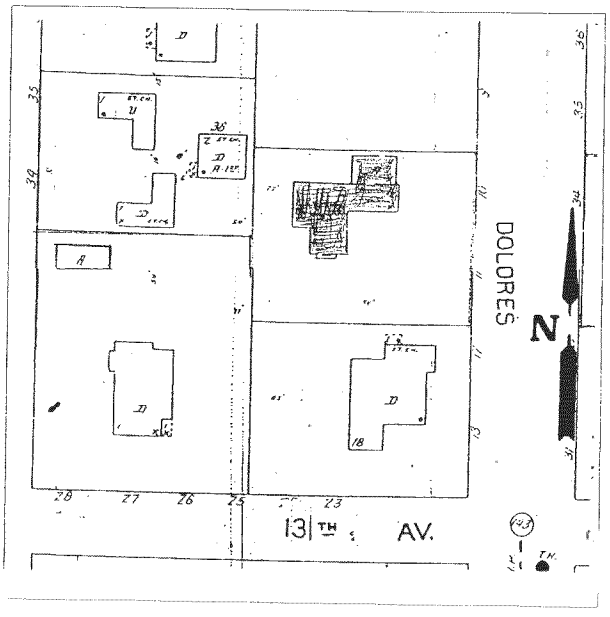
B12. References:

Carmel bldg. records, Carmel Planning Dept., City Hall, Carmel
Carmel Historic Context Statement 1997
Carmel Pine Cone, 9/19/47
Hale, Sharron, *A Tribute to Yesterday*, Valley Publishers: Santa Cruz, 1980
Sanborn fire insurance maps of Carmel, 1930, 1930-62

B13. Remarks: *Zoning R-1*
CHCS (AC)

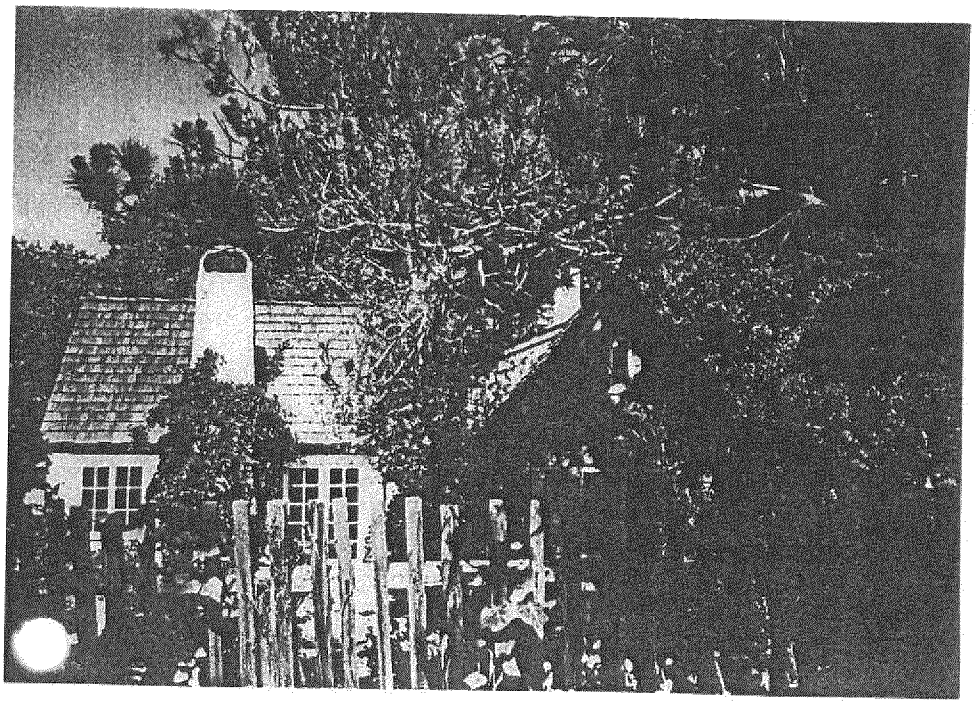
B14. Evaluator: *Kent L. Seavey*
Date of Evaluation: *10/6/2002*

(This space reserved for official comments.)



DPR 523B (1/95) HistoryMaker 4

P3. The house sits backon a double lot behind a tall, vine covered fence in an informal landscape setting of low shrubbery and flowers, surrounded by mature treesin a variety of types.



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 _____

 ***Resource Name or #:** (Assigned by recorder) Isabel Winslow House

P1. Other Identifier: Dolores 2 NW of 13th 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 Dolores 2 NW of 13th 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 010-171-005, Block 136, Lots 17 & 19

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

Built in 1925, the one-and-one-half story, wood framed Tudor Revival style Isabel Winslow House rests on a concrete foundation with partial basement. The house has an L-shaped plan which creates two wings: the front-gabled east wing which faces Dolores Street and the south wing. The exterior walls are faced with textured cement stucco. The steeply pitched cross-gabled roof has flared eaves over the attached garage and front entry. A battered chimney is located on the front elevation's eave wall of the south wing. A patchwork of Carmel stone lines the chimney's edges and it has an arched stucco cap. Shed roof dormers are located on the north and south sides of the east wing. The plank front entrance is located at the intersection of the two wings. A flared extension of the main roof covers the small entrance porch which has arched openings on the east and south. An exterior stair leads down to the basement level on the rear (west) elevation. (continued 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 #) Front Elevation, 12/2025

***P6. Date Constructed/Age and Sources:** 1925 ☒Historic ☐Prehistoric ☐Both
Building Permit # 949

***P7. Owner and Address:**
Brian Underwood
19853 Park Dr.
Saratoga, CA. 95070

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

***P9. Date Recorded:** 12/2025

***P10. Survey Type:** (Describe)
Intensive

***P11. Report Citation:** (cite survey report and other sources, or enter "none.") Carmel Historic Inventory 1989, Carmel Historic Resource Inventory 2001

***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)

***Resource Name or #** (Assigned by recorder) Isabel Winslow House

B1. Historic Name: Isabel Winslow House

B2. Common Name: Dolores 2 NW of 13th Ave.

B3. Original Use: Residence B4. Present Use: Residence

***B5. Architectural Style:** Tudor Revival

***B6. Construction History:** (Construction date, alteration, and date of alterations) Built in 1925; (see P3a for description of alterations and dates).

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

***B8. Related Features:** N/A

B9a. Architect/Designer: M.J. Murphy b. Builder: M.J. Murphy

***B10. Significance: Theme:** Village in a Forest, 1922-1945 **Area** Carmel by the Sea

Period of Significance: 1925 **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.)

Isabel Bates Winslow (1859-1944) built a vacation cottage on Dolores Street in 1925. She was a native of Syracuse, New York but moved to Pasadena in the 1880s for her husband's health. While in Pasadena she worked for the *Pasadena Star News* and the *Los Angeles Times* as a writer for the Society pages. She made Carmel her permanent home in 1938 (*Carmel Pine Cone*, 2/11/1944, p. 13). Isabel Winslow is not included in Carmel's Historic Context Statement as a significant person.

The Isabel Winslow house was designed and built by Michael J. Murphy (1885-1959). Murphy was born in Minden, Utah. After graduating high school, he worked as a house painter. In 1902 he visited Carmel and decided to settle there. He continued to work as a house painter until after the 1906 San Francisco earthquake. An influx of new residents into Carmel after the earthquake triggered a demand for housing. Murphy had learned basic construction through his work as a painter and began to design and build simple board and batten residences. Frank Devendorf of the Carmel Development Company took notice and set Murphy up in his own contracting business. Murphy homes began to fill Devendorf's lots. (continued p. 4)

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
McAlester, Virginia. *A Field Guide to American Houses*. New York, 2019
Census Records & US Directories accessed through Ancestry.com.
Carmel Pine Cone, accessed through Harrison Memorial Library.
Isabel Winslow Obit., *Carmel Pine Cone*, 2/11/1944.
Newspapers accessed through Newspapers.com.

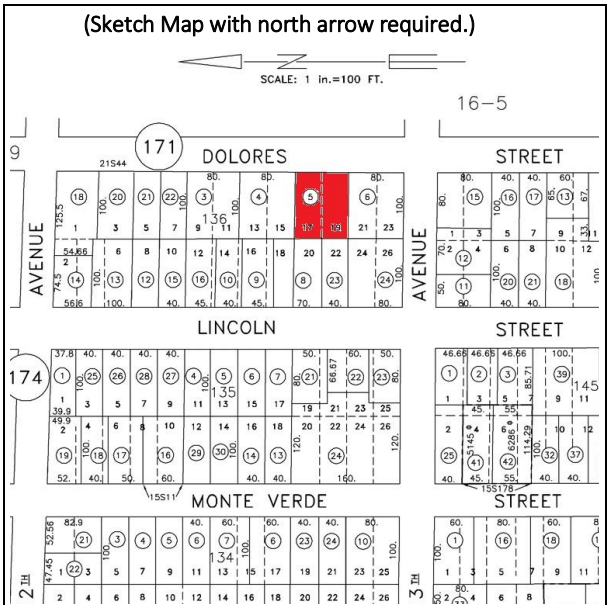
B13. Remarks

***B14. Evaluator:** Meg Clovis

***Date of Evaluation**: 12/2025

(This space reserved for official comments.)

(Sketch Map with north arrow required.)



P3a. Description continued:

Fenestration is irregular and conforms to the types found in Tudor Revival residences. These include:

- French doors located between the chimney and front entrance porch.
- A slanted bay window on the south elevation.
- Single and paired multi-paned wood casement windows flanked by paneled shutters with cut-out diamond motifs.

New windows concentrated on the rear elevation include:

- Non-original banked windows on the rear elevation.
- Non-original basement French door with sidelites.
- Non-original French doors that open onto rear deck.

A paver driveway leads to an attached garage with carriage doors, which is located on the northeast corner of the house. A grapestake fence separates the driveway from the front yard. A heavy hedge obscures the view of the house from Dolores Street. The yard was relandscaped in 2009. New hardscape included Carmel stone pathways and patio areas. A lawn fronts the house and well-manicured landscaping fills the planting beds.

The original building permit and Murphy's 1925 plans are not in the building file. The 1930 and 1962 Sanborn Maps indicate that there were few if any changes to the house between those dates, except for the 1933 addition of the maid's room in the basement.

Alterations and additions to the house include the following:

- BP# 2566 (6/29/1933): Addition of a servant's room in the basement area.
- BP# 82-191 (11/23/1982): Kitchen remodel.
- BP# 98-199 (10/27/1998): The house was reroofed and seven skylights were added. In 2002 it was determined that the skylights resulted in a loss of historic integrity.
- BP# 08-52R (4/2/2008): The house was remodeled and a 119 sq. ft addition was constructed on the north and rear elevations. A deck was added to the southwest corner of the house. A chimney which was in the east wing of the house was removed and a new chimney was added adjacent to the new deck. When the Historic Resources Board approved the project on August 20, 2007, the chimney removal and chimney addition were not included in the project description.

The 2008 remodel plans are not included in the building file, so it is difficult to ascertain the extent of the changes to the house.

The Isabel Winslow House exhibits several Tudor-Revival character-defining features as described in Carmel's Historic Context Statement (p. 102). In the 2002 evaluation of the property, the house was not considered eligible for listing under Criterion Three (Architecture) due to the addition of skylights which are visible from the public-right-of-way. The removal of the chimney, which was also visible from the public-right-of-way, is not

consistent with the Secretary of the Interior's Standards for the Treatment of Historic Properties. This alteration further undermines the property's historic integrity.
Of the forty-four Murphy designed and built buildings listed in Carmel's Inventory of Historic Resources, six are Tudor Revival style residences and all retain historic integrity.

B10. Significance continued:

In 1914 Murphy expanded his business by opening a lumber and building supply store and later a rock crushing venture in Carmel Valley. Most of the buildings Murphy constructed were his own designs and over 350 houses in Carmel can be attributed to Murphy. Forty-four of those buildings are listed in Carmel's Inventory of Historic Resources. M.J. Murphy is included in Carmel's Historic Context Statement as a significant designer/builder.

The Isabel Winslow House was included in Carmel's 1989 Historic Inventory but was erroneously identified as the Anne Winslow House, although the building permit record clearly notes that Isabel Winslow was the owner of the property. Anne Winslow moved to Carmel in 1935 and lived on Carmel Point.[1] She was not related to Isabel Winslow. City Directories also record where each woman lived. The 1989 survey form suggested that the house was designed by Bernard Maybeck however it is not listed in the chronological list of his work.[2] The house was included in Carmel's Candidate List as a potential historic resource. In 2001 the house was included in Carmel's second Historic Resource Inventory and again identified as the Anne Winslow House. The house was determined significant under California Register Criterion Two (People) for its association with Anne Winslow and her philanthropic contributions to Carmel.

Evaluation for Significance

Historians use National Register Bulletin 15[3] 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 Statement[4] 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 Isabel Winslow House is not eligible under Criterion One (Events, Patterns, Trends) because no specific event led to the construction of the house, no important event took place in the house, and it does not represent any theme in Carmel's Historic Context Statement, specifically *Village in a Forest (1922-1945*).

[1] Carmel Pine Cone, 7/14/1944.
[2] Cardwell, Kenneth. *Bernard Maybeck: Artisan, Architect, Artist*. Santa Barbara, 1977.
[3] National Register Bulletin 15. *How to Apply the National Register Criteria for Evaluation.* National Park Service. 1998.
[4] *Historic Context Statement: Carmel-by-the-Sea.* Approved by the City Council January 2025.

The Isabel Winslow House is not eligible under Criterion Two (Person) because Isabel Winslow did not make any significant contributions to any of the themes identified in Carmel's Historic Context Statement.

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 representative of a particular type." The Isabel Winslow House exhibits the following Tudor Revival features, as described in Carmel's Historic Context Statement:

- L-shaped plan
- Cross gable roof
- Roof dormers
- Roofline with minimal overhang
- Curved roofline over the front porch and garage
- Prominent chimney with Carmel stone patchwork
- Wood casement windows
- Textured stucco siding

The Isabel Winslow House meets the first part of Criterion Three because it embodies the distinctive characteristics of the Tudor Revival style.

The Isabel Winslow House was designed and built by Michael J. Murphy, however it does not represent his best work because it has been altered. Murphy is a designer/builder who is recognized as significant in Carmel's Historic Context Statement.

The Isabel Winslow 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. The Isabel Winslow House is not located within Carmel's Archeological Overlay Zone, and there is no evidence in the historical record that the house meets the eligibility requirements for Criterion Four.

Integrity is defined as the ability of a property to convey its significance. Carmel's Historic Context Statement relates "for buildings associated with architectural design and/or construction method, overall historic integrity

should be stronger, particularly the integrity of design, materials, and workmanship," and "alterations to buildings that meet the *Secretary of the Interior's Standards for the Treatment of Historic Properties* are acceptable." Following are the seven aspects of integrity:

- Location: The Isabel Winslow House is still in its original location.
- Design: The design of the Isabel Winslow House was impacted when the east wing chimney was removed and when the skylites were added to the front elevation. Both of these alterations were not consistent with the Secretary of the Interior's Standards. The rear addition and deck addition met the Secretary of the Interior's Standards. It is unknown whether the stucco on the rear elevation chimney was differentiated from the original textured stucco. The chimney design appears to match the former east wing chimney.
- Setting: The Isabel Winslow House is still within a neighborhood setting.
- Materials: The house has been reroofed and there is some photographic evidence in the building file that suggests that the house has been restuccoed and some Carmel stone trim has been removed.
- Workmanship: The Isabel Winslow House has retained the workmanship of the Carmel stone inlay in the south wing chimney however the Carmel stone on the entrance porch has been removed.
- Feeling: The Isabel Winslow House has retained enough features to express a 1920s cottage in Carmel.
- Association: Association is only applicable to those resources associated with an important event or person.

The Isabel Winslow House does not retain integrity of design, materials, or workmanship.

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 Isabel Winslow House is over 50 years old, and it meets the first part of California Register Criterion Three (Architecture). It represents the Historic Context theme *Village in a Forest (1922-1945*), but it does not retain integrity. The Isabel Winslow House is not eligible for inclusion on the Carmel Inventory of Historic Resources.

In summary, the Carmel Context Statement, the Carmel Historic Preservation Ordinance, and the historical record do not support the eligibility of the Isabel Winslow House for the Carmel Inventory of Historic Resources.

Figure 1: View of Isabel Winslow House prior to 2007-2008 alterations. One of the 1998 skylites is visible, the East wing chimney is still in place, and the Carmel stone is still in place at the base of the entrance.

Figure 2: View of front elevations with both skylites visible.

Figure 3: View from Dolores Street.

Figure 4: View of driveway and garage.

Figure 5: View of south elevation and new chimney.

Figure 6: View of deck addition (2008).

Figure 7: View of 2008 addition on northwest corner.

Figure 8: View of 2009 landscaping.

January 5, 2026

Phase Two Report for the Anne Winslow House (APN 010-171-005), Carmel-by-the-Sea, CA.

Executive Summary

Built in 1925, the Anne Winslow House is located on Dolores Street 2 NW of 13th Avenue. The property was included in Carmel's 1989 Historic Inventory as a good example of a Tudor Revival residence and as the purported home of noted local philanthropist Anne Winslow. Michael J. Murphy (1885-1959) designed the house, and he is included in Carmel's Historic Context Statement as a significant master builder. As a result of the 1989 Inventory the residence was placed on the City's adopted List of Historic Candidates. In 2001 the house was included in Carmel's second Historic Resource Inventory and recorded on DPR 523 A and B forms. This evaluation concluded that:

"The Anne Winslow House is significant under California Register Criterion 2 for the philanthropic contributions to the cultural development of Carmel made by its original owner Anne Winslow", and "Anne Winslow's Tudor Revival House by Michael J. Murphy would also qualify under California Register Criterion 3 in the area of architecture were it not for the profusion of inappropriate skylights added in a 1998 reroofing."

The original building permit and Murphy's 1925 plans are not in the building file. The 1930 and 1962 Sanborn Maps indicate that the house had a wood shingle roof. Apart from adding a maid's room in the basement in 1933, the maps show little change to the house during that period of time.

Additions and alterations to the house include the following:

- BP# 2566 (6/29/1933): Addition of a servant's room in the basement area.
- BP# 82-191 (11/23/1982): Kitchen remodel.
- BP# 98-199 (10/27/1998): The house was reroofed and seven skylights were added.
- BP# 08-52R (4/2/2008): The house was remodeled and a 119 sq. ft. addition was constructed on the north and rear elevations. A deck was added to the southwest corner of the house. A chimney in the east wing of the house was removed, and a new chimney was added adjacent to the new deck. On August 21, 2007, the project was determined consistent with the Secretary of the Interior's Standards for Rehabilitation.

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]. For an important historic resource to preserve its significance, its character-defining features must be retained

[1] The 2001 historical evaluation states that the period of significance of the Anne Winslow House is 1903 - 1940.

to the greatest extent possible. An understanding of a building's character-defining features is a crucial step in developing a plan that incorporates an appropriate level of rehabilitation.

The 2001 evaluation of the house outlines the following character-defining features for the Anne Winslow House:

- 1 ½ story massing and irregular plan.
- Textured cement stucco exterior wall cladding.
- Steeply pitched, cross-gabled roof with flared eaves.
- Battered exterior eave wall chimney on the east elevation. The chimney is edged with a patchwork of Carmel stone and has an arched stucco cap.
- Shed roof dormer.
- Wood casement and multipaned windows; original French door.
- Wood shutters with diamond-shaped cut-outs.
- Arched garage entry with vertical plank door.
- Square front entry enclosure with arched openings and flared roof extension.

Proposed Project Description

The proposed project is to reroof the house with slate for fire safety. The current non-historic wood shingle roof was installed in 1998. The installation of the slate will require no change to the roof's structural system and will maintain the steep pitch and flared eaves.

The Secretary of the Interior's Standards for Rehabilitation

Compliance Evaluation

As a historical resource, the Anne Winslow 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 Anne Winslow House roof 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)).

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 Anne Winslow House has been a single-family residence since it was constructed in 1925. The proposed project does not change the historic use of the house. 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 shingle roof, installed in 1998, is not important in defining the historic character of the property. Its replacement with slate will not affect the historic character of the property. *National Register Bulletin 15*[2] explains that for properties that are significant for their association with a person, integrity of design and workmanship are less important than location, setting, feeling and association. The important character-defining features of the roof – its steep pitch and flared eaves – will be retained and preserved. The change of materials will not affect the integrity of the property and therefore its historic character will remain intact.

There is a precedent for replacing wood shingle roofs with slate roofs on historic Tudor Revival properties in Carmel. For example, the 1926 Tudor Revival Happy Landings Inn (designed by Hugh Comstock) on Monte Verde Avenue replaced its wood shingle roof with slate in 2019. The slate roof did not undermine the property's historic character. The proposed project is consistent with Standard Two.

Standard Three

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 historical properties, will not be undertaken.

No conjectural features or architectural elements that would create a false sense of history are planned for the project. This Standard is not applicable.

Standard Four

Changes to a property that have acquired historic significance in their own right will be retained and preserved.

The 1998 shingle roof has not acquired significance in its own right. This Standard is not applicable.

Standard Five

Distinctive materials, features, finishes, and construction techniques or examples of craftsmanship that characterize a property will be preserved.

The 1998 shingle roof is not considered a distinctive material. This Standard is not applicable.

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.

[2] *National Register Bulletin 15: How to Apply the National Register Criteria for Evaluation*. National Parks Service. U.S. Department of the Interior, 1998.

The 1998 shingle roof is not considered a historic feature. The proposed slate roof will differ from the existing non-historic wood shingle roof in terms of design, color, and texture; however, it will preserve the historic character of the house (see Standard Two) and remain consistent with the Tudor Revival style of the property (see Standard Nine). Since the current shingle roof is not a historic feature, this Standard is not applicable.

Standard Seven

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.

Surface cleaning is not proposed for this project. This Standard is not applicable.

Standard Eight

Archeological resources will be protected and preserved in place.

The property is not located within the Archeological Overlay Zone, and no archeological resources have been located on the site. This Standard is not applicable.

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 principal reason for substituting slate for a wood shingle roof is to meet fire code requirements. *Preservation Brief 16*[3] was updated in 2023 to take into consideration code requirements and compatible new materials that will be sympathetic to the integrity of historic buildings while meeting those requirements. *Preservation Brief 16* recognizes the enhanced resilience and sustainability of fire-resistant materials such as slate and states that, "Some substitute materials are non-combustible, have good ratings for flame spread, and can provide an alternative to help meet fire code requirements."

The new slate roof will integrate well with the historic materials present on the house, including the cement stucco siding and wood casement windows. This compatibility ensures that the slate roof does not detract from, or interfere with, the distinctive Tudor Revival stylistic details that characterize the property. 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.

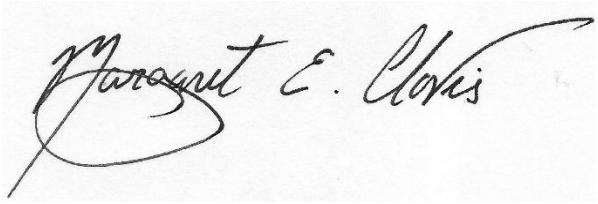
This project does not include new additions or related new construction. This Standard is not applicable.

[3] *Preservation Brief 16: The Use of Substitute Materials on Historic Building Exteriors*. National Park Service. U.S. Department of the Interior. September 2023.

Conclusion

The proposed project meets Standards One, Two, and Nine of the *Secretary of the Interior's Standards and Guidelines for Rehabilitation*. Standards Three, Four, Five, Six, Seven, Eight, and Ten are not applicable. The proposed project will not have a significant impact on the historic resource.

Respectfully Submitted,



Margaret Clovis

Figure 1: View of Anne Winslow House looking northwest.

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.

Title 17. Zoning

Division IV. PROVISIONS APPLYING IN ALL OR SEVERAL DISTRICTS

Chapter 17.32. HISTORIC PRESERVATION

§ 17.32.040. Eligibility Criteria for the Carmel Inventory.

The following types of resources are to be included in the Carmel Inventory: individual properties, historic districts, and archeological resources. Historic districts may consist of multiple properties that are united geographically and located with a defined boundary, or isolated properties that do not share a geographic boundary but are united by a common theme (also known as a "thematic grouping"). The Director and the Historic Resources Board, based on recommendations of qualified professionals shall use the following criteria in making determinations on the eligibility of properties for the Carmel Inventory. To be eligible for the Carmel Inventory, historic resources:

A. Should be representative of at least one theme included in the Historic Context Statement.

B. Shall retain substantial integrity. Integrity (association, feeling, setting location, design, materials and workmanship) shall be documented by comparing the existing condition of the resource with the original building plans or early records and photographs, or other substantial evidence (e.g., literature review, Sanborn maps, architectural files, land records) and/or by physical inspection by a qualified professional. Integrity shall be assessed by (1) defining the physical features that must be present for a property to represent its significance, (2) determining whether these features are still visible enough to convey significance, (3) determining whether the property needs to be compared to other similar properties to understand its significance, and (4) determining which aspects of integrity are vital if the property is to qualify as a resource (see National Register of Historic Resources, Bulletin #15).

C. Should be a minimum of 50 years of age and shall meet at least one of the four criteria for listing in the California Register at a national or Statewide level of significance (primary resource) or at a regional or local level of significance (local resource) per CEQA Guidelines Section 15064.5(a)(3):

    1. Is associated with events that have made a significant contribution to the broad patterns of local or regional history or the cultural heritage of California or the United States;

    2. Is associated with the lives of persons important to local, California or national history;

    3. Embodies the distinctive characteristics of a type, period, region, or method of construction, or represents the work of a master, an important creative individual, or possesses high artistic values; or

    4. Has yielded, or has the potential to yield, information important to the prehistory or history of the local area, California or the nation.

D. To qualify for the Carmel Inventory, an historic resource eligible under California Register criteria No. 3 (subsection (C)(3) of this section) only, should:

    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

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 to 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.

E. Districts designated as historic resources shall (1) have more than 50 percent of all properties within the district boundaries that contribute to the identifiable characteristics of the specific area or neighborhood; (2) represent a theme from the historic context of the early development of Carmel; (3) have a majority of all properties within the district boundaries that demonstrate the functions, styles, time period and lifestyles of the period of significance; (4) have a majority of all properties within the district boundaries that qualify as contributing resources that evidence a high level of integrity based on physical condition, retention of historical characteristics and relationship to the original site; and (5) represent or potentially represent historical information important locally, regionally, or to the State or nation.

F. All properties included in the inventory as of the date of final certification of the LCP, are hereby included in the Carmel Historic Resource Inventory unless removed by the Historic Resources Board pursuant to CMC § **17.32.070(D)**. Recordation and notice of the inclusion of these resources in the inventory shall be provided pursuant to CMC § **17.32.070(C)**. All subsequently identified Historic Resources shall be added to the Carmel Historic Resource Inventory and reported to the Historic Resources Board.

G. Any interested parties or organizations may submit to the City requests or applications for identification of historic resources to be included in the inventory. The City shall process such requests or applications within 60 days, consistent with the procedures established in this chapter.

H. 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.

(Ord. 2004-01 § 1, 2004; Ord. 2004-02 § 1, 2004)

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

July 20, 2026
PUBLIC HEARINGS

TO: Historic Resources Board Members
SUBMITTED BY: Jacob Olander, Associate Planner
SUBJECT: **DS 26040 (Smith & Chi):** Consideration of a Determination of Consistency with the Secretary of the Interior's Standards for Design Study 26040 (Smith & Chi) for 1,025 square-feet of attached additions, a 273-square-foot detached garage, and a 351-square-foot detached ADU at the historic "John L. Hinds House" located at Monte Verde Street 2 northwest of 12th Avenue. APN: 010-184-004-000

RECOMMENDATION:

Staff recommends the Historic Resource Board adopt a resolution (Attachment 1):

1. Finding that the issuance of a determination of consistency is not a project under CEQA as defined in Public Resources Code Section 21065 and CEQA Guidelines Section 15378; and
2. Issuing a determination of consistency with the Secretary of the Interior's Standards for the Treatment of Historic Properties for Design Study 26040 (Smith & Chi) for 1,025 square-feet of attached additions, a 273-square-foot detached garage, a 351-square-foot detached ADU, and associated site improvements at the historic "John L. Hinds House" located at Monte Verde Street 2 northwest of 12th Avenue. APN: 010-184-004-000.

BACKGROUND / SUMMARY:

EXECUTIVE SUMMARY

The applicant is requesting the issuance of a determination of consistency with the Secretary of the Interior’s Standards for the Treatment of Historic Properties for 1,025 square-feet of attached additions, a 273-square-foot detached garage, a 351-square-foot detached ADU, and associated site improvements at the historic "John L. Hinds House".

BACKGROUND & PROJECT DESCRIPTION

The John L. Hinds Cottage on Monte Verde 2 northwest of 12th Avenue was constructed in 1907 and was built for Ellen Rolfe Veblen. The property was evaluated for historic significance in 2003 and a DPR 523 form (Attachment 2) was generated. The property was found eligible for listing for historic significance under California Register Criterion Three “as an excellent example of early 20th century design and craftsmanship and contributes to Carmel’s historical development as discussed in the City’s adopted historic context statement.” The property was added to Carmel’s Inventory of Historic Resources on May 25, 2005. The character-defining features of the residence include:

• One-story rectilinear massing.
• Central hip roof with shed roofs on the north and south elevations.
• Wood framed construction with cedar shingle siding.
• Wood framed fixed windows and casement windows with panel shutters.
• Dutch front door.
• Chimney location.

Per the Phase II Historic Evaluation (Attachment 3), “The 2003 evaluation of the Hinds Cottage determined that the Period of Significance was 1913-1940. The 1913 date was no doubt selected because the author of the evaluation did not uncover the Veblen ownership information. Since the 1908 construction date is now established, the start date of the Period of Significance should be changed to 1908.” The author of the DPR A and B form concluded that the Hinds additions and alterations were significant and therefore extended the period of significance to 1940. The property has maintained historic integrity. The permitted changes to the house since 1940 are listed below.

1995: The house is reroofed (BP# 04-169).
2004: A 760 sq. ft. addition is added to the rear of the 1007 sq. ft. house (BP# 04-169). The Design Review Board determined that this addition met the Secretary of Interior’s Standards for the Treatment of Historic Properties.
2008: Sections of the roof and walls were repaired due to a fire (BP# 08-48).

The first Phase II Historic Evaluation for DS 26040 (Smith & Chi) was created May 27, 2026. The report concluded that the proposed work was consistent with the Secretary of the Interior’s Standard and Guideline for Rehabilitation #1. The report concluded that the project was inconsistent with Standard #2, 4, 5, 6, 9, and 10. Standards #3, 7, and 8 were determined not to be applicable. The applicant was informed that their proposed project would cause substantial adverse changes to the significance of the John L. Hinds House. On June 3, 2026, the applicant, Thomas Hood, the property owners, Anna Chi and Douglas Smith, the qualified historic professional, Margaret Clovis, and city staff met to review the Phase II Report and proposed updated designs.

A second Phase II Historic Evaluation for the revised project was created on July 1, 2026. The project, as currently proposed, was determined to be consistent with all the applicable Secretary of the Interior’s Standard and Guideline for Rehabilitation. An analysis of the project's consistency with the Secretary of the Interior’s Standards and

Guidelines is outlined in the staff analysis section of the report below.

STAFF ANALYSIS

Secretary of the Interior's Standards. Per Carmel-by-the-Sea Municipal Code (CMC) Section 17.32.120, Alteration of Historic Resources, the proposed project shall first obtain a determination of consistency with the *Secretary of the Interior's Standards for the Treatment of Historic Properties* (Standards). The Standards 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* (36 CFR 67.2(b)).

The Secretary's Standards include ten criteria for evaluating modifications to historic resources (Attachment 4). A Phase II Evaluation of the proposed project was prepared by a city-contracted qualified professional, Margaret Clovic, on July 1, 2026. Upon review of the project plans (Attachment 5), Ms. Clovis found that Standards #1, 2, 4, 5, 6, 9, and 10 are applicable to the project, and Standards #3, 7, and 8 are not applicable. Additionally, Ms. Clovis found that the proposed landscaping is consistent with Standards #9 and 10. The evaluation concludes that the project, as proposed, meets the applicable *Secretary of the Interior's Standards for Rehabilitation* and will not have a significant impact on the historic resource. Staff concurs with Ms. Clovis's evaluation. Below is an analysis of the Standards.

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 Hinds Cottage has been a single-family residence since it was constructed in 1908. The proposed project does not change the historic use of the house. The proposed work is consistent with Standard One.

Standard Two

The historic character of a property will be retained and reserved. The removal of distinctive materials or alteration of features, spaces, and spatial relationships that characterize a property will be avoided.

Phase II Historic Assessment:

East Elevation (Front)

The chimney on the front elevation is not the original 1908 chimney. When moved in 1940, it was reconstructed with inferior brick, and it was not reinforced. Life-safety codes require that the chimney be reinforced. Since the bricks used to reconstruct the chimney in 1940 are an inferior type, new bricks will be sourced that are more compatible with the historic cottage (see Colors and Materials on Plan Sheet 3C). The proposed changes on the east elevation will not affect distinctive materials or the character of the property.

West Elevation (Rear)
In 1940 and 2004 there were major alterations and an addition to the Hinds Cottage. In 1940 the Hinds Cottage chimney, which was located on the west elevation, was moved to the east (front) elevation. In 2004, a hyphen, which connected a rear addition to the cottage, further altered the west elevation (see Figure 6).

The proposed dining room addition will expand the current 2004 connector by approximately 14 feet on the west (rear) elevation. As stated, the west elevation was substantially altered in 1940 and 2004. The dining room addition will not alter features, distinctive materials, spaces, and spatial relationships that characterize the property.

North Elevation
The non-original door and a non-original window (window #2) will be replaced on the north elevation. Neither are considered distinctive features and as such, their removal will not affect the historic character of the cottage.

The window adjacent to the door (window #3) will be moved slightly to clear the new door. Moving the window will not affect the historic character of the cottage.

Alteration of Features, Spaces, and Spatial Relationships
A garage and a shed, located north of the cottage, will be removed. Neither are character defining features of the property and their removal will not affect important spatial relationships.

The proposed project is consistent with Standard Two.

Standard Three
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 historical properties, will not be undertaken.

Phase II Historic Assessment: No conjectural features or architectural elements that would create a false sense of history are planned for the project. This Standard is not applicable.

Standard Four
Changes to a property that have acquired historic significance in their own right will be retained and preserved.

Phase II Historic Assessment: The Period of Significance of the Hinds Cottage is 1908-1940, which includes the two shed roof additions built in 1940. Both additions will be retained and preserved. The proposed project is consistent with Standard Four.

Standard Five

Distinctive materials, features, finishes, and construction techniques or examples of craftsmanship that characterize a property will be preserved.

Phase II Historic Assessment: As discussed under Standard Two, the project will not remove important distinctive materials that characterize the historic cottage. The project is consistent with Standard Five.

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: A window condition report was completed that assessed the repair potential of each window in the historic cottage (see Plan Sheet 5F). A summary of which windows can be repaired and which windows are too deteriorated to repair, and therefore will be replaced, is included under Section G. The Secretary of the Interior's Standards recommends that windows that are too deteriorated to repair be replaced using the same window openings and the same sash and pane configurations. Plans indicate that replacement windows will follow this guidance. The proposed work is consistent with Standard Six.

Standard Seven
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.

Phase II Historic Assessment: The project plans did not indicate that surface cleaning is proposed for this project. This Standard is not applicable.

Standard Eight
Archeological resources will be protected and preserved in place.

Phase II Historic Assessment: No archeological resources have been located on the site and the property is located outside of the City's Archeological Significance Overlay Zone. This Standard is not applicable.

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:
To meet Standard Nine, a new addition must preserve the historic building's form and envelope, significant materials, and features; must be compatible with the historic

building's massing, size, scale, and architectural features; and must be differentiated from the historic building to preserve its character. Preservation Brief 14 and Technical Preservation Services Bulletin 37 recommends that:

1) a new addition should be simple and unobtrusive in design, and
2) the construction materials and color of the new addition should be harmonious with the historic building materials, and
3) the addition should be visually subordinate to the historic building.

A 177 sq. ft. study addition will be constructed above the non-historic 2004 addition, creating a second level that will be visible from Monte Verde Street. Preservation Brief 14 advises that "a rooftop addition should preserve the character of the historic building by preserving historic materials, features, and form; and it should be compatible but differentiated from the historic building." In this case, no historic materials or features will be disturbed. The proposed addition will be differentiated yet compatible with the historic cottage using cedar horizontal siding (see Plan Sheet 3C). Preservation Brief 14 adds that a rooftop addition should not be more than one-story in height and set back from the primary elevation. Both these recommendations have been followed, and the proposed rooftop addition is consistent with Standard Nine.

A free-standing entrance canopy will be constructed in front of the new front entrance on the north elevation. The canopy is compatible with the cottage's scale and architectural features and is consistent with Standard Nine.

Approximately 843 sq. ft. (on the ground level) will be added to the 2004 addition located behind the historic cottage. Although a portion of the new construction will be visible from the public right of way, it is sufficiently set back from the historic cottage to not only differentiate the old from the new but is additionally visually subordinate to the cottage, which is located along the front lot line.

A landscape plan will introduce new plants, hardscape and lighting to the property. The plans appear to be consistent with Carmel's neighborhood aesthetic. Plants include native species appropriate for the oak woodland ecotype and hardscape includes grape stake fences, bricks, and flagstone, among other materials. The landscape plan is compatible with the environment of the historic cottage and meets Standard Nine.

A one-story 273 sq. ft. garage will be constructed to the north of the historic cottage. The roof form and siding (cedar shingles) are differentiated but compatible with the historic cottage, and the massing and scale do not overwhelm the cottage. A 351 sq. ft. ADU will be constructed behind the garage. The design utilizes compatible roof forms and cedar shingle siding, and the massing and scale do not overwhelm the cottage. Both the garage and ADU are located at a sufficient distance from the historic cottage to not detract from the historic character of the cottage. The proposed garage and ADU are 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.

Phase II Historic Assessment:
If removed in the future, the garage, ADU, and additions to the 2004 addition will not disturb the essential form and integrity of the historic cottage.

As part of the proposed project, new landscaping, hardscape and lighting will be installed. If these improvements are removed in the future, the essential form and integrity of the historic property and its environment will not be impaired. The garage, ADU, additions and landscaping plan meet 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 or inconsistency with the Standards 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:

ATTACHMENTS:

1. Attachment 1 - Resolution
2. Attachment 2 - DPR 523 Form (John L. Hinds House)
3. Attachment 3 - Phase Two Report
4. Attachment 4 - Secretary's Standards
5. Attachment 5 - Project Plans

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 DESIGN STUDY APPLICATION, DS 26040 (SMITH & CHI), FOR 1,025 SQUARE-FEET OF ATTACHED ADDITIONS, A 273-SQUARE-FOOT DETACHED GARAGE, A 351-SQUARE-FOOT DETACHED ADU, AND ASSOCIATED SITE IMPROVEMENTS AT THE HISTORIC "JOHN L. HINDS HOUSE" LOCATED AT MONTE VERDE STREET 2 NORTHWEST OF 12TH AVENUE IN THE SINGLE-FAMILY RESIDENTIAL (R-1) DISTRICT. APN: 010-184-004-000.

WHEREAS, on February 9, 2026, Thomas Hood ("Applicant") submitted a Design Study application DS 26040 (Smith & Chi) described herein as ("Application") on behalf of Anna Chi and Douglas Smith ("Owner"); and

WHEREAS, the Application has been submitted for the property located at Monte Verde 2 NW of 12th Avenue in the Single-Family Residential (R-1) District (Block F, Lot 7 & 9); and

WHEREAS, the project site contains the historic "John L. Hinds House" listed on the Carmel Inventory of Historic Resources; and

WHEREAS, the proposed project involves 1,025 square-feet of attached additions, a 273-square-foot detached garage, a 351-square-foot detached ADU, and associated site improvements; and

WHEREAS, in accordance with Carmel-by-the-Sea Municipal Code (CMC) Section 17.58.040.B (Residential District Track Two Design Review), Residential additions that increase building coverage by more than 200 square feet or 10 percent require a track two 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 Section 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 II Historic Assessment and made a determination of consistency with the Secretary's Standards; and

WHEREAS, Margaret Clovis found that the project components 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, notice of the public hearing was published in the *Carmel Pine Cone* on July 10, 2026 and posted in three locations on July 17, 2026 in compliance with State law (California Government Code 54956); and

WHEREAS, on or before July 12, 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 July 20, 2026, the Historic Resources Board held a public hearing to receive public testimony regarding the application for alterations to the property located at the Monte Verde 2 NW of 12th Avenue in the Single-Family Residential (R-1) District; and

WHEREAS, this Resolution and its findings are made based upon evidence presented to the Board at their July 20, 2026 hearing including, without limitation, the staff report and attachments submitted by the Community Planning and Building Department; 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 "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 Design Study, DS 26040 (Smith & Chi), for the Treatment of Historic Properties for the construction of 1,025 square-feet of attached additions, a 273-square-foot detached garage, a 351-square-foot detached ADU, and associated site improvements at the historic "John L. Hinds House" located on Monte Verde 2 NW of 12th Avenue in the Single-Family Residential (R-1) District. APN: 010-184-004-000.

PASSED, APPROVED, AND ADOPTED BY THE HISTORIC RESOURCES BOARD OF THE CITY OF CARMEL-BY-THE-SEA this 20th day of July 2026, by the following vote:

AYES:

NOES:

ABSENT:

ABSTAIN:

APPROVED:

ATTEST:

_____
Jordan Chroman
Chair

_____
Shelby Gorman
Historic Resources Board Secretary

Stephen L. Vagnini
Monterey County Recorder
Recorded at the request of
City of Carmel

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10/19/2006
15:56:04

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Titles: 1/ Pages: 1

Fees....
Taxes...
Other...
AMT PAID

Return to:
Carmel City Hall
Post Office Drawer G
Carmel, CA 93921
Attention, Brian Roseth

RESOLUTION

DESIGNATING AN HISTORIC RESOURCE

The Department of Community Planning and Building of the City of Carmel-by-the-Sea completed intensive survey work, received approval from the California Coastal Commission and made an Administrative Determination that the property identified below meets the criteria for an historic resource as established in the City's General Plan, the Municipal Code and the Local Coastal Program for Carmel-by-the-Sea.

Based on this determination, effective 25 May 2005, the Department of Community Planning and Building resolved to designate the property described below as a local resource on the Carmel Inventory of Historic Resources.

This Resolution/Administrative Determination is recorded pursuant to section 5029(b) of the California Public Resources Code that requires the City to record all historic resource determinations. This action also is taken in furtherance of the Local Coastal Program certified by the California Coastal Commission and implemented by the City of Carmel-by-the-Sea Ordinances No. 2004-01 and 2004-02.

Assessor's Parcel Number: 010184004000

Block: F **Lot(s)**: ALL LOTS 7 AND 9

Current Owner: HINDS, HENRY

Street Location: W/S MONTE VERDE BET. 11TH AND 12TH

It is the purpose of this Resolution/Administrative Determination to alert the owner, successors and assigns to the existence of an historic resource on the property. This historic resource is protected under laws of the State of California and of the City of Carmel-by-the-Sea including the California Coastal Act, the California Public Resources Code, the Carmel-by-the-Sea Municipal Code and the Local Coastal Program. Specific regulations affecting remodels, alterations, additions and demolitions can be found in the City of Carmel-by-the-Sea planning documents referenced above.

Certified by:

Brian Roseth,
Principal Planner, Carmel-by-the-Sea

END OF DOCUMENT

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 01 **of** 2 ***Resource name or #** (Assigned by recorder) Block F Lots 7 & 9 north part 11 APN 010-184-4

P1. Other identifier

***P2. Location:** ☐ Not for Publication ☒ Unrestricted

***a. County** Monterey **and** (P2c. P2e. amd P2b pr 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 West side (2 N) Monte Verde bet 11 & 12 City Carmel-by-the-Sea Zip 93921

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

e. Other Locational Data; (e.g. parcel #, directions to resource, elevation, etc. as appropriate)
Block F Lots 7 & 9 north part 11 APN 010-184-4

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

The dwelling is rectilinear in plan with an extended hipped roof, cedar shingle siding, wood frame stationary and casement windows (with shutters), an offset wood panel Dutch entry door, brick chimney sited at grade with the street, surrounded by mature trees and plantings and is integrated into the naturalistic setting that defines Carmel. Although it appears that there may have been alterations prior to 1924, the foot print of the structure remains nearly as shown on the 1924 Sanborn Map. A map of Carmel shown in a 1913 promotional brochure shows a dwelling on this site. The earliest permit on file is dated 1933. There are no original plans however the residence is consistent with early 20th century design in Carmel and retains the original materials, features, character, scale and massing from 1940 or earlier. The dwelling has been in the Hinds family since 1940.

***P3b. Resource Attributes:** (List attributes and codes) HP2-Single family dwelling

***P4. Resources Present:** ☒ Building ☐ Structure ☐ Object ☒ Site ☐ District ☐ Element of District ☐ Other...

P5b. Description of Photo (view, date, accession #)
entrance / front view

***P6. Date Constructed/Age and Source** ☒ Historic ☐ Prehistoric ☐ Both

***P7. Owner and Address**
Henry Hinds
Monte Verde, 2NW of 12th
Carmel CA 93921

***P8. Recorded by** (Name, affiliation, and address)
Sheila McElroy
Circa: Historic Property Development
One Sutter St., #910
San Francisco, CA 94104

***P9. Date Recorded**
December 12, 2003

***P10 Survey Type:** (Describe)
Reconaissance

***P11. Report Citation:** (Cite survey report and other sources, or enter "none.")
Building records, Carmel Planning Dept, Carmel, CA; Sanborn fire insurance map 1924,1930, 1958; City Directories 1933-1958

***Attachments:**

☐ NONE	☐ Location 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)

DPR 523A (1/95)

State of California -- The Resources Agency
DEPARTMENT OF PARKS AND RECREATION
BUILDING, STRUCTURE, AND OBJECT RECORD

Primary # _____

HRI # _____

NRHP Status Code 5S1

Page 02 of 2 ***Resource name or #** (Assigned by recorder) Block F Lots 7 & 9 north part 11 APN

B1. Historic Name: Hinds cottage
B2. Common Name: Hinds cottage
B3. Orignial Use: Single family dwelling
B4. Present Use same
***B5. Architectural Style** Craftsman
***B6 Construction History:** (Construction date, alterations, and date of alterations)
Pre- 1933, minor modifications 1940, garage and shed dated post 1958

***B7. Moved?** ☒ No ☐ Yes ☐ Unknown **Date:** **Orignial Location:**
*B8. Related Features:
Free standing garage and shed post 1958 [not a resource]

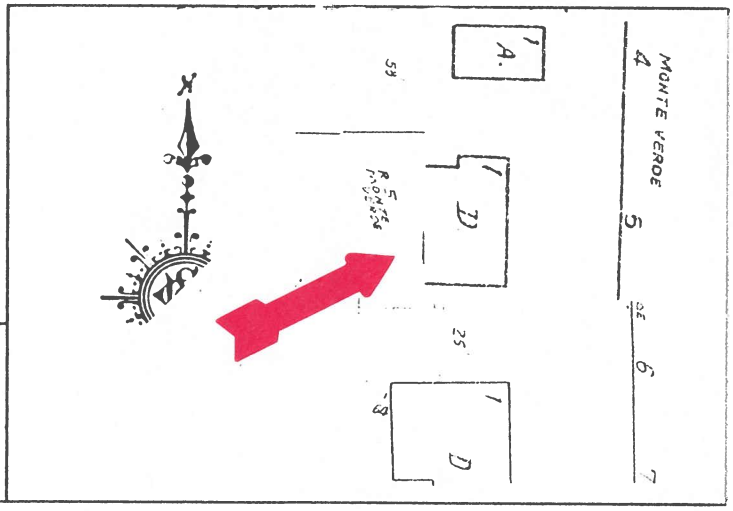
B9a. Architect B9b. Builder G.M. Whitcomb, 1933; P.G. Stolte 1940
***B10 Significance: Theme** Carmel housing development **Area:** Carmel
Period of Significance: 1913-1940 **Property Type:** Dwelling **Applicable Criteria:** CR3
(Discuss importance in terms of historical or architectural context as defined by theme, period, and geopgrahic scope. Also address integrity.

A 1913 map shows a dwelling on this site and a 1924 Sanborn map shows the footprint of this structure nearly as is existing. The building file dates a permit from 1933, for Mrs. Geo. Morrison and contractor G.M. Whitcomb. Whitcomb is described in the Carmel Context Statement as one of the builders who shaped early Carmel. In 1940 John Hinds contracted PG Stolte to remodel 3 interior rooms, move the fireplace, and construct a garage. A 1940 plan by GF Osborn shows the foot print as is existing. The 1956 Sanborn map shows that the property line changed, a rear bay and the garage removed. Oral history documents that no changes have been made to the dwelling since 1940. The property retains a high level of integrity and is unaltered since 1940. Significance: The property is eligible under California Register Criteria 3 as an excellent example of early 20th century design and craftsmanship, and contributes to Carmel's historical development as discussed in the city's adopted historic context statement.

B11 Additional Resource Attributes: (List attributes and codes)
HP2-Single family dwelling

*B12. References:
Carmel building records; Sanborn fire insurance maps 1910, 1924, 1930, 1958; City Directories 1930-1958; *Historic Context Statement Carmel-be-the-Sea* by Teresa Grimes & Leslie Heumann.

B13 Remarks:



*B14 Evaluator:
Sheila McElroy
Circa: Historic Property Development
One Sutter St., #910, San Francisco, CA 94104
Date of Evaluation December 15, 2003

(This space reserved for official comments)

DPR 523B (1/96)

July 1, 2026

Phase Two Report for the John L. Hinds Cottage (APN 010-184-004), Carmel-by-the-Sea, CA.

A. Executive Summary

The John L. Hinds Cottage is located on Monte Verde Street 2 NW of 12th Avenue, on a large 8700 sq. ft. lot that slopes slightly downward from the street. In 2003 the property was recorded on DPR 523 A and B forms and was found eligible under California Register Criterion Three "as an excellent example of early 20th century design and craftsmanship and contributes to Carmel's historical development as discussed in the City's adopted historic context statement." On May 25, 2005, the property was added to Carmel's Inventory of Historic Resources.

B. Historical Background

The 2003 survey did not identify the original owner and builder of the cottage. Ellen Rolfe Veblen (1859-1926) bought lots 7 and 9 in Block F from the Carmel Development Company in 1908.[1] This was the date that the transfer was reported in the newspaper however she may have bought the property the previous year. *The Peninsular Review and Pacific Grove Daily Review* noted that Ellen Veblen was building a cottage in December 1907.[2] Ellen Veblen was an author, artist, and wife of renown economist Thorstein Veblen. Professor Veblen wrote *The Theory of the Leisure Class* and coined the term "conspicuous consumption". The couple were living in Palo Alto, where Thorstein was teaching at Stanford University, when Ellen built the cottage. She used the cottage as a weekend and summer getaway, and then eventually moved to Carmel after divorcing her husband in 1911.

After Ellen's death in 1926 the property was bought by musician Frederick Preston Search, who is listed in Carmel's Historic Context Statement. Search held on to the property for one year before he sold it to Mrs. George Morrison.[3] Mrs. Morrison made the first alterations to the house, although it is unknown what work was done. The *Carmel Sun* reported in 1933 that, "Whitcomb and Bain are building a house for Mrs. George Morrison at 12th and Monte Verde." John L. Hinds bought the property from Mrs. Morrison in 1940.[4] The house remained in the Hinds family for over seven decades.

C. Architectural Evolution

- 1908: Ellen Veblen builds a 756 sq. ft. house with a hipped roof.
- 1933: Mrs. George Morrison remodels the house (BP# 2580). Whitcomb and Bain complete the work for $1150.
- 1940: John L. Hind purchases the house which was very rundown.[5] P.G. Stolte makes changes to three rooms and moves the fireplace from the west elevation to the east (front) elevation (BP#

[1] *Salinas Californian*, 11/18/1908.
[2] *The Peninsular Review & Pacific Grove Daily Review*, 12/6/1907.
[3] *Salinas Californian*, 5/21/1927.
[4] *Salinas Morning Post*, 7/14/1940.
[5] Letter from Henry Hinds to the City of Carmel, 12/8/2003.

643). Presumably this work included the shed roof additions (251 sq. ft.) to the north and south elevations. It appears that the location of the front door was changed at this time as well.

- 1940: John L. Hinds builds a garage (BP# 673).
- 1995: The house is reroofed (BP# 04-169).
- 2004: A 760 sq. ft. addition is added to the rear of the 1007 sq. ft. house (BP# 04-169). The Design Review Board determined that this addition met the Secretary of Interior's Standards for the Treatment of Historic Properties.
- 2008: Sections of the roof and walls were repaired due to a fire (BP# 08-48).

D. Period of Significance

The 2003 evaluation of the Hinds Cottage determined that the Period of Significance was 1913-1940. The 1913 date was no doubt selected because the author of the evaluation did not uncover the Veblen ownership information. Since the 1908 construction date is now established, the start date of the Period of Significance should be changed to 1908.

Generally, for properties that are architecturally significant, the Period of Significance is the date of construction and/or the dates of any significant alterations and additions. The author of the evaluation concluded that the Hinds additions and alterations were significant, hence the 1940 end date.

E. 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. The period of significance for the Hinds Cottage is 1908-1940. When evaluated in 2003, the Hinds Cottage was identified as an example of the Craftsman style. Since then, Carmel's Historic Context Statement has been updated, and Carmel's earliest homes are now identified under the stylistic term of Carmel Vernacular.

Carmel's most recent Historic Context Statement notes that, "Individual examples, such as Carmel Vernacular style buildings, which contribute to diversity in the community, need not have been designed by known architects, designer/builders, or contractors. If located, these rare styles and types that contribute to Carmel's unique sense of time and place shall be deemed significant."[6]

For an important historic resource to preserve its significance, its character-defining features must be retained to the greatest extent possible. An understanding of a building's character-defining features is a crucial step in developing a plan that incorporates an appropriate level of rehabilitation.

Following are the character-defining features of the Hinds Cottage based on the attributes of the Carmel Vernacular style as described in Carmel's Historic Context Statement:

[6] Past Consultants, LLC. *Historic Context Statement Carmel-by-the-Sea, California*. Adopted by the City Council on January 14, 2025, p. 71.

- One-story rectilinear massing.
- Central hip roof with shed roofs on the north and south elevations.
- Wood framed construction with cedar shingle siding.
- Wood framed fixed windows and casement windows with panel shutters.
- Dutch front door.
- Chimney location.

F. Proposed Project Description

The project plans indicate that 1020 square feet will be added to the approximately 1000 square foot existing house. A garage and ADU will be added north of the house. The additions include the following:

1. Primary bedroom - 560 sq. ft.
2. Dining Room - 222 sq. ft.
3. Stairs – 61 sq. ft.
4. Upper-level studio – 177 sq. ft.
5. Garage – 273 sq. ft.
6. ADU – 351 sq. ft.

This Phase II report will focus on additions and alterations that will affect the historic cottage and not the proposed changes to the non-historic 2004 addition.

G. Historic Cottage Alterations and Additions

East (Front) Elevation

1. The unreinforced chimney will be removed and rebuilt with red brick. The new chimney will match the old chimney's configuration and the new brick will be compatible with the historic character. This is not the original chimney and when moved from the west elevation to the east elevation in 1940 it was constructed with inferior bricks.
2. The condition of windows 4-7 are reviewed in the Window Condition Report (see Plan Sheet 5F). The windows will be repaired if possible, and if repair is not a feasible option, they will be replaced with Sierra Pacific wood window frames in the existing window openings. The new window frames will have true divided lights.
3. The new upper-level studio will be visible from the front elevation.

West (Rear) Elevation

1. Approximately 14 ft. of the west elevation wall will be removed for the new dining room addition, which essentially expands the hyphen connector built in 2004. This non-original section of the exterior wall was previously altered by the removal of the chimney and the construction of the 2004 connector.
2. A new skylite will be added to the west slope of the hip roof.
3. Windows 13, 14, and 15 will be retained and repaired where possible. If repair is not a feasible option, they will be replaced with Sierra Pacific wood window frames with true divided lights (see Plan Sheet 5F).

North Elevation

1. The current non-original door will be replaced with a compatible wood door. This door will become the entrance.
2. Non-original window #2 will be removed. Window #1 will be repaired, and window #3 will be moved to clear the door. Window #3 is too deteriorated to be repaired and will be replaced in-kind with a Sierra Pacific wood window frame with true divided lights.
3. A freestanding entrance canopy will be constructed in front of the new entrance.

South Elevation

1. The kitchen band windows (windows 8 and 9) will be repaired. Repair is not feasible for windows 10 and 11. New Sierra Pacific casement window frames and glass will be installed in the existing window openings.

Site Changes

1. A one-story, 273 sq. ft. garage with a rectilinear plan and a one-story 351 sq. ft. ADU with a roughly L-shaped plan will be constructed north of the historic cottage. Both the roof forms, siding and fenestration patterns are differentiated yet compatible with the historic cottage.
2. The existing non-historic brick patio and walkways will be removed and replaced with a new landscape, hardscape and lighting (see Plan Sheets L01.1 – L05.01).
3. The non-historic garage and storage shed will be demolished.

Figure 1: Front elevation.

Figure 2: South elevation.

Figure 3: North elevation.

Figure 4: 2004 rear addition.

Figure 5: Non-historic garage and shed to be demolished.

Figure 6: Altered window on west elevation showing junction of original cottage & 2004 addition.

H. The Secretary of the Interior's Standards for Rehabilitation

Compliance Evaluation

As a historical resource, the Hinds Cottage 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 Hinds Cottage 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).

Preservation Brief 14, *New Exterior Additions to Historic Buildings: Preservation Concerns*[7] summarizes guidance regarding additions to historic buildings as follows:

- A new addition should be simple and unobtrusive in design and should be distinguished from the historic building – a recessed connector can help differentiate the new from the old.
- A new addition should not be highly visible from the public right-of-way; a rear or other secondary elevation is usually the best location for the addition.
- The construction materials and the color of the new addition should be harmonious with the historic building materials.
- The new addition should be smaller than the historic building – it should be subordinate in both size and design to the historic building.

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 Hinds Cottage has been a single-family residence since it was constructed in 1908. The proposed project does not change the historic use of the house. 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.

East Elevation (Front)
The chimney on the front elevation is not the original 1908 chimney. When moved in 1940, it was reconstructed with inferior brick, and it was not reinforced. Life-safety codes require that the chimney be reinforced. Since the bricks used to reconstruct the chimney in 1940 are an inferior type, new bricks will be sourced that are more compatible with the historic cottage (see Colors and Materials on Plan Sheet 3C). The proposed changes on the east elevation will not affect distinctive materials or the character of the property.

West Elevation (Rear)
In 1940 and 2004 there were major alterations and an addition to the Hinds Cottage. In 1940 the Hinds Cottage chimney, which was located on the west elevation, was moved to the east (front) elevation. In 2004, a hyphen, which connected a rear addition to the cottage, further altered the west elevation (see Figure 6).

The proposed dining room addition will expand the current 2004 connector by approximately 14 feet on the west (rear) elevation. As stated, the west elevation was substantially altered in 1940 and 2004. The dining room addition will not alter features, distinctive materials, spaces, and spatial relationships that characterize the property.

[7] Preservation Brief 14. *New Exterior Additions to Historic Buildings: Preservation Concerns*. National Park Service, August 2010.

North Elevation

The non-original door and a non-original window (window #2) will be replaced on the north elevation. Neither are considered distinctive features and as such, their removal will not affect the historic character of the cottage.

The window adjacent to the door (window #3) will be moved slightly to clear the new door. Moving the window will not affect the historic character of the cottage.

Alteration of Features, Spaces, and Spatial Relationships

A garage and a shed, located north of the cottage, will be removed. Neither are character defining features of the property and their removal will not affect important spatial relationships.

The proposed project is consistent with Standard Two.

Standard Three

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 historical properties, will not be undertaken.

No conjectural features or architectural elements that would create a false sense of history are planned for the project. This Standard is not applicable.

Standard Four

Changes to a property that have acquired historic significance in their own right will be retained and preserved.

The Period of Significance of the Hinds Cottage is 1908-1940, which includes the two shed roof additions built in 1940. Both additions will be retained and preserved. The proposed project is consistent with Standard Four.

Standard Five

Distinctive materials, features, finishes, and construction techniques or examples of craftsmanship that characterize a property will be preserved.

As discussed under Standard Two, the project will not remove important distinctive materials that characterize the historic cottage. The project is consistent with Standard Five.

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.

A window condition report was completed that assessed the repair potential of each window in the historic cottage (see Plan Sheet 5F). A summary of which windows can be repaired and which windows are too deteriorated to repair, and therefore will be replaced, is included under Section G. The Secretary of the Interior's Standards recommends that windows that are too deteriorated to repair be replaced using the same window openings and the same sash and pane configurations. Plans indicate that replacement windows will follow this guidance. The proposed work is consistent with Standard Six.

Standard Seven

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.

The project plans did not indicate that surface cleaning is proposed for this project. This Standard is not applicable.

Standard Eight

Archeological resources will be protected and preserved in place.

No archeological resources have been located on the site and the property is located outside of the City's Archeological Significance Overlay Zone. This Standard is not applicable.

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.

To meet Standard Nine, a new addition must preserve the historic building's form and envelope, significant materials, and features; must be compatible with the historic building's massing, size, scale, and architectural features; and must be differentiated from the historic building to preserve its character. *Preservation Brief 14* and *Technical Preservation Services Bulletin 37*[8] recommend that:

1) a new addition should be simple and unobtrusive in design, and

2) the construction materials and color of the new addition should be harmonious with the historic building materials, and

3) the addition should be visually subordinate to the historic building.

A 177 sq. ft. study addition will be constructed above the non-historic 2004 addition, creating a second level that will be visible from Monte Verde Street. Preservation Brief 14 advises that "a rooftop addition should preserve the character of the historic building by preserving historic materials, features, and form; and it should be compatible but differentiated from the historic building." In this case, no historic

[8] Interpreting the Secretary of the Interior's Standards for Rehabilitation. *Rear Additions to Historic Houses*. Technical Preservation Services. National Park Service. 2006.

materials or features will be disturbed. The proposed addition will be differentiated yet compatible with the historic cottage using cedar horizontal siding (see Plan Sheet 3C). Preservation Brief 14 adds that a rooftop addition should not be more than one-story in height and set back from the primary elevation. Both these recommendations have been followed, and the proposed rooftop addition is consistent with Standard Nine.

A free-standing entrance canopy will be constructed in front of the new front entrance on the north elevation. The canopy is compatible with the cottage's scale and architectural features and is consistent with Standard Nine.

Approximately 843 sq. ft. (on the ground level) will be added to the 2004 addition located behind the historic cottage. Although a portion of the new construction will be visible from the public right of way, it is sufficiently set back from the historic cottage to not only differentiate the old from the new but is additionally visually subordinate to the cottage, which is located along the front lot line.

A landscape plan will introduce new plants, hardscape and lighting to the property. The plans appear to be consistent with Carmel's neighborhood aesthetic. Plants include native species appropriate for the oak woodland ecotype and hardscape includes grape stake fences, bricks, and flagstone, among other materials. The landscape plan is compatible with the environment of the historic cottage and meets Standard Nine.

A one-story 273 sq. ft. garage will be constructed to the north of the historic cottage. The roof form and siding (cedar shingles) are differentiated but compatible with the historic cottage, and the massing and scale do not overwhelm the cottage. A 351 sq. ft. ADU will be constructed behind the garage. The design utilizes compatible roof forms and cedar shingle siding, and the massing and scale do not overwhelm the cottage. Both the garage and ADU are located at a sufficient distance from the historic cottage to not detract from the historic character of the cottage. The proposed garage and ADU are 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.

If removed in the future, the garage, ADU, and additions to the 2004 addition will not disturb the essential form and integrity of the historic cottage.

As part of the proposed project, new landscaping, hardscape and lighting will be installed. If these improvements are removed in the future, the essential form and integrity of the historic property and its environment will not be impaired. The garage, ADU, additions and landscaping plan meet Standard Ten.

Conclusion

The proposed project meets Standards One, Two, Four, Five, Six, Nine and Ten of the Secretary of the Interior's Standards and Guidelines for Rehabilitation. Standards Three, Seven, and Eight are not applicable. The proposed project will not cause a substantial adverse change in the significance of the Hinds Cottage.

The proposed landscape plan meets the applicable Standards (Nine and Ten) and will not have an adverse impact on the cottage.

Respectfully Submitted,

Margaret E. Clovis

Margaret Clovis

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.

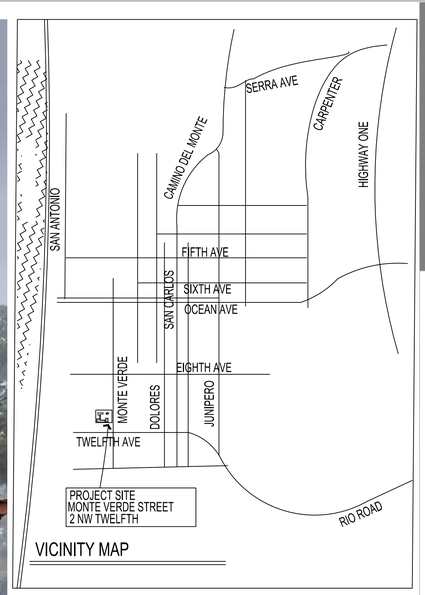
7. Chemical or physical treatments, if appropriate, will be undertaken using the gentlest means possible. Treatments that cause damage to historic materials will not be used.

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.



VICINITY MAP

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PROJECT:
SMITH-CHI RESIDENCE
ADDITIONS AND ALTERATIONS TO EXISTING RESIDENCE

MONTE VERDE 2 NW TWELFTH
CARMEL CA 93921

APN 010-184-004-000

OWNER:

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TEL 310-488-4919

REVISIONS:

1	REVISION 06-26-26
	REVISION
	REVISION
	REVISION
	REVISION

OWNERSHIP AND USE OF ARCHITECT'S DOCUMENTS

The drawings, specifications and other documents prepared by the architect for this project are instrumentals of the architect's service for use solely with respect to this project and the architect shall be deemed the author of these documents and shall retain all common law, statutory and other reserved rights including the copyright. The owner shall be permitted to retain copies, including reproducible copies of the architect's drawings, specifications and other documents for information and reference in connection with the owner's use and occupancy of the project. The architect's drawings, specifications or other documents shall not be used by the owner or others on other projects, for additions to this project or for completion of this project by others except by agreement in writing and with appropriate compensation to the architect, Thomas Bateman Hood, AIA.

LICENSED ARCHITECT
THOMAS BATEMAN HOOD
NO. C19470
07/31/27
STATE OF CALIFORNIA

THOMAS BATEMAN HOOD, AIA
CARMEL, CA

DRAWN BY: BTC/TBH/JC
PRINT DATE: 06-26-2026
DRAWING DATE: 02-05-2026

PAGE TITLE:

TITLE PAGE
PROJECT DATA

SHEET:

1

PLUMBING FIXTURE SCHEDULE

EXISTING	
ORIGINAL BATH	
1 TOILET	1.8 FU
1 WASHBASIN	1.0 FU
1 SHOWER	2.0 FU
PROTOCOL BATH (2# ON PLAN)	
1 TOILET	0 FU
1 WASHBASIN	0 FU
1 SHOWER	0 FU
KITCHEN AND OTHER FIXTURES	
KIT SINK	2.0 FU
WASHER	2.0 FU
BAR SINK	1.0 FU
TOTAL (E)	8.8 FU

PROPOSED	
N. PR. BATH (REPL. ORIGINAL BATH)	
1 HEF TOILET	1.3 FU
2 WASHBASINS	1.0 FU
TUB + SHOWER	3.0 FU
PROTOCOL BATH (2# ON PLAN)	
1 TOILET	0 FU
1 WASHBASIN	0 FU
1 SHOWER	0 FU
BATH #3	
1 TOILET	1.3 FU
1 WASHBASIN	1.0 FU
1 SHOWER	2.0 FU
BATH #4 (IN 2ND FLOOR STUDY)	
1 TOILET	1.3 FU
1 WASHBASIN	1.0 FU
1 SHOWER	2.0 FU
HALF BATH	
1 TOILET	1.3 FU
1 WASHBASIN	1.0 FU
KITCHEN & LAUNDRY	
1 KITCHEN SINK W/ HE D.W.	1.3 FU
1 HEW CLOTHES WASHER	1.0 FU
ADU	
1 TOILET	1.3 FU
1 WASHBASIN	1.0 FU
1 SHOWER	2.0 FU
1 KITCHEN SINK W/ HE D.W.	2.0 FU
SUM	24.5 FU
sub	- (.5)
TOTAL	24.0 FU

PROJECT DATA:

PROJECT DESCRIPTION:
REMODEL (E) HISTORIC COTTAGE AND (E) ONE-STORY ADDITION.
ADD NEW ENTRY BETWEEN (E) COTTAGE & NEW GARAGE/WORKSHOP.
ADD NEW ATTACHED GARAGE WITH WORKSHOP ABOVE.
ADD NEW PRIMARY BEDROOM WING
ADD UPPER FLOOR HOME OFFICE ABOVE (E) ONE-STORY ADDITION.

PROPERTY LOCATION:
MONTE VERDE 2 NW TWELFTH
APN 010-184-004
BLOCK F, LOTS 7, 9 & 11, CARMEL-BY-THE-SEA

OWNERS:
DOUGLAS SMITH & ANNA CHI
11833 S. PARK AVE.
LOS ANGELES CA 90066
TEL. 310/488-4919

SITE COVERAGE

PERMEABLE	SF
SPACED DECKING	172
DECOMPOSITE GRANITE	98
SAND SET BRICK	233
SUBTOTAL	503
IMPERMEABLE	SF
FIRE PITS / WATER FEATURE / WALLS	31
BRICK ON CONCRETE SLAB	60
FLAGSTONE PAVERS W/ GREEN JOINTS	304
DECKING UNDER ROOF	93
SUBTOTAL	488
TOTAL ALLOWED	1,029
TOTAL SHOWN	991

ZONING: R1
LOT SIZE: 8,700 SQUARE FEET

SETBACKS:	ALLOWED	EXISTING	PROPOSED
FRONT:	15'	31'-4"	15/31'-4"
GARAGE FRONT:	0		1'-9"
REAR:	3'/15'	3'-10"	3'-10"/3'-0"
SOUTH SIDE:	3'	3'-6"	3'/3'-6"
NORTH SIDE:	3'	48'-0"	18'-10"/18'-8"
COMPOSITE SIDES:	21'-9"	51'-6"	21'-9"
		(DOES NOT APPLY TO ADU)	

FLOOR AREAS	EXISTING	PROPOSED
EXISTING RESIDENCE	1,448 S.F.	1,448 S.F.
DINING ADDITION		224 S.F.
STAIR ADDITION		61 S.F.
PRIMARY BEDROOM ADDITION		563 S.F.
UPPER LEVEL STUDY		177 S.F.
GARAGE		273 S.F.
ADU		351 SF
TOTAL		3,097 S.F.

ALLOWED AREA (8,700 SF LOT) = 3,097 S.F.

1. Primary Bedroom addition max height: 15'-0"
2. Second Story over 2005 addition: 22'-1"
3. ~~Garage addition max. height: 20'-7"~~
4. Historic Cottage: No change, 16'-2"

SPRINKLERS REQUIRED

INDEX TO DRAWINGS

1	PROJECT DATA
2	FORESTER ANNOTATED SURVEY
3A	EXISTING SITE PLAN (SURVEY)
3B	PROPOSED SITE PLAN FLOOR AREA KEY PLAN
3C	STREETSCAPE ELEVATION / RENDERINGS / EXT. FINISH MATERIALS
5A	EXISTING & DEMOLITION FLOOR PLANS
5B	PROPOSED MAIN FLOOR PLAN
5C	PROPOSED UPPER FLOOR PLAN
5D	EXISTING & PROPOSED ROOF PLANS
5E	WINDOWS & DOORS SCHEDULES
5F	WINDOWS & DOORS PHOTO DOCUMENTATION
5G	HEIGHT POLE REVISION PLAN
6	EXISTING & PROPOSED ELEVATIONS - FRONT & REAR
7A	EXISTING & PROPOSED ELEVATIONS - NORTH SIDE
7B	EXISTING & PROPOSED ELEVATIONS - SOUTH SIDE
7C	PROPOSED COURTYARD ELEVATIONS & SECTIONS
7D	PROPOSED BUILDING SECTIONS

Map Information:

Basis of Bearings: The bearing of North as shown on 15 Surveys 186 and as found monumented is taken as the basis of bearings for this survey.

Vertical Datum: Assumed.

Site Benchmark: Control Point 56 as shown hereon.

Contour Interval: Contours as shown hereon are interpolated using computer digital terrain modeling software and spot elevations. Ground may be more irregular than contours indicate.

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36" Cyp. (40' canopy) /3-8" trunks
Typical tree notation. Indicates an elevation of 301.26' at the trunk of a cypress tree with a 36" trunk diameter (inner circle) and a 40' diameter canopy (outer tree symbol). Multi-trunk trees denoted with an overall trunk diameter with clarifying notes following / symbol.

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0.0' NG — Natural grade elevation shot

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- Subject Parcel Boundary
- Original Lot Line
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- Right of Way

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- control point
- electric meter or pull box
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- sewer clean out
- sign(pole)
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- telephone manhole
- telephone pull box
- traffic signal box
- cable television pull box
- unmarked pull box
- utility pole
- water meter
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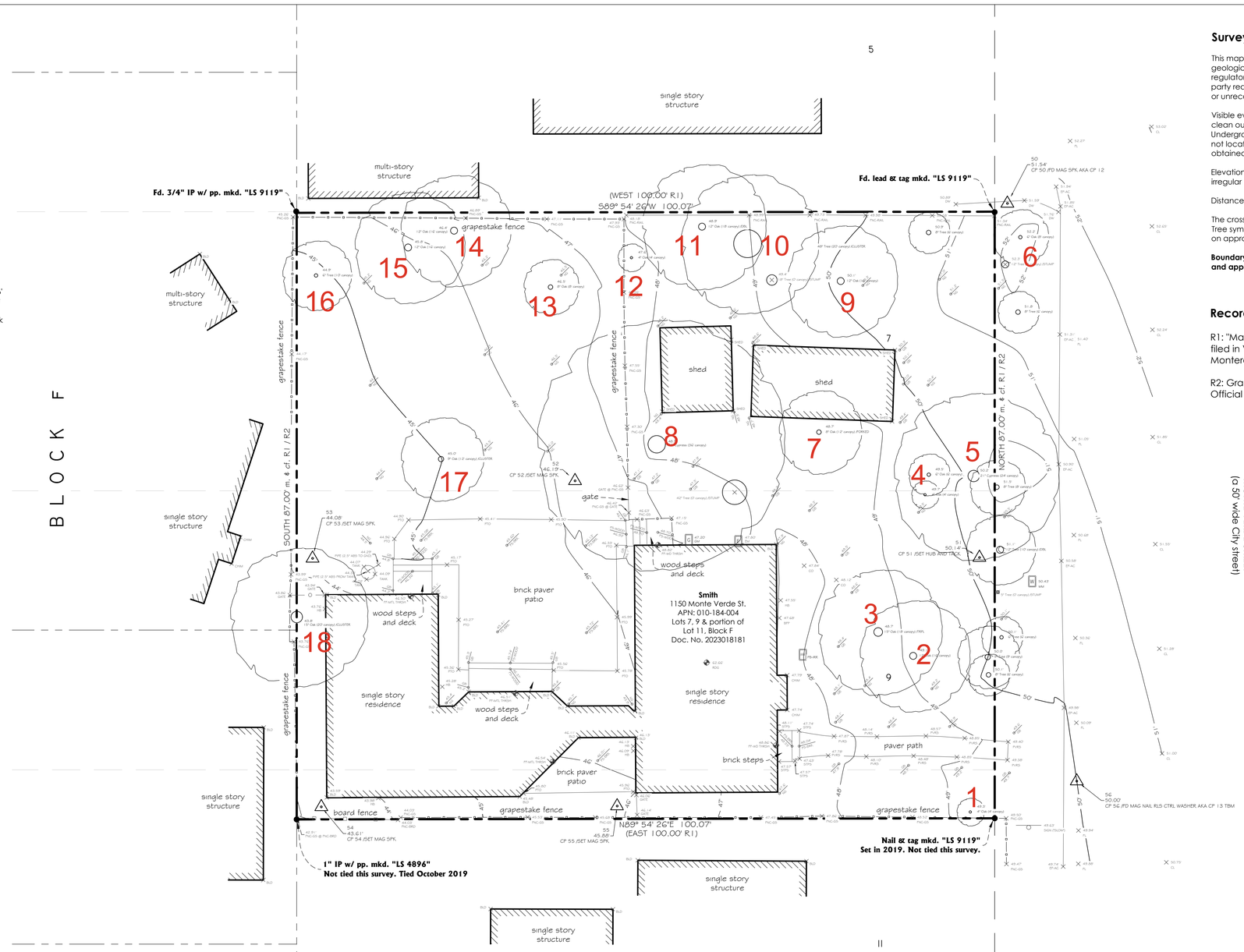

Surveyor's Notes:

This map portrays the site at the time of the survey and does not show soils or geologic information, underground conditions, easements, zoning setbacks, regulatory information or any other items not specifically identified by the party requesting the survey. There may be easements or other rights, recorded or unrecorded, affecting the subject property which are not shown hereon.

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Boundary shown hereon has been submitted as a Corner Record for review and approval by the Monterey County Surveyor.

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SHEET
2

1" = 8'
0' 8' 16' 24'

Topographic Survey

Lots 7 & 9 and a portion of Lot 11 in Block F per "Map of Addition No.1 to Carmel-by-the-Sea
Commonly known as 1150 Monte Verde St., APN: 010-184-004
Located in the City of Carmel-by-the-Sea, Monterey County, State of California

Prepared For and Requested By: Douglas Smith

September 2023 / Updated February 2025

Rasmussen Land Surveying, Inc.
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P: 831.375.7240 F: 831.375.2545

LICENSED LAND SURVEYOR — GORDON A. HUMENIK — No. 9119 — STATE OF CALIFORNIA

RLS W.O. # 2023-064

Sheet 1 of 1

Boundary Legend
A.G.S.- above ground surface
A.S.O. - as shown on
AP - angle point
BC - brass cap or begin curve
BFP - backflow preventer
B.G.S. - below ground surface
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DRAWING REVISIONS:
September 2023 - Original Survey

Plotted On: 10/4/2023 4:43 PM File Name: G:\Shared drives\Civil 3D Projects 2020-2029\2023 Projects\2023-064 Smith_Monte Verde\DWG\Topographic Survey 1150 Monte Verde 2023-064 Smith MV.dwg

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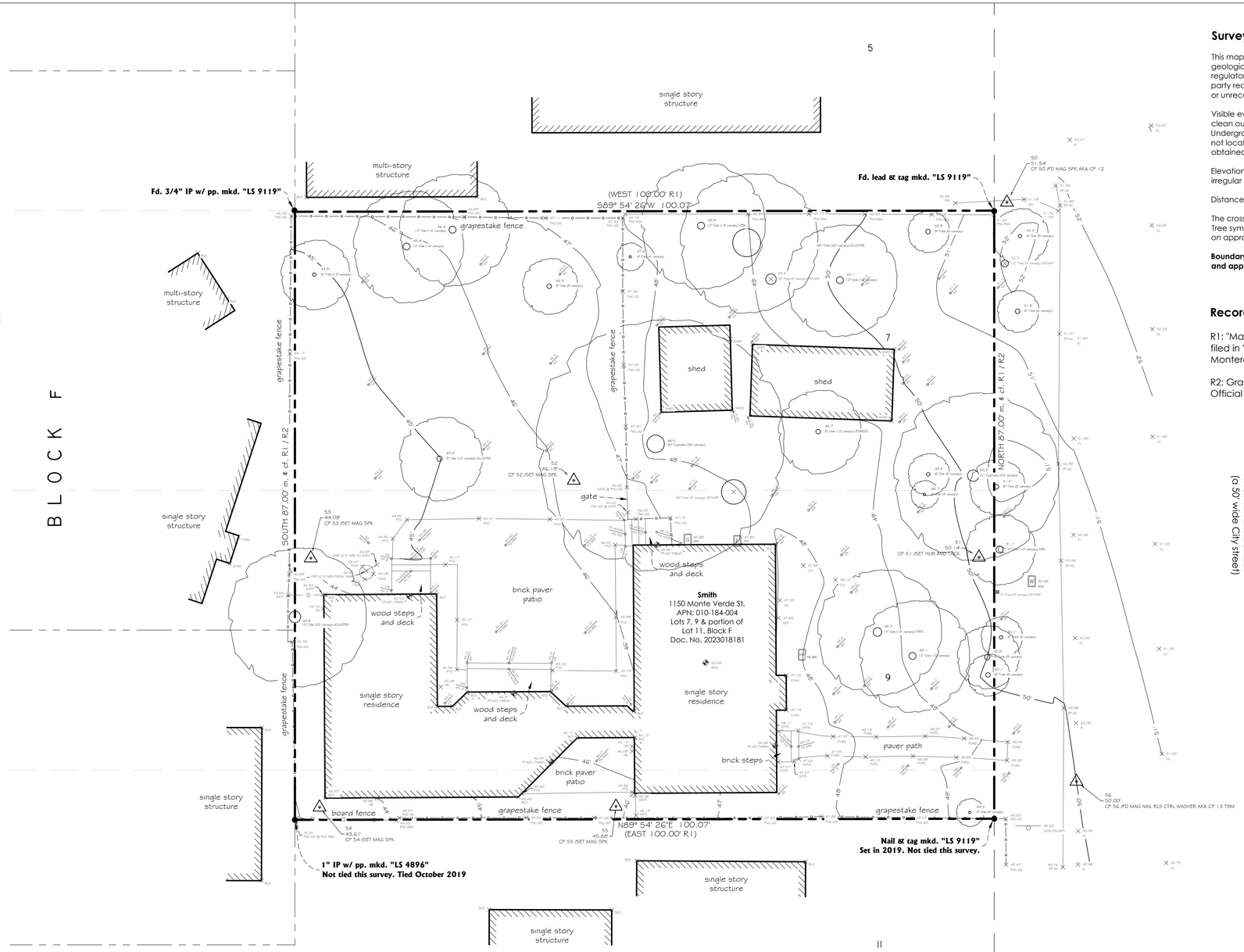

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Utility Legend
CATV - cable tv
COMM - communications
CO or C/O - clean out
DDCV - double detector check valve
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EO - electric outlet
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GV - gas valve
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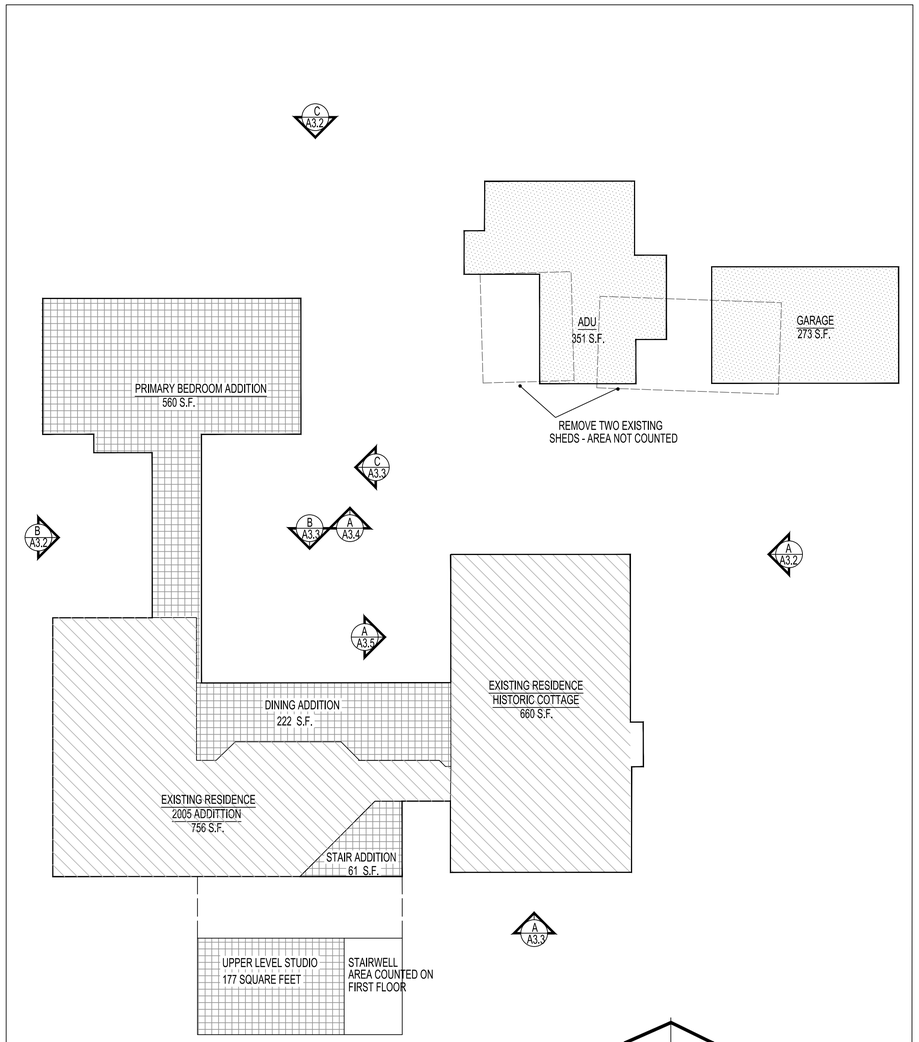

FLOOR AREA KEY PLAN

1/8"=1'-0"

NORTH

FLOOR AREA:

EXISTING RESIDENCE	1,416 S.F.
DINING ADDITION	222 S.F.
STAIR ADDITION	61 S.F.
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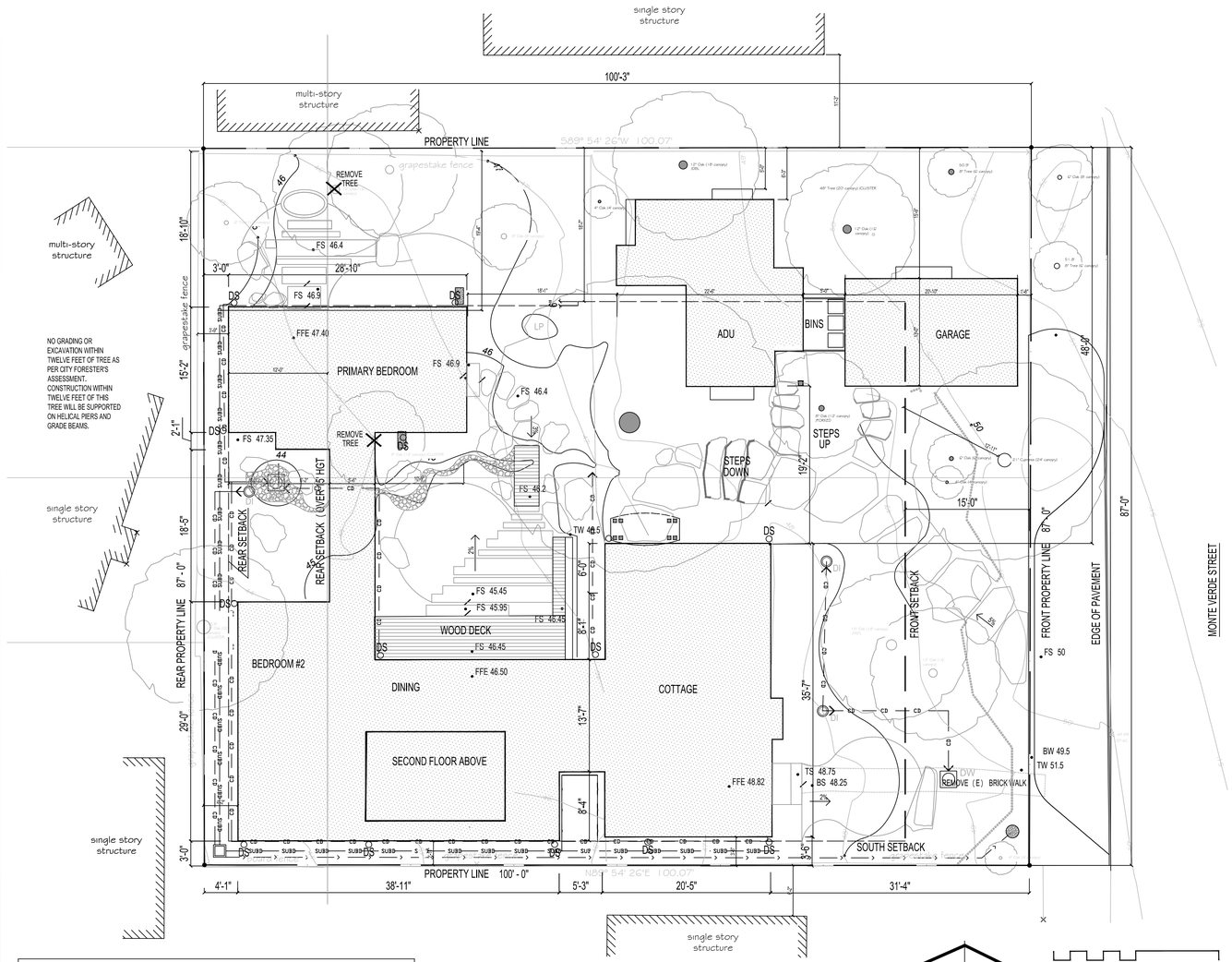
ALLOWED AREA (8,700 SF LOT) = 3,097 S.F.



SITE PLAN

1/8"=1'-0"

NORTH

0 5' 10'

LANDSCAPE GRADING LEGEND

SYMBOL		DESCRIPTION
203.38		(E) SPOT ELEVATION
435		(E) CONTOUR
421 / 420		PROPOSED CONTOURS
TP 160.43		SPOT ELEVATION
1.1%		SLOPE TO DRAIN
		SWALE CENTER LINE
DW		DRY WELL SIZE AND SPECIFICATIONS TBD
DI		DRAIN INLET SIZE AND SPECIFICATIONS TBD
		TRENCH DRAIN SIZE AND SPECIFICATIONS TBD
		FOUNDATION DRAIN SUMP
		SPLASH BLOCK
		ENERGY DISSIPATER AT SUMP DISCHARGE
DS		ROOF DOWNSPOUTS

NO SHORING IS REQUIRED FOR MINOR GRADING OPERATIONS.

THERE IS A BALANCE OF CUT AND FILL OF 24 CUBIC YARDS

NOTE: ROOF RAINWATER RUNOFF SHALL BE DIRECTED VIA DOWNSPOUTS TO DISPERMENT PITS, TO BE DESIGNED BY THE PROJECT CIVIL ENGINEER.

1

PROPOSED SITE COVERAGE

PERMEABLE	SF
SPACED DECKING	172
DECOMPOSITE GRANITE	98
SAND SET BRICK	233
SUBTOTAL	503

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FIRE PITS / WATER FEATURE / WALLS	31
BRICK ON CONCRETE SLAB	60
FLAGSTONE PAVERS W/ GREEN JOINTS	304
DECKING UNDER ROOF	93
SUBTOTAL	488

TOTAL ALLOWED	1,029
TOTAL SHOWN	991

1

TREE PROTECTION - GENERAL NOTE

TREE PROTECTION AND STRUCTURAL ROOT ZONE COMPLIANCE
All structures and site improvements have been designed to avoid Structural Root Zones (SRZ) and Tree Protection Zones (TPZ) where feasible. Tree protection measures, including definitions of SRZ and TPZ, fencing requirements, and construction limitations, are provided on the Tree Protection Plan (Sheet L01.01) . All work shall comply with these requirements and applicable City Forester guidelines.

EXCAVATION NOTE

PROTECTIVE EXCAVATION REQUIREMENTS
All excavation within or adjacent to Tree Protection Zones (TPZ) and Structural Root Zones (SRZ) shall be performed using non-invasive methods, including hand digging, pneumatic excavation (air spade) , or hydrovac techniques. No grading or trenching within 6 feet of any tree trunk is permitted without prior approval from the City Forester. Roots greater than 2 inches in diameter shall not be cut without approval. Refer to Tree Protection Notes on Sheet L01.01.

TREE DISTANCE NOTE
TREE CLEARANCES
Distances between trees and adjacent structures are indicated on the plan at critical locations where proximity to development occurs. These distances have been coordinated with proposed construction to minimize impacts to existing trees and comply with tree protection requirements.

NOTE REGARDING SITE PLAN SCOPE:

THIS ARCHITECTURAL SITE PLAN IS PROVIDED FOR REFERENCE TO EXISTING SITE CONDITIONS AND ARCHITECTURAL SCOPE ONLY AND DOES NOT DEPICT THE PROPOSED LANDSCAPE DESIGN.

THE PLAN ILLUSTRATES EXISTING TREES AND HARDSCAPE, ARCHITECTURAL ELEMENTS PROPOSED FOR REMOVAL, INCLUDING EXISTING SHEDS AND STRUCTURES, AND EXISTING TREES APPROVED FOR REMOVAL BY THE CITY FORESTER, JUSTIN ONO.

ALL PROPOSED LANDSCAPE SCOPE— INCLUDING BUT NOT LIMITED TO LANDSCAPE AND HARDSCAPE DESIGN, LANDSCAPE SITE COVERAGE, FENCING LOCATIONS, FENCE HEIGHTS, DESIGN AND MATERIALS, VEHICULAR ACCESS AND DRIVE AISLES, PEDESTRIAN PATHWAYS AND WALKWAYS, ON-SITE PARKING AREAS, PAVING MATERIALS, PLANTING DESIGN, TREE SPECIES, AND ALL ASSOCIATED SITE MATERIALS— IS SHOWN IN THE LANDSCAPE DRAWINGS.

REFER TO LANDSCAPE DRAWINGS SHEETS L01.01, L02.01, L03.01, L03.02, L04.01, L05.01.

THOMAS BATEMAN HOOD ARCHITECTURE

THOMAS BATEMAN HOOD
27880 Dorris Drive
Suite 200
Carmel, California 93923
831 - 652 - 0012
tom@t-hood.com
www.thomasbatemanhood.com

PROJECT:
SMITH-CHI RESIDENCE
ADDITIONS AND ALTERATIONS TO EXISTING RESIDENCE

MONTE VERDE 2 NW TWELFTH
CARMEL CA 93921

APN 010-088-006-000

OWNER:

REVISIONS:

1	REVISION	06-26-26
2	REVISION	
3	REVISION	
4	REVISION	
5	REVISION	

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LICENSED ARCHITECT
THOMAS BATEMAN HOOD
NO. C19470
07/31/27
STATE OF CALIFORNIA

THOMAS BATEMAN HOOD, AIA
CARMEL, CA

DRAWN BY: BTC/TBH/JC

PRINT DATE: 06-26-2026

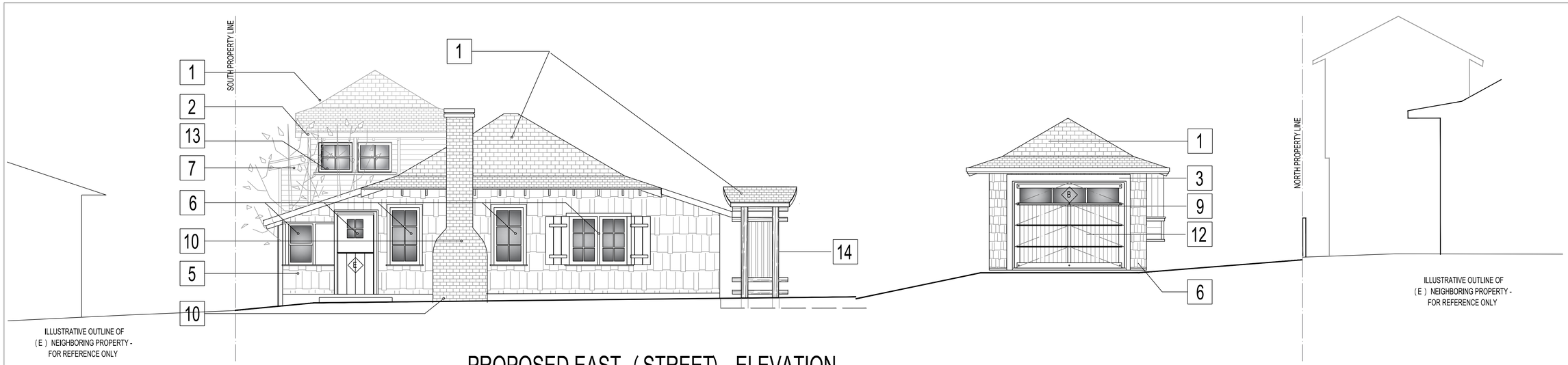
DRAWING DATE: 02-05-2026

PAGE TITLE:

PROP. SITE PLAN &
F.P. AREA KEY PLAN

SHEET:

3B

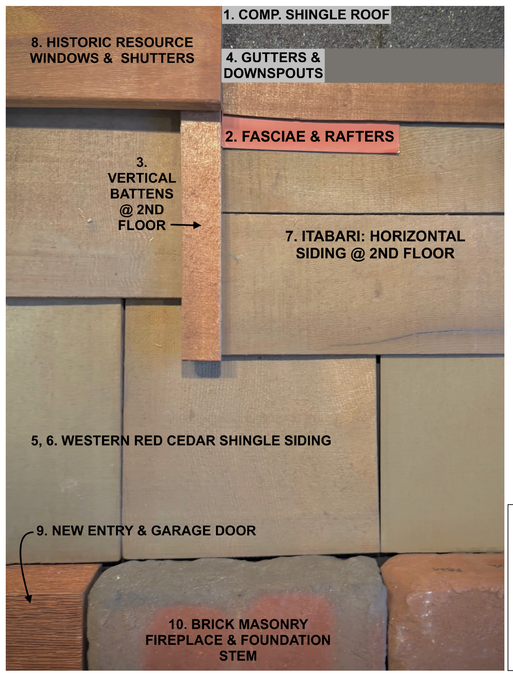


PROPOSED EAST (STREET) ELEVATION

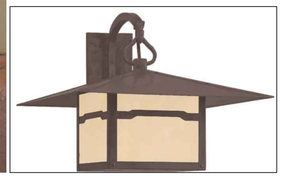
1/4"=1'-0"

MATERIALS

1- 350lb Asphalt Composition Presidential shingles, color: Autmn Blend
2- Fascia Boards & Rafter Tails - Additions: 2x Fascia w/ 4x rafter tails 24" O.C. / Historic Cottage: (e) to remain
All fasciae and rafter tails: Ben Moore Sonoma Red paint, satin finish.
3- Trim: Western Red Cedar with Ben Moore Arborcoat, Semi-Transparent Stain: Mesa Verde Tan
4- Gutters & Downspouts: painted gray/bown to match roof.
5- Historic Cabin: Western Red Cedar Shingles, 14"-16" exposure, Cabot custom mix (semi-transparent Driftwood Gray + Sagebrush) Stain to be applied after one rainy season.
6- Garage, ADU & Primary Bedroom: Western Red Cedar Shingles, 8" exposure, Cabot custom mix (semi-transparent Driftwood Gray + Sagebrush) Stain to be applied after one rainy season.
7- Courtyard walls (see sheet 7C) : 1x6 Red Cedar Ship Lap Siding: Cabot Custom Mix Stain.
8- Historic Cabin Windows: Restore existing sashes, or
Sierra Pacific all-wood units, Douglas Fir interior & exterior, contractor-applied semi-transparent light brown stain to match cedar trim color.
9- Garage & Entry Doors: Mahogany, Ben Moore Arborcoat, Semi-Transparent Stain: Mesa Verde Stain
10- Fireplace Veneer: Red Brick Masonry.
11- Historic Resource Shutters. Color TBD.
12- Light Fixture: Arroyo Craftsman - Monterey Outdoor Wall Sconce, LED 9W - 375 Lumens, Amber Glass.
13- Proposed Addition Windows: Sierra Pacific Metal Clad Wood units, Color Tan 043
14- Canopy at Front Door: Redwood Timber framing - Cabot Custom Mix Stain.



12- Light Fixture: Arroyo Craftsman
Monterey Outdoor Wall Sconce, LED 9W
375 Lumens, Amber Glass.



PROPOSED EAST (STREET) ELEVATION

NTS - Renderings are for illustrative purposes only. Depicted materials, colors, and landscaping do not accurately represent the final construction or approved landscape design.

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PROJECT:
SMITH-CHI RESIDENCE
ADDITIONS AND ALTERATIONS TO EXISTING RESIDENCE

MONTE VERDE 2 NW TWELFTH
CARMEL CA 93921

APN 010-184-004-000

OWNER:
DOUGLAS SMITH & ANNA CHI

REVISIONS:
REVISION 06-26-26
REVISION
REVISION
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REVISION

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NO. C19470
07/31/27
STATE OF CALIFORNIA

THOMAS BATEMAN HOOD, AIA
CARMEL, CA

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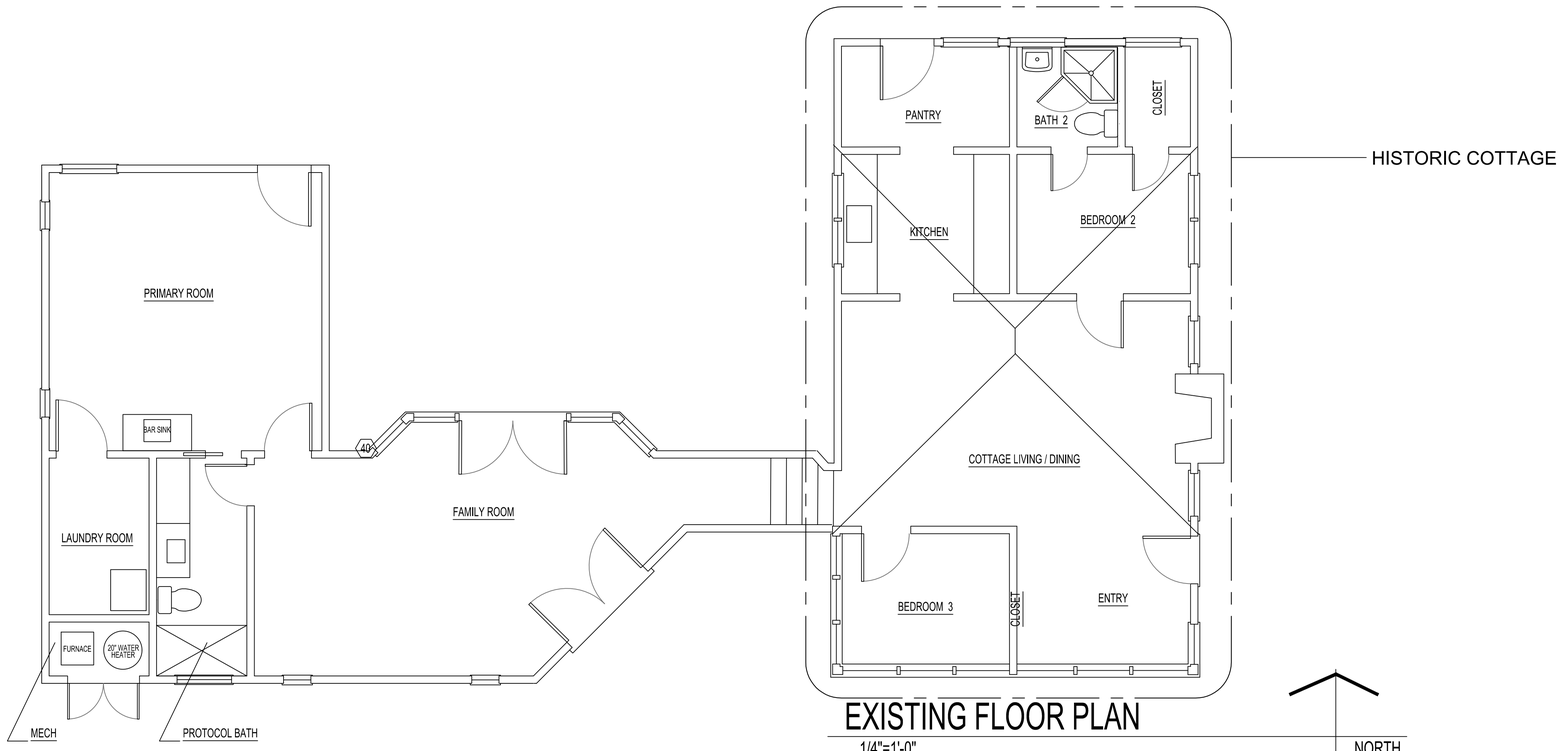
PRINT DATE: 12-05-2025
DRAWING DATE: 12-05-2025

PAGE TITLE:
STREETSCAPE ELEVATIONS & RENDERINGS

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

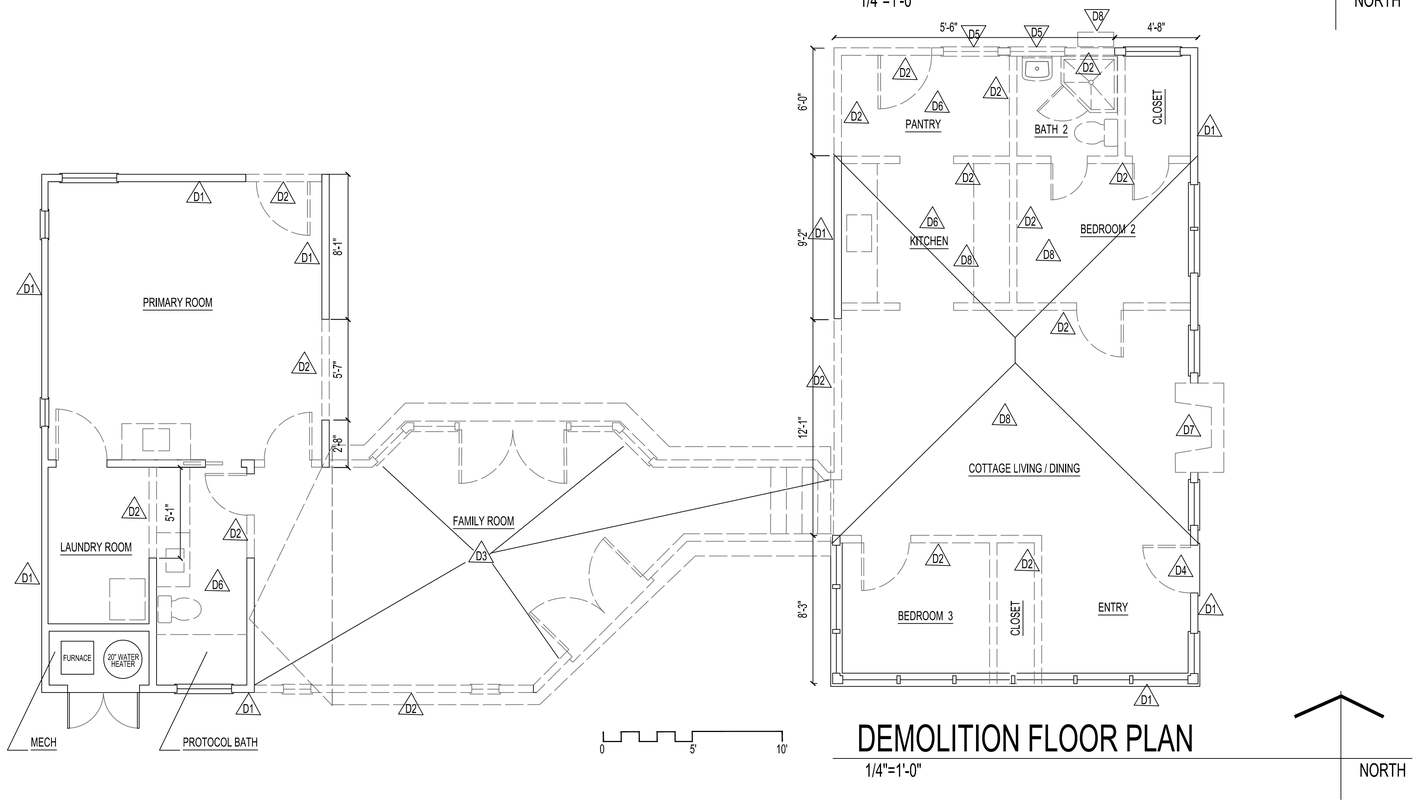
SHEET:
3C



EXISTING FLOOR PLAN

1/4"=1'-0"

NORTH



DEMOLITION FLOOR PLAN

1/4"=1'-0"

NORTH

EXISTING WALLS	368'-1" LF
WALLS TO BE REMOVED	196'-0" LF
	53%

DEMOLITION FLAG NOTES

SEE DEMOLITION NOTES THIS SHEET.
SHORE EXISTING ELEMENTS DURING MODIFICATIONS.

D1 EXISTING WALL TO REMAIN:
PROTECT EXISTING ELEMENTS DURING CONSTRUCTION.

D2 REMOVE EXISTING SIDING & WINDOWS, FOR NEW OPENINGS:

D3 REMOVE FORMER FAMILY ROOM WALLS & ROOF AS SHOWN.

D4 REMOVE EXISTING DOOR & FRAME
SEE CONSTRUCTION PLAN & ELEVATIONS.

D5 REMOVE EXISTING WINDOW & FRAME
SEE CONSTRUCTION PLAN & ELEVATIONS.

D6 REMOVE KITCHEN & BATH CABINETS TOPS, FIXTURES AND FINISHES.

D7 REMOVE MASONRY FIREPLACE & FOUNDATION PREPARE FOR NEW METAL FIREPLACE.

D8 REMOVE FLAT CEILING & HORIZONTAL FURNACE ABOVE.

D8 REMOVE (E) OVERHEAD ELECTRICAL SERVICE, METER & PANEL.

GENERAL NOTES - DEMOLITION WORK

REMOVAL OF IMPROVEMENTS:

* REMOVE CABINETRY AND MILLWORK, WALL AND FLOOR FINISHES AS NOTED.
* REMOVE ANY PLUMBING ELEMENTS NOT TO BE PART OF THE NEW WORK.
* REMOVE ANY ELECTRICAL ELEMENTS NOT TO BE A PART OF THE NEW WORK. REMOVE EXTRA OR "WILD" WIRING, CLOSE OPEN J-BOXES.
* REMOVE PARTITIONS OR PORTIONS THEREOF AS INDICATED BY DASHED LINE ON PLAN.

PRESERVE AND PROTECT ELEMENTS NOT TO BE REMOVED AND ITEMS SET ASIDE FOR RELOCATION AND REUSE.

PROVIDE SHORING AND BRACING AS REQUIRED TO PROTECT EXISTING ELEMENTS AND TO SUPPORT ROOF AND WALL STRUCTURE DURING REMOVAL.

SHORING AND BRACING DESIGN IS NOT PART OF THESE DOCUMENTS.

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PROJECT:
SMITH-CHI RESIDENCE
ADDITIONS AND ALTERATIONS TO EXISTING RESIDENCE

MONTE VERDE 2 NW TWELFTH
CARMEL CA 93921

APN 010-184-004-000

OWNER:

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THOMAS BATEMAN HOOD, AIA
CARMEL, CA

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PRINT DATE: 02-05-2026

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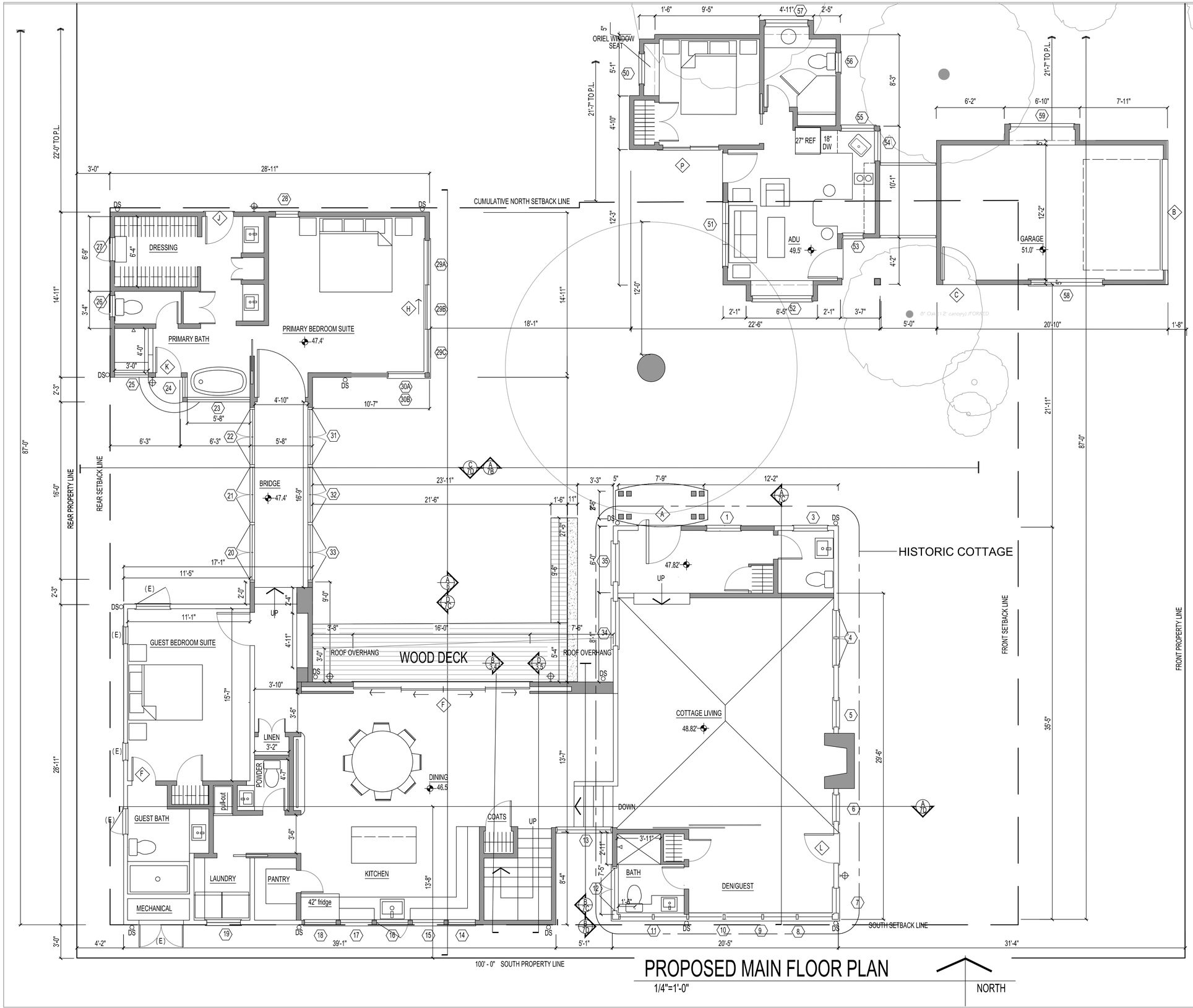
PAGE TITLE:

EXISTING & DEMOLITION FLOOR PLANS

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

SHEET:

5A



PROPOSED MAIN FLOOR PLAN

1/4"=1'-0"

NORTH

FLAG NOTES

1. EXISTING WALL TO REMAIN: PROTECT ELEMENTS DURING CONSTRUCTION.
2. NEW INTERIOR WALL: 2x4'S @ 16" O.C., SINGLE BOTTOM PLATE, DOUBLE TOP PLATE (P.T. BOTTOM PLATE ON CONCRETE SLAB) . 3 1/2" SOUND BATTS. 1/2" GYPSUM DRYWALL OR THINWALL O/ GYP PANELS.
3. NEW EXTERIOR WALL: 2x4'S @ 16" O.C., SINGLE BOTTOM PLATE, DOUBLE TOP PLATE (P.T. BOTTOM PLATE ON CONCRETE SLAB) . INTERIOR FACE: 1/2" GYP BD OR THINWALL O/ GYP PANELS. 3 1/2" R-15 BATTS. 1/2" CDX SHEAR PLY . MOISTURE BARRIER - TYVEK EXTERIOR MATERIAL - SEE ELEVATIONS.
4. INFILL OPENING FOLLOWING REMOVAL OF DOOR & FRAME. MATCH ADJACENT (E) WALL MATERIALS

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CARMEL CA 93921

APN 010-184-004-000

OWNER:

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- REVISION 06-26-26
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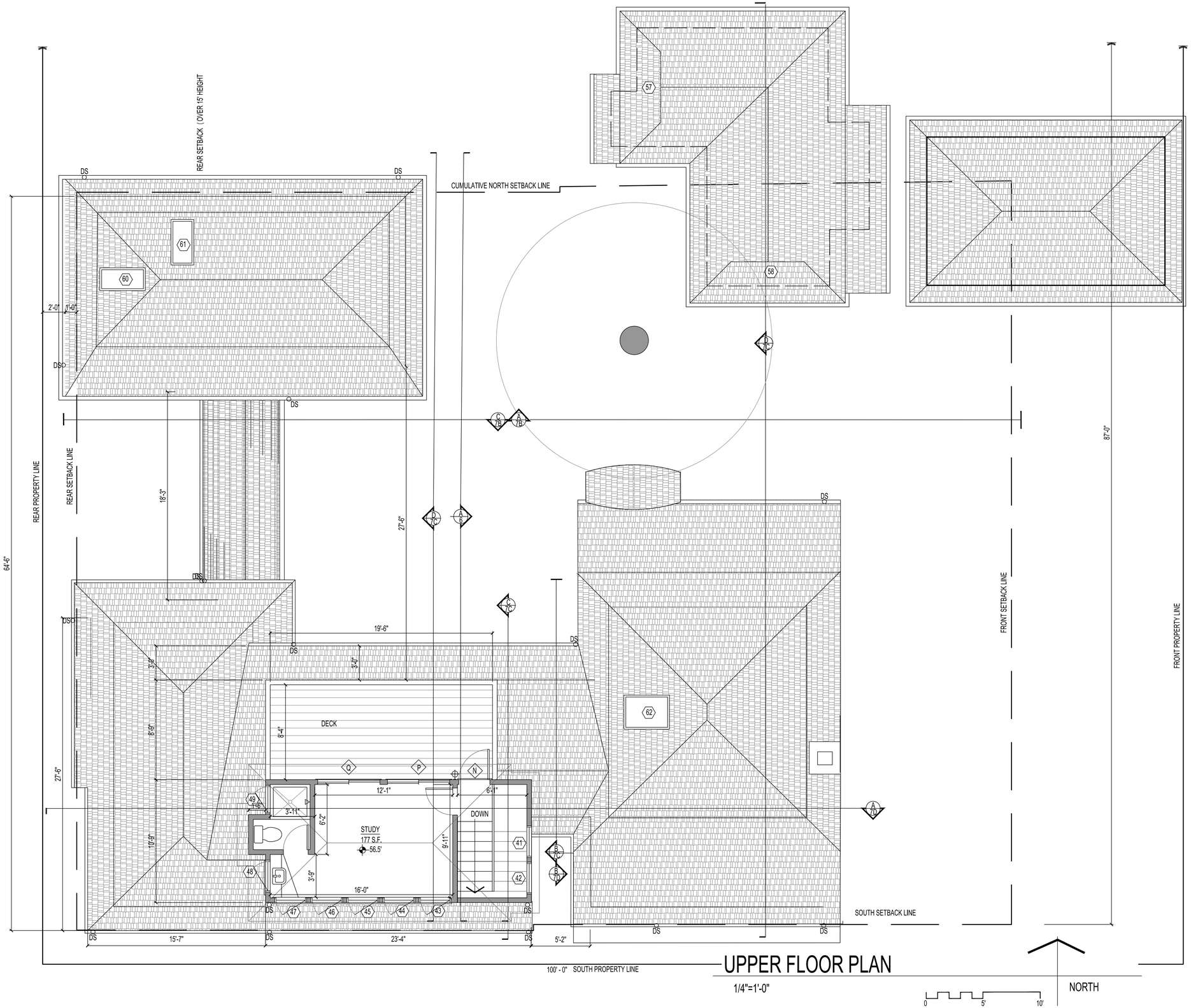
PROPOSED MAIN FLOOR PLAN

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

SHEET:

5B



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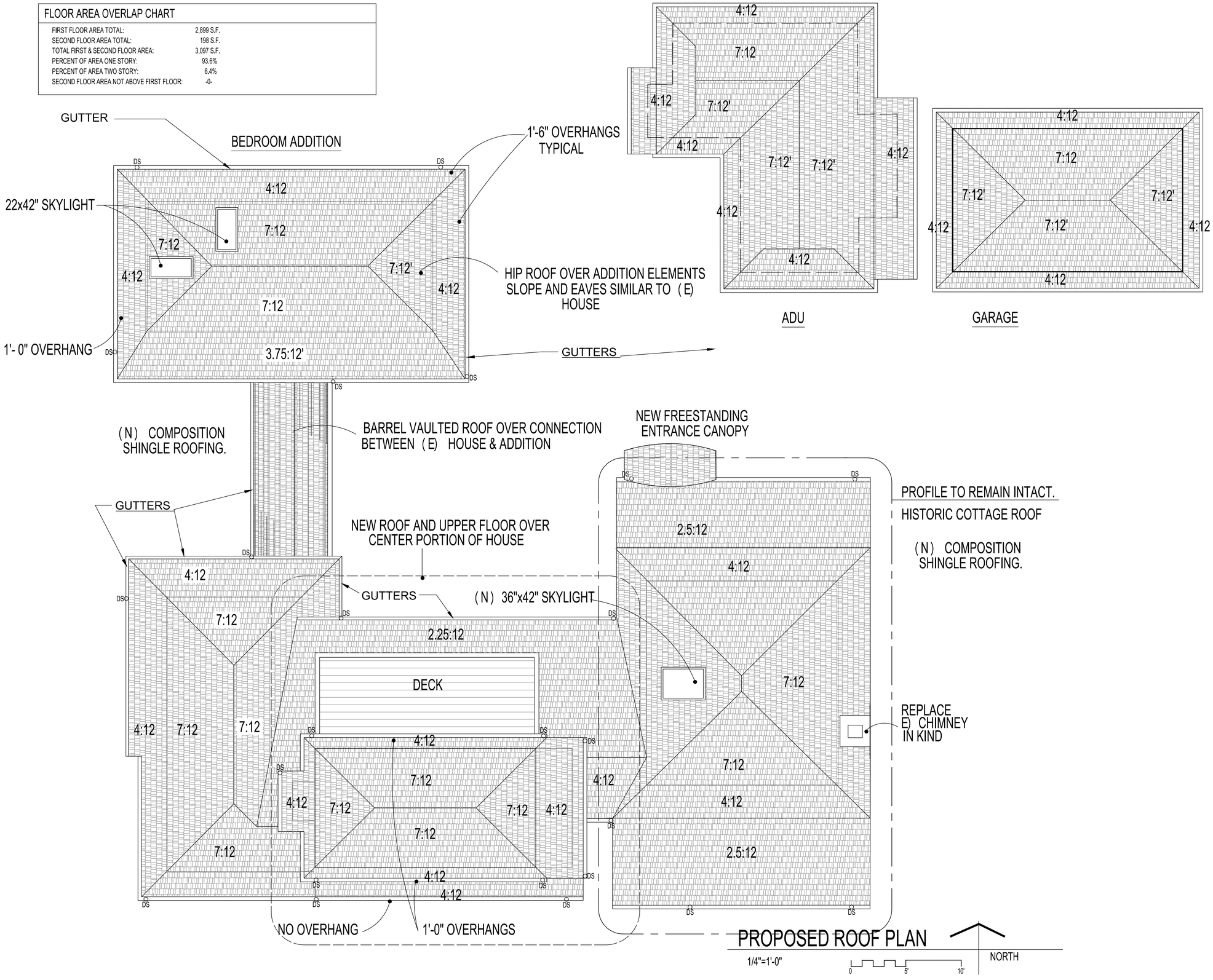
UPPER LEVEL FLOOR PLAN

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

SHEET:

5C

FLOOR AREA OVERLAP CHART	
FIRST FLOOR AREA TOTAL:	2,899 S.F.
SECOND FLOOR AREA TOTAL:	198 S.F.
TOTAL FIRST & SECOND FLOOR AREA:	3,097 S.F.
PERCENT OF AREA ONE STORY:	93.6%
PERCENT OF AREA TWO STORY:	6.4%
SECOND FLOOR AREA NOT ABOVE FIRST FLOOR:	-0-



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PRINT DATE: 02-05-2026
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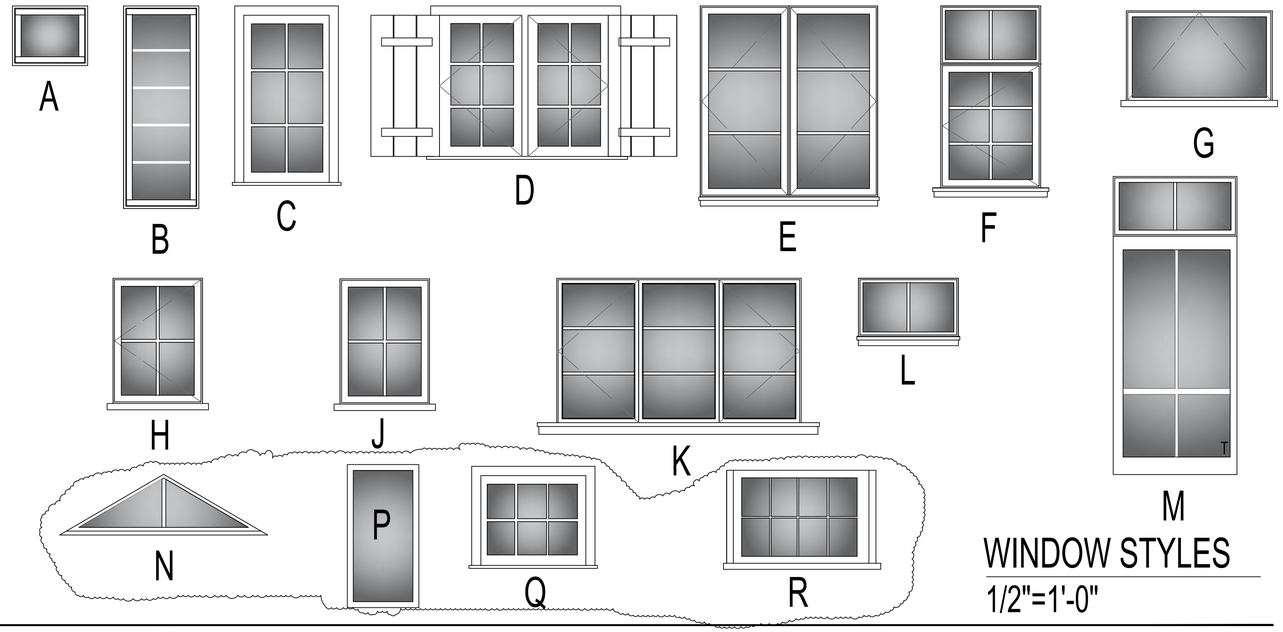
PAGE TITLE:

PROPOSED ROOF PLAN

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

SHEET:

5D



WINDOW STYLES
1/2"=1'-0"

DOOR STYLES
1/2"=1'-0"

WINDOW SCHEDULE

		SIZE								
MARK	TYPE	WIDTH	HEIGHT	HEAD HEIGHT	STYLE	FRAME	INT FINISH	GLASS TYPE	GRILLES	MFR. / MODEL #
1	(E) RELOCATED									SIERRA PACIFIC
2	(E) REMOVED									SIERRA PACIFIC
2A	FIXED	2'-0"	1'-5"	9'-0"	A	WOOD	STAIN			SIERRA PACIFIC
2B	FIXED	2'-0"	1'-8"	9'-0"	A	WOOD	STAIN			SIERRA PACIFIC
2C	FIXED	2'-0"	1'-8"	9'-0"	A	WOOD	STAIN			SIERRA PACIFIC
3	FIXED	2'-10"	8'-0"	V.I.F.	C	WOOD	STAIN			SIERRA PACIFIC
4	CASEMENT	4'-10"	4'-0"	V.I.F.	D	WOOD	STAIN			SIERRA PACIFIC
5	FIXED	2'-4"	4'-8"	V.I.F.	C	WOOD	STAIN			SIERRA PACIFIC
6	FIXED	2'-4"	4'-8"	V.I.F.	C	WOOD	STAIN			SIERRA PACIFIC
7	FIXED	2'-0"	3'-4"	V.I.F.	C	WOOD	STAIN			SIERRA PACIFIC
8	CASEMENT	4'-6"	3'-4"	V.I.F.	E	WOOD	STAIN			SIERRA PACIFIC
9	CASEMENT	4'-6"	3'-4"	V.I.F.	E	WOOD	STAIN			SIERRA PACIFIC
10	CASEMENT	4'-6"	3'-4"	V.I.F.	E	WOOD	STAIN			SIERRA PACIFIC
11	CASEMENT	4'-6"	3'-4"	V.I.F.	E	WOOD	STAIN	TEMPERED		SIERRA PACIFIC
12	CASEMENT	6'-6"	3'-4"	V.I.F.	E	WOOD	STAIN	TEMPERED		SIERRA PACIFIC
13	FIXED	5'-0"	4'-0"	10' - 5" (KITCHEN)	C	METAL CLAD	PAINT	TEMPERED		SIERRA PACIFIC
14	FIXED	2'-10"	1'-8"	9'- 6"	L	METAL CLAD	PAINT			SIERRA PACIFIC
15	FIXED	2'-10"	1'-8"	9'- 6"	L	METAL CLAD	PAINT			SIERRA PACIFIC
16	FIXED/CASE	2'-0"	7'-6"	9'- 6"	F	METAL CLAD	PAINT			SIERRA PACIFIC
17	FIXED	2'-10"	1'-8"	9'- 6"	L	METAL CLAD	PAINT			SIERRA PACIFIC
18	FIXED	2'-10"	1'-8"	9'- 6"	L	METAL CLAD	PAINT			SIERRA PACIFIC
19	AWNING	5'-8"	1'-4"	7'- 6"	G	METAL CLAD	PAINT	TEMPERED		SIERRA PACIFIC
20	CASEMENT	5'-0"	6'-4"	7'-0"	E	METAL CLAD	PAINT	TEMPERED		SIERRA PACIFIC
21	CASEMENT	5'-0"	6'-4"	7'- 0"	E	METAL CLAD	PAINT	TEMPERED		SIERRA PACIFIC
22	CASEMENT	5'-0"	6'-4"	7'- 0"	E	METAL CLAD	PAINT	TEMPERED		SIERRA PACIFIC
23	FIXED	5'-6"	6'-0"	8'-0"	C	METAL CLAD	PAINT	TEMPERED		SIERRA PACIFIC
24	FIXED	1'-10"	3'-6"	8'-0"	C	METAL CLAD	PAINT	TEMPERED		SIERRA PACIFIC
25	FIXED	2'-10"	3'-6"	8'-0"	C	ALUMINUM	PAINT	TEMPERED		SIERRA PACIFIC
26	CASEMENT	2'-6"	3'-6"	8'-0"	H	METAL CLAD	PAINT	TEMPERED		SIERRA PACIFIC
27	CASEMENT	2'-6"	3'-6"	8'-0"	H	METAL CLAD	PAINT			SIERRA PACIFIC
28	FIXED/CASE	3'-0"	9'-0"	8'-0"	F	METAL CLAD	PAINT	TEMPERED		SIERRA PACIFIC
29A	FIXED	3'-6"	1'-8"	8'-4"	L	METAL CLAD	PAINT			SIERRA PACIFIC
29B	FIXED	3'-6"	1'-8"	8'-4"	L	METAL CLAD	PAINT			SIERRA PACIFIC
29C	FIXED	3'-6"	1'-8"	8'-4"	L	METAL CLAD	PAINT			SIERRA PACIFIC
30A	FIXED	3'-6"	1'-8"	8'-4"	M	METAL CLAD	PAINT			SIERRA PACIFIC
30B	FIXED	3'-6"	6'-8"	6'-8"	M	METAL CLAD	PAINT	TEMPERED		SIERRA PACIFIC
31	CASEMENT	5'-0"	6'-4"	7'-0"	E	METAL CLAD	PAINT	TEMPERED		SIERRA PACIFIC
32	CASEMENT	5'-0"	6'-4"	7'- 0"	E	METAL CLAD	PAINT	TEMPERED		SIERRA PACIFIC
33	CASEMENT	5'-0"	6'-4"	7'- 0"	E	METAL CLAD	PAINT	TEMPERED		SIERRA PACIFIC
34	FIXED	4'-0"	4'-10"	6'-8"-V.I.F.	C	METAL CLAD	PAINT			SIERRA PACIFIC
35	EXISTING					WOOD	STAIN			
36	DELETED									
37	DELETED									
38	FIXED/CASE	5'-6"	2'-0"	7'-0"	K	WOOD	STAIN			SIERRA PACIFIC
39	FIXED/CASE	6'-8"	4'-0"	7'-0"	K	WOOD	STAIN			SIERRA PACIFIC
40	FIXED/CASE	5'-6"	3'-6"	7'-0"	K	WOOD	STAIN			SIERRA PACIFIC
41	FIXED	2'-10"	2'-6"	4'-8" - 2ND. FLOOR	C	METAL CLAD	PAINT	TEMPERED		SIERRA PACIFIC
42	FIXED	2'-10"	2'-6"	4'-8" - 2ND. FLOOR	C	METAL CLAD	PAINT	TEMPERED		SIERRA PACIFIC
43	CASEMENT	2'-10"	2'-6"	7'-0"	H	METAL CLAD	PAINT			SIERRA PACIFIC
44	CASEMENT	2'-10"	2'-6"	7'-0"	H	METAL CLAD	PAINT			SIERRA PACIFIC
45	CASEMENT	2'-10"	2'-6"	7'-0"	H	METAL CLAD	PAINT			SIERRA PACIFIC
46	CASEMENT	2'-10"	2'-6"	7'-0"	H	METAL CLAD	PAINT			SIERRA PACIFIC
47	CASEMENT	2'-10"	2'-6"	7'-0"	H	METAL CLAD	PAINT			SIERRA PACIFIC
48	CASEMENT	2'-10"	2'-6"	7'-0"	H	METAL CLAD	PAINT	TEMPERED		SIERRA PACIFIC
49	CASEMENT	2'-6"	2'-6"	7'-0"	H	METAL CLAD	PAINT	TEMPERED		SIERRA PACIFIC
50	CASEMENT	2'-6"	3'-6"	7'-0"	H	METAL CLAD	PAINT			SIERRA PACIFIC
51	FIXED/CASE	5'-6"	3'-6"	7'-0"	K	METAL CLAD	PAINT			SIERRA PACIFIC
52	FIXED/CASE	5'-6"	3'-6"	7'-0"	K	METAL CLAD	PAINT			SIERRA PACIFIC
53	FIXED	2'-0"	3'-6"	7'-0"	J	METAL CLAD	PAINT			
54	FIXED	2'-8"	3'-6"	7'-0"	J	METAL CLAD	PAINT			
55	CASEMENT	3'-0"	3'-6"	7'-0"	H	METAL CLAD	PAINT			
56	CASEMENT	2'-0"	3'-6"	7'-0"	H	METAL CLAD	PAINT			
57	CASEMENT	2'-0"	3'-6"	7'-0"	E	METAL CLAD	PAINT			
58	FIXED/CASE	5'-6"	3'-6"	7'-0"	K	METAL CLAD	PAINT			
59	FIXED/CASE	4'-0"	3'-6"	7'-0"	K	METAL CLAD	PAINT			
60	SKYLIGHT	1'-10"	3'-6"		P	METAL CLAD				
61	SKYLIGHT	1'-10"	3'-6"		P	METAL CLAD				
62	SKYLIGHT	3'-0"	3'-6"		P	METAL CLAD				

DOOR/WINDOW NOTES

1. FIELD VERIFY ALL OPNG SIZES. PRIOR TO WINDOW FABRICATION.
2. MULLIONS ON WINDOWS & DOORS SHALL BE TRUE DIVIDED LIGHT.
3. PROVIDE SCREENS W/ ALL OPERABLE WINDOWS.
4. INSTALL HEAD & SILL FLASHING @ ALL WINDOWS & DOORS.
5. INSULATED GLASS ALL NEW WDOS.
6. TEMPERED GLASS WHERE REQUIRED BY CODE. WHETHER OR NOT INDICATED ON PLANS.

EXTERIOR DOOR TYPES

NOTE: DO NOT ORDER FROM THIS SCHEDULE ALONE. REVIEW PLAN & FIELD CONDITIONS FOR DOOR LOCATIONS AND SIZES

TYPE	LOCATION	WIDTH	HEIGHT	TYPE	MATL	HARDWARE	REMARKS
A	NEW ENTRY DOOR	4'-6"	x 8'-8"	WOOD DOOR	WOOD	LS,DB,T	
B	GARAGE DOOR	9'-0"	x 7'-0"	SECTIONAL OVERHEAD	CLAD WD	LS,DB,T	
C	EXTERIOR TO GARAGE	3'-0"	x 6'-8"	WOOD	CLAD WD	LS,DB,T	
D	ADU ENTRY DOOR	2'-8"	x 6'-8"	WOOD DOOR	WOOD	LS,DB,T	
E	DELETED						
F	DINING TO PATIO	16'-0"	x 8'-0"	4 PANEL SLIDING DOOR POCKETS INTO WALL	CLAD WD	LS,T	
A	PRIMARY BDRM TO EXTERIOR	9'-0"	x 8'-0"	3 PANEL SLIDER	CLAD WD	LS,T	
C	DRESSING TO EXTERIOR	3'-0"	x 6'-8"	WOOD/GLASS	CLAD WD	LS,DB,T	
C	PRIMARY BATH TO EXTERIOR	2'-4"	x 6'-8"	WOOD/GLASS	CLAD WD	LS,DB,T	
C	EXISTING DOOR TO REMAIN - REPAIR & REFINISH AS NEEDED						
D1	ADU TO EXTERIOR	2'-8"	x 6'-8"	WOOD DUTCH DOOR	WOOD	LS,DB,T	
A	STAIRWELL TO UPPER DECK	2'-8"	x 6'-8"	WOOD/GLASS	CLAD WD	LS,DB,T	
C	ADU STUDY TO UPPER DECK	5'-6"	x 6'-8"	2-PANEL SLIDER	CLAD WD	LS,DB,T	
C	STUDY TO UPPER DECK	5'-6"	x 6'-8"	2-PANEL SLIDER	CLAD WD	LS,DB,T	

LEGEND

T	THRESHOLD	PRV	PRIVACY SET
DB	DEADBOLT	TEMP.	TEMPERED
LS	LOCKSET	INSUL	INSULATED
PS	PASSAGE SET	PR	PAIR

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PROJECT:
SMITH-CHI RESIDENCE
ADDITIONS AND ALTERATIONS TO EXISTING RESIDENCE

MONTE VERDE 2 NW TWELFTH
CARMEL CA 93921

APN 010-184-004-000

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CARMEL, CA

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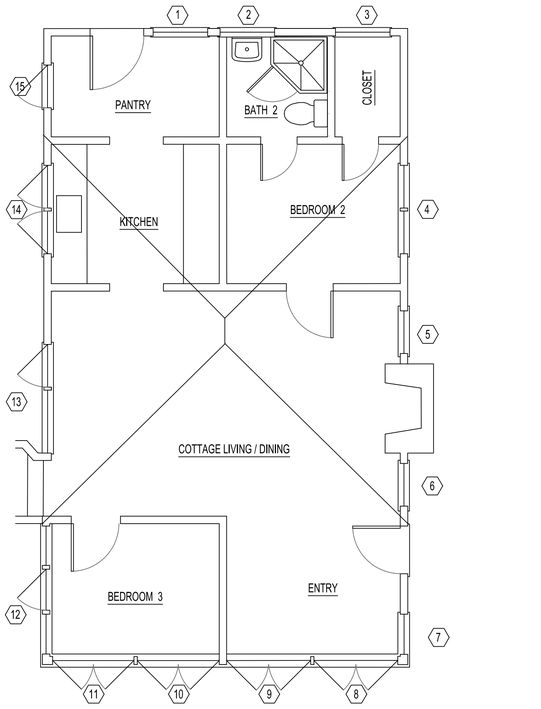
WINDOW & DOORS SCHEDULES

SCALE: 1/2" = 1'-0"

SHEET:

5E



HISTORIC COTTAGE - (E) F. P.

1/4"=1'-0"

NORTH

HISTORIC COTTAGE NORTH FACADE

3 2 1

HISTORIC COTTAGE EAST FACADE - STREET VIEW

7 6 6 5 4 4

HISTORIC COTTAGE WEST FACADE

8 9 10 11

SOUTH FACADE - WINDOW SILL DETAILS

HISTORIC COTTAGE SOUTH FACADE

12 15 14 13

CONDITION REPORT

Window 1 — Northeast Corner

Type: Orig. wood multi-light window.
Paint: Poor · **Putty:** Poor · **Frame/Sill:** Fair · **Sash:** Fair · **Glazing:** Fair · **Hdwe:** N/A · **Overall:** Fair
Condition: Frame and sash sound and repairable; only weathered paint and failed putty. Flagged for retention by the City.
Recommendation: Retain and repair in place — strip, reglaze, consolidate, repaint. No replacement proposed.

Window 2

Type: Orig. wood-framed window.
Paint: Poor · **Putty:** Poor · **Frame/Sill:** Poor – rot at sill · **Sash:** Poor · **Glazing:** Fair · **Hdwe:** N/A · **Overall:** Poor
Condition: Heavy paint failure, open putty lines, and water-related deterioration at the sill and lower rail.
Recommendation: Repair where sound; where sill/sash rot precludes it, replace in kind with Sierra Pacific true-divided-light wood matching original profile and lights. Salvage glass.

Window 3

Type: Orig. wood-framed window.
Paint: Poor · **Putty:** Poor · **Frame/Sill:** Poor – rotted · **Sash:** Poor · **Glazing:** Fair · **Hdwe:** N/A · **Overall:** Poor
Condition: Failed paint and putty with rot through sill and stiles; wood has lost section and no longer holds fasteners.
Recommendation: Repair not feasible; replace in kind with Sierra Pacific true-divided-light wood matching original design and finish. Salvage glass.

Window 4

Type: Orig. wood multi-light window.
Paint: Poor · **Putty:** Poor · **Frame/Sill:** Poor – rotted · **Sash:** Poor – rotted · **Glazing:** Fair · **Hdwe:** N/A · **Overall:** Poor – water intrusion
Condition: Advanced rot in frame and sash with long-term water intrusion at the sill. Single-pane glazing intact.
Recommendation: Repair not feasible; replace in kind with Sierra Pacific true-divided-light wood matching original dimensions, muntin pattern, and finish. Salvage glass.

Window 5

Type: Orig. wood-framed window.
Paint: Fair · **Putty:** Poor · **Frame/Sill:** Fair · **Sash:** Poor · **Glazing:** Fair · **Hdwe:** Fair · **Overall:** Poor
Condition: Failing putty and a deteriorated sash; frame and sill comparatively sound.
Recommendation: Retain and repair the frame; rebuild or replace the sash in kind where rot is beyond repair, matching original profile and lights.

Window 6 — Paired Unit

Type: Orig. wood multi-light paired unit.
Paint: Poor · **Putty:** Poor · **Frame/Sill:** Poor – rotted · **Sash:** Poor – rotted · **Glazing:** Fair · **Hdwe:** Poor · **Overall:** Poor – water intrusion
Condition: Rotted frame, sill, and sash at the base; failed/corroded hardware; water intrusion at the threshold.
Recommendation: Repair not feasible; replace in kind matching original configuration and true divided lights. Salvage glass and sound hardware.

Window 7

Type: Orig. wood multi-light window.
Paint: Fair · **Putty:** Poor · **Frame/Sill:** Poor · **Sash:** Poor – water intrusion · **Glazing:** Fair · **Hdwe:** N/A · **Overall:** Poor
Condition: Sash deterioration and water intrusion at the sill despite fair paint; muntins and joinery loosening.
Recommendation: Replace in kind where sash/sill rot precludes repair; match original muntin pattern and finish. Salvage glass.

Window 8 — Kitchen Band

Type: Orig. wood-framed window.
Paint: Fair · **Putty:** Poor · **Frame/Sill:** Fair · **Sash:** Poor – inoperable · **Glazing:** Fair · **Hdwe:** Poor · **Overall:** Fair
Condition: Sash painted shut/inoperable and hardware failed, but frame and sill largely sound. Affected by the dining-room addition (12 ft of west wall removed).
Recommendation: Repair feasible — free sash, replace hardware, reglaze; retain where construction allows. Replace in kind only where the addition requires removal.

Window 9 — Kitchen Band

Type: Orig. wood-framed window.
Paint: Fair · **Putty:** Poor · **Frame/Sill:** Fair · **Sash:** Poor – inoperable · **Glazing:** Fair · **Hdwe:** Poor · **Overall:** Fair
Condition: Companion to Window 8; sash inoperable and hardware failed, frame and sill generally sound.
Recommendation: Repair and retain where construction allows — free sash, replace hardware, reglaze. Replace in kind only where the addition requires removal.

Window 10

Type: Orig. wood-framed window.
Paint: Poor · **Putty:** Poor · **Frame/Sill:** Poor – rotted · **Sash:** Poor – rotted · **Glazing:** Fair · **Hdwe:** Poor · **Overall:** Poor – water intrusion
Condition: West/south kitchen corner unit with rotted frame and sash and active water intrusion at the sill.
Recommendation: Repair not feasible; replace in kind with Sierra Pacific true-divided-light wood matching original. Salvage glass.

Window 11

Type: Orig. wood-framed window.
Paint: Poor · **Putty:** Poor · **Frame/Sill:** Poor – rotted · **Sash:** Poor – rotted · **Glazing:** Fair · **Hdwe:** Poor · **Overall:** Poor – water intrusion
Condition: Corner unit adjacent to Window 10; comparable rot through frame and sash with water intrusion.
Recommendation: Repair not feasible; replace in kind matching original design and finish. Salvage glass.

Window 12

Type: Orig. wood casement window.
Paint: Fair · **Putty:** Fair · **Frame/Sill:** Fair · **Sash:** Fair · **Glazing:** Fair · **Hdwe:** Fair · **Overall:** Fair
Condition: Among the more intact cottage windows; serviceable frame, sash, and hardware with routine weathering.
Recommendation: Retain and repair — reglaze and repaint. No replacement proposed.

Window 13

Type: Orig. wood multi-light window.
Paint: Fair · **Putty:** Fair · **Frame/Sill:** Fair · **Sash:** Fair · **Glazing:** Fair · **Hdwe:** Fair · **Overall:** Fair
Condition: Serviceable condition with routine surface deterioration; frame, sash, and glazing sound.
Recommendation: Retain and repair where feasible. If replacement is required for egress/code, match original in kind.

Window 14 — South Bedroom

Type: Orig. wood casement window.
Paint: Poor · **Putty:** Poor · **Frame/Sill:** Fair · **Sash:** Poor – rotted · **Glazing:** Fair · **Hdwe:** Fair · **Overall:** Poor – water intrusion
Condition: Sash rot and water intrusion at the sill, though the frame remains fair.
Recommendation: Repair the sash where possible; where rot precludes repair, replace in kind with Sierra Pacific true-divided-light wood casement. Salvage glass and hardware.

Window 15 — South Bedroom

Type: Orig. wood casement window.
Paint: Poor · **Putty:** Poor · **Frame/Sill:** Fair · **Sash:** Poor – rotted · **Glazing:** Fair · **Hdwe:** Fair · **Overall:** Poor – water intrusion
Condition: Companion to Window 14; sash rot and water intrusion, frame in fair condition.
Recommendation: Replace in kind where sash rot precludes repair, matching original casement design and true divided lights. Salvage glass and hardware.

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ADDITIONS AND ALTERATIONS TO EXISTING RESIDENCE

MONTE VERDE 2 NW TWELFTH
CARMEL CA 93921

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WINDOWS INVENTORY

SCALE: 1/2" = 1'-0"

SHEET:

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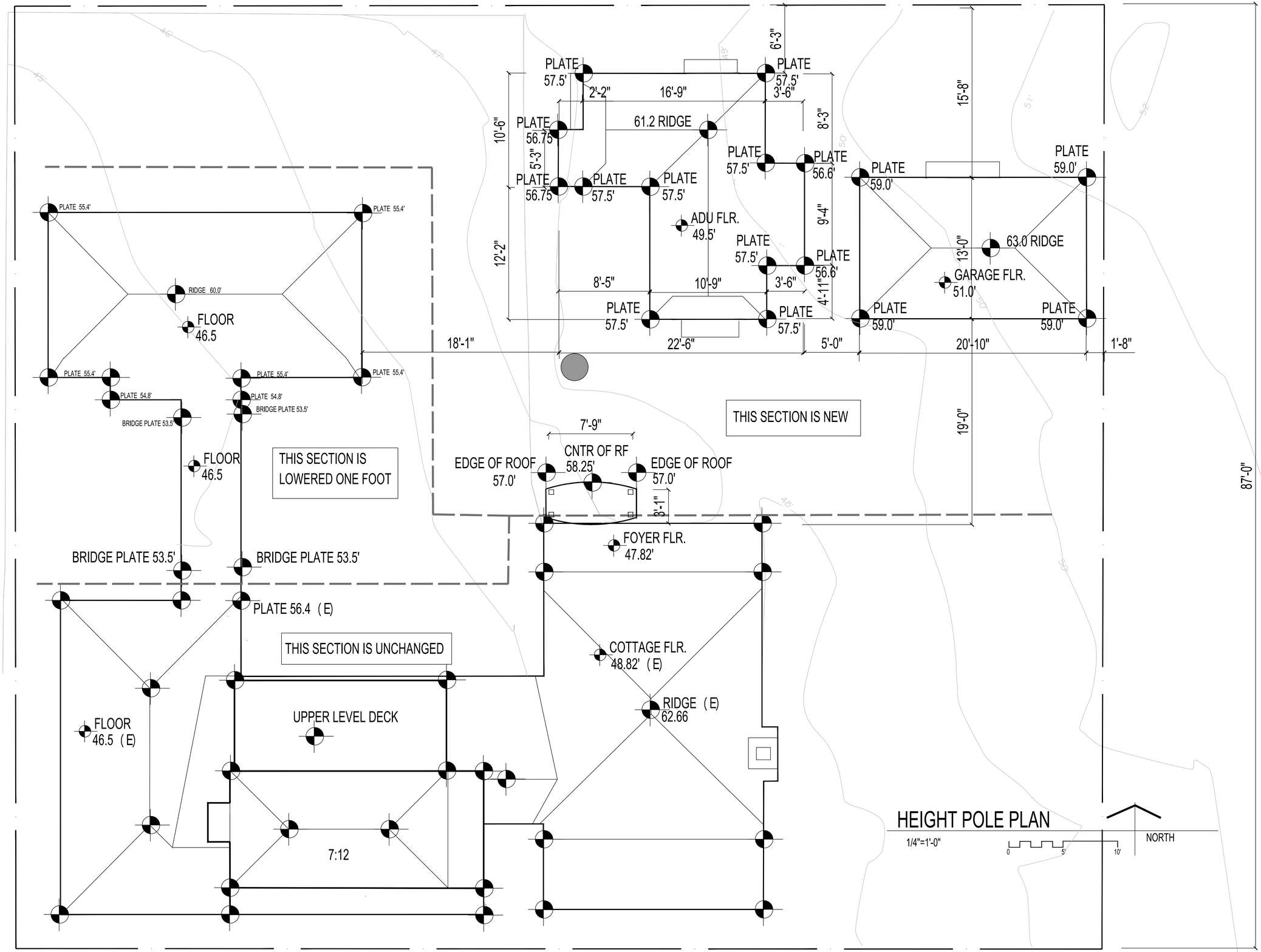

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PAGE TITLE:

HEIGHT POLE PLAN

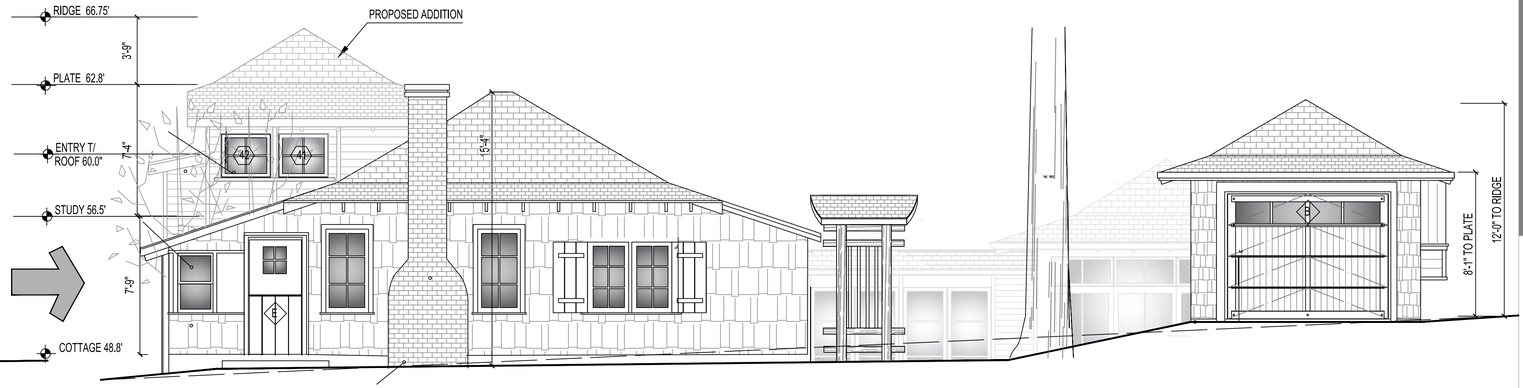
SCALE: 1/4" = 1'-0"

SHEET:

5G

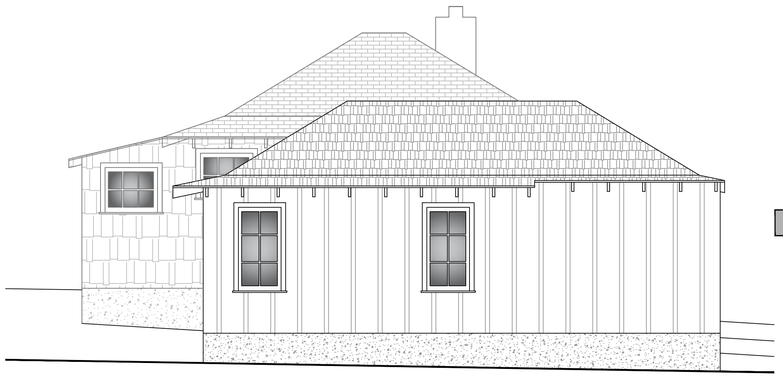
EXISTING EAST (STREET) ELEVATION

1/4"=1'-0"



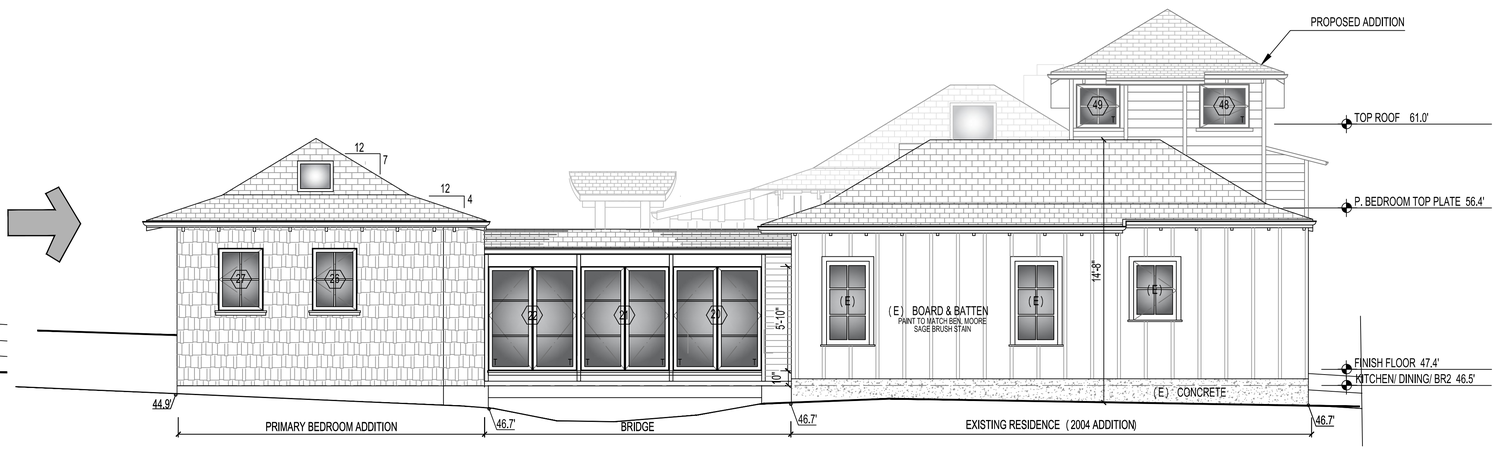
PROPOSED EAST (STREET) ELEVATION

1/4"=1'-0"



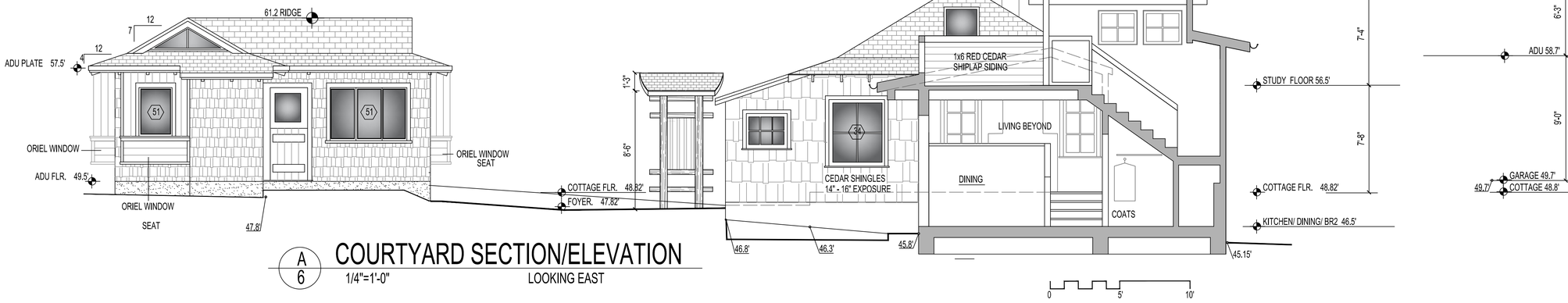
EXISTING WEST (REAR) ELEVATION

1/4"=1'-0" LOOKING EAST



PROPOSED WEST (REAR) ELEVATION

1/4"=1'-0" LOOKING EAST



A/6 COURTYARD SECTION/ELEVATION

1/4"=1'-0" LOOKING EAST

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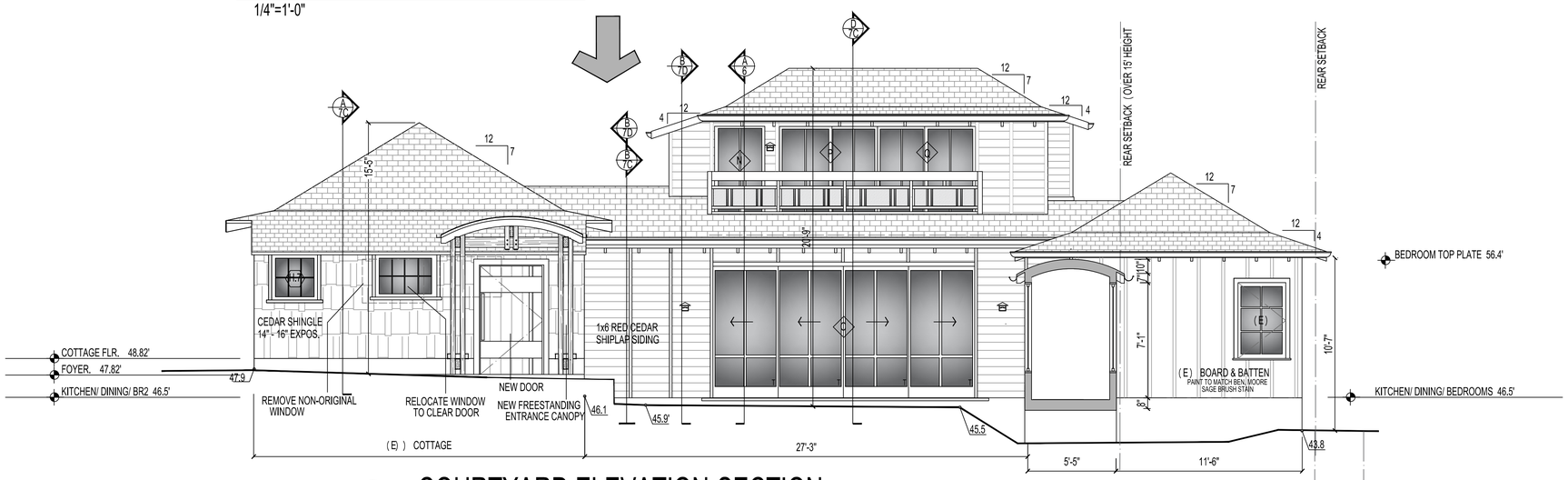
WEST & EAST ELEVATIONS

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

SHEET:
6

EXISTING NORTH ELEVATION

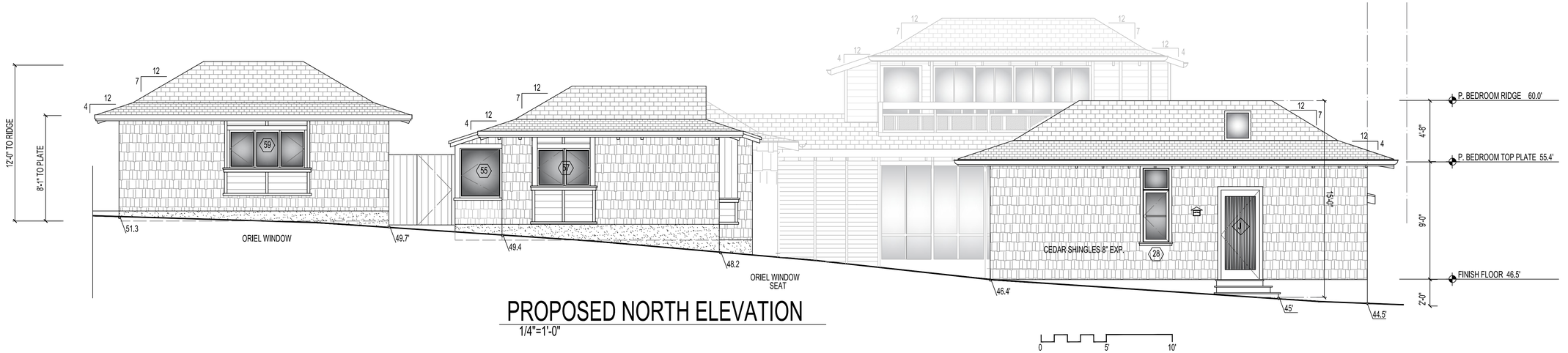
1/4"=1'-0"



A/7A

COURTYARD ELEVATION-SECTION

1/4"=1'-0" LOOKING SOUTH



PROPOSED NORTH ELEVATION

1/4"=1'-0"

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NORTH & COUTYARD ELEVATIONS

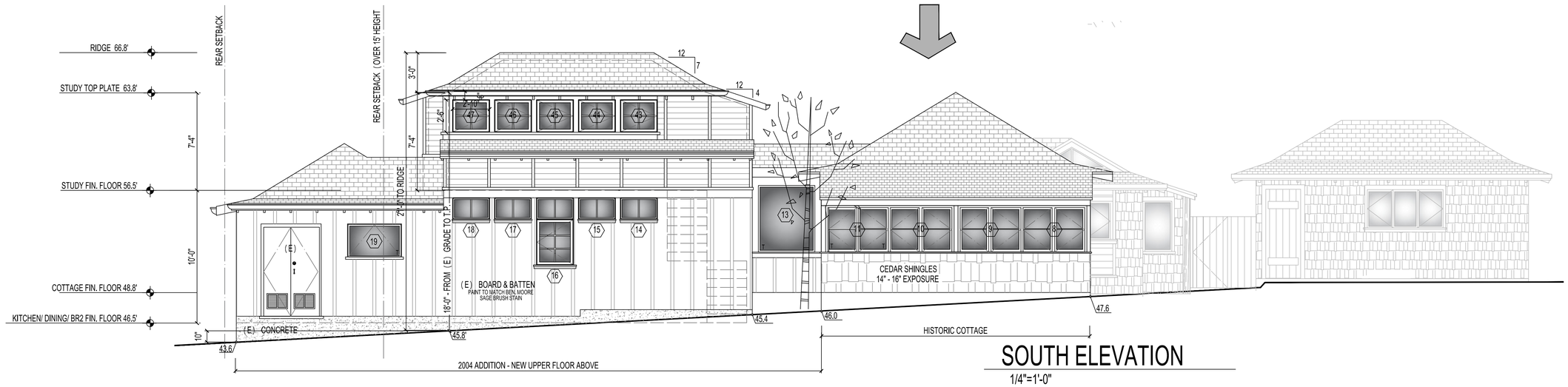
SCALE: 1/4" = 1'-0"

SHEET:

7A

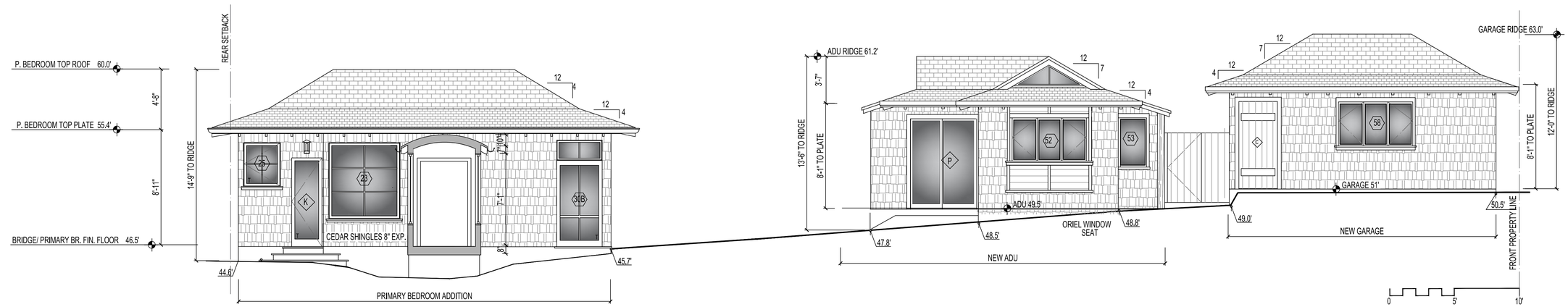
SOUTH ELEVATION

1/4"=1'-0"



SOUTH ELEVATION

1/4"=1'-0"



A/7B BEDROOM/ COURTYARD / ADU/ GARAGE ELEVATIONS

1/4"=1'-0"

LOOKING NORTH - SECTION THROUGH ENTRY AND BRIDGE

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DRAWING DATE: 02-05-2026

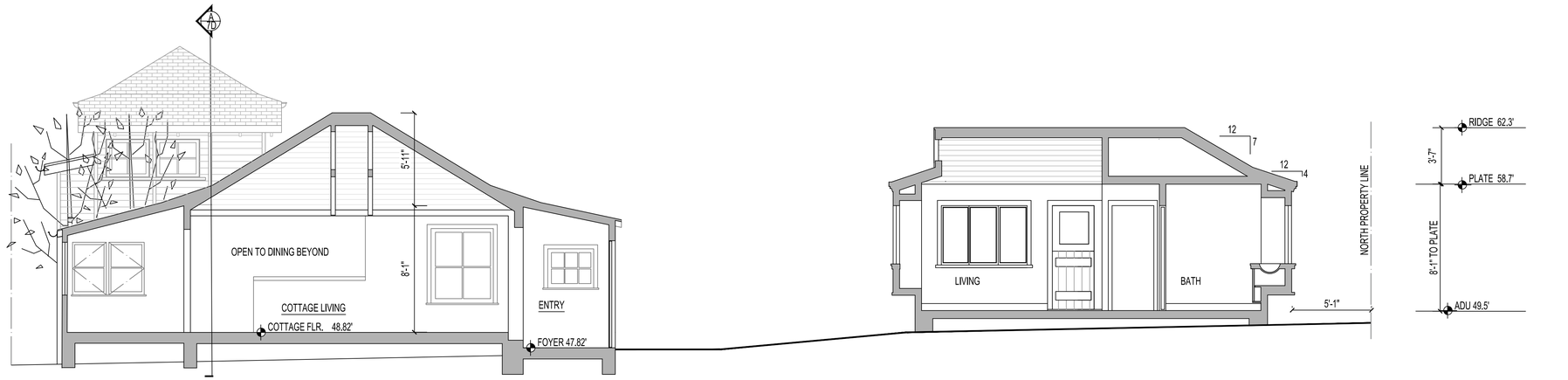
PAGE TITLE:

SOUTH & COURTYARD SECTION-ELEVATIONS

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

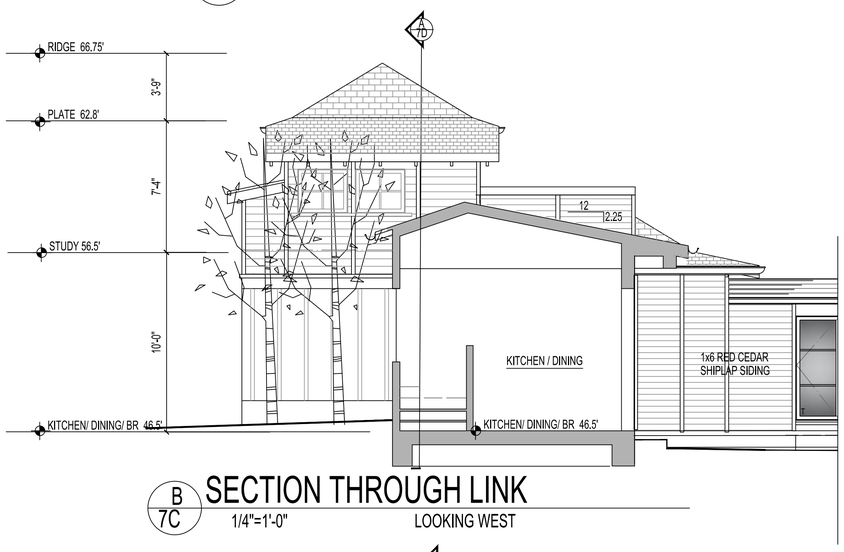
SHEET:

7B



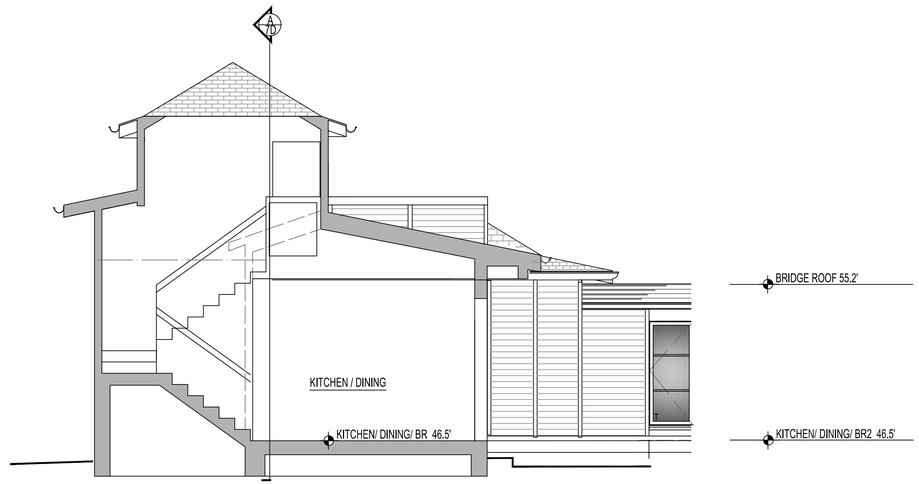
A 7C **SECTION THROUGH COTTAGE - ADU**

1/4"=1'-0" LOOKING WEST



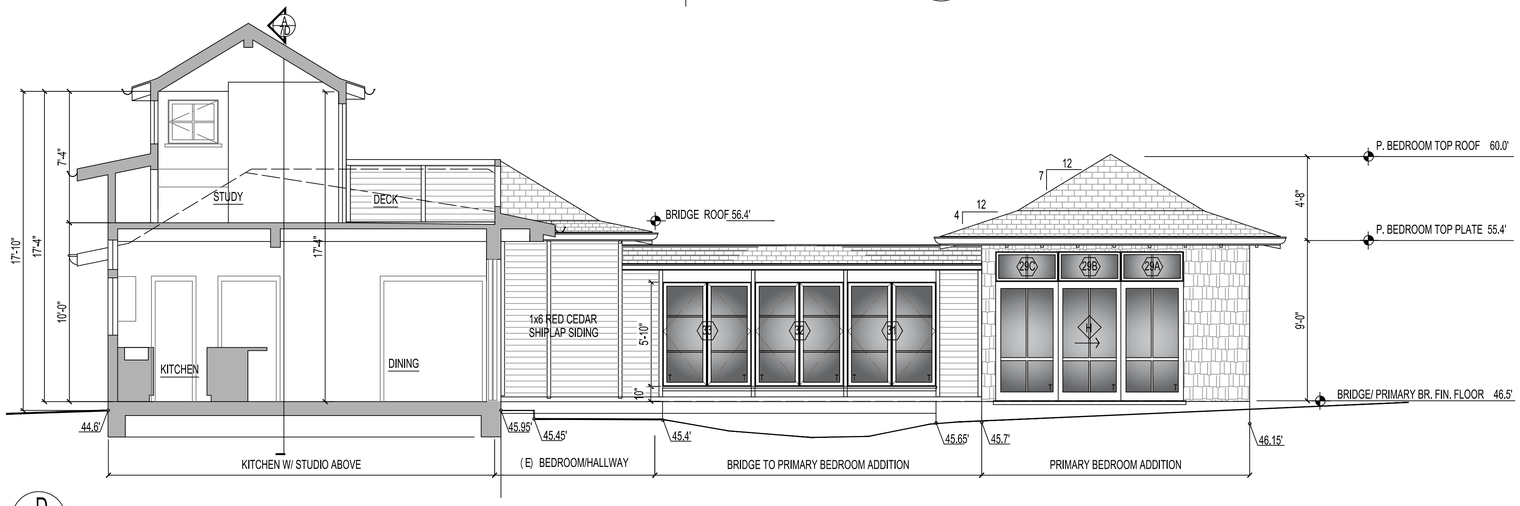
B 7C **SECTION THROUGH LINK**

1/4"=1'-0" LOOKING WEST



C 7C **SECTION THROUGH STAIR**

1/4"=1'-0" LOOKING WEST



D 7C **SECTION THROUGH KITCHEN - BEDROOM EAST ELEVATION**

0 5' 10'

THOMAS BATEMAN HOOD
ARCHITECTURE

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TEL 310-488-4919

REVISIONS:

- REVISION 06-26-26
- REVISION
- REVISION
- REVISION
- REVISION

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LICENSED ARCHITECT
THOMAS BATEMAN HOOD
NO. C19470
07/31/27
STATE OF CALIFORNIA

THOMAS BATEMAN HOOD, AIA
CARMEL, CA

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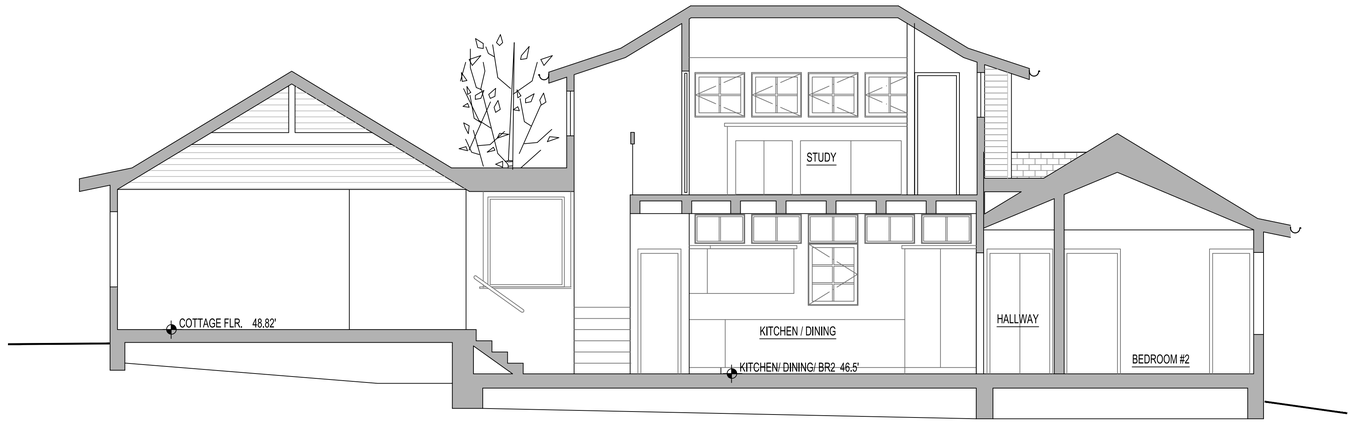
COURTYARD
ELEV. & SECTIONS

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

SHEET:

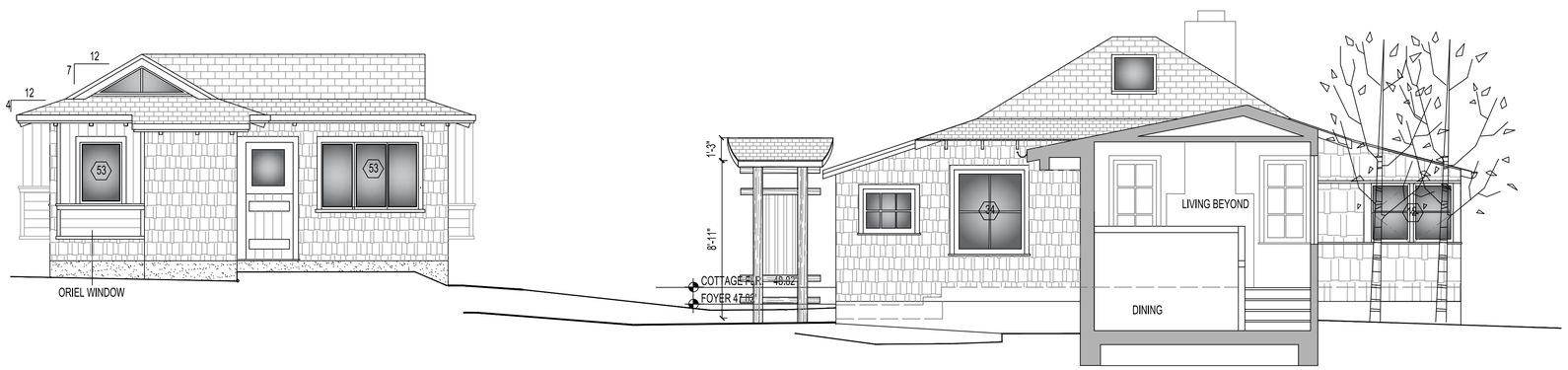
7C



A 7D

SECTION THROUGH COTTAGE/KITCHEN/STUDIO

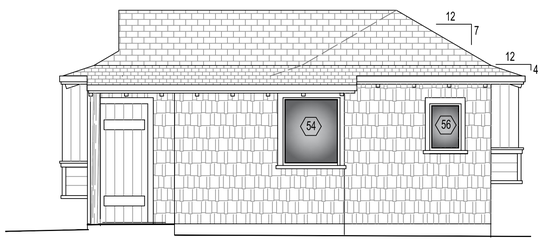
1/4"=1'-0" LOOKING SOUTH



B 7D

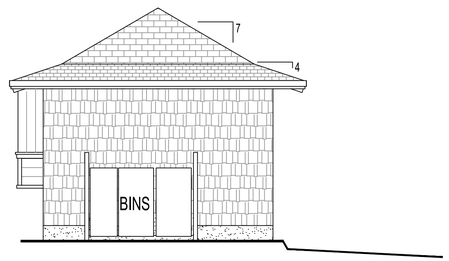
SECTION THROUGH LINK

1/4"=1'-0" LOOKING EAST



ADU EAST ELEVATION

1/4"=1'-0"



GARAGE WEST ELEVATION

1/4"=1'-0"

0 5' 10'

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LICENSED ARCHITECT THOMAS BATEMAN HOOD NO. C19470 07/31/27 STATE OF CALIFORNIA

THOMAS BATEMAN HOOD, AIA
CARMEL, CA

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BUILDING SECTIONS AND ADU ELEVATIONS

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

SHEET:

7D