



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

Jordan Chroman, Erik Dyar, Esther Goodhue, Karyl
Hall, Kathy Pomeroy

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

REGULAR MEETING Monday, December 18, 2023

TOUR TIME 3:15 PM

MEETING 4:00 PM

THIS MEETING WILL BE HELD VIA TELECONFERENCE AND IN PERSON AT CITY HALL. 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 attend in person, visit the City Council Chambers at City Hall located on Monte Verde Street between Ocean and Seventh Avenues. To view or listen to the meeting remotely, you may access the YouTube Live Stream at:

<https://www.youtube.com/@CityofCarmelbytheSea/streams>, or use the link below to view or listen to the meeting via Zoom teleconference:

[https://ci-carmel-ca-us.zoom.us/j/88991263922?](https://ci-carmel-ca-us.zoom.us/j/88991263922?pwd=TFVQTUFVMjA5c1I2STdDQU94V1I0UT09)

[pwd=TFVQTUFVMjA5c1I2STdDQU94V1I0UT09](https://ci-carmel-ca-us.zoom.us/j/88991263922?pwd=TFVQTUFVMjA5c1I2STdDQU94V1I0UT09). To listen to the Zoom meeting via telephone, dial +1 312 626 6799. Meeting ID: 889 9126 3922. Passcode: 930 359.

HOW TO OFFER PUBLIC COMMENT: Public comment may be given in person at the meeting, or using 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 mwaffle@ci.carmel.ca.us. Comments must be received 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 Historic Resources Board 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 Board on its tour. The tour is intended only to give the Board 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 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 23-097 (Hofsas House, Inc.) - House:** Dolores Street 2 northeast of 4th Avenue (Please park on the Dolores Street side.)
- B. HE 23-097 (Hofsas House, Inc.) - Hofsas Hotel:** Dolores Street 2 northeast of 4th Avenue (Please park on the Dolores Street side.)

CALL TO ORDER AND ROLL CALL - CHAMBERS

PLEDGE OF ALLEGIANCE

PUBLIC APPEARANCES

Members of the public are entitled to speak on matters of municipal concern not on the agenda during Public Appearances. Each person's comments shall be limited to 3 minutes, or as otherwise established by the Chair. Matters not appearing on the agenda will not receive action at this meeting and may be referred to staff. Persons are not required to provide their names, and it is helpful for speakers to state their names so they may be identified in the minutes of the meeting.

Under the Brown Act, public comments 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. Hateful, violent, and threatening speech is impermissible public comment, as it disrupts the conduct of the public meeting. This is a warning that if a member of the public attending this meeting remotely violates the Brown Act by failing to comply with these requirements of the Brown Act meeting, that speaker will then be muted.

ANNOUNCEMENTS

PUBLIC HEARINGS

- 1. HE 23-097 (Hofsas House, Inc.):** Consideration of a historic determination for the single-family residence known as "Donna Hofsas House" and a historic determination for the Hofsas House Hotel located on San Carlos Street 2 northwest of 4th Avenue. APNs: 010-124-014-000; 010-124-001-000.

DIRECTOR'S REPORT

FUTURE AGENDA ITEMS

- 2. Next Special Meeting:** January 22, 2024

ADJOURNMENT

CORRESPONDENCE

- 3. PUBLIC CORRESPONDENCE:** Public Hearings and/or other items appearing on the Agenda
- 4. PUBLIC CORRESPONDENCE:** Additional items not associated with Public Hearings and/or other items appearing on the Agenda

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

December 18, 2023
PUBLIC HEARINGS

TO: Historic Resources Board Commissioners

SUBMITTED BY: Marnie Waffle, AICP

SUBJECT: **HE 23-097 (Hofsas House, Inc.):** Consideration of a historic determination for the single-family residence known as “Donna Hofsas House” and a historic determination for the Hofsas House Hotel located on San Carlos Street 2 northwest of 4th Avenue. APNs: 010-124-014-000; 010-124-001-000.

RECOMMENDATION:

It is recommended that the Historic Resources Board:

1. Approve the designation of Donna Hofsas House as a local historic resource (Attachments 1 and 2), and;
2. Issue a Determination of Ineligibility for the Hofsas House Hotel (Attachments 3 and 4).

BACKGROUND/SUMMARY:

EXECUTIVE SUMMARY

The project is a historic evaluation of both the Hofsas House Hotel and Donna Hofsas House, a single-family residence located on a portion of the hotel property. A city-contracted qualified professional completed an intensive review of both the hotel and the single-family residence. The single-family residence has been found eligible for listing as a local historic resource, while the hotel has been found ineligible for listing as a local historic resource.

Background/Summary

The hotel property is comprised of two parcels totaling 36,200 square feet (APN 010-124-014 & 010-124-001). Donna Hofsas House is located on an 8,000-square-foot portion of the hotel property. The hotel, as it is known today, was constructed in 1957 and expanded in 1968. Donna Hofsas House was constructed in 1960.

On April 13, 2023, Design Study application DS 23-033 (Hofsas House, Inc) was submitted for the demolition of the existing Hofsas House Hotel, construction of a new hotel (“Legacy Hotel Carmel”), and renovation of Donna Hofsas House. Carmel Municipal Code (CMC) Section 17.32.130.A requires that upon submittal of a design study application, the City shall determine if the property contains historic

resources. On June 9, 2023, an application for a Historic Evaluation (HE 23-097) was submitted.

CMC Section 17.32.030.B (Initial Assessment of Historic Significance) requires that an initial assessment be performed to determine whether the property may have historic resource potential sufficient to warrant conducting an intensive survey. Staff was aware that Robert R. Jones was the architect for the 1957 hotel design, and Mr. Jones is listed in the City's Historic Context Statement. As a result, staff waived the initial assessment and commissioned an intensive survey of the hotel. Additionally, staff was aware that the single-family residence had been previously evaluated for historical significance by Mr. Richard Janick and determined to qualify as a historic resource. However, it was never officially added to the Carmel Inventory. Based on this information, staff commissioned an intensive survey for the single-family residence as well.

Intensive surveys are required to be performed by a qualified professional (CMC 17.32.060.B.5). A qualified professional is a person meeting the qualifications established by the State Historic Preservation Office and approved by the Department of Community Planning & Building. The qualified professional shall be state-certified by the Office of Historic Preservation (OHP) and meet the minimum requirements in history, archaeology, architectural history, or historic architecture for the type of potential resource being surveyed.

City staff engaged the services of Ms. Margaret Clovis, a qualified professional under contract to the City, to perform the intensive surveys for the Hofsas House Hotel and Donna Hofsas House.

Hofsas House Hotel

Between 1923 and 1933, four residences were constructed on lots 7, 9, 11, and 12 on San Carlos Street, 2 northwest of Fourth Avenue. In 1943, the two-story residence on lot 9 was remodeled into apartments. Donna and Fred Hofsas purchased these properties in 1949 and created the Hofsas House complex of rental rooms and apartments. In 1956, they demolished two of the residences (lots 7 and 12) to create a parking lot.

In January 1957, Donna and Fred built a Bavarian-themed four-story, 25-unit motel and swimming pool designed by architect Robert Jones. Two of the pre-1957 cottages were remodeled and incorporated into the new design of the hotel. The reception area of the southern two-story section was one of the existing buildings, as evidenced by Robert Jones' site plan for the project. This area was further enlarged to the south to create the Porte-cochere. A front-facing, clipped gable roof sweeps to the south to cover the Porte-cochere. Design features include wide, overhanging eaves with visible rafters, pink stucco with contrasting decorative half-timbering, front-gabled dormers, vertical diamond-paned windows, balconies with band-sawn railings, and floral murals by Maxine Albro.

In 1968, Donna commissioned the eight-unit detached North Wing on lots 1 and 3 after demolishing two apartment buildings on those parcels. The north wing also expresses the Bavarian-theme featuring wide, overhanging eaves, clipped gables, pink stucco, decorative half-timbering, gabled dormers, and band-sawn railings.

Donna Hofsas House

Donna Hofsas House is a single-family dwelling located on a portion of the larger hotel property (APN 010-242-0140). The residence was evaluated in 2002 by Richard N. Janick and found to be historically significant under Criterion 3 as the single example of a hyperbolic-parabola roof (aka modern gull-wing roof) designed house in Carmel by the Sea (Attachment 5). The home was constructed in 1960 and served as the manager's house for the hotel. Despite the conclusions of Mr. Janick's evaluation, the property was not

added to the historic inventory. In 2023, the City engaged qualified professional Margaret Clovis to review and update the historic evaluation for the single-family residence. Ms. Clovis also concluded that the residence is eligible for the historic inventory under Criterion 3. Staff has prepared a Resolution of Historical Resource Designation (Attachment 1) for recording with the County of Monterey.

City-contracted Intensive Reviews

As noted above, the City engaged the services of Ms. Margaret Clovis, a qualified professional under contract to the City, to perform intensive surveys for the Hofsas House Hotel and Donna Hofsas House. Based on the incomplete information in the City's files at the time, Ms. Clovis' initial findings were that both the hotel and the single-family residence could qualify as historic resources. However, prior to finalizing the determination, the applicant provided new information that was not previously available to the City, along with a peer review by five separate qualified professionals (Attachments 6 and 7).

Upon receipt and review of the additional information from the applicant's team of qualified professionals, Ms. Clovis determined that although the single-family residence meets the eligibility criteria for listing as a historic resource, the hotel does not. While the Bavarian-themed architecture presents a cohesive design, the hotel is a conglomeration of buildings cobbled together over the course of four decades. Numerous alterations and additions have been completed since Donna and Fred purchased the property in 1948. Although the Bavarian-themed design is unique, its thematic attributes were intended to attract tourism. The hotel does not display a rare style of architecture that rises to the level of significance set forth in Carmel's Historic Preservation ordinance.

Based on the depth of review conducted for the hotel property, and due to the scope of the proposed project, staff believes it is prudent to refer the determination of ineligibility to the Historic Resources Board for final review and decision (Attachments 3 and 4). Staff recommends listing Donna Hofsas House as a historic resource on the Carmel Inventory, and finding that the Hofsas Hotel is ineligible for listing as a historic resource (Attachments 1 and 2).

STAFF ANALYSIS

Carmel Municipal Code Section 17.32.040 sets forth the criteria for evaluating whether an individual property is eligible for the Carmel Inventory. The following criteria were used in evaluating the Hofsas House Hotel as well as Donna Hofsas House.

Hofsas House Hotel Ineligibility Determination:

The Following is an analysis of the requirements for eligibility to be listed as a historic resource, and the reasons why the Hofsas House Hotel does not meet those requirements.

A. Should be representative of at least one theme included in the Historic Context Statement.

Staff Response: The Hofsas House Hotel represents the theme of Architectural Development.

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).

Staff Response: The Hofsas House Hotel does not retain substantial integrity.

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):

Response: The Hofsas House Hotel is over 50 years old.

Criterion 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;

Response: The Hofsas House Hotel is not eligible under Criterion One (Event/Association) despite its association with the development of business and tourism in Carmel. The Hofsas House Hotel is one of dozens of tourist-serving accommodations built in Carmel during the 1950s and 1960s. Per Carmel's Historic Context Statement, "Properties associated with business and tourism exist in abundance throughout Carmel. Significant examples should retain a high degree of integrity. Significance would be enhanced by association with prominent members of the business community and with specific businesses or business types that were pivotal in the town's economic development" (p. 31). The Hofsas House Hotel's significance is not enhanced by its association with Donna Hofsas, who did not distinguish herself from others in the same business (see Criterion Two).

Criterion 2. Is associated with the lives of persons important to local, California, or national history;

Response: For a property to be listed under Criterion Two (Important Person) it must be associated with a person who is considered significant within Carmel's historic context. An individual must have made contributions or played a role that can be justified as significant, and the contributions of the individual must be compared to others who were active, prosperous, or influential in the same sphere of interest.

Carmel had over fifty hotels, inns, and motels that were in operation at the same time Donna Hofsas was managing the Hofsas House Hotel. There is no indication in the historical record that Mrs. Hofsas played an outstanding role within the tourism community when compared to her peers.

Maxine Albro painted the murals on the exterior walls of the Hofsas House Hotel, but her life achievements would be better represented by her own home, which was located on Santa Rita between Fourth and Fifth Avenues. The Hofsas House Hotel is not eligible for listing in the Carmel Inventory of Historic Resources under Criterion Two.

Criterion 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

Response: A property is eligible under Criterion Three (Design/Construction) if it, "embodies the distinctive characteristics of a type, period, region or method of construction or represents the work of a master or possesses high artistic values." Carmel's Historic Preservation Ordinance includes

additional qualifications for eligibility under Criterion Three.

The Hofsas House Hotel does not meet the first part of California Register Criterion Three because it does not embody the distinctive characteristics of a particular style of architecture. As evidenced by the lengthy list of building permits over four decades, the hotel complex is an assemblage of disparate components rather than a cohesive stylistic vision.

Although designed and constructed by architects and contractors recognized as significant in Carmel's Historic Context Statement, the Hofsas House Hotel is not representative of their best work. The hotel does not meet the second part of Criterion Three.

The Hofsas House Hotel does not meet the third part of Criterion Three because it does not possess high artistic values and does not express aesthetic ideals or design concepts.

Criterion 4. Has yielded, or has the potential to yield, information important to the prehistory or history of the local area, California, or the nation.

Response: The California Register's Fourth Criterion (Information Potential) is generally reserved for archeological sites. There is no evidence in the historical record that the Hofsas House Hotel meets the eligibility requirements for Criterion Four.

D. To qualify for the Carmel Inventory, a historic resource eligible under California Register Criterion 3 only (*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*) 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

Response: The 1958 hotel building was designed by Robert R. Jones and constructed by Ralph Stean, who are both listed in Carmel's Historic Context Statement. Jones is best known for his contemporary designs, and Stean is best known for his post-adobe residences.

The 1968 North Wing was initially designed by Cleveland Dayton, re-designed by George Willox, and built by Helm and Savoldi. George Willox is the only creative individual out of the three who is listed in Carmel's Historic Context Statement. Per Bulletin 15, a property is not eligible as the work of a master simply because it was designed by a prominent architect. "The property must express a particular phase in the development in the master's career, an aspect of his or her work, or a particular idea or theme in his or her craft."

None of the architects or builders associated with the Hofsas House Hotel could claim that the design and/or construction of this hotel was a defining moment in their careers, so this criterion is not applicable.

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

Response: This criterion is not applicable.

3. Be a good example of an architectural style or type of construction recognized as significant in the Historic Context Statement; or

Response: Bavarian-themed vernacular commercial buildings are not recognized as significant in Carmel's Historic Context Statement.

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, designers/builders, or contractors. Rather, rare styles and types that contribute to Carmel's unique sense of time and place shall be deemed significant.

Response: There are several examples of vernacular-style buildings in Carmel with various thematic attributes. The Hofsas House Hotel does not display a rare style of architecture and cannot be considered eligible under this criterion.

Environmental Review: Staff recommends, pursuant to CEQA regulations, that the Application be found "not a project" pursuant to section 15378 of the CEQA Guidelines. Listing a property on the inventory of historic resources and issuing a determination of ineligibility does not grant any permits or entitlements that would result in a direct or indirect physical change in the environment.

FISCAL IMPACT:

ATTACHMENTS:

- Attachment 1 - Designation Recording Donna Hofsas House 12.18.23
- Attachment 2 - DPR 523A Historic Determination_M Clovis
- Attachment 3 - Preliminary Determination of Ineligibility 12.18.23
- Attachment 4 - DPR 523A Form Hofsas House Hotel_M Clovis 2023
- Attachment 5 - DPR 523A Donna Hofsas House_R Janick 2002
- Attachment 6 - Historic Determination_EMC Planning Group 2023
- Attachment 7 - Peer Review by Kent Seavey 2023
- Attachment 8 - Letter from Brian Turlington dated November 10 2023

AND WHEN RECORDED MAIL TO

Carmel City Hall
Post Office Drawer CC
Carmel, CA 93921
Attn: Marnie R. Waffle, AICP, Principal Planner

This space is reserved for the Recorder's use only

RESOLUTION OF HISTORICAL RESOURCE DESIGNATION

The Department of Community Planning and Building of the City of Carmel-by-the-Sea has completed intensive survey work and has made an Administrative Determination 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.

Based on this determination, effective December 18, 2023, the Department of Community Planning and Building hereby resolves to designate the property described below as a local resource on the Carmel Inventory of Historic Resources.

This Resolution of Historical Resource Designation 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: 010-124-014 (por.)
Block: 34 Lot(s): 10 & 12
Current Owner: Hofsas House, Inc
Street Location: Dolores Street 2 NE of 4th Avenue
Resource Name: Donna Hofsas House

Attachment A – DPR 523A Form for Donna Hofsas House (7 pages)

It is the purpose of this Resolution to alert 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 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.

Date:

Certified by:

December 18, 2023

Marnie R. Waffle, AICP, Principal Planner
City of Carmel-by-the-Sea

PRIMARY RECORD

Primary # _____ Attachment 2

HRI # _____

Trinomial _____

NRHP Status Code _____

Other Listings _____

Review Code _____ Reviewer _____ Date _____

Page 1 of 7

*Resource Name or #: (Assigned by recorder) Donna Hofsas House

P1. Other Identifier: Donna Hofsas House

*P2. Location: ☐ Not for Publication ☒ Unrestricted

*a. County Monterey

and (P2b and P2c or P2d. Attach a Location Map as necessary)

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

c. Address Dolores 2 NE of 4th 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 010-124-014; Block 34, lots 12 & 14

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

The two-story Donna Hofsas House has an irregular plan placed diagonally on the downward sloping lot. The focal point of the house is the hyperboloid parabola roof which is supported by elevated concrete block piers. The roof is covered by fiberglass deck roofing with a coarse sand topping. The concrete block walls also serve as retaining walls against the grade. A bedroom/bathroom wing extends northeast. This wing has a low gabled roof with shingles. Vertical 1x10 siding and window walls within an exposed steel structural system act as non-load bearing screens below the sweep of the roof. A ground level garage is located on the west (front) elevation. Concrete stairs lead from the driveway up to the double front entrance located under the southeast peak of the roof. A Mayan concrete screen wall is located next to the door.

Building permits indicate that a bathroom was added to the north elevation in 1962 (designed by architect Ted Larson) and the entrance was extended in 1972 by architect Robert (continued p. 3)

*P3b. Resource Attributes: (List attributes and codes) HP2, Single family house

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



P5b. Description of Photo: (View, date, accession #) Front Elevation, 05/2023

*P6. Date Constructed/Age and

Sources: 1960 ☒ Historic

☐ Prehistoric ☐ Both

Building Permit

*P7. Owner and Address:

Hofsas House

POB 1195

Carmel, CA. 93921

*P8. Recorded by: (Name, affiliation, and address)

Meg Clovis

14024 Reservation Rd.

Salinas, CA 93908

*P9. Date Recorded: 07/2023

*P10. Survey Type: (Describe)

Intensive

*P11. Report Citation: (cite survey report and other sources, or enter "none.") DPR523A&B, Richard Janick 2002

*Attachments: ☐ NONE ☐ Location Map ☐ Sketch Map ☒ Continuation Sheet ☒ Building, Structure and Object Record

☐ Archaeological Record ☐ District Record ☐ Linear Feature Record ☐ Milling Station Record ☐ Rock Art Record

☐ Artifact Record ☐ Photograph Record ☐ Other (List)

BUILDING, STRUCTURE, AND OBJECT RECORD

Page 2 of 7

*NRHP Status Code

*Resource Name or # (Assigned by recorder) Donna Hofsas House

B1. Historic Name: Donna Hofsas House

B2. Common Name: Donna Hofsas House

B3. Original Use: Residence

B4. Present Use: Residence

*B5. Architectural Style: Regional Expressionist

*B6. Construction History: (Construction date, alteration, and date of alterations) BP#3535 (1960) Build 2-story house; BP#3828 (1962) Add bathroom; BP#72-150 (1972) Extend entry & shift entry doors

*B7. Moved? ☒ No ☐ Yes ☐ Unknown Date:

Original Location:

*B8. Related Features: Parking lot

B9a. Architect: Cleveland A. Dayton

b. Builder: Ralph Stean

*B10. Significance: Theme: Architectural Development

Area Carmel by the Sea

Period of Significance: 1960

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.)

In 1949 Donna J. Hofsas (1902-1981) and Frederick L. Hofsas (1897-1989) moved to Carmel from Los Angeles. Donna was a film actress with Fox Studios and Frederick was an accountant. They developed a Bavarian-themed hotel complex known as the Hofsas House Inn on San Carlos and Fourth. After considerably enlarging their hotel in 1957, they decided to build their own house on the edge of lots 12 and 14, fronting Dolores Street. Mrs. Hofsas hired architect Cleveland A. Dayton to design a house with a hyperbolic paraboloid roof, which was a daring choice for a community defined by delightful fairytale cottages. Although there was some initial disagreement among Planning Commissioners, Mrs. Hofsas prevailed and received a permit to build her house in May 1960.

There is no record of why Donna Hofsas selected a building style so radically different than her Hofsas House Inn, which exuded Bavarian charm. Architect Cleveland A. Dayton (1919-2012) worked for a San Jose firm called Creative Design Company. The structural design was handled by Carter-Slattey Engineers of Monterey. Neither Dayton nor the engineering firm are listed in Carmel's Historic Context Statement. The contractor on the project was Ralph Stean (1918-2004). Stean was a Carmel Valley developer and contractor who worked on the Monterey Peninsula from the mid-1940s to the 1970s. Early on he specialized in building Post-Adobe homes. Later in his career he built the (continued 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

Polk's City Directories, Harrison Memorial Library

Sprague, Tyler. "The Rise of Hyperbolic Paraboloids in Post-War America". *Construction History*, 1/2013.

Donna Hofsas Obit., *Carmel Pine Cone*, 7/16/1981, p. 26

Rifkind, Carole. *A Field Guide to Contemporary American Architecture*. New York, 1998.

B13. Remarks

*B14. Evaluator: Meg Clovis

(This space reserved for official comments.)

(Sketch Map with north arrow required.)



CONTINUATION SHEET

Primary # _____

HRI# _____

Trinomial _____

Attachment 2

Page 3 of 7

*Resource Name or # Donna Hofsas House

*Recorded by Meg Clovis

*Date 07/2023

☒ Continuation ☐ Update

P3a. Description (continued):

Stephenson. The entrance extension included new block walls and a shingled, gable roof covering. The house is wedged onto the edge of the lot, hemmed in by the Dolores Street entrance for the Hofsas House Inn parking lot and the parking lot itself. Landscaping is minimal and includes a built-in planter near the front door and a large oak which shades the entrance.

The Donna Hofsas House is an example of the Regional Expressionist style (1945-1986) as described in Carmel's Historic Context Statement (p. 64). Regional Expressionism applied new technologies and construction techniques to modernist building design that was attuned to Carmel's topography, geology, and climate. With advances in concrete and metal technologies, rooflines were able to soar with space-age shapes, including butterfly, arched, serrated, airplane and parabolic forms. The Donna Hofsas House is an excellent local example of the exuberant roof architecture favored in the 1960s, exhibiting a dynamic shape and dramatic encounter with its site.



Figure 1: Front elevation looking southeast

CONTINUATION SHEET

Character-defining features of the Donna Hofsas House include:

- Irregular plan that addresses the immediate setting
- Hyperboloid parabola roof
- Exposed steel structural system and window wall
- Mayan concrete screen
- Double front doors
- Cement block walls with integrated front door planter

Integrity

Integrity is defined as the ability of a building to convey its significance. There are seven aspects of integrity and to retain integrity a building must retain several, if not most aspects. Very few changes have been made to the Donna Hofsas House since its construction in 1960. The Donna Hofsas House retains a high degree of integrity:

- Location: the house is still in its original location.
- Design: the house has retained its original Regional Expressionist design.
- Setting: the house remains in the same neighborhood setting, which is a mix of single-family residences and lodging facilities.
- Materials: the house retains its original materials.
- Workmanship: the house still exhibits the workmanship associated with the Regional Expressionist style such as the roof, window wall, and concrete block walls.
- Feeling: the house retains the physical features that convey its historic character, i.e., an Avant Garde house that pushed the envelope of Carmel's building traditions.
- Association: this aspect of integrity is only applicable to resources eligible under Criteria One and Two.



Figure 2: View looking northwest

CONTINUATION SHEET

B10. Significance (continued):

Carmel Valley movie theatre and several office complexes. Ralph Stean is listed in Carmel's Historic Context Statement.

Evaluation for Significance

Historians use National Register Bulletin 15¹ as a guide when evaluating a property's significance whether on a local, state, or national level. As a first step, to determine whether or not a property is significant, it must be evaluated within its historic context and the City of Carmel's Historic Context Statement² provides this context. The City of Carmel's Historic Preservation Ordinance (Section 17.32.040) reiterates the role of *National Register Bulletin 15* in the evaluation of historic resources. Adopted eligibility criteria are modeled on the California Register's four criteria with the addition of specific qualifications for Criterion Three. (Section 17.32.040.D).

The Donna Hofsas House is not eligible under **Criterion One (Event/Association)**

Because no specific event led to the construction of the residence and no important event took place in the residence.



Figure 3: View of front door, Mayan screen & 1972 addition

¹ National Register Bulletin 15. *How to Apply the National Register Criteria for Evaluation*. National Park Service. 1998.

² *Historic Context Statement: Carmel-by-the-Sea (Draft)*. Approved by the City Council December 6, 2022.

CONTINUATION SHEET

Page 6 of 7

*Resource Name or # Donna Hofsas House

*Recorded by Meg Clovis

*Date 07/2023

☒ Continuation ☐ Update

For a property to be listed under **Criterion Two (Important Person)** it must be associated with a person who is considered significant within Carmel's historic context. An individual must have made contributions or played a role that can be justified as significant and the contributions of the individual must be compared to others who were active, prosperous, or influential in the same sphere of interest. There is no indication in the historical record that Mrs. Hofsas played an outstanding role in the Carmel community when compared to other residents. The Donna Hofsas House is not eligible for listing in the Carmel Inventory of Historic Resources under Criterion Two.

A property is eligible under **Criterion Three (Design/Construction)** if it, "embodies the distinctive characteristics of a type, period, region or method of construction; or represents the work of a master; or possesses high artistic values." Carmel's Historic Preservation Ordinance includes additional qualifications for eligibility under Criterion Three. An historic resource eligible under California Register Criterion Three should meet one of the following criteria:

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.

The Donna Hofsas House was constructed by Ralph Stean who is recognized as significant in Carmel's Historic Context Statement.

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.

3. Be a good example of an architectural style or type of construction recognized as significant in the Historic Context Statement.

The Donna Hofsas House is a good example of the Regional Expressionist style of architecture, which is recognized as significant in Carmel's Historic Context Statement.

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.

The Donna Hofsas House is the only example of a hyperbolic parabola roof in Carmel. It is a rare roof type that attests to the innovative spirit that has defined the Carmel community since its inception. The Donna Hofsas House contributes to Carmel's unique sense of time and place.

The Donna Hofsas House does not meet the third part of Criterion Three because it does not possess high artistic values and it does not express aesthetic ideals or design concepts.

CONTINUATION SHEET

Primary # _____

HRI# _____

Trinomial _____

Attachment 2

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*Resource Name or # Donna Hofsas House

*Recorded by Meg Clovis

*Date 07/2023

☒ Continuation ☐ Update

The California Register's **Fourth Criterion (Information Potential)** is generally reserved for archeological sites. There is no evidence in the historical record that the Donna Hofsas House meets the eligibility requirements for Criterion Four.

Summary

To be eligible for the Carmel Inventory a resource must represent a theme in the Context Statement, retain substantial integrity, be at least 50 years old, and meet at least one of the four criteria for listing in the California Register. The Donna Hofsas House represents the theme of Architectural Development. The Donna Hofsas House is over 50 years old. The Donna Hofsas House meets California Register Criterion Three. The Donna Hofsas House meets Carmel's additional requirements under Criterion Three because:

- The house was designed by Ralph Stean, who is recognized as a significant contractor in the Context Statement;
- It is a good example of the Regional Expressionist style of architecture; and
- It displays a rare style of architecture in Carmel.

In summary, Bulletin 15, the Carmel Historic Context Statement, the Carmel Historic Preservation Ordinance, and the historical record support the conclusion that the Donna Hofsas House is eligible for listing in the Carmel Inventory of Historic Resources.



CARMEL-BY-THE-SEA

DETERMINATION OF INELIGIBILITY

For the Carmel Historic Resources Inventory

On December 18, 2023, the Historic Resources Board made a determination that the property identified below does not constitute a historic resource and is, therefore, ineligible for the Carmel Inventory of Historic Resources.

Assessor's Parcel Number: 010-124-014 (por.) & 010-124-001
Current Owner: Hofsas House Inc
Block/Lot: 34 /5, 7, 8 (por.), 9, 11, 14, Various & 34/1 & 3
Street Location: San Carlos Street 2 NW of 4th Avenue
Lot size: 28,200 square feet (excludes Lots 10 & 12-Donna Hofsas House)
Date of Construction: 1957, 1968

The basis for this determination is:

- ☒ The Hofsas House Hotel is not eligible under **Criterion One** (Event/Association) because it does not retain a high degree of integrity and is not associated with a prominent member of the business community.
- ☒ The Hofsas House Hotel is not eligible under **Criterion Two** (Important Person) because the property is not associated with a person who is considered significant within Carmel's historic context. There is no indication that the hotel operator, Donna Hofsas, played an outstanding role within the tourism community when compared to her peers. Additionally, muralist Maxine Albro's life achievements would be better represented by her own home.
- ☒ The Hofsas House Hotel is not eligible under **Criterion Three** (Design/Construction) because none of the architects or builders associated with the Hofsas House Hotel could claim the design or construction was a defining moment in their careers; the Bavarian-themed vernacular buildings are not recognized as significant in the city's Historic Context Statement; and the hotel does not display a rare style of architecture.
- ☒ The Hofsas House Hotel is not eligible under **Criterion Four** (Information Potential) which is generally reserved for archeological sites. There is no evidence in the historical record that the Hofsas House Hotel meets the eligibility requirements for Criterion Four.

This Determination is based on the intensive survey prepared by qualified professional Margaret Clovis dated 08/2023 (11 pages) and the peer review documentation prepared by EMC Planning Group dated October 26, 2023 (attached). This Determination is subject to a ten (10) working day appeal period which ends at 5:00 P.M. on Wednesday, January 10, 2024. If no appeals are received during this period, the Determination shall become final and shall remain valid for a period of 5 years.

Marnie R. Waffle

Marnie R. Waffle, AICP
Principal Planner

PRIMARY RECORD

Primary # _____ Attachment 4

HRI # _____

Trinomial _____

NRHP Status Code _____

Other Listings _____

Review Code _____ Reviewer _____ Date _____

Page 1 of 11

*Resource Name or #: (Assigned by recorder) Hofsas House Hotel

P1. Other Identifier: Hofsas House Hotel

*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 NW of 4th 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 010-124-014; Blk. 34, lots 5,7,9,11 & 14; APN 010-124-001, Blk. 34, lots 1 & 3

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

Between 1923 and 1933, four buildings were constructed on lots 7, 9, 11, and 12 on San Carlos Street, 2 NW of Fourth Avenue. In 1943 the two-story residence on lot 9 was remodeled into apartments. In May 1948 Harry Hofsas purchased the property and then granted the cottages to his brother, Fred, and his wife Donna in July. Donna and Fred started to remodel the cottages into a complex of rental rooms and apartments. In 1956 they demolished two of the residences on lots 7 and 12 to create a parking lot. In January 1957 they built a four-story, 25-unit motel and swimming pool. In 1967 Donna built the eight-unit detached North Wing on lots 1 and 3, after demolishing two apartment buildings on those parcels. Donna Hofsas used Bavarian themed details for the 1957 hotel and remodeled the two pre-1957 cottages to match. The front elevation of the Hofsas House Hotel extends along San Carlos Street. The reception area of the southern two-story section was one of the existing buildings, as evidenced by Robert Jones' site plan for the project. This area was enlarged to the south (continued p. 3)

*P3b. Resource Attributes: (List attributes and codes) HP5, Hotel/Motel

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



P5b. Description of Photo: (View, date, accession #) Front Elevation, 05/2023

*P6. Date Constructed/Age and

Sources: 1957, 1968 ☒ Historic

☐ Prehistoric ☐ Both

Building Permits

*P7. Owner and Address:

Hofsas House Hotel

POB 1195

Carmel, CA. 93921

*P8. Recorded by: (Name, affiliation, and address)

Meg Clovis

14024 Reservation Rd.

Salinas, CA 93908

*P9. Date Recorded: 08/2023

*P10. Survey Type: (Describe)

Intensive

*P11. Report Citation: (cite survey report and other sources, or enter "none.") 2001 Carmel City-Wide Survey, DPR by Kent Seavey - Verbal confirmation by Kent Seavey only, no records on file.

*Attachments: ☐ NONE ☐ Location Map ☐ Sketch Map ☒ Continuation Sheet ☒ Building, Structure and Object Record

☐ Archaeological Record ☐ District Record ☐ Linear Feature Record ☐ Milling Station Record ☐ Rock Art Record

☐ Artifact Record ☐ Photograph Record ☐ Other (List)

BUILDING, STRUCTURE, AND OBJECT RECORD

Page 2 of 11

*NRHP Status Code

*Resource Name or # (Assigned by recorder) Hofsas House Hotel

B1. Historic Name: Hofsas House Hotel

B2. Common Name: Hofsas House Hotel

B3. Original Use: Hotel

B4. Present Use: Hotel

*B5. Architectural Style: Bavarian-Themed Vernacular

*B6. Construction History: (Construction date, alteration, and date of alterations) BP#445: Addition to cottage (1938); BP#1016: 2-story building remodeled into apartments (1943); BP#2986: Demolish 2 residences for parking lot (1956); BP# 2996 Build 4-story hotel (1957); BP# 3058 Build swimming pool (1957); BP# 4748 Build 8-unit North Wing (1968). See p. 4 for additional permits.

*B7. Moved? ☒ No ☐ Yes ☐ Unknown Date:

Original Location:

*B8. Related Features: Parking lot, pool

B9a. Architect: Robert R. Jones, Cleve Dayton, George Willox b. Builder: Ralph Stean, Helm & Savoldi

*B10. Significance: Theme: N/A

Area Carmel by the Sea

Period of Significance: N/A

Property Type Building Applicable Criteria: N/A

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

In 1949 Donna J. Hofsas (1902-1981) and Frederick L. Hofsas (1897-1989) moved to Carmel from Los Angeles. Donna was a film actress with Fox Studios and Fred was an accountant. Fred's brother, Harry, granted four cottages he had purchased on San Carlos Street to the couple. Donna and Fred started remodeling the cottages into apartments. By 1951 they were renting rooms and apartments in their advertised Hofsas House Hotel. Donna managed the rentals while Frederick continued his work as an accountant. In 1957 they built a Robert Jones designed four story Bavarian-themed motel and incorporated two of the old buildings into the new complex. Fred, who was an amateur artist, designed a mosaic coat of arms for the hotel, with the creed "Otium Cum Dignitate" (Leisure with Dignity). Donna asked her friend, renowned artist Maxine Albro, to paint murals on the inside wall of the porte cochere. Donna and Fred divorced in 1960 and Donna continued to operate the Hofsas House Hotel until her death. The hotel is still owned and operated by her descendants.

Architect **Robert R. Jones** (1911-1989) designed the four-story motel. Born in Berkeley, Jones was educated at the University of California, Berkeley before (continued p. 6)

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

*B12. References:

Carmel Context Statement & Historic Preservation Ordinance

Sacramento Bee, 9/3/2012, p. 10

Building File, Carmel Planning Dept.

National Register Bulletin 15

Polk's City Directories, Harrison Memorial Library

U.S. Census & Voter Registration Records

TGIF Guide.com

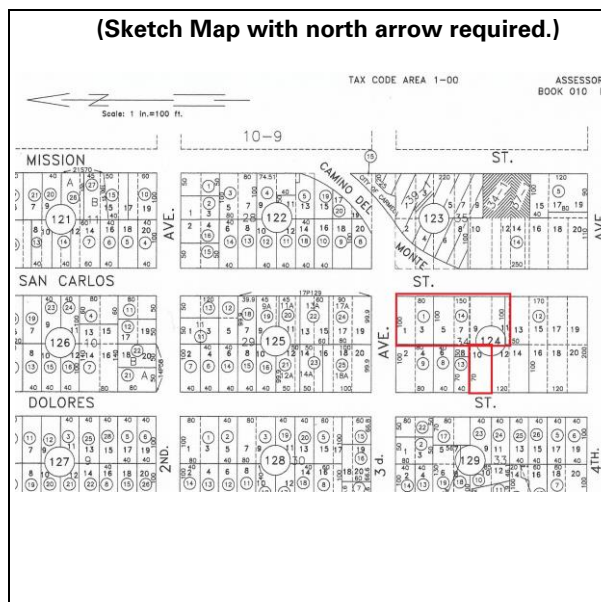
Donna Hofsas Obit., *Carmel Pine Cone*, 7/16/1981, p. 26

B13. Remarks

*B14. Evaluator: Meg Clovis

*Date of Evaluation: 08/2023

(This space reserved for official comments.)



CONTINUATION SHEET

P3a. Description (continued):

to create the porte cochere. A front-facing, clipped gable roof sweeps to the south to cover the porte cochere. The roof has wide, overhanging eaves and visible rafters. Pink stucco covers the exterior walls and provides contrast for the decorative half-timbering used on both floors (the buildings were originally painted beige, per the Planning Commission's request, so they would not look as large). A plant-covered balcony extends from the second floor. Vertical diamond paned windows are used on both floors. Floral murals surround the second-floor windows. Maxine Albro's mural of Bavarian peasants is located on the interior wall of the porte cochere.



Three, front gable dormers are located on the 1957 portion of the San Carlos Street elevation. Each dormer has two small diamond pane casement windows that flank inset floral murals. A chimney is located at the intersection of the cross gable. Pink stucco and half-timbering covers the exterior walls and the Hofsas House coat of arms, created by Fred Hofsas, is located at intervals along the first-floor wall.

Figure 1: Front elevation of Hofsas House, looking northwest from San Carlos Street.

A steep driveway leads down from San Carlos Street to the rear and lower level of the property. The main hotel is centered between the remodeled older residences within the complex and the 1968 North Wing. Rising four stories from the parking lot, each level of the 1957 hotel has a balcony which extends across the entire floor. The balcony has a Bavarian-style, band sawn wood railing and the balcony is divided into separate porches for each room. Each room has a door onto the porch and a window. Flights of exterior stairs connect each level.

The two-story, 1968 building to the north of the 1957 building has an L-shaped plan and cross gable roof with wide, overhanging eaves and clipped gables. Hotel rooms are located on the upper floor while a meeting room and a covered parking area are located on the ground level. The same pink stucco and half timbering is used on the exterior. Other details from the 1957 building are incorporated into the North Wing such as the gabled dormers¹, and the band sawn railings used for the exterior

¹ The 1968 building's gabled dormers have murals painted between each casement window. The murals are similar to Maxine Albro's original murals however they were not painted by her since she died in 1966. There is no record of who painted the murals for the 1968 North Wing.

CONTINUATION SHEET

Page 4 of 11

*Resource Name or # Hofsas House Hotel

*Recorded by Meg Clovis

*Date 08/2023

☒ Continuation ☐ Update

walkways and balconies. To the south of the rear parking lot is a cluster of buildings that were part of the original, pre-1957 hotel complex. Pink stucco covers the exterior walls, but half timbering is not used.

A pool and large parking area (with another automobile entrance off of Dolores Street) are located on the lower level of the property. Landscaping throughout the complex is minimal except along the driveway which leads from San Carlos Street to the covered parking under the North Wing.

The Hofsas House Hotel was established when Carmel's reputation as a tourist attraction was on the rise. Many hotels, inns, and motels were built between 1947 and 1963 and these establishments reflect a wide range of architectural styles and themes. The 1957 section of the hotel was designed by Robert Jones, who is best known for his contemporary designs. The project contractor was Ralph Stean, who specialized in post-adobe style homes. The north wing was designed by San Jose architect Cleve Dayton, the same architect who designed Donna Hofsas' house with the parabolic roof, located off of Dolores Street. By May 1968 George Willcox had taken over the project, working with contractors Helm and Savoldi.

The Hofsas House is a conglomeration of buildings cobbled together over four decades. Following is a timeline of alterations and additions:

- May 1948: Harry Hofsas purchases cottages (currently rooms 6, 7, 8, 9, and 10)
- May 1948: New basement added to two-story building on lot 9 (BP# 1604)
- June 1948: Bathroom and living room addition to two-story building on lot 9 (BP# 1625)
- August 1948: Two-story building's basement remodeled into bedroom and bath on lot 9 (BP# 1660)
- 1952: Building additions (currently rooms 20, 21, 30 and 31)
- March 1952: New apartments added to existing building on lot 9 (BP#2283)
- May 1952: Apartment addition to lot 13 (BP# 2315)
- June 1952: Porch roof addition to Lot 11 (BP# 2337)
- December 1956: Demolition permit for two old residences to create a parking lot for hotel (BP# 2986)
- January 1957: Construction of 4-story main hotel building with 21 units, night manager's apartment and laundry room
- May 1957: Addition of 5 units to existing 25 units (BP# 3044)
- June 1957: Build swimming pool (BP# 3058)
- November 1959: Remodel bath and hallway in duplex on lot 8 (BP# 3458)
- November 1967: North wing constructed with 8 units, banquet room, kitchen, and two dry saunas (BP# 4748)
- January 1968: Tar and gravel roof replaced with shakes and roof structure changed to provide 4" minimum pitch on lot 11 (BP# 4744)
- 1974: New office added over back office of the lobby and stairs redesigned from the 4th floor to the parking lot (BP# 74-101)
- June 1977: Stairs replaced on the north side of the main building (BP# 77-132)
- November 1978: Repair of failed retaining wall (BP# 78-192)

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*Resource Name or # Hofsas House Hotel

*Recorded by Meg Clovis

*Date 08/2023

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Figure 2: North wing looking southwest from San Carlos Street.



Figure 3: View of hotel's porte cochere with mural and family shield, looking southwest from San Carlos Street.

CONTINUATION SHEET

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*Resource Name or # Hofsas House Hotel

*Recorded by Meg Clovis

*Date 08/2023

☒ Continuation ☐ Update

B10. Significance (continued):

relocating to the Monterey Peninsula to work for architect Robert Stanton. Jones opened his own architectural firm in 1939 designing house plans for war housing and FHA apartments. By the war's end, Jones had opened additional offices in Merced and Oxnard. On the Peninsula, his firm designed 27 canneries and reduction plants, as well as public buildings for the Monterey Peninsula Airport. His Modernist design for the Monterey Airport Administration Building won a major design award from the Smithsonian Institute. He also designed the Elks Lodge in Monterey. In Carmel he designed All Saints Episcopal Church and the Carmel Youth Center. He designed numerous residences in the area and was known for his flat-roofed, Modern style. Robert R. Jones is included in Carmel's Historic Context Statement.

Ralph Leo Stean (1918-2004) was the contractor for the 1957 Hofsas House Hotel project. Stean was a Carmel Valley developer and contractor who worked on the Monterey Peninsula from the mid-1940s to the 1970s. Early on he specialized in building Post-Adobe residences. Ralph Stean is listed in Carmel's Historic Context Statement.

Cleveland Dayton (1919 - 2012) prepared the preliminary plans for the North Wing, which was built in 1968. Dayton was an architect with the Creative Design Company, a San Jose firm. The North Wing's plans were revised by **George Legge Willox** (1903 – 1968), a Carmel architect who is best known for his design of the Church of the Wayfarer. Born in Scotland,² and raised in Canada, Willox graduated with a degree in architecture from the University of Michigan. He moved to Carmel from Los Angeles and joined Robert Stanton's firm as head designer. He eventually opened his own architectural practice. Willox served on Carmel's Planning Commission for fourteen years and was appointed to the California State Planning Commission by Governor "Pat" Brown. Willox is included in Carmel's Historic Context Statement.

The contracting firm of **Helm and Savoldi** constructed the North Wing. Walter Helm (1914-1998) graduated in 1938 with an engineering degree from the University of Arizona. He settled in Carmel in 1945, working as a carpenter. Helm became a licensed contractor and partnered with Michigan-native and former pro-wrestler Clem Savoldi (1909 – 1999) to form the Helm-Savoldi contracting firm. Helm and Savoldi built hundreds of custom homes on the Monterey Peninsula, working with such notable architects as Henry Hill, Jon Konigshofer, and Walter Burde. Helm and Savoldi are not included in Carmel's Historic Context Statement.

² George Willox Obituary, *Carmel Pine Cone*, August 20, 1968.
DPR 523L (1/95)

CONTINUATION SHEET

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*Resource Name or # Hofsas House Hotel

*Recorded by Meg Clovis

*Date 08/2023

☒ Continuation ☐ Update



Donna Hofsas asked her friend **Maxine Albro** (1903-1966) to paint murals on the inside wall of the porte-cochere. She also did three paintings for the reception area. Maxine Albro was a nationally known muralist, mosaic artist and sculptor. She was one of America's leading female artists, and one of the few women commissioned under the New Deal's Federal Art Project. During that time, she executed the California agricultural workers mural in Coit Tower. She became a leader in the California muralist movement and her work can be found in the collections of the Smithsonian American Art Museum, MoMA, and the National Gallery of Art, among others. She and her husband moved to Carmel in 1938 and she lived in Carmel until her death. She was named an honorary life member of the Carmel Art Association and served on Carmel's first Art Commission. Besides the Hofsas House Hotel, her work can be seen locally at Santa Catalina School.³

Figure 4: Photo of Maxine Albro courtesy of the Carmel Art Association.

In 1961 a glowing review of the Hofsas House Hotel stated:⁴

"Hofsas House is something new under Carmel's sun. It's on a curve of the road leading into the village at San Carlos and Fourth. It's right out of a picture book with gay murals of peasants dancing under a smiling sun and diamond paned windows, touched by the flicker of patio torches. A page out of Bavaria with king sized beds, jeweled and gold telephones, a delightful, heated swimming pool sheltered from the ocean breezes, yet a view of ocean on each of its four levels."

Evaluation for Significance

Historians use National Register Bulletin 15⁵ as a guide when evaluating a property's significance whether on a local, state, or national level. As a first step, to determine whether or not a property is significant, it must be evaluated within its historic context and the City of Carmel's Historic Context Statement⁶ provides this context. The City of Carmel's Historic Preservation Ordinance (Section 17.32.040) reiterates the role of *National Register Bulletin 15* in the evaluation of historic resources.

³ Maxine Albro Obituary. *Carmel Pine Cone*. 7/28/1966, p. 19.

⁴ *Biggs News*, 11/3/1961, p. 4.

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 (Draft)*. Approved by the City Council December 6, 2022.

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Page 8 of 11

*Resource Name or # Hofsas House Hotel

*Recorded by Meg Clovis

*Date 08/2023

☒ Continuation ☐ Update

Adopted eligibility criteria are modeled on the California Register's four criteria with the addition of specific qualifications for Criterion Three (Section 17.32.040.D).

The Hofsas House Hotel is not eligible under **Criterion One (Event/Association)** despite its association with the development of business and tourism in Carmel. The Hofsas House Hotel is one of dozens of tourist-serving accommodations built in Carmel during the 1950s and 1960s. Per Carmel's Historic Context Statement, "Properties associated with business and tourism exist in abundance throughout Carmel. Significant examples should retain a high degree of integrity. Significance would be enhanced by association with prominent members of the business community and with specific businesses or business types that were pivotal in the town's economic development" (p. 31). The Hofsas House Hotel's significance is not enhanced by its association with Donna Hofsas, who did not distinguish herself from others in the same business (see Criterion Two).

For a property to be listed under **Criterion Two (Important Person)** it must be associated with a person who is considered significant within Carmel's historic context. An individual must have made contributions or played a role that can be justified as significant and the contributions of the individual must be compared to others who were active, prosperous, or influential in the same sphere of interest. Carmel had over fifty hotels, inns, and motels that were in operation at the same time Donna Hofsas was managing the Hofsas House Hotel. There is no indication in the historical record that Mrs. Hofsas played an outstanding role within the tourism community when compared to her peers. Maxine Albro painted the murals on the exterior walls of the Hofsas House Hotel, but her life achievements would be better represented by her own home which was located on Santa Rita between Fourth and Fifth Avenues. The Hofsas House Hotel is not eligible for listing in the Carmel Inventory of Historic Resources under Criterion Two.



Figure 5: Rear elevation of 1957 hotel looking northeast.

CONTINUATION SHEET

Page 9 of 11

*Resource Name or # Hofsas House Hotel

*Recorded by Meg Clovis

*Date 08/2023

☒ Continuation ☐ Update

A property is eligible under **Criterion Three (Design/Construction)** if it, "embodies the distinctive characteristics of a type, period, region or method of construction or represents the work of a master or possesses high artistic values." Carmel's Historic Preservation Ordinance includes additional qualifications for eligibility under Criterion Three. An historic resource eligible under California Register Criterion Three (per Carmel's Ordinance) should meet at least one of the following four criteria:

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.

The 1958 hotel building was designed by Robert R. Jones and constructed by Ralph Stean, who are both listed in Carmel's Historic Context Statement. Jones is best known for his contemporary designs and Stean is best known for his post-adobe residences. The 1968 North Wing was initially designed by Cleveland Dayton, re-designed by George Willox, and built by Helm and Savoldi. George Willox is the only creative individual out of the three who is listed in Carmel's Historic Context Statement. Per Bulletin 15, a property is not eligible as the work of a master simply because it was designed by a prominent architect. "The property must express a particular phase in the development in the master's career, an aspect of his or her work, or a particular idea or theme in his or her craft." None of the architects or builders associated with the Hofsas House Hotel could claim that the design and/or construction of this hotel was a defining moment in their careers, so this criterion is not applicable.

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.

This criterion is not applicable.

3. Be a good example of an architectural style or type of construction recognized as significant in the Historic Context Statement.

Bavarian-themed vernacular commercial buildings are not recognized as significant in Carmel's Historic Context Statement.

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.

There are several examples of vernacular style buildings with various thematic attributes in Carmel. The Hofsas House Hotel does not display a rare style of architecture and cannot be considered eligible under this criterion.

California Register Criterion Three (Design/Construction) has three parts as follows:

A property is eligible if it 1) embodies the distinctive characteristics of a type, period, region, or method of construction, 2) represents the work of a master, or 3) possesses high artistic values.

CONTINUATION SHEET

Primary # _____

HRI# _____

Trinomial _____

Attachment 4

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*Resource Name or # Hofsas House Hotel

*Recorded by Meg Clovis

*Date 08/2023

☒ Continuation ☐ Update

The Hofsas House Hotel does not meet the first part of California Register Criterion Three because it does not embody the distinctive characteristics of a particular style of architecture. As evidenced by the lengthy list of building permits over a four decades, the hotel complex is an assemblage of disparate components, rather than a cohesive stylistic vision.

Although designed and constructed by architects and contractors recognized as significant in Carmel's Historic Context Statement, the Hofsas House Hotel is not representative of their best work. The hotel does not meet the second part of Criterion Three.

The Hofsas House Hotel does not meet the third part of Criterion Three because it does not possess high artistic values and it does not express aesthetic ideals or design concepts.

The California Register's **Fourth Criterion (Information Potential)** is generally reserved for archeological sites. There is no evidence in the historical record that the Hofsas House Hotel 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 including location, design, setting, materials, workmanship, feeling, and association. To retain integrity a property must retain several if not most aspects. If a property does not meet any of the eligibility criteria, then integrity is not a consideration as part of the evaluation for historical significance.

Figure 6: North wing looking northeast.

CONTINUATION SHEET

Primary # _____

Attachment 4

HRI# _____

Trinomial _____

Page 11 of 11

*Resource Name or # Hofsas House Hotel

*Recorded by Meg Clovis

*Date 08/2023

☒ Continuation ☐ Update

Summary

To be eligible for the Carmel Inventory a resource must represent a theme in the Context Statement, retain substantial integrity, be at least 50 years old, and meet at least one of the four criteria for listing in the California Register. The Hofsas House Hotel does not represent a theme in the Context Statement. The Hofsas House Hotel does not retain substantial integrity. The Hofsas House Hotel is over 50 years old. The Hofsas House Hotel does not meet any of the California Register criteria. In summary, Bulletin 15, the Carmel Historic Context Statement, the Carmel Historic Preservation Ordinance, and the historical record support the conclusion that the Hofsas House Hotel is not eligible for listing in the Carmel Inventory of Historic Resources.



Figure 7: Mosaic shield created by Frederick Hofsas.

PRIMARY RECORD

Primary # _____
HRI # _____
Trinomial _____
NRHP Status Code 5S1
Other Listings
Review Code _____ Reviewer _____ Attachment 5
Date _____

Page 1 of 3

Resource Name or #: (Assigned by recorder) Donna Hofsas House

P1. Other Identifier: Manager's House/Hofsas House Inn

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 _____ ;

c. Address: _____ City Carmel-by-the-Sea Zip 93931

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)

East side of Lincoln 2 North of 4th
(Block 34 Lots 12 and 14)

Parcel No. 10-124-14

P3. Description (Describe resource and its major elements. Include design, materials, condition, alterations, size, setting, and boundaries)

A two-story house set on a diagonal with a gullwing hyperbolic parabola roof supported by elevated concrete block piers. A rectangular bedroom-bathroom wing extends N.E. to the rear of the sloping east to west lot. The concrete block walls also serve as retaining walls against the grade. The roof of the back wing is low gabled with shingles. Vertical 1" x 10" siding and fixed pane windows act as non-load bearing screens below the peak of the gullwing roof. The color scheme of pink, black and grey reflects the palette of the adjacent Hofsas Inn. A ground level garage extends below the west facade of the gullwing roofed living room.

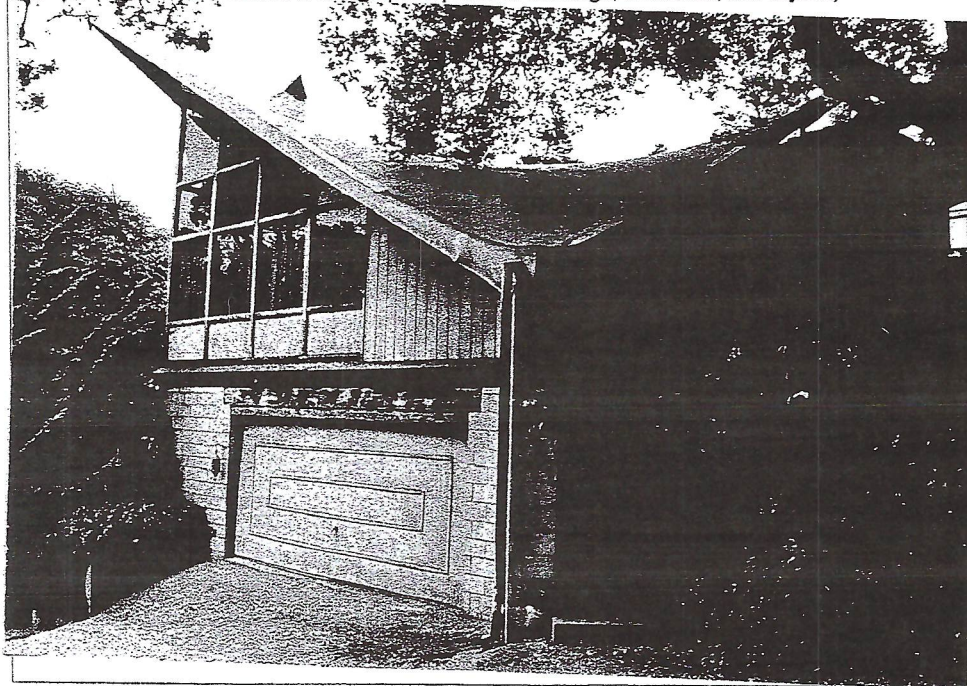
The main entrance is reached by concrete steps and is located under the southeast peak of the steeply sloping roof. Diamond shaped windows at the peak of the roof allow unusual light patterns and ventilation.

P3b. Resource Attributes: (List attributes and codes)

HP2 - Single Family Property

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

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



P5b. Description of Photo: (View, date, accession #, Looking at West and South elevations (View toward northeast). Photo No: 8538-5, 3/23/2001

P6. Date Constructed/Age and Sources: ☐ Prehistoric ☒ Historic ☐ Both

1960 Carmel Building Files

P7. Owner and Address

Hofsas House
P.O. Box 1195
Carmel, CA 93921

P8. Recorded by: (Name, affiliation, and address)

Richard N. Janick, P.O. Box 223408, Carmel, CA 93921

P9. Date Recorded: 3/27/2002

P10. Survey Type: (Describe)

HRI Carmel 2001

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

None

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

BUILDING, STRUCTURE, AND OBJECT RECORD

Primary #

HRI #

Page 2 of 3

NRHP Status Code

5S1

Resource Name or #: (Assigned by recorder)

Donna Hofsas House

Attachment 5

B1. Historic Name: Donna Hofsas House

B2. Common Name: Manager's House/Hofsas House Inn

B3. Original Use: Single Family Residence

B4. Present Use: Somg;e Family Residence

B5. Architectural Style: Modern Eclectic

B6. Construction History: (Construction date, alterations, and date of alterations)

1. Permit #3535 (May 30, 1960) 2-story house (\$45,000) Architect Engineer: Clive Dayton Contractor: Ralph Stean Structural Engineer: Carter and Slattery (See Continuation Sheet)

B7. Moved? ☒ No ☐ Yes ☐ Unknown Date:

Original Location:

B8. Related Features: Part of Hofsas House Inn complex.

B9a. Architect: Clive Dayton Carter Slattery Structural Engineer b. Builder: Ralph L. Stean

B10. Significance: Theme: Architectural Development in Carmel Area: Carmel-by-the-Sea

Period of Significance: 1960s Property Type: R-1

Applicable Criteria: CR#3

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

This house qualifies under Criteria #3 as the single example of a modern Gull-wing Roof designed house in Carmel-by-the-Sea. Technically known as a Hyperbolic-Parabola Roof, this design is an outgrowth of design experimentation in the 1950s. The roof is basically self-supporting requiring no internal beams or posts. The outer walls can therefore be primarily window screens or partitions creating an open flowing living space. The structural design was created by Carter-Slattery Engineers of Monterey and the contractor was Ralph Stean who worked in Carmel in the 1950s and 1960s. The bathroom addition in 1962 was designed by Architect Ted Larson of Pacific Grove.

The entrance remodel in 1972 was designed by Carmel Architect Robert Stephenson who also has served in many public capacities in the city, especially on the Planning Commission and as a Councilperson.

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

HP2 - Single Family Property

B12. References:

1. A Field Guide to Contemporary American Architecture by Carole Rifkind, 1998, Page 15 - Catalano House

(Sketch Map with north arrow required.)

B13. Remarks: Zoning - R-1 There is a similar roofed House on Scenic Drive arund Carmel Point located in unincorporated Monterey County.

B14. Evaluator: Richard N. Janick

Date of Evaluation: 3/27/2002

(This space reserved for official comments.)

CONTINUATION SHEET

Page 3 of 3 Resource Name or #: (Assigned by recorder)
Recorded by: Richard N. Janick

Donna Hofsas House

Date 3/27/2002

☒ Continuation ☐ Update
Attachment 5

B 6. Construction History (Continued from Page 2)

2. Permit #3828 (July 17 1962) Bathroom addition to Manager's Residence (\$3,000) Architects: Don Wald and Ted Larson,
Pacific Grove Contractor: Ralph Stean
3. Permit # 72-150 (August 14, 1972) Remodel entrance, relocate interior wall (\$2,450) Architect: Robert Stephenson
Contractor: Al Miller
4. Permit #01-70 (April 10, 2001) Reroof and repair dryrot (\$9,000) Architect-Engineer: Wade Reesel Contractor: Baptista
Construction



Planning for Success

October 26, 2023

Brandon Swanson
Community Planning & Building Director
City of Carmel-by-the-Sea
P.O. Box CC
Carmel-by-the-Sea, CA 93921

Re: HE23-097 Clovis DPR – Hofsas House Hotel

Dear Mr. Swanson,

The Phase 1 historical evaluation report issued by Meg Clovis on the Hofsas House Hotel has numerous false and misleading statements. The Phase 1 report, which will be referred to as the Clovis DPR, has failed to establish factual and substantial evidence to identify the Hofsas House Hotel as a historic resource. This package serves to provide new information that was not addressed in the Clovis DPR and offers factual evidence and clarification on misleading statements.

Included with this letter are professional peer review reports produced by the following independent, accredited historians:

- Robert Chattel, AIA (President, Chattel, Inc.)
- Laura Jones, Ph.D. (Director of Heritage Services and University Archaeologist for Stanford University)
- Barbara Lamprecht, M.Arch., Ph.D. (Owner, Modern Resources)
- Anthony Kirk, Ph.D.

Also included for review, and referenced in the aforementioned historian peer reviews, are the following documents:

- 'Clovis DPR Review-' by Carrie Theis (Owner, Hofsas House Hotel)
- Hofsas House Hotel – Building and Business Timeline

EMC PLANNING GROUP INC.
A LAND USE PLANNING & DESIGN FIRM

601 Abrego Street, Monterey, CA 93940 Tel 831•649•1799 Fax 831•649•8399
www.emcplanning.com

- Architectural Contributions Diagram
- Tamara Grippi, "What's Not on the List," *Carmel Pine Cone*, Nov. 2-8, 2001, p. 1, 5
- Carmel Preservation Foundation Collection Summary, *Henry Meade Williams, Local History Department, Carmel Public Library*
- Carmel Inventory of Historic Resources Database, Volumes 1 and 2.
- National Register Bulletin VIII. 'How to Evaluate the Integrity of a Property'
- Deed, Harry Hofsas to Fred Hofsas, 1948.
- Letter to Scott Theis, 2002.

To address subjective assumptions, and correct false and misleading claims in the Clovis DPR, a recorded and transcribed deposition was conducted on Tuesday, October 24th, 2023. The deposition featured Carrie Theis, the granddaughter of Donna Hofsas, and Stephanie Kirz, the step-daughter of Fred Hofsas and the Executrix of his estate. The sworn under oath statements address false assumptions regarding the intentionality behind the hotel's design vision, correct false and misleading statements about Fred Hofsas and his heritage, and also provide accurate first-hand testimony from Fred and Donna's relatives. The transcription will be submitted upon request.

The peer review reports, supplementary documents, and depositions, all serve to provide new information to refute and correct false and misleading statements in the Clovis DPR of the Hofsas House Hotel.

Sincerely,



Anna Bornstein
Associate Planner

Cc: Carrie Theis

Professional Historian – Peer Reviews





Chattel, Inc. | Historic Preservation Consultants

MEMORANDUM

DATE October 16, 2023

TO Brandon Swanson
Community Planning & Building Directory
City of Carmel-By-The-Sea

FROM Robert Chattel, AIA, President
Christine di Iorio, AICP, Principal Associate
Leslie Heumann, Principal Associate
Alvin-Christian Nuval, Senior Associate
Chattel, Inc. | Historic Preservation Consultants

RE Hofsas House Hotel, Carmel-By-The-Sea, California
Peer Review of DPR Form

Chattel, Inc. (Chattel) is providing this memorandum to peer review the Administrative Draft Department of Parks and Recreation (DPR) form prepared by Meg Clovis (Preparer) in August 2023 for the Hofsas House Hotel in Carmel-By-The-Sea (Carmel), California. The Hofsas House Hotel (Hotel) is a 1957 hotel with 1968 addition that is located on San Carlos Street between Third and Fourth Avenues. The DPR form was provided by the Preparer at the request of the City of Carmel (City) and makes the following two claims:

- 1.) The Hotel is eligible for listing in the City Inventory of Historic Resources (City Inventory) under local Criterion 3 for "[displaying] the rare Bavarian Revival style of architecture, which is a derivative of Carmel's unique storybook style of architecture."
- 2.) The Hotel is eligible for listing in the California Register of Historical Resources (California Register) under state Criterion 3 for "[embodying] the distinctive characteristics of the Bavarian Revival style of architecture, which is a rare style in Carmel."

Upon further research into applicable historic contexts and investigation of the information provided in the DPR form, Chattel disagrees with both of the above claims. Unless otherwise stated, this memorandum relies on review of materials formally adopted by the City Council to help evaluate properties for consideration for inclusion in the City Inventory. In particular, this memorandum refers to the City Historic Context Statement which was first prepared and adopted in 1994 and revised in 1996, 2008, and more recently in 2022. Note that the City Historic Context Statement makes no reference to the Hotel under any of the context themes, including Economic Development (1848-1986) and Architectural Development in Carmel (1888-1986).

This memorandum was prepared by professionals meeting the *Secretary of the Interior's Professional Qualifications Standards* in history, architecture, architectural history, and historic architecture. President Robert Chattel and Principal Associate Christine di Iorio conducted a site visit at the Hotel on April 24, 2023. Principal Associate Leslie Heumann conducted a site visit at the Hotel on August 21, 2023.



October 16, 2023
Page 2

Property Description

The Hotel sits on two adjacent parcels with Assessor Parcel Number 010-124-014 (Parcel #1) and 010-124-001 (Parcel #2). Parcel #1 contains most of the Hotel property as well as the entirety of the Hofsas House (House), a 1959 single-family residence that fronts Dolores Street at the west. Though a separate DPR form was also provided by the Preparer for the House, this memorandum only reviews information presented about the Hotel. A map showing the two parcels at the property is included in the following figure:



Figure 1: Parcel outlines identified with Hotel in red and House in yellow.

Bavarian Revival

The findings in the DPR form depend on the assumption of a “Bavarian Revival” architectural style, though there is little to no research, scholarly or otherwise, that indicates that such a style exists. The DPR form states that the style “was first introduced to the United States by A.J. Downing’s 1850 stylebook, *Architecture of Country Houses*,”¹ though no page citation is provided. Chattel review of the stylebook did not uncover mention of “Bavarian Revival” and Chattel requests additional citation for this claim. In addition, the DPR form follows in saying that the style “enjoyed a resurgence in the early 20th century as part of the Arts and Crafts movement and later interest in revival styles.”² No source is provided to support this statement that “Bavarian Revival” was part of this resurgence, though in general Period Revival styles were particularly popular during that time. The Hotel was constructed in 1957 and not in the early 20th century when Period Revival styles were at their peak. While other Period Revival styles such as Storybook and Tudor Revival are recognized across the United States, California, and Carmel, there does not appear to be an established “Bavarian Revival” style. It is important to note that the City Historic Context Statement does not include any mention of “Bavarian” or “Bavarian Revival” style within the city.

¹ Clovis, Meg, DPR Form for Hofsas House Hotel, August 2023, 4.

² Ibid.

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Page 3

Character-defining features of the “Bavarian Revival” style are not indicated in the DPR form, so there is no basis of comparison to see if the Hotel is a good representative building of the purported style. Unlike authentic buildings in the Bavarian region of Germany in which details such as half-timbering and exposed wood structural frames are incorporated in the construction, these details appear to be solely decorative at the Hotel and serve only as surface treatment with false half-timber and stucco applied to a common wood stud framed wall. Page 4 of the DPR form includes a figure labeled “Bavarian decorative motifs,”³ though the image shown appears to be an unidentified building likely in Bavaria and not an example of the purported “Bavarian Revival” style.

It is more likely that the Hotel was inspired by architecture in Bavaria in the same way that other motels and hotels may use thematic elements to attract guests. More extreme examples of using thematic elements to attract tourists are represented in the hotels and casinos along the Las Vegas Strip, but modest examples appear across the United States, employing a range of styles such as Spanish Colonial Revival as decoration rather than in plan or construction to evoke a certain feeling. The Hotel may be inspired by architecture in Bavaria, but it is a pastiche intended to evoke an experience for tourists and potential customers, not a representative example of a particular style itself.

In reviewing the 1957 drawings prepared for the Hotel by architect Robert R. Jones, it is clear that the primary façade of the Hotel wraps around the surface of a pre-existing building, again supporting that the Bavarian thematic elements are only a surface treatment applied as decoration. Figure 2 below illustrates how only a sliver of new material was added at the street-facing east elevation on San Carlos to apply the theming.

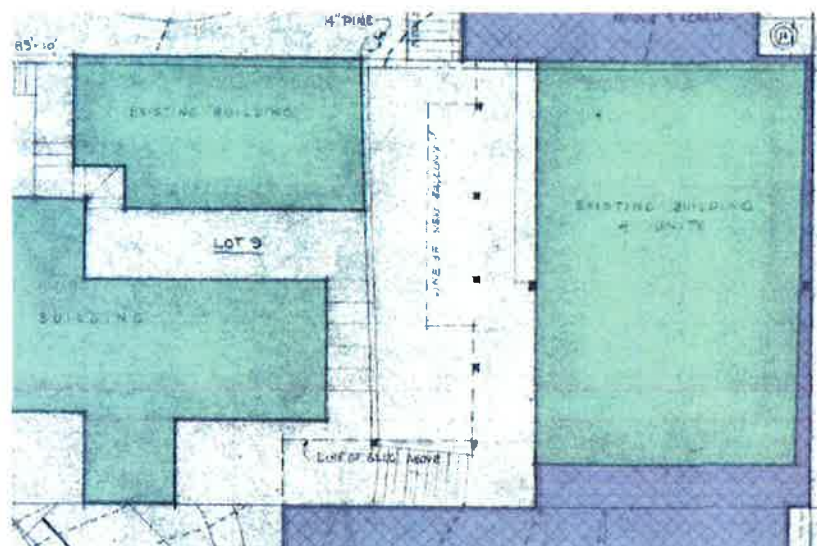


Figure 2: 1957 drawing showing pre-existing buildings in green and addition wrapping around in blue. See Attachment A for full drawing sheet.

Storybook Style in Carmel

The DPR Form states that the “Bavarian Revival” style is “derivative of Carmel’s unique storybook style of architecture.”⁴ Storybook in Carmel has very specific associations with master builder Hugh Comstock, as evidenced in the City Inventory which currently includes 12 properties listed under the

³ Ibid.

⁴ Clovis, 10.

Storybook style.⁵ All of the listed buildings were constructed between 1924 and 1929 and were designed by Comstock, except for the Lemos Building, which sits adjacent to Comstock's Tuck Box.

While the City Historic Context Statement does not provide any further elaboration of the Storybook style, it mentions that "Carmel's world-renowned 'quaintness,' the characteristic that has distinguished the village throughout its history, is often attributed to a distinctive, 'storybook' style of architecture embodied in Hugh Comstock's Tuck Box of 1927."⁶ Again, the relationship of the style to Comstock is emphasized. The Hotel falls outside the identified period of significance and does not fit within the grouping of Storybook buildings constructed and listed in Carmel.

Tudor Revival Style in Carmel

It is possible that the Hotel can be argued to represent features of the Tudor Revival style. The City Historic Context Statement notes that "Tudor Revival buildings typically feature characteristic half-timbering and gabled rooflines"⁷ and that the style was widely employed in the 1920s. Along with Spanish Colonial Revival, it helped to leave "the most lasting imprint on the character of the business district."⁸ The City Inventory currently includes 46 properties listed under the Tudor style spanning a period between 1905 and 1940.⁹

The City Historic Context Statement does not provide a list of character-defining features for the Tudor Revival style. As such, the following character-defining features are excerpted from a historic context statement for the style adopted by the City of Los Angeles:¹⁰

- Decorative half-timbering.
- Entrance vestibules with arched openings.
- Massive chimneys that are a prominent visual element.
- Predominately brick or stucco exteriors, or a combination.
- Steeply pitched, usually multi-gabled roofs.
- Tall, narrow, multi-paned casement windows arranged in groups.
- Usually two stories in height.

When compared to like properties that are listed in the City Inventory under the Tudor style, the Hotel does not represent one of the best examples, lacking some of the prominent character-defining features that express its design, materials, and workmanship. Furthermore, like Storybook, the Tudor Revival style reached its popularity during the early 20th century, evident in the range of construction dates for the styles in the City Inventory that is largely in the 1920s and 1930s. Constructed in 1957, the Hotel does not share the period of significance for this style.

Rarity and Contribution to Carmel's Sense of Time and Place

Ultimately, the sole criteria that the Hotel was identified as eligible under for listing in the City Inventory (Criterion 3) reads:

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

⁵ City of Carmel, Carmel Inventory of Historic Resources Database, June 23, 2022.

⁶ City of Carmel, Historic Context Statement: Carmel-by-the-Sea, 2022, 25.

⁷ Ibid, 52.

⁸ Ibid.

⁹ City of Carmel, Carmel Inventory of Historic Resources Database, June 23, 2022.

¹⁰ GPA Consulting, SurveyLA Los Angeles Citywide Historic Context Statement: Architecture and Engineering, Theme: Period Revival, 1919-1950, Sub-Theme: Late Tudor Revival, 1930-1950, January 2016, 23.

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.

As noted above, it is not enough for a property to be considered "rare," but it should also "contribute to Carmel's unique sense of time and place." Based on the information provided above in this memorandum, it does not appear that the Hotel is representative of Carmel's unique sense of time and place. Whether the Hotel is considered to be the Storybook style, Tudor Revival style, or a mix of the two, it was constructed in 1957, long after the popularity of both Period Revival styles had peaked across the country and in Carmel. Instead, it was constructed during a time when Modern style buildings were gaining momentum, with the city "[seeing] the construction of an incalculable number of Modern-style buildings between the years of 1940 and 1986."¹¹ As such, the Hotel does not contribute to a unique sense of time and place within the city.

The City Historic Context Statement was revised in 2022 to include a section on "A Visual Presentation of Architectural Styles: 1935-1986" to describe character-defining features of architectural styles representative of this period in the city.¹² Seven architectural styles are noted as representing this time period in Carmel: Minimal Traditional Style, California Ranch Style, Bay Region Modern Style, Postwar Modern Style, Wrightian Organic Style, Regional Expressionist Style, and Post-Adobe Style. The Hotel does not represent any of these architectural styles associated with Carmel in the mid-to-late 20th century.

In addition, rarity criteria often refer to buildings that are considered the last surviving examples of a once prominent or popular architectural style or property type. For example, in the City of Los Angeles, both programmatic architecture and buildings related to early streetcar neighborhoods are considered rare as many such buildings have since been lost or demolished. The Hotel deviates from this understanding of rarity as there was never a period of popularity for a "Bavarian Revival" style in Carmel. Again, there is no mention of this style in the City Historic Context Statement, which has been updated multiple times between 1994 and 2022. There are still many examples of Storybook and Tudor Revival style that exist in Carmel. Being the sole example of a building with Bavarian thematic elements may make the Hotel unique from its like properties, but it alone cannot convey rarity under this criterion, in the same way that constructing a unique themed building today does not automatically impart significance to a property.

Conclusion

As described in this memorandum, there is little to no research, scholarly or otherwise, that supports the existence of a "Bavarian Revival" style. There is no mention of "Bavarian Revival" nor the Hotel in the adopted City Historic Context Statement. The extant examples of the Storybook and Tudor Revival styles are more representative of Carmel and were constructed during the period of significance of the 1920s and 1930s when Period Revival styles had reached their peak within Carmel, in California, and across the United States. The City Historic Context Statement also clearly describes seven architectural styles that represent the period from 1935 to 1986 in Carmel – none of which apply to the Hotel. As such, the Hotel does not contribute to Carmel's unique sense of time and place, and it is not one of a few last surviving examples of a once prominent or popular architectural style. To reiterate, being the sole example of a building with Bavarian thematic elements applied as decoration to a pre-existing building may make the Hotel unique from its like properties, but it alone does not convey rarity. Thus, the Hotel is not eligible for listing in the City Inventory or the California Register under Criterion 3.

¹¹ City of Carmel, Historic Context Statement: Carmel-by-the-Sea, 2022, 47.

¹² Ibid, 56.

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Page 6

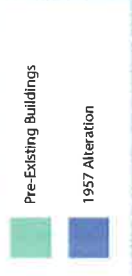
Attachments

Attachment A: Plot Plan from 1957 Drawings

ATTACHMENT A:
PLOT PLAN FROM 1957 DRAWINGS

HOFAS HOUSE HOTEL
CARMEL-BY-THE-SEA, CALIFORNIA

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HERITAGE SERVICES CONSULTING

Laura Jones, Ph.D.
3905 Page Mill Road
Los Altos, California 94022

October 23, 2023

Anthony Lombardo
Anthony Lombardo & Associates
144 West Gabilan St
Salinas, CA 93901

Subject: Peer Review of Historic Resource Evaluations, Hofsas House Hotel, APN 010-124-014, San Carlos Street 2 NW of 4th Avenue, Carmel-by-the-Sea, CA.

Dear Mr. Lombardo,

I have reviewed the three documents you provided concerning the eligibility of this property for listing on the Carmel-by-the-Sea Inventory and/or California Register.

1. Historical Resources Evaluation report in State of California DPR Forms format by Anthony Kirk, dated September 26, 2022
2. Historical Resources Evaluation report in State of California DPR Forms format by Meg Clovis, "Hofsas House Hotel," dated August 2023
3. Compilation of Architectural Contributions site plan by Eric Miller Architects, dated August June 23, 2023
4. Peer review prepared by Chattel, Inc. dated October 16, 2023.

The subject property is a 38-room hotel contained in a series of structures built between 1923 and 1974. The comments below address the eligibility of the property as a historic resource, based on the two professional evaluation reports and the construction history as summarized in the architect's site plan.

Areas of Agreement

Both professional evaluators (Kirk and Clovis) agree that the Hofsas House Hotel is not eligible for listing at the state, national or local levels for association with significant persons or events.

Kirk and Clovis agree that the property is not eligible as an important work by any of the architects who were involved in its design, does not represent an important style identified in the Historic Context Statement of Carmel-by-the-Sea, and that the property does not express "high artistic values."

Subjects of Controversy

The first reviewer, Dr. Anthony Kirk, identified the property as an example of Tudor Revival style and concluded that the hotel "is by no means a good example of Tudor architecture" and "The mural by Maxine

Albro cannot be said to possess high artistic values.” The Kirk evaluation concludes that the property does not appear eligible for the National Register, California Register or the Carmel Register. ¹

The second reviewer, Meg Clovis, finds the Hofsas Hotel significant because “The Hofsas House Hotel meets the first part of California Register Criterion Three because it embodies the distinctive characteristics of the Bavarian Revival style of architecture, which is a rare style in Carmel. In addition, the murals of noted artist Maxine Albro decorate the exterior walls, contributing to the significance of the property.”²

The Chattel, Inc. team finds no scholarly support for a “Bavarian Revival” style in the Clovis report and notes that the period of significance for period revival styles had ended long before the construction of the main wing of the Hofsas House in 1957.

The critical issues in resolving the eligibility of the property are:

1. What style is the hotel? Is it a good example of this style? If so, is the style rare?
2. Are the Maxine Albro murals “the work of a master”?
3. Does the Hofsas House Hotel retain integrity?

Tudor Revival, Storybook and “Bavarian Revival” style architecture: What style is it?

Picturesque styles inspired by traditional European rustic buildings have enjoyed several periods of popularity in the United States, beginning in the mid-1800s and then for a few years after both World War 1 and World War 2. These eclectic interpretations include Tudor Revival, Swiss Chalet Style, English Cottage and “Storybook Style.” More common in residential architecture, these styles also enjoyed popularity in hotels and restaurants in scenic resort communities. Storybook Style has been identified as an important theme in Carmel-by-the-Sea.



Tudor Revival



Bavarian Revival



Storybook Style

Bavarian Revival is less common, with its major, authentic expression in a handful of towns settled by German immigrants in the late 1800s: Frankenmuth, Michigan (“Little Bavaria”); Hermann, Missouri; Amana Colonies, Iowa; New Ulm, Minnesota; Germantown, Wisconsin. The villages of the Amana Colonies have been listed on the National Register, with no mention of “Bavarian Revival” style. Two other noted “Bavarian” villages - - Helen, Georgia and Leavenworth, Washington - redeveloped their downtowns in exaggerated “Bavarian” styles as tourism promotion schemes in the 1960s.³ The 1957 Hofsas House has more in common with these commercial expressions than with the earlier German immigrant communities. Neither Helen, Georgia or

¹ Kirk DPR, page 4.

² Clovis DPR, page 11.

³ <https://cityofleavenworth.com>; <https://helenballoon.com/history.htm>

Leavenworth, Washington has any listed examples of Bavarian Revival architecture, however the City of Leavenworth does publish a guide to the style.⁴

Chattel, Inc. is correct that Bavarian Revival architecture is not widely recognized as an important style in the United States. The emergence of Bavarian “theme” buildings in the late 1950s and 1960s has not been identified by preservation organizations or architectural historians as an important moment in American architecture. And, using the Leavenworth style guide as a reference, Hofsas House Hotel does not appear to embody the style. The building is correctly identified as a very late Tudor Revival style building with some Bavarian Revival decorative elements. I concur with Chattel, Inc. that the finding by Clovis that the hotel exemplifies a rare style of architecture is not supported in the evaluation report and is not supported by review of extant examples of Bavarian Revival style buildings in the United States.

Summary

This review concludes that there is no substantial support for a finding of significance for the Hofsas House Hotel. The Hotel does not exemplify any significant period or style of architecture at the local, state, or national level.

⁴ <https://cityofleavenworth.com/wp-content/uploads/2021/07/Portfolio-of-Old-World-Bavarian-Architecture-and-Signs-SEARCHABLE.pdf>

Maxine Albro Mural: The Work of a Master?

The guidance from the National Register of Historic Places is widely cited in this regard: a master is a “figure of generally recognized greatness” in architecture or craftsmanship.⁵ Artist Maxine Albro (1903-1966) was an academically trained artist who worked in a variety of media: drawing, painting, fresco and mosaic tile. Based in San Francisco, she is best known for painting one of the fresco murals at Coit Tower in San Francisco that presents a theme of California Agriculture. After her marriage she relocated to Carmel-by-the-Sea and travelled extensively in Mexico. Her work in the 1940s reflects Mexican themes.⁶ Her style is connected to the socialist realism of the Depression era. Ms. Albro died in Los Angeles in 1966.



Coit Tower, 1934



The Water Carriers

⁵ *National Register Bulletin 15: How to Apply the National Register Criteria for Evaluation*. National Park Service. Page 20. Viewed at https://www.nps.gov/subjects/nationalregister/upload/NRB-15_web508.pdf

⁶ Carmel Art Association (<https://carmelart.org/artist/maxine-albro/>), Sullivan Goss Gallery (<https://www.sullivangoss.com/artists/maxine-albro-1903-1966>).



Allied Arts Guild Fresco (Menlo Park, CA)



Skipping Rope (Carmel Art Association)



Hofsas House Mural (1957)

Neither review identified Albro as a master artist or craftsman. Neither review found that the Hofsas House Hotel mural by Albro is a major example of her work. It clearly lacks the depth, detail and perspective of her other painted works. Kirk's comment "An extremely simple work, it lacks the complex composition and fascinating detail" of the Coit Tower mural appears to exclude this as an important work in Albro's career. The Albro mural does not appear to qualify the Hofsas House for listing as a historic resource.

Does the Hofsas House Hotel Retain Integrity?

If the property met any of the criteria for listing as an historic resource, an analysis of its integrity would be required. It does not appear to meet any of the criteria. However, the lengthy and complex construction history presented by both evaluators, and the exhibit by Eric Miller Architects suggest that the property may have lost integrity of workmanship and materials. The disagreement between the Clovis evaluation which assumes that the hotel retains its original materials and the two other reports that show extensive window replacement with historically incompatible materials (vinyl windows) casts doubt on the thoroughness of that report.

Summary

The Hofsas House Hotel was developed over many decades and has some charming aspects. One reviewer found that the property might be eligible as a locally rare example of Bavarian Revival architecture with a mural that contributed to its significance. A review of the architectural features of the property suggests that it does not exemplify this style, but is rather an eclectic Tudor Revival style with some Bavarian decorative details. The mural by local artist Maxine Albro does not exhibit the themes or quality of her other painted works. Based upon the materials provided, the Hofsas House Hotel does not appear to qualify as a historical resource at the local, state or national level.

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The purpose of this evaluation is to independently analyze the reports from Meg Clovis and Dr. Anthony Kirk and to evaluate the subject property, the Hofsas House Hotel, located at San Carlos Street, 2 NW of 4th Avenue in the City of Carmel, APN 010-124-001 (Lots 1, 3) and APN 010124014000, Lots 5, 7, 8, 9, 10, 11, 12, 14.

Summary

The Hofsas House Hotel does not appear to be eligible for inclusion in the Carmel Inventory of Historic Resources because it does not meet the criteria for historic resources as established by the City of Carmel in Municipal Ordinance 17.32.040, Eligibility Criteria for the Carmel Inventory. Additionally, it also fails to meet the criteria established by the National Register of Historic Places and the California Register of Historical Resources. While largely reiterating federal and state criteria, Carmel's criteria are specific to the city and slightly different, and the subject property does not meet the sole criterion on which the evaluation prepared by Ms. Meg Clovis rests.

Discussion – Style

Both reports by Dr. Kirk and Ms. Clovis take great care in describing the property comprehensively. The reports also agree that the subject does not meet the threshold for eligibility under any federal, state, or local criteria except for one. Here the two reports differ sharply. Thus, this deciding criteria is the focus of this review.

The Clovis DPR asserts that the property exemplifies a rare example of "Bavarian Revival," and thus conforms to Criterion 4 of Carmel's eligibility requirements. A property should:

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.

Apart from the above, the Clovis DPR does not find that the property meets any other criteria at any level, thus requiring further analysis of this "rare" style.

In referring to the 2022 edition of *A Field Guide to American Houses* by Virginia Savage McAlester, the authoritative style guide that is part of every American architectural historians repertoire, the style of the property's primary façade is Tudor, described pp. 448 – 446. "Bavarian Revival" is not

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recognized as a style in the Historic Context Statement, Carmel-by-the-Sea, updated 2023, nor is it recognized as a style in the National Register's Architectural Style Categories, which includes 40 styles.¹ (The California Register relies on the National Register and other guides, including McAlester, for stylistic terminology.) It is helpful to compare a picture from the *Field Guide* to the façade of the subject property:



House, Louisville, Kentucky, approx. 1910.
Source: McAlester, 2023, p. 456.



Hofsas House Hotel, Carmel-by-the-Sea.
Source: Clovis DPR.

The house on the left is an example of Tudor Revival, "sometimes referred to as Germanic Cottages by Eclectic builders," according to the *Field Guide*. The *Guide* also notes that diamond shaped panes, clipped gable roofs, overhanging gables, and half timbering are typical character defining features of Tudor Revival, which can have many variations, as presented in the Guide, pp. 449 – 467. Even the image of "Bavarian Decorative Motifs" on the Clovis report, p. 4, shows a very different roof profile, no diamond pane windows, and windows with shutters, which the primary façade does not have. While property's façade and porte cochere includes painting and murals, such elaborate, colorful mural work can be seen in in eighteenth and nineteenth century Bavaria,

¹ https://en.wikipedia.org/wiki/National_Register_of_Historic_Places_architectural_style_categories

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but also in Italy, Switzerland, and Austria. There is no evidence that these decorative murals are historically significant.

Cumulatively, there is no such style as “Bavarian Revival,” at least not in this country. It is not a “rare” style. Rather, it is not a style at all.

Additionally, it must be pointed out that beyond the façade there are almost no further architectural references either to “Bavaria” or to Tudor Revival. By contrast, once a visitor enters the parking lot, where saunas, pool, parking, and general room access occur, the character of the property is that of a large, conventional motel-hotel with unremarkable stylistic features typical of such commercial buildings constructed between the 1950s and the 1980s. The San Carlos façade is essentially two-dimensional, a set design that is easily struck (removed) rather than an authentic interpretation of Tudor Revival or “Bavarian Revival” architecture. For example, on the San Carlos elevation, except for a few remaining wood windows, in the diamond shape pattern, all the windows were replaced in 2008 with vinyl windows. By contrast, the Tuck Box, 1926, designed and built by Hugh Comstock, is a fully realized, three-dimensional adventure in fantasy. While it, too, uses faux timbering, as does the Hofsas House Hotel, the Tuck Box’s materials palette include hand-crafted, eccentrically shaped wood windows, front door and full-dimensional clinker brick, similar to that employed by architect brothers Greene and Greene in their early twentieth-century Craftsman homes, including the Gamble House, 1909. Combining European Art Nouveau, Craftsman, and the look of those extraordinary cottages found in children’s fables, the Tuck Box is unique, authentic to itself inside and out, with all façades treated to the highly individual theme devised by Comstock.² It is indeed “storybook” architecture.

The Clovis DPR asserts that architectural historian Kent Seavey evaluated the hotel in 2002 as historically significant. No such evaluation has ever been written. By contrast, as noted in the Kirk report a 2001 survey of potential historical resources conducted by Seavey includes the Donna-Theis Hofsas *House* (known as the Donna Hofsas House) but not the Hofsas *House Hotel*.³ In a DPR on an unrelated property prepared by Seavey and dated Feb. 16, 2004, he does note the 1965 house on Dolores Street (and not the hotel) as an “innovative” work by the esteemed local builder and building designer Ralph Stean (1918 – 2004), builder of the hotel. The 2002 Carmel Inventory of Historic Resources Database does not include either hotel or the house, but the 2023 update of

² Evaluated by Richard Janick in a DPR dated Oct. 8, 2002, with the code 5S1, meaning an “individual property that is listed or designated locally.”

³ Tamara Grippi, “What’s Not on the List,” *Carmel Pine Cone*, Nov. 2 – 8, 2001, p. 1, 5.

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the Historic Context Statement calls out the house, including a picture of the house, as an excellent representative of the Regional Expressionist style, noting its dramatic hyperbolic-shaped roof.⁴ Notably, none of the other firms who prepared earlier versions of the Context Statement thought the hotel was worthy of mention: Teresa Grimes and Leslie Heumann, both highly respected and experienced architectural historians, 1994; Glory Anne Laffey, Archives & Architecture, 1997; Architectural Resources Group, Inc., 2008.

Alterations

Beginning in May 1922, the early permit record (between 1922 and 1956) shows a variety of owners building a house, adding a laundry and other alterations to the four cottages extending from San Carlos to Dolores Street to the west, following the downward slope. On May 13, 1948, Harry Hofsas purchased the property and granted the cottages in July to his brother Fred and Fred's wife Donna, who immediately began remodeling them and constructing additions to create apartments. In 1956, that modest level of activity sharply changed with the demolition of two cottages and the erection of a three-story motel with a total 30 units as it is labeled in the permit record. In the 1960s, three permits for demolishing apartments were filed.

Permits for major work are:

1956-7 Architect Robert R. Jones (1911 – 1989) and builder Ralph Stean constructed the four-story structure, which involved altering and subsuming the existing residences, and the one-story building facing San Carlos. According to a timeline of construction history compiled by co-owner Carrie Theis, part of the fourth level of the hotel was built over four rooms of the apartments. In 1960, Fred's now-former wife, Donna, received permission to build the house noted in the 2022 Context Statement.

1968 Architect Cleve (variations of the first name include Clive and Cleveland A.) Dayton designed a two-story structure comprising eight units, revised by architect George Willcox. It is not clear whether it was constructed by J.D. Dayton or Helm & Savoldi.

Subsequent permits revert to additions, alterations, new roofs, and repairs. As noted earlier, while the diamond-shaped wood windows facing San Carlos Street were retained, by contrast, the remaining approximately 85 aluminum sash windows were replaced with vinyl windows in February

⁴ Historic Context Statement Carmel-by-the-Sea, PAST Consultants, LLC, adopted 2023, p. 64.

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2008.⁵ This was to improve energy efficiency, sound insulation, and to be “more modern looking.”⁶ The effect of the striking disparity was to exacerbate the architectural disparity between the San Carlos elevation and the rest of the hotel.

Both the Clovis and Kirk DPRs report acknowledge that although Jones and Stean were noted in the 2022 Historic Context Statement, Carme-by-the-Sea, the subject property was neither their best work nor emblematic of a particular style. The Context , for example, describes Jones as a “famed local Modernist.” Working with the distinguished Modern landscape architect Thomas Church, he designed the All Saints Episcopal Church, 1952, described as a successful synthesis of traditional and Modern church design. The permit record indicates that another Carmel-based architect, Olof Dahlstrand, designed a rectangular addition to the office and a new outdoor staircase leading from the 4th Floor to the parking area in May 1974.⁷ The staircase is in a minimal, sleek, Modern design.

Conclusion

Several hands—owners, architects, designers, and builders—have made many changes to the property since the late 1940s, creating an imposing large motel-hotel of little distinction from one view (from Dolores Street) and a primary façade (from San Carlos Street) featuring Tudor details with motifs seen in Germany, Austria, and Italy. There is little correlation between the two facades in terms of architectural reference, continuity, or integrity. “Bavarian Revival” is not a recognized style. Cumulatively, the Hofsas House Hotel does not appear to be eligible for inclusion into the Carmel Inventory of Historic Resources because it does not meet the criteria for historic resources as established by the City of Carmel Municipal Ordinance 17.32.040, Eligibility Criteria for the Carmel Inventory. Likewise, it does not meet the criteria established by the National Register of Historic Places and the California Register of Historical Resources.

⁵ Carrie Theis, compiler, Hofsas House Hotel Timeline, undated, p. 3.

⁶ City of Carmel, Historic Property Files, Property File for APN 010124014000, <https://portal.laserfiche.com/Portal/DocView.aspx?id=13662&repo=r-45db07c0&searchid=fef83863-6dc4-4002-ba81-79ea74c88016>

⁷ Ibid. See also the Hofsas House Hotel Timeline, undated, p. 2.

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19 September 2023

Brandon Swanson
Community Planning and Building Director
City of Carmel-by-the-Sea
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Carmel-by-the-Sea, CA 93921

Dear Mr. Swanson:

I have carefully read the evaluation by Meg Clovis on DPR forms of the Hofsas House Hotel, completed 20 August 2023. There are several conclusions in her evaluation that are inaccurate. For example on page 2. Ms. Clovis further states, on page two that the murals inside the lobby were the work of the well-known painter Maxine Albro, who created the welcoming mural across the driveway from the office. The lobby murals were in fact painted by an artist named Kip who also repainted the exterior mural. The mural around the windows above the office seem to be the work of Albro, but they are not signed. Ms. Clovis should have said that they *appear* to be the work of Maxine Albro. More significant by far, the Report Citation at the bottom of page one of the evaluation refers to a DPR written by Kent Seavey. Mr. Seavey has never evaluated the hotel! Another architectural historian, Richard N. Janick, evaluated the house west of the hotel, which is owned by the Hofsas family, and found it to be architecturally significant. On pages eight and nine, Ms. Clovis repeats the error, stating that Mr. Seavey evaluated the hotel in 2001 and “found the property significant for its architecture and for continuing the legacy of Carmel’s storybook architectural style.” This is not correct. In the next sentence she claims that the City of Carmel-by-the-Sea has “recognized the Hofsas House Hotel as a historic resource.” This statement is also not correct. Ms. Clovis cites a letter from the City of Carmel to Jack Theis as evidence supporting her statement. The letter is addressed to Scott Theis, not Jack Theis, and mistakenly states that the Hofsas House Hotel had “been identified by the City’s Consultant, Kent Seavey’s Historical Resources Survey as a local historical resource.” Mr. Seavey’s survey identified the Hofsas Home, not the Hofsas House Hotel, as significant, as may be seen in the list of historic properties published in the *Carmel Pine Cone* on 2 November 2001. A long list of errors, filling two pages, has been compiled by the current owner of the property, Carrie Theis, and is attached to this letter as an appendix.

In her DPR, Ms. Clovis refers to the style of the hotel as Bavarian Revival. A variety of architectural styles are found in Bavaria, as in much of Europe, and the only style unique



Figure 1. Looking northwest at east side of Hofsas House Hotel, 29 July 2022.



Figure 2. Looking northeast at west side of Hofsas House Hotel, 29 July 2022.



Figure 3. Looking along west side of Hofsas House Hotel, toward north wing, from steps leading to office, 29 July 2022.

to Bavaria is a regional variation of a farmhouse, or Baurnhaus, which is constructed of wood and is typically two or two-and-a half stories in height. Frederick Hofsas and his wife, Donna, acquired what would become the Hofsas House Hotel in 1949. According to Ms. Clovis, the grandfather of Fred Hofsas was from Württemberg, Germany, and it was his heritage that influenced the design of the hotel. There is nothing in either the record or any information in possession of the family that substantiates this conclusion. Given that Württemberg is located nearly a hundred miles west of Bavaria and does not share the same architectural heritage and styles, this story seems unlikely. It also should be observed that Donna Hofsas received a letter at an unknown date from the Carmel Fire Department that told her she should “discontinue further use of the Tiki Torches” that lit the exterior of the hotel. Typically, one does not associate Tiki Torches with a Bavarian architectural style. In my evaluation of the property, completed in September 2022, I refer to the architectural style of the hotel as Tudor Revival. Neither Tudor Revival nor Bavarian Revival, both of which relate exclusively to domestic architecture, is the really correct term to use when evaluating a hotel or a motel. The term Tudor Revival, it should be said, appears in *Historic Context Statement: Carmel-By-The-Sea* (updated by Past Consultants, [2022]) but the term Bavarian Revival does not. Almost no element of either architectural style is visible on the west façade of the hotel, one of the primary elevations of the building. Most guests park their cars on this side of the hotel and many make use of the swimming pool, conference room, and men’s and women’s sauna located here. As may be clearly seen in figures 2 and 3, the west façade of the Hofsas House

Hotel has no architectural elements save for a scattering of faux half-timbering. The general appearance is that of a big-box hotel or motel, such as a Motel 6.

As I stated in the evaluation of the Hofsas House Hotel I wrote in September 2022, the welcoming mural painted in the porte cochère of the hotel by Maxine Albro is of some interest. Ms. Clovis states on page eleven of her evaluation of the hotel, that its presence contributes “to the significance of the property.” The mural was completed in 1957 and repainted by Kip. Three years ago the Carmel folk artist Marie-Clare Treseder Gorham spent a couple of weeks repainting it again. The mural is actually the work of three artists.

Although easily seen by motorists and pedestrians, there is no mention of either the mural or the hotel itself in the *Historic Context Statement: Carmel-by-the-Sea*. The original *Context Statement* was prepared by Teresa Grimes and Leslie Heumann and published in September 1994. It was revised two years later by Glory Anne Laffey, founder of Archives and Architecture, and in 2008, by the San Francisco firm Architectural Resources Group. A year ago, in 2022, it was again updated by Past Consultants. It is readily apparent that none of these four firms considered it to be a significant architectural resource. In my opinion it should not be added to the Carmel Register of Historic Resources.

Sincerely yours,



Anthony Kirk, Ph.D.

The Hofsas House Hotel is a large complex of buildings that was constructed in three phases, with work beginning in the 1920s and ending in 1968. The buildings vary in height from one story to four stories and are largely wood-frame construction, though concrete blocks were used in the earliest construction and in some of the work that dates to 1957. The hotel was built on a hillside, and from the front, which faces east, toward San Carlos Street, it appears to be but two stories in height. The earliest construction consists of eight rooms in four cottages that extend from San Carlos Street down the hill toward Dolores Street. The cottages facing the street are two stories in height. The Residential Building Record for the property (curiously, there is no Commercial Building Record) shows that the cottages rest on concrete perimeter foundations. Fenestration is asymmetrical and originally consisted of steel-sash windows, though the Building Record makes no mention of the type of windows. The gabled roofs are characterized by moderate overhang and open eaves and finished with composition shingles. At an unknown date—but possibly in the early 1950s—aluminum-sash windows replaced the original steel-sash windows.

In 1957, a large addition to the hotel was constructed, comprising twenty-three rooms that ran along San Carlos Street and extended down the hill. The plans were drawn by the Carmel architect Robert E. Jones, AIA. It was at this date that the current façade was constructed in a commercial Tudor style, with faux half-timbering, or strapwork, and stucco infilling. The work completely altered the appearance of the original cottages on San Carlos Street. A steeply pitched roof, with a clipped gable, covers the hotel office at the southern end of the building. A low brick veneer runs underneath the ground-story windows, from the office door to the base of a large interior brick chimney that rises far above the roof. The roof is characterized by

significant overhang at the front, with projecting decorative beams, and is finished with wooden shakes. It extends over the walk that stretches to the north end of the building and rests on a range of posts to the east of the walk. Two vertical sections of terracotta tile, next to the office, add a decorative touch. Three gabled dormers are set high on the roof, their ridges intersecting the ridge of the main roof. Fenestration is composed of casement windows with diamond-shaped lights and fixed, sliding, and double-hung vinyl-sash windows. At the north end of the building a halfpace staircase descends to the ground floor. On the west side of the building, each floor features a long balcony with a decorative balustrade. A concrete-block wall rises to the east of a kidney-shaped pool, and a metal fence and a wooden fence enclose the south and west sides. There is minimal half-timbering on the west side of the block, which has little of the decorative detailing that may be seen on the façade. An asphalt driveway, with a single parking space next to the office, descends the hillside and provides parking for a half dozen automobiles on the right side below the hotel and another seven on the left side somewhat farther down the hill, and then continues north.

When work was completed on the addition, the owner of the hotel commissioned Maxine Albro to paint a mural on the concrete-block wall opposite the entrance to the hotel. Born in Iowa in 1903, Albro moved to California at an early age and worked as a commercial artist before enrolling in the California School of Fine Arts and subsequently studying in Paris. Upon completing her studies, she visited Mexico, where she first saw the work of Diego Rivera, whose stylized figures influenced her work. In January 1934, shortly after recovery had begun from the Great Depression, she commenced work in San Francisco on what would be the most significant commission of her career, a ten-by-forty-two-foot mural in Coit Tower depicting agriculture life

in California. The Hofsas House Hotel mural, executed when the artist was living in Carmel, shows a half dozen figures in Bavarian clothes welcoming guests. Albro is also thought to have painted the murals on the gable wall above the office and the small murals at the front of the gabled dormers, but there is no evidence to support this contention. The two crests above the casement windows on the façade, which bear the words *Otium Cum Dignitate*—Leisure with Dignity—were designed by one of the early owners of the hotel, Frederick Hofsas.

In 1965 an unnamed architect, presumably a local designer, began work on preparing plans for a north wing, which was completed in 1968 and which holds eight rooms. The wing is L-shaped in plan and continues north from the halfpace staircase and then turns west, resting at its termination on a tall concrete wall that is roughly a dozen feet in length. The addition is two-stories in height and contains eight rooms. The exterior walls are clad with stucco and feature faux half-timbering, or strapwork. Fenestration is asymmetrical and consists of vinyl-sash windows, both casements and sliding windows. The steeply pitched roof is characterized by significant overhang along the façade and is finished with wooden shakes. It extends over the walk that runs along the front of the addition and rests on a series of posts. A single dormer is set high on the principal roof. The asphalt driveway that begins next to the hotel office passes underneath the west end of the addition and ascends the grade to San Carlos Street. A large brick furnace, with an incinerator that was originally used to burn trash, is set at the northwest corner of the addition, on the far side of the driveway. The chimney rises through the interior of the addition and emerges through the north slope of the roof. The two rooms at the end of the wing, one above the other, feature fireplaces. An exterior cylindrical brick chimney, with a tall chimney pot, rises two stories along the southeast corner of the addition and provides a fireplace

for each of two rooms. The same architect also drew plans for a conference room, with two saunas at the east end, to the north of the swimming pool, which dates to 1957. The conference room, which rests on a concrete perimeter foundation, is rectangular in plan. The exterior walls are clad with stucco and feature vinyl-sash windows. A Dutch door provides access on the south side, while a sliding door forms the entrance on the north side. The side-gabled roof is characterized by moderate overhang and open eaves and is finished with wooden shakes. A large interior brick chimney rises through the ridge of the roof at the west end.

A final alteration to the Hofsas House Hotel was made in 1974, following plans drawn by the Carmel architect Olof Dahlstrand. He designed a rectangular addition to the office, which is situated above the driveway that passes downhill at the southern end of the hotel. It is easily seen from the west side and is distinguished by the two vinyl-sash casements flanking a fixed window. In the years 2008 to 2009, all the aluminum-sash windows in the hotel were replaced with vinyl-sash windows.



The Hofsas House Hotel does not appear to be eligible for listing in the National Register of Historic Places, the California Register of Historical Resources, or the Carmel Historic Resource Inventory. It is not associated with events that have made a significant contribution to the broad patterns of United States, California, or Carmel history; nor is it associated with an individual or individuals significant in national, state, or local history. In the late 1920s it was owned by a man, or possibly a woman, with the last name of Torras, who was responsible for an addition to

what is described by the City of Carmel-by-the-Sea Community Planning and Building Department Planning as “Laundry Shops.” Four owners followed Torras, all of whom made additions or alterations to the buildings. In 1947 the hotel was acquired by Frederick and Donna Hofsas, who moved north from Los Angeles to run what became known as the Hofsas House. Fred Hofsas worked as an accountant, while Donna Hofsas managed the property. In 1957 the couple enlarged the hotel significantly, constructing a building with twenty-three rooms, as well as a swimming pool. The couple divorced in February 1960, with Donna Hofsas retaining ownership of the Hofsas House Hotel. Following her death in 1981, her only son, Jack Theis, assumed ownership. He died in 1996, and the property was run by his widow Doris Theis and the couple's two children. In 2000 the granddaughter of Fred and Donna Theis, Carrie Theis, assumed ownership of the hotel. None of the Hofsas is known to have made an important contribution to national, state, or local history.

Architecturally, the hotel has several features associated with the Tudor style of architecture, which was popular from 1890 to 1940, including, most notably, steeply pitched roofs and decorative half-timbering with stucco infilling. Most of the hotel was constructed some years after 1940, and, in fact, more than 80 percent of it dates to 1957 or later, more than a decade after the Tudor style enjoyed popularity in Carmel and across the United States. The hotel is not a good example of Tudor architecture. The only feature of interest in the buildings is the mural painted in 1957 by Maxine Albro on the concrete-block wall across the driveway from the office. The mural was freshened at an unknown date by a painter named Kip, about whom nothing is known. In the autumn of 2020 the Carmel folk artist Marie-Clare Treseder Gorham spent two weeks freshening colors that had faded. Her work was largely confined to the six figures in the

Supplemental Documentation

B
ATTACHMENT

Carrie Theis: HE23-097-New Information

There are numerous false and misleading statements in the Clovis DPR. The itemized list below serves to provide new information with reference to supplemental reports and documentation, where applicable. The professional peer reviews will be identified by their respective last names: Chattel, Jones, Lamprecht, and Kirk.

CLOVIS DPR - REVIEW

1. ***“Donna and Fred Hofsas purchased these properties in 1949 and created the Hofsas House complex of rental rooms and apartments” (Page 1, Paragraph 1, Sentence 3)***

This is false information

New Information: According to the deeds, Harry Hofsas, the brother of Fred Hofsas, purchased lots 9, 10 and parts of lot 7 from William Bishop on May 13, 1948. Harry then granted this property to Fred Hofsas on July 23, 1948. On May 2, 1949, Donna and Fred Hofsas were married. They lived in one of the apartments and rented out the rest.

Reference: Lamprecht report, page 4, and Carrie Theis deposition, and Harry Hofsas Deed, 1948

2. ***“In 1968 they built the eight-unit detached North Wing on lots 1 and 3, after demolishing two apartment buildings on those parcels” (Page 1, Paragraph 1, Sentence 6)***

This is false information

New Information: Fred and Donna divorced in 1960. The North Wing was built in 1968 by Donna Hofsas and Jack Thies. Fred Hofsas was not involved at all with the North Wing building.

Reference: Carrie Theis Deposition

3. ***“In 1957 they built a Robert Jones designed four story Bavarian fantasy” (Page 2, Paragraph 1, Sentence 6)***

This is misleading information

New Information: There is no documented intent to develop a Bavarian Fantasy

Reference: Deposition from Carrie Theis and Stephanie Kirz. Refer to Chattel report for discussion on Bavarian Revival

4. ***“Donna asked her friend, renowned artist Maxine Albro, to paint murals in the office, around the windows and on the inside wall of the porte cochere” (Page 2, Paragraph 1, Sentence 8)***

This is false information

New Information: The small birds and flowers painted above the window valences inside the lobby were not painted by Maxine Albro. These were done by KIP in 1999 when he touched up the mural outside the office and was asked to replicate the flowers and birds from the main mural so it would

be a continuum of the outside mural. The Hofsas family has pictures of the office in 1957 which does not have the flowers and birds painted above the inside windows. The paintings around the windows above San Carlos Street do not have a signature anywhere on those paintings. Therefore, they cannot be attributed to Maxine Albro.

5. **"Maxine Albro's floral murals surround the second-floor windows" (Page 3, Paragraph 1, Sentence 4).**

This is false information

New Information: The paintings around the windows above San Carlos Street do not have a signature anywhere on those paintings. Therefore, they cannot be attributed to Maxine Albro. Also, these windows are on the 4th floor of the building.

Reference: Deposition from Carrie Theis

6. **"The same pink stucco and half timbering is used on the exterior. Other details from the 1957 building are incorporated into the North Wing such as the gabled dormers, and the band sawn railings used for the exterior walkways and balconies." (Page 3, Paragraph 4, Sentence 3).**

This is misleading information

New Information: The North wing was originally painted beige in 1968 as Planning Commission didn't want the look of large building. It was painted pink in 1999 to match the rest of the hotel.

Reference: Deposition from Carrie Theis, City of Carmel Building Permit Records

7. **The 1968 building's gabled dormers have murals painted between each casement window. The murals are similar to Maxine Albro's original murals however they were not painted by her since she died in 1966. There is no record of who painted the murals for the 1968 North Wing (Page 3, Footnote 1)**

This is false information

New Information: The 1968 North Wing does not have any paintings on the gabled dormers. Only the 1957 main 4 -story building has paintings on the gabled dormers facing San Carlos Street by an unknown artist.

Reference: Carrie Theis

8. **Apart from the construction of the North Wing in 1968, to the property since 1957 have principally focused on repairing or replacing the exterior stairs. (Page 4, Paragraph 2, Sentence 3).**

This is false information

New Information: Many alterations and additions have been made over the years including the addition of the office above the lobby in 1974, the replacement of all the room windows (aluminum sash windows replaced the original steel-sash windows, and subsequently the aluminum windows were replaced by vinyl sash windows).

Reference: Architectural Contributions Diagram, Carrie Theis Deposition, City of Carmel Building Permit Records, Lamprecht report, page 4.

9. **"The Hofsas House Hotel represents a rare example of the Bavarian Revival style. This style was first introduced to the United States by A.J. Downing's 1850 stylebook, *Architecture of Country Houses*." (Page 4, Paragraph 4, Sentences 1-2).**

This is false information

New Information: There is no such reference to this style in the book, or professional architectural literature. Extensive research and new information regarding this alleged style of architecture is presented in the professional historian reports.

Reference: Chattel report, Jones report, Lamprecht report, and Kirk report.

10. **"The Hofsas House Hotel's pink color and Bavarian inspired architectural details all suggest that Frederick's heritage influenced the building's design" (Page 4, Paragraph 4, Sentence 5).**

This is misleading information

New Information:

Per Fred's stepdaughter Stephanie Kirz (Executrix of his estate, and responsible for clearing out all his belongings) stated that Fred made no mention of his heritage, or possessed any material items at home that referenced 'Bavaria' or Germany.

Reference: Stephanie Kirz deposition

11. **"This is corroborated by Frederick's design of the family shields and Albro's murals around the windows, both of which are typical of Bavarian motifs." (Page 4, Paragraph 4, Sentence 6).**

This is false information

New Information: The mosaic shields were designed as a marketing tool. The four images represent the hotel. The four images are as follows: a key to represent the rooms, and outstretched hand to represent hospitality, a copper fireplace, representing the fireplace in the lobby, and a cypress tree to represent the lone cypress on 17-mile Drive. The cursive script in the center are two H's, which represents 'Hofsas House' and the Latin text on the bottom of the shield: 'Otium Cum Dignitate' translates to "Leisure with Dignity", also relating to the hotel business.

Reference: Carrie Theis deposition

12. **"The Hofsas House Hotel represents a continuum of Carmel's famed storybook-style buildings, first introduced by Hugh Comstock." (Page 4, Paragraph 5, Sentence 1).**

This is false information

New Information: Per Chattel, "Storybook in Carmel has specific associations with Hugh Comstock. All of the listed buildings were built between 1924-1929. The Hofsas Hotel was not built during that timeframe and does not fit with the grouping of Storybook building constructed and listed in Carmel."

Reference: Chattel report page 3-4.

13. **"Frederick and Donna Hofsas were well aware of the power of storybook style buildings to lure tourists through their doors and they chose to capitalize on this style for their new hotel." (Page 5, Paragraph 1, Sentence 1).**

This is misleading information

New Information: This is an assumption. Fred Hofsas was notably not interested in the hotel and divorced Donna in 1960. She paid him alimony so she could keep the business. Stephanie Kirz has stated (first-hand information) that Fred hated the hotel and the hotel business. He preferred to be the accountant.

Reference: Stephanie Kirz deposition, and Carrie Theis deposition. See Chattel report pages 3-4 for discussion on 'Storybook style'

14. **"Character-defining features of the Hofsas House Hotel include..." (Page 5, Paragraph 1, Sentence 3).**

This is misleading information

New Information: Per Chattel, no character-defining features of the "Bavarian Revival" style are provided. The back of the hotel features very few design elements that can be characterized as a formal design style.

Reference: Chattel report, page 3. Kirk report, page 3.

15. **"Very few changes have been made to the Hofsas House Hotel since the build-out of the complex between 1957 and 1968". (Page 5, Paragraph 3, Sentence 3).**

This is false information

New Information: The property has had multiple additions, demolitions, and many alterations by multiple contributors.

Reference: Architectural Contributions Diagram, City of Carmel Building Permit Records. Lamprecht report, page 5.

16. **Design: the hotel complex has retained its original Bavarian Revival design. (Page 6, Paragraph 1, Sentence 1).**

This is misleading information

New Information: There is no record of this intended design style and no documentation to support Bavarian Revival as a formal architectural style.

Reference: Chattel report, page 2 Stephanie Kirz deposition, Jones report, page 3.

17. “Materials: the hotel complex retains its original materials.” (Page 6, Paragraph 1, Sentence 3).

This is false information

New Information: There have been several alterations, including new windows, sidewalk materials, and new roofs.

Reference: Carrie Theis deposition, Lamprecht report, City of Carmel Building Permit records.

18. “Workmanship: the hotel complex still exhibits Bavarian Revival style details such as the flat balusters, clipped gables, diamond-paned windows, family crests, and Albro murals.” (Page 6, Paragraph 1, Sentence 4).

This is false information

New Information: Per National Register Bulletin: Workmanship is the 'physical evidence of the crafts of a particular culture or people during any given period in history or prehistory. The hotel is a compilation of efforts and does not represent the skills of an artisan or culture.

Reference: National Register Bulletin VIII. ‘How to Evaluate the Integrity of a Property’, page 45.

19. “Feeling: the hotel complex retains the physical features that convey its historic character, i.e., a large hotel built to serve Carmel tourists in the late 1950s. (Page 6, Paragraph 1, Sentence 5).

This is misleading information

New Information: Before the hotel, they rented out apartments and cottages. The hotel was built out over time.

Reference: Carrie Theis deposition

20. Association: the hotel complex still reflects its association with Donna Hofsas’ original Bavarian vision. (Page 6, Paragraph 1, Sentence 6).

This is misleading information

New Information: Association is the direct link between an important historic event of person and a historic property. A property retains association if it is the place where the event or activity occurred and is sufficiently intact to convey that relationship to an observer. The Hofsas House Hotel has no association with historically important events, people, or activities.

Reference: National Register Bulletin VIII. 'How to Evaluate the Integrity of a Property', page 45.

- 21. "In 2001 the property was recorded and evaluated as part of Carmel's Historic Resource inventory by Kent Seavey, Mr. Seavy found the property significant for its architecture and for continuing the legacy of Carmel's storybook architectural style" (Page 8, Paragraph 5, Sentence 1)**

This is false information

New Information: There is no evidence of Kent Seavey, or his associates evaluating the Hofsas House Hotel. The Donna Hofsas House was listed in the Pine Cone article, "What's Not on the List", November 2-8, 2001, as a potential historic resource. The Carmel Library houses the 2002 Carmel Inventory of Historic Resources Database. In Box 8, Folder 1, the Kent Seavey Master Survey List does not include the Hofsas House Hotel, or the Donna Hofsas House.

Reference: Lamprecht's report, page 3, deposition from Carrie Theis, Pine Cone article, and documents from the Carmel Library.

- 22. "The City recognized the Hofsas House Hotel as a historic resource as evidenced by a letter in the building file" (Page 9, Paragraph 1, Sentence 2).**

This is false information

New Information: The letter mistakenly stated the hotel was historic in reference to a re-roof request in 2002, but there is no evidence of any documentation to support the hotel being identified or designated.

Reference: Carrie Theis

- 23. "Letter from City of Carmel to Jack Theis regarding a roof replacement for the Hofsas House Hotel, 1/2/2002. Hofsas House Hotel North Wing Building" (Page 9, Footnote 8).**

This is false information

New Information: The letter from the City of Carmel was addressed to Scott Thies, not Jack Thies. Jack Thies passed away in April of 1996.

Reference: City of Carmel Building Permit records, Letter to Scott Theis 2002.

- 24. "Personal communication with Kent Seavey 8/21/2023." (Page 9, Footnote 7).**

This is misleading information

New Information: The documented personal communication with Kent Seavey was not provided. There is no record of the hotel ever being evaluated, or recorded, as a historical resource.

Reference: Lamprecht report, page 3, Kirk Letter, page 1.

Hofsas House Hotel – Business and Building Timeline

1920's:

- 1920's: APN: 010-124-014-000 - Prior to 1947 there were several owners to the initial property dating back to 1928 and many changes that included laundry shops, changes to a garage, adding a 1 story residence and removal of existing building to be replaced by apartments according to building records.

1940's:

- 1947 – Fred Hofsas purchased cottages previously owned by Bishop (currently rooms 6, 7, 8, 9 & 10)
- 1948 - He added a new basement to a two-story foundation on Lot 9 (BP# 1604) in May.
- June of 1948, Harry Hofsas as owner and contractor added a bathroom & living room to the two-story building on Lot 9 (BP# 1625).
- August of 1948, Harry Hofsas remodeled basement to bedroom & bath on Lot 9 (BP# 1660).
- May 2, 1949 Donna & Fred Hofsas were married. They lived in room 9/10 & rented out the rest of the apartments.

1950's: (Early)

- 1952 building additions which are now rooms 20, 21, 30 & 31:
- March 18, 1952, BP# 2283 – Fred Hofsas was approved for an addition to existing residence and added new apartments to Lot 9.
- May 7, 1952, BP# 2315 – Added another apartment to Lot 13.
- June 20, 1952 BP# 2337 – porch roof addition to Lot 11.

1950's: (Late)

- March 28, 1956 Resolution Number 275 was approved by the Planning Commission to issue a building permit for a 21-unit hotel to be built on lots 5, 7, 9 and 10 of Block 34.
- December 13, 1956, BP# 2986 on Lots 5, 7, 8, 9, 10 & 11 to demolish two old residences to make parking lots for Hofsas House Hotel. January 23, 1957, BP# 2996 issued to build 3-story main building of hotel, adding 21 units to hotel (rooms 1-5, 22-26, 32-35, 41-47) lobby, night manager's studio apartment and laundry room. The south part of the fourth level was built over rooms 30 and 31 since you can still see the roof of these units inside the attic of the lobby.
- After main building was built, local artist Maxine Albro was asked to paint Bavarian mural at the entry of hotel.
- April 24, 1957 Resolution 306 was passed by Planning Commission to added 5 units to existing motel (add rooms 6, 7, 8, 9 and 10) despite the Architectural Committee objecting to a four-story building on the west side of the project. There was no legal provision in the City code preventing a 4-story building so they recommended to the Planning Commission that the project be approved.
- May 10, 1957 BP# 3044 was issued to add 5 units to present 25 units on Lots 5, 7, 9, 10, 11, 12, 14 and 30' of lot 8.
- June 28, 1957 BP# 3058 was issued to build swimming pool.

- November 18, 1959 – Resolution # 410 to approve a remodel to modernize bath and hall in duplex on Lot 8 (BP# 3458).

1960's:

- February 10, 1960 – Donna & Fred divorced.
- February 24, 1960 – Resolution # 428 approved by the Planning Commission for Donna Hofsas to construct a house and garage
- May 30, 1960, BP# 3535 issued for house and garage.
- July 17, 1962 – Bathroom addition to manager's residence (House). Added a sink to master bath & closet space to north portion of master bedroom (BP# 3828).
- 1965 Donna purchased assessment 010-124-001-000 (lot just north of Hofsas House) from Mrs. Brown, Mike Brown's mother, with her son Jack Theis and created plans for an additional 8 units (rooms 27, 28, 29, 36, 37, 38, 39 & 40) with a banquet room, full kitchen and two dry saunas which became known as the North Wing of the Hofsas House Hotel. Permit issued in 1967 with an extension requested in November of 1967. This building was originally painted beige since the Planning Commission did not want the Hofsas House to look too big. Retaining wall was also built (permit #4387).
- December 1, 1967 Permit issued (#4717) to do an addition to existing kitchen of House (Lots 10 & 12).
- January 26, 1968 – Permit # 4744 to replace tar & gravel roof with shakes and change roof structure of building to provide 4" minimum pitch on Lot 11. This is the south side of the main building on San Carlos.

1970's:

- August 14, 1972 – Permit # 72-150 to extend entry of shift double doors of House and relocate interior block screen wall. Also extended the south part of the master bedroom.
- May and June of 1975, two building permits, 74-90 and 74-101 were issued for Hofsas House with Ralph Stein as contractor for Lots 5, 7, 9, 11, 12, 13 & 14 but not sure for what reason.
- 1974 – Olof Dahlstrand, architect designed Donna's office to be built over the back office of the lobby. He also redesigned the stairs leading from the 4th floor to the parking area (Permit #74-101).
- June 2, 1977 BP# 77-132 issued to replace stairs on the north side of the main building, lot 5
- November 2, 1978, permit # 78-192 – Emergency repair of failed retaining wall for Lots 5, 7, 9, 10, 12, 14 N/pt11.
- January 16, 1979, permit # 79-7 - Installed bay window in House.

1980's:

- July 1981 – Donna Hofsas passed away so my father, Jack Theis and my mother Doris Theis, took over the managing of the Hofsas House. Brother Scott soon joined Jack and Doris to help out.

1990's:

- April 19, 1996 Jack Theis passed away so Doris and my brother Scott Theis took over the management of the hotel.

- October 30, 1997, BP# 97-220 repair/replace retaining wall.
- March 30, 1999 BP# 99-132 issued to re-build stairway on north side of main building
- July 14, 1999 – Design Review 99-16 - Planning Commission approved our application to change exterior color of North Wing from beige to the existing pink color to match rest of the Hotel.
- 1999 – Local artist by the name of KIP was asked to refresh the mural painted by Maxine Albro. He added his signature to the right corner of the mural.

2000's:

- October 2000 Carrie joined Doris and Scott with the managing of the hotel.
- 2001 – repair roof structure of House. Replaced some small windows and replaced wood shake with synthetic slate tiles Permit # 01-70
- November 2001 – install new block wall on the Dolores side of property to support oak tree and dirt from erosion.
- 2003 – North wing stairs redesigned and built BP# 03-185, September 17, 2003.
- December 20, 2004, Permit # 04-245 C – replace supporting beams for walkway above rooms 20 and 21.
- January 16, 2006 – fire in laundry room so reconstructed interior of laundry room with shelves.
- February 2008 – for entire hotel, replaced aluminum framed windows with white vinyl Z bar frames with dual pan glass windows, inset into the exiting aluminum frames. The decorative character windows with pink trim at the front of the lobby and two adjacent rooms were not changed.

2010's:

- February 2014 apply to install pavers and drains on the San Carlos sidewalk in front of hotel main building. Hold Harmless agreement was signed. Also installed a rain catchment tank to drain.
- June 2014 - House foundation jeopardized on northwest corner due to deep excavation work on the adjacent property. Due to excavation, a water pipe was compromised and flooded the construction hole causing the oak tree to fall. Three helical foundation underpinning anchors were installed to support the foundation.

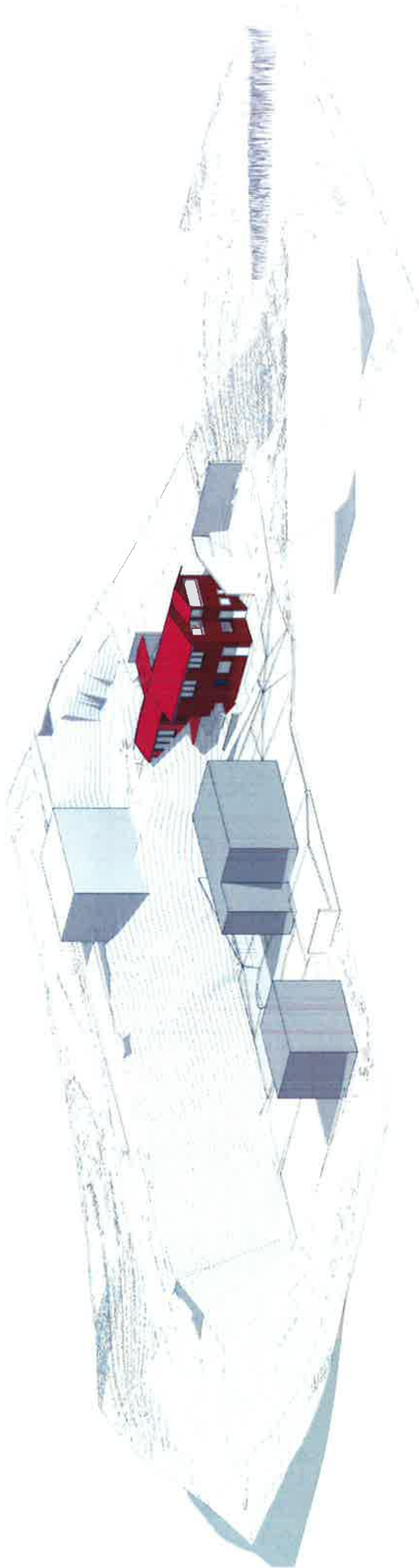
2020's:

- August 2020 – Local artist Marie-Clare Treseder Gorham was asked to touch-up the Maxine Albro mural since some the paint had faded. Her work was largely confined to the six figures in the mural and the birds. The background of the mural was not touched and a protective coating was applied to it after the touchups were completed.
- January 2022 – remodeled shower in room 10 by raising the floor and ceiling to remove the one-foot step down that was there.

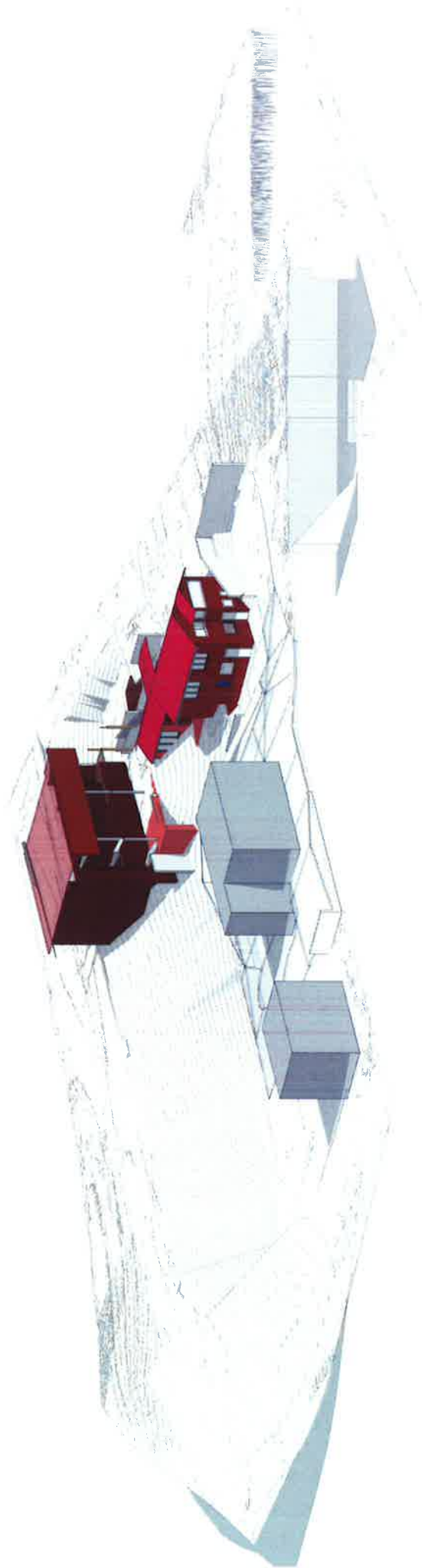
Architectural Contributions Diagram

The 'Architectural Contributions Diagram' illustrates both the changes in massing over time, from the 1920's to present, and the numerous contributors to the property. The following key illustrates the various color coding representing the multiple contributing contractors, and the cross-hatching overlays illustrate the multiple architects that have contributed to the development of the property.

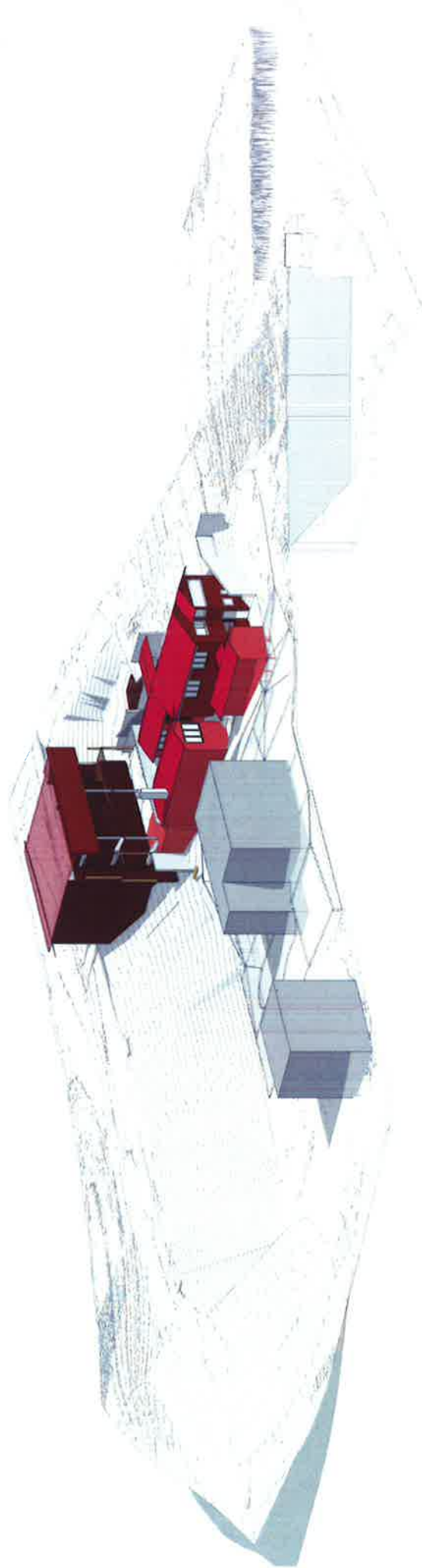
ARCHITECTS		CONTRACTORS	
	GEORGE WILLOX		TORRES
	ROBERT JONES		HARRY HOFMAN
	OLIVE DAYTON		S. SMITH
	WALD & LARSON		BISHOP
	OLAF GAHLSTRAND		THIES
			PADDOCK
			UNKNOWN CONTRACTOR
			J.O. DAYTON
			KRAFTZECK
			HELM & SAVOLDI
			A.L. MILLER
			SWAYZE
			HAWTHORNE
			SFB MORSE & ASSOCIATES
			ALAN WILLIAMS
			ALLEN LARSEN
			BURKLEO ROOFING
			MUSBAUM
			BAPTISTA CONSTRUCTION
			DEMOLISHED STRUCTURE



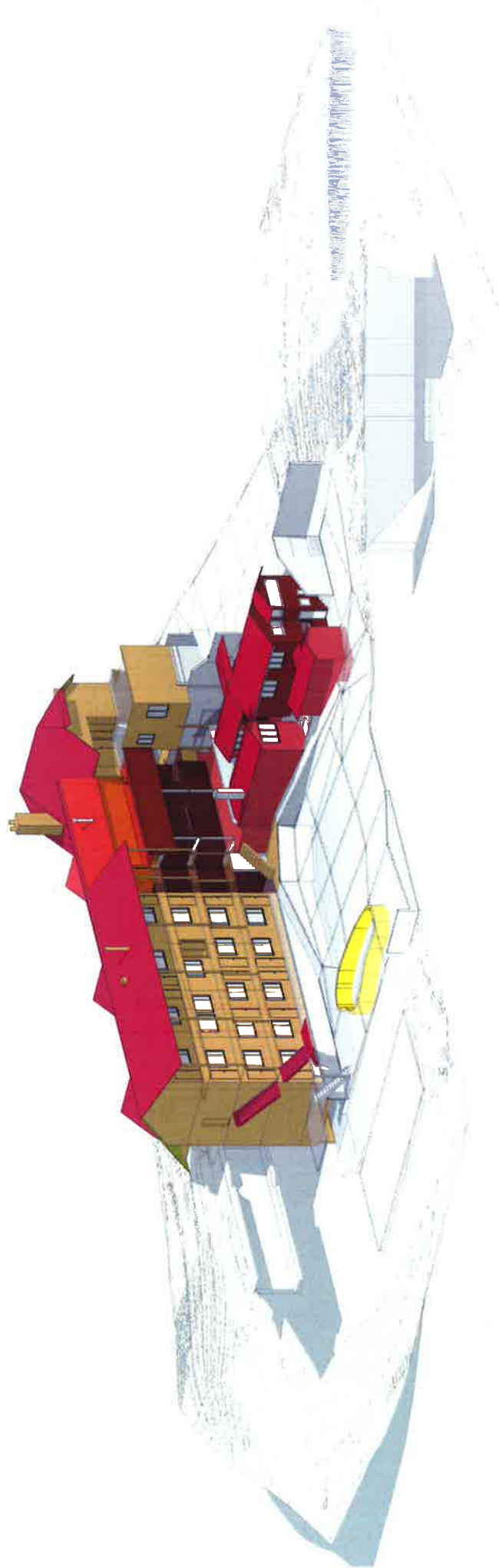
1920's : Residences, Laundry Shop and Apartments



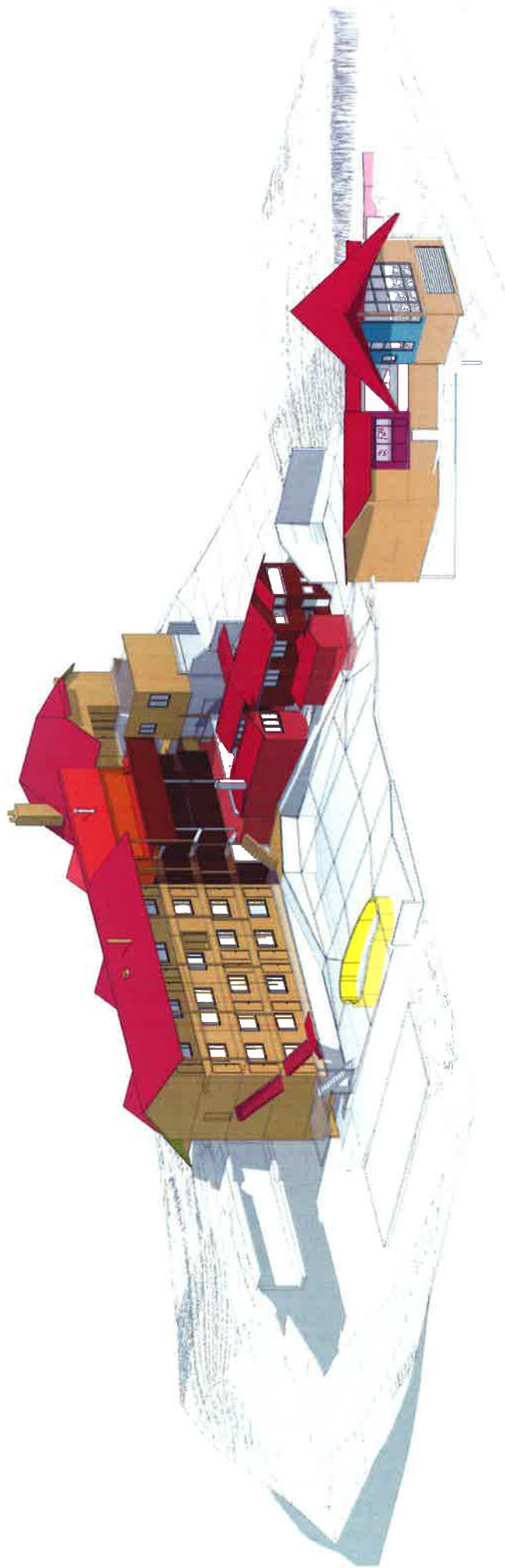
1940's : Basement, Bedroom and Bath Additions



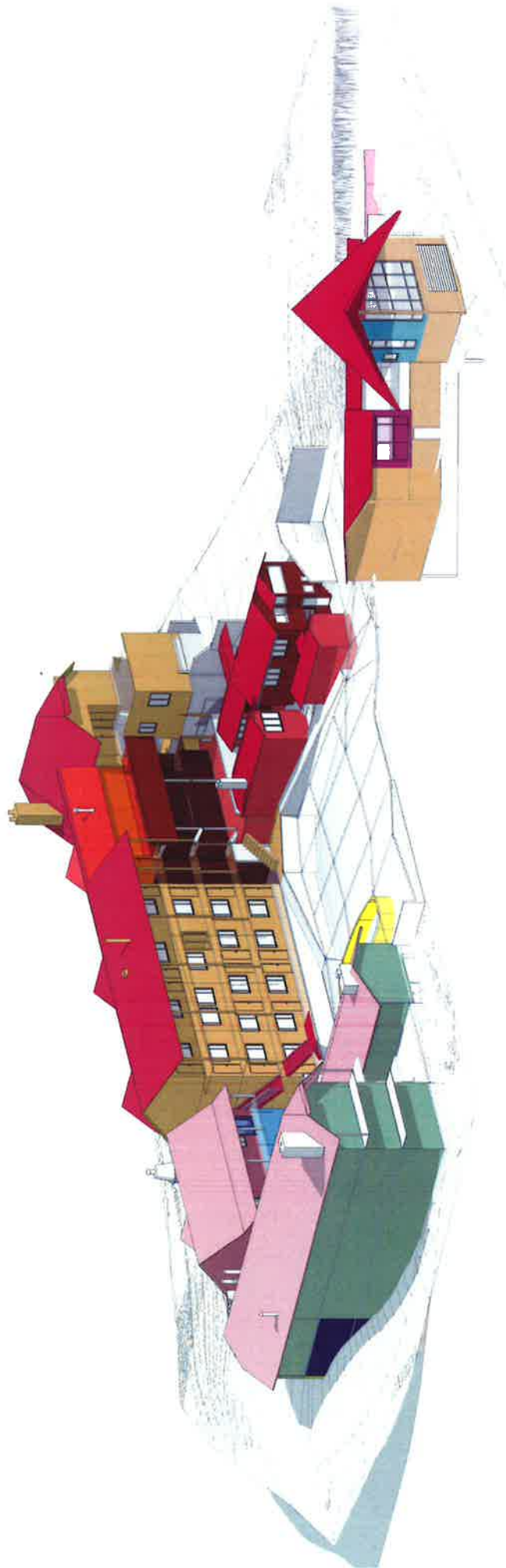
1950's (early) : New Apartments, Porch Roof, Residence Addition



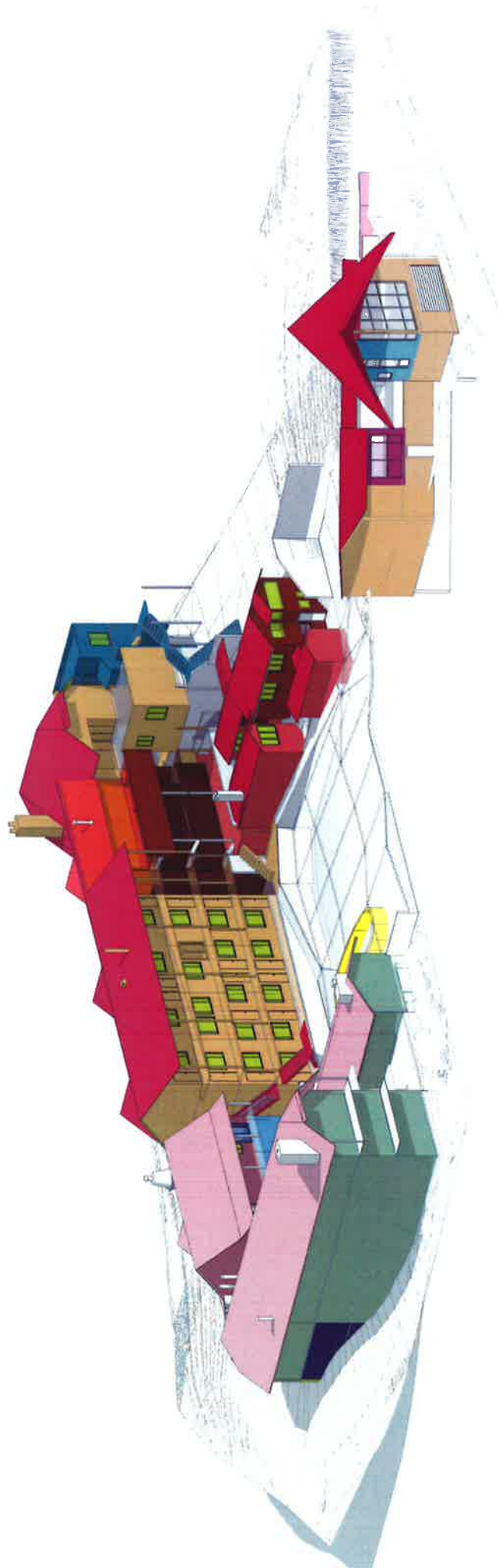
1950's (late) : Four Story Hotel, Demo (2) Houses, Lobby, Laundry, Studio, Pool



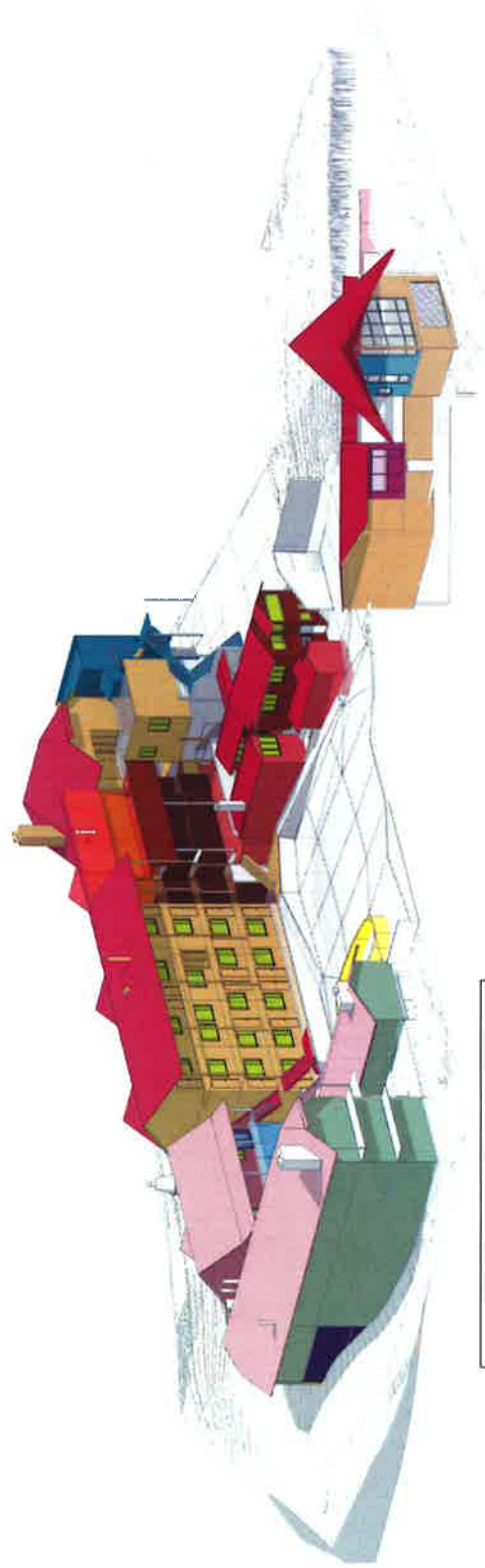
1960's (early) : Modern House Built



1960's (late) : Purchase Land, North Wing Built, Replace Roof with Shakes

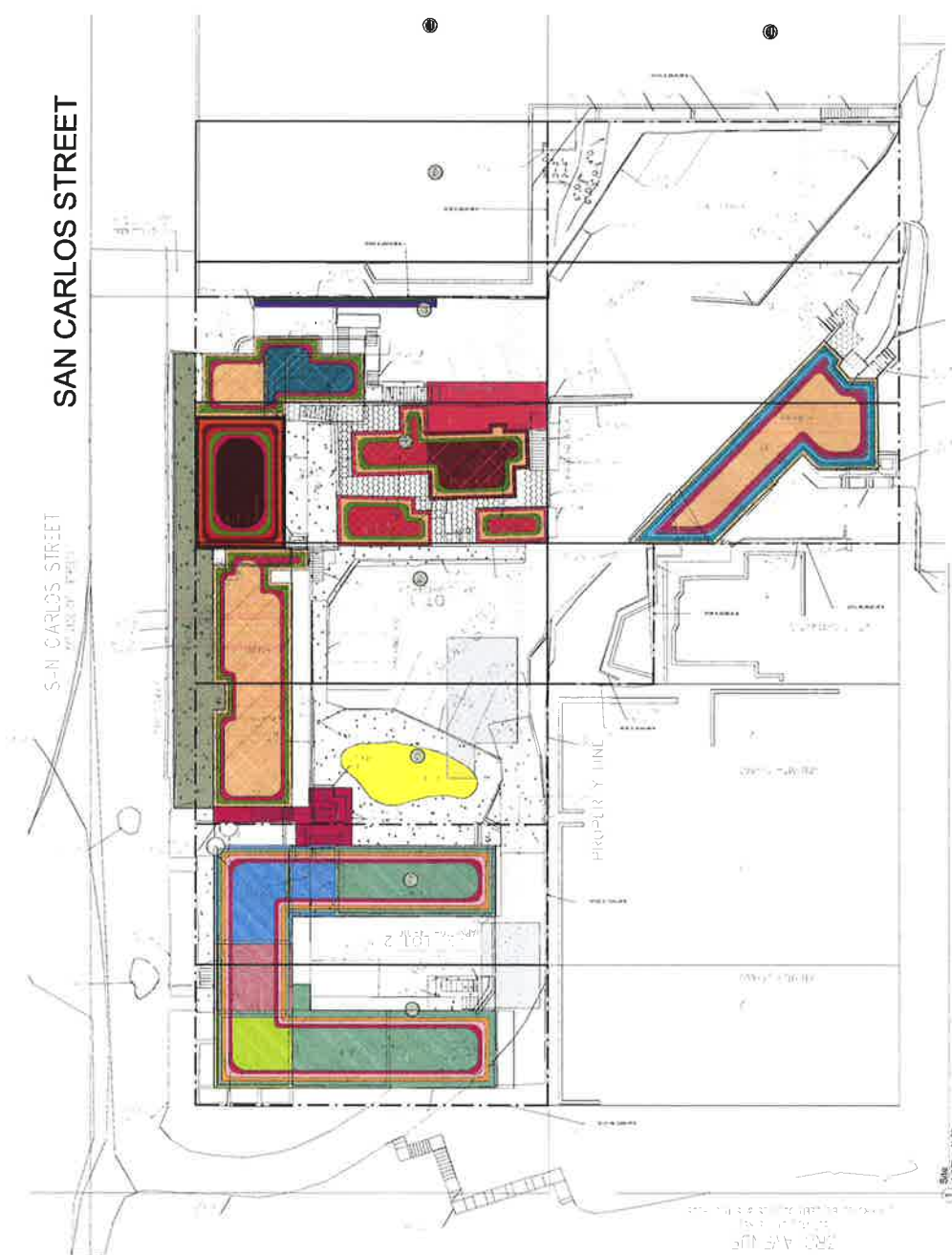


1970's-Present : New Office Built, New Stairs, House Addition,
Change North Wing Color, Replace All Windows on Hotel with Vinyl



ARCHITECTS		CONTRACTORS	
	GENERAL CONTRACTOR		OWNER
	ARCHITECT		GENERAL CONTRACTOR
	ARCHITECT		OWNER
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'Such a comedy!'
debuts at
Magic Circle



Bravissima concerts
launched with
knockout team



A little red
on the green
— INSIDE THIS WEEK



Carmel Pine Cone

Volume 27 No. 45

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November 2-8, 2001

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ROOTING OUT ALIEN INVADERS

■ 130-year-old eucalyptus
coming down on Fourth Avenue

By MARY BRYANFIELD

FOURTH AVENUE'S 32 towering eucalyptus trees — loved by some for the shade they make and the birds they drop on people's homes, and loved by others for their majestic stature — began coming down piece by piece last week. The city is paying Iverson Tree Service \$103,825 to remove the trees, native to Australia, which were planted by some of Carmel's earliest settlers more than 100 years



Balance more than 75 feet above Fourth Avenue, a worker with Iverson's tree service used a chain saw Wednesday morning to remove a large section of an aging eucalyptus.



The 15-foot piece was lowered to the ground where it joined a growing pile of logs from the 130-year-old trees, which will make way for native species.

ago. The eucalyptus will be replaced by native species. The work could take three months, perhaps longer, with "safety being the number one concern — not speed — due to the weight and mass of the trees, as well as their proximity to high voltage lines and homes," said acting city forester Mike Branson.

While tree removers once cut small pieces from the tops of the trees and dropped them to the ground below, they now slice off chunks about three feet in diameter and up to 15 feet long — each weighing more than a ton — and lower them to the street below.

"They start at the top and work their way down," he said. "Ho has a crane which really makes it a safer operation. You can take larger pieces, but these trees are emer-

See EUCALYPTUS page 17A

What's not on the list

■ Report: Sea Urchin, Arriola, Hitchcock houses not historic

By TAMARA GAPP

THREE HOMES at the center of accusations that Carmel isn't doing enough to protect its historic buildings are noticeably absent from a preservation expert's survey of the town.

Consultant Kent Sawney's list, released last month, is interesting reading not only for the architectural gems he identified, but also for those buildings not included — Sea Urchin and Periwinkle, Hitchcock House and the Gus Arriola House.

All three homes became the subject of an aggressive campaign by End Sales — including lawsuits and appeals to the California Coastal Commission — to stop them from being replaced with new buildings.

However, Sawney, who served as the firm historical coordinator for Monterey County and studied architectural histo-

See REPORT page 16A



Sea Urchin and Periwinkle, two tiny buildings that are one town's historic, are right now.

Keeley takes redistricting complaint to Washington

By PAUL WILDER

ASSEMBLYMAN FRED Keeley, armed with "16 pounds of documents," is in the nation's capital to ask Justice Department officials to thwart a California redistricting plan that could cost Keeley a seat in the state Senate.

Under federal law, any change in election districts in Monterey County must get "preclearance" from Washington to ensure the changes don't discriminate against protected minority groups.

But new state Senate districts drawn up last summer by Democrats in Sacramento would "over-concentrate" Latinos in one new district, while "effectively silencing" Latinos in parts of Monterey County, Keeley maintained.

The conflict is full of irony for Keeley, who was recent Assembly speaker for the last two years and was considered a rising

star in the California Democratic Party.

With his party 100 percent in control of state government for the first time since 1978, Keeley seemed a shoo-in to take Bruce McPherson's seat in the senate in 2004.

But party leaders left Keeley out in the cold, preferring to protect Democratic incumbents in other districts.

So Keeley headed to Washington this week to ask a Republican Justice Department to save him from his own party. McPherson's district — the 15th — includes Monterey and Santa Cruz counties and part of Santa Clara County.

But the redistricting split Santa Cruz County from Monterey and further divided each county, effectively forcing Keeley to run in a district dominated by Santa Clara County, where he would be hard pressed to

See KEELEY page 17A

'No parking' not good enough for state coastal commission

By MARY BRYANFIELD

THERE CAN be no parking restrictions on Scenic Road unless the California Coastal Commission decides otherwise, coastal enforcement officer Shari Taylor told an Oct. 23 letter to the city of Carmel.

The letter is the latest in a year-and-a-half-long debate over Carmel's 17-year-old policy of limiting parking to the area under current planning to encourage the commission's staff by making the rules apply to all the businesses the small "except by special permit" signs in August. But by removing the "No Parking 30 Minutes After Sunset to 5:30 a.m." sign, Carmel remains in violation, according to Taylor.

In order to avoid formal enforcement

actions, including court-ordered penalties and the removal of a "disorderly" order, the city must "immediately" remove the sign, provide proof of the removal to the commission's district enforcement officer by Nov. 24 and "submit a complete Coastal Development Permit application for any parking program and/or signage installation that the city would like to present," according to the letter.

Once an application is submitted and deemed complete, coastal staff "is willing to consider recommending approval of a limited overnight restriction — 2 a.m. to 4 a.m. — for the general public on Scenic Road."

Principal planner Brian Roach told the Carmel Planning Commission Oct. 30 that

See SCENIC page 17A

CARMEL'S HISTORIC STRUCTURES

From page 5B

EURICH ON REAL ESTATE

If you're thinking about buying a home, don't get a full today's favorite 30-year mortgage at the 6.75% rate. And don't get a high by historical standards but there are also mortgages and the with significantly lower interest

every three, five, or seven years. There's even an ARM that waits 10 years to change in period the shorter the amount of time between adjustments, the lower the interest rate. Increase lenders not too risk of being saddled with too

all ARMs are based in some early checked rates the rates with interest rates. Two commonly used indices are treasury securities and the cost of funds for financial institutions.

Among fixed-rate mortgages, twenty term loans are available in 10, 15, 20, and 25-year lengths - and there are also some that have rates that change after 30-year

fixed-rate mortgages. Before you buy a home, check your options carefully. You may be able to buy a better home than you think.

As a real estate professional, I'm dedicated to helping you to meet your real estate goals in any way I can. If you need real estate information or assistance in selling your existing home or finding a new home, please call me at 831-633-0873. There's no obligation for a consultation.

Walter Eurich, CR, CRS, is an Associate Broker with The Mitchell Group, 200 Oakview Place, Suite 100, Carmel.



Walter Eurich

rates. And that translates into lower payments, or at least more time for your money.

Many large buyers use money by using adjustable-rate mortgages. One-year ARMs are often about 1% to 2% lower than 30-year fixed-rate mortgages. Buyers who use ARMs know that payments will rise if interest rates rise but the rate usually can't go up more than 2% a year, and if interest rates fall, the payments can decrease.

Most ARMs adjust their rates every year, but a few adjust rates as often as every month, while others may change

010-266-012	Rita (Buckminster)	1905F	House	010-286-015	Colonial Terrace	1935-1949	Hotel
010-267-005	Geary	1825F	House	010-287-001	John Palache (Mark)	1831F	House
010-268-008	Dr. Lane's Log House	1897E	House	010-287-002	Elm Palache (Hessmeyer)	1929F	House
010-268-009	La Franz (Buder)	1831F	House	010-287-005	Tabor-Sperry	1871	House
010-269-006	Rev. Clumpett	1893F	House	010-287-008	Edgemere (Whitney Palache)	1926F	House
010-269-013	Dorwart	1925	House	010-287-009	Orinck (Mary Palache)	1928F	House
010-271-090	Graham House (Comstock)	1887	House	010-292-008	Helen Proctor	1883	House
010-272-002	Helen Brown Studio	1825F	House	010-301-025	George Graff House	1929	House
010-272-015	Johnston	1940F	House	010-301-027	McLaughlin	1920F	House
010-273-001	R. Markham	1827F	House	010-302-013	Marie Gordon	1871F	House
010-273-008	Laura Maxwell	1831F	House	010-303-011	Nelson Howell	1907	House
010-273-014	See View Inn	pre1910	Hotel	010-303-017	Dr. A. Merchant	1962	House
010-274-003	Boyes House	1881	House	010-311-009	Chas. House	1948	House
010-274-005	Wild	1825F	House	010-311-013	Chimneys (Comstock)	1938F	House
010-274-006	Webb (B. Koepf)	1828F	House	010-311-014	Lanikai	1833F	House
010-275-005	La Franz (Buder)	1934E	House	010-312-018	Tusker	1804F	House
010-275-012	McGregor (Buder)	1932F	House	010-321-005	Murphy Homestead/Powers House	1846E	Farm
010-275-016	Gunsaul Norberg	pre1910	House	010-321-005	Murphy Barn/Powers Studio	1846E	Barn
010-277-005	Rossell House	1928	House	010-331-006	Countess Knoll	1825F	House
010-281-008	Koepf/Comstock	1881	House	010-331-022	Model of Carmel Mission		Model
010-281-019	England	1831F	House	010-061-005	Paul Flanders Mansion	1884-1925	House
010-282-014	Fenner House	1923	House	None	World War I Memorial	1922	Monument
010-286-010	La Casita	1822F	House				
010-288-011	Grace McGowan Cooke	pre1908	House				

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Harrison Memorial Library

Henry Meade Williams Local History Room

Guide to the Carmel Preservation Foundation Collection

Title: Carmel Preservation Foundation Collection

Format: CP: PH: AV: MAPS

Collection No.: C363

Creator: Carmel Preservation Foundation Members; Enid Sales; Kent Seavey

Date Span: 1990's - 2000

Extent: 15 boxes, 5 oversized folders of maps and 4 rolled maps

Repository: Henry Meade Williams Local History Room

Shelf Location: CP: PH: AV: MAPS

Donor: Claudine Van Vleet

Note: This collection has been indexed using the folder titles found in the inventory. A more in depth indexing would be ideal in the future. AW 04/25/2013

Biographical/Historical Description

The Architectural Preservation Group, later reformed as the Carmel Preservation Foundation, was named in 1988 by mayor Ken White to come up with an architectural preservation ordinance. The group comprised of 30 members under preservationist and contractor, Enid Sales leadership, surveyed over 2,000 properties in Carmel. Approximately three hundred structures or sites and 4 districts were identified as having historic significance. CPF compiled their information from city files and took exterior photographs of each structure surveyed. CPF worked on numerous projects including the moving of the first Murphy House, which became the headquarters for the Carmel Heritage Society. In the early 2000's the group disbanded due to differences in opinions about the role of the group in the community. Enid Sales died in 2008. (SEE: S24 - Enid Sales Collection for more

Revised 6/2017 by Katie O'Connell

information)

Scope and Content

This collection contains correspondence, research materials, brochures, maps, photographs, VHS tapes, ledgers with block and lot information for the City of Carmel from various years.

Administrative Information

Access: Materials are open for research.

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Preferred citation: Henry Meade Williams Local History Room, Harrison Memorial Library, Carmel, CA.

Inventory

CP Box 1: Downtown Commercial District

- Folder 1: Map - Blocks 70-77; Historic Commercial District List, December 2003
- Folder 2: Commercial Historic District
- Folder 3: Commercial Property Owners
- Folder 4: Block 70, Lots 1 and 2 - Mediterranean Market
- Folder 5: Block 70, Lots 3 and 4 - Wermuth Building
- Folder 6: Block 70, Lots 5, 6, and 7 - Wishart/Putnam/Raggett Building
- Folder 7: Block 70, Lots 8, 9, 10, 10 and ½ - Goold Building
- Folder 8: Block 70, east part of Lot 1 and west part of Lot 10 - Fire House
- Folder 9: Block 71, Lots (parts) 1, 2, and 3 - Pooble Building
- Folder 10: Block 71, Lot 3 and the east part of 1 - Holman's Hardware
- Folder 11: Block 71, Lot 4, part 1 - Carmel Development Co., Hanson's, Dank, Carmel Drug
- Folder 12: Block 71, Lot 5 - First Bank of Carmel
- Folder 13: Block 71, Lot 6 - Arne's Shoeshine, Bib n' Tucker, Wetzel J.
- Folder 14: Block 71, south part of Lot 8 and south part of Lot 9 - Paradise Building
- Folder 15: Block 71, Northeast part of Lot 1 - Pernille's
- Folder 16: Block 71, Lot 10, west part of Lot 8, and west part of Lot 9

CP Box 2: Downtown Commercial District

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- Folder 2: Block 72, south part of Lot 3 - Curtis Property
- Folder 3: Block 72, south part of Lot 6 - Fee Building
- Folder 4: Block 72, Lots 7,8,9 and part of 10 - Harrison Memorial Library
- Folder 5: Block 72, east part of Lot 1 and north part of Lot 3 - Brazil, Loran, Curtis
- Folder 6: Block 72, Lots 1 and 4 - Carmel Sunglass/Lutece Gallery
- Folder 7: Block 72, Lots 1 and 5 - Gold Fork
- Folder 8: Block 72, east part of Lot 10 and north part of Lot 6 - Little Swiss Cafe
- Folder 9: Block 73 - Pine Inn
- Folder 10: Block 74, Lots 1 and 2 - Seven Arts Building
- Folder 11: Block 74, north part of Lots 4 and 5 - Old "Sade's," Blooming Basement
- Folder 12: Block 74, south part of Lot 5 and southwest part of Lot 6 - Caddy Shack in the Court of the Golden Bough
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- Folder 15: Block 74, north part of Lot 5 and west part of Lot 6 - "Farratt and Impulse Shop" in the Court of the Golden Bough
- Folder 16: Block 74, Lots 4, 5, 6, 7, and 10 - Court of the Golden Bough
- Folder 17: Block 74, Lots 7, 8, and the northwest part of Lot 6 - "Dr. Gates" Building
- Folder 18: Block 74, southeast part of Lot 10 - "Spencers" in the Court of the Golden Bough

CP Box 3: Downtown Commercial District

- Folder 1: Block 74, Lot 9 - "La Rambla"
- Folder 2: Block 74, Lots 11 and 13 - "Katy's Cottage"
- Folder 3: Block 74, Lots 15, 17, 19 and 21 - Church of the Wayfarer
- Folder 4: Block 74, Lots 12, 14, and 16 - All Saints Church/ City Hall
- Folder 5: Block 74, Lots 18 and 20 - Sundial Court Apartments
- Folder 6: Block 74, west part of Lot 22 - Dr. C. Bergstrom
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- Folder 8: Block 74, Lot 3 - Bluebird Tea Room
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- Folder 11: Block 74, east part of Lot 22 - Pebble Beach Realty
- Folder 12: Block 75, Lot 1 - "Corner Cupboard"
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- Folder 19: Block 75, south ½ of Lot 9 - "Old Miller's Guild" / Cabbages and Kings

CP Box 4: Downtown Commercial District

- Folder 1: Block 75, Lot 13 - "Toots Lagoon and Seven Seas" / Parkes Building
- Folder 2: Block 75, Lot 15 - Oakes Building/ Weston New Masters Gallery

Folder 3: Block 75, Lot 17 - Oakes Building/ "Conway of Asia"/ Old City Hall and Post Office
 Folder 4: Block 75, Lot 19 - "China Art Center," Monterey County Trust and Savings
 Folder 5: Block 75, Lot 21 - "Kocher Building" / Dolores Pharmacy
 Folder 6: Block 75, Lot 16 - Mary DeNeale Morgan Studio
 Folder 7: Block 75, Lot 18, 20, and 22 - Cypress Inn
 Folder 8: Block 75, Lot 2, 3, 9, and south 1/3 of 1 - "Sportwise"
 Folder 9: Block 75, Lot 2 - Old Lanz
 Folder 10: Block 75, south part of Lot 8 - Caprice, Arthur Gallery
 Folder 11: Block 75, Lot 10 - Buff LaGrange, Court of the Golden Eagle
 Folder 12: Block 75, Lot 12 and part of Lot 10 - Bonnymeade Court
 Folder 13: Block 75, Lot 14 - Hartley Hill / Vendetti
 Folder 14: Block 76, Lot 5 and the north part of Lot 6 - "Las Tiendas"
 Folder 15: Block 76, Lots 7, 8, and the south part of Lot 6 - Draper/ Leidig Building
 Folder 16: Block 76, north part of Lot 8 - Leidig Building, "Old Fortier Drug"
 Folder 17: Block 76, Lot 10 - Isabel Leidig Building

CP Box 5: Downtown Commercial District

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 Folder 2: Block 76, Lot 14 - Parkes Building/Vining/McKinstry
 Folder 3: Block 76, Lot 16 - Old Studio Theater, The Carmel Pine Cone
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 Folder 8: Block 76, Lots 3, 4, 9, and 11 - Doud Arcade
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 Folder 10: Block 76, Lots 13 and 15 - Kocek Jewellers
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 Folder 13: Block 77, Lots 1 and 2 - "Carmel Hall"/ Manzanita Site
 Folder 14: Block 77, Lot 3 - "Sweater Shop"
 Folder 15: Block 77, Lot 4 - "Adam Fox"/ Ewig Building
 Folder 16: Block 77, part of Lot 4 - Goold Alley or Red Eagle Lane
 Folder 17: Block 77, Lots 5,6,7, and 8 - "Levinson"/ "Carmel Garage"
 Folder 18: Block 77, Lots 9 and 11 - Gallery Sactchi and Rafaello Rest
 Folder 19: Block 77, Lot 13 - Wells Fargo Parking
 Folder 20: Block 77, Lots 15, 17, 19, and 21 - Court of Fountains
 Folder 21: Block 77, Lots 10, 12, and 14 - Wells Fargo
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CP Box 6: Significant City Owned Buildings

Folder 1: Department of Parks and Recreation Surveys
 Folder 2: Scout House - Proposal and Correspondence
 Folder 3: Scout House - Copies of the Original Lease and Deed
 Folder 4: Scout House - Research
 Folder 5: Scout House - Research

CP Box 7: Early Carmel Builders

Folder 1: Research and Lists
 Folder 2: Frederick Bigland

Folder 3: Ernest Bixler
Folder 4: Artie Bowen
Folder 5: Hugh Comstock
Folder 6: Hugh Comstock - Post Adobes
Folder 7: Lee Gottfried and Donald Hale
Folder 8: Charles Sumner Greene
Folder 9: Albert Henry Hill
Folder 10: John Galen Howard
Folder 11: Mark Mills
Folder 12: Julia Morgan
Folder 13: M.J. Murphy - Estimates
Folder 14: M.J. Murphy - Research and miscellaneous
Folder 15: Percy Parks
Folder 16: Robert Stanton
Folder 17: Carlisle Stoney
Folder 18: John Thodos
Folder 19: William Weeks
Folder 20: George Whitcomb
Folder 21: Frank Lloyd Wright
Folder 22: William Wurster

CP Box 8: Carmel Historic Inventory

Folder 1: Kent Seavey Master Survey List
Folder 2: Blocks 76-93, 198-227
Folder 3: Blocks 93-117, 228-257
Folder 4: Blocks 60-69, 154-167
Folder 5: Blocks 22-59, 125-153
Folder 6: Blocks X-21, 89-124
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Folder 8: Blocks D-KK, 29-58
Folder 9: Block S-X
Folder 10: Blocks 146- Sand and Sea, 288-296
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CP Box 9: Carmel Historic Survey

Folder 1: Inventory of Comstocks by Lot
Folder 2: Notable Buildings - District 5
Folder 3: Notable Buildings - District 1
Folder 4: District Maps
Folder 5: Notable Buildings - District 3
Folder 6: Inventory of Notable Buildings out of District
Folder 7: Carmel Historical Survey Brochures

CP Box 10: Maps of Carmel-by-the-Sea and Miscellaneous

Folder 1: Sadie Van Brower's Log - January 1928-1940 (1935-1939 not included)
Folder 2: County Zoning Maps
Folder 3: Thomas Map 1968
Folder 4: Downtown 1947 and 1975
Folder 5: Carmel Woods, 1922
Folder 6: Parcels built on Prior to 1913 and Houses still standing in 1928
Folder 7: Villa Addition - 1904

Folder 8: New additions

Folder 9: Duckworth - 1888

Folder 10: Sanborn Map

Folder 11: Miscellaneous

CP Box 11: Block books 1916, 1930, 1946 (dates are approximate)

CP Box 12: Carmel Woods block book 1939

CP Oversize Folders: Maps

Folder 1: City of Carmel - Thomas Bros. Maps 1928-1938, 1928 Building Permits Issued, 1939 Building Permits Issued

Folder 2: Book 9 Assessor's Maps

Folder 3: Carmel City, Duckworth 1888/ Carmel-by-the-Sea 1902, Conditional Offer of Dedication of Roads 1904 and 1905, and various other maps

Folder 4: Sanborn Maps, 1910

Folder 5: Sanborn Maps, 1924

Folder 6: Sanborn Maps, 1930

CP Rolled Maps:

1: 1910 structures still standing

2: Carmel-by-the-Sea and adjacent areas

3: Carmel-by-the-Sea building sites 1989

4: City District Maps - Block and Lot

PH Box 1: Downtown Commercial District

Folder 1: Various

Folder 2: Delores K

Folder 3: Jean R's

Folder 4: Block 70

Folder 5: Block 71

Folder 6: Block 72

Folder 7: Block 73

Folder 8: Block 74

Folder 9: Block 75

Folder 10: Block 76

Folder 11: Block 77

PH Box 2:

Folder 1a: Significant city-owned buildings - Scout House and other significant buildings

Folder 1b: Significant buildings

Folder 1c: Significant buildings

Folder 1d: Significant buildings

Folder 2: Early Carmel Builders - J.C. Anthony and Carmel Stone (photos by Marcia DeVoe)

Folder 3: Early Carmel Builders - Richard Barret

Folder 4: Early Carmel Builders - Ernest Bixler

Folder 5: Early Carmel Builders - Hugh Comstock

Folder 6: Carmel Historic Survey - Comstocks

Folder 7: District 1

Folder 8: District 5

Folder 9: Out of District

Folder 10: Maps - 1910

AV Box 1: VHS Tapes

- The Last Rent Deal in Carmel (about the Carmel Foundation)

- Moving First Murphy 06-28-90
- 'First Murphy' June 28, 1990
- 1st Murphy April to July 1991
- Preview "First Murphy" Rough Edit
- The Monterey Show: First Murphy House 8/18/94

CARMEL INVENTORY OF HISTORIC RESOURCES DATABASE

Block #	Lot #	APN #	Resource Name
A	1	010-196-001	Normandy Inn
A-1	4, 5	010-301-025	George Graft Hse
A-1	W 145' of 8	010-301-010	E.H. Cox Hse.
A	18, 20	010-196-009	D.W.W. Johnson Hse.
A-2	E p1s 7, 8, 9	010-302-013	Phillip & Marie Gordon Hse.
A-3	S.W. Part 5, W Part 6	010-303-011	Nelson Nowell House
A-3	S.W. Part 10, West part 11	010-303-017	Merchant House
A-4	S1/2 8	010-281-005	Shelcooe Hse
A-6	Spt 3, Ept 5, Npt 7	010-293-003	Agnes C. Montgomery Hse.
A-5	S part of Lot 5	010-292-008	Helen I. Proctor House
A-6	Wp1s. Lots 12 & 14	010-293-014	Esther M. Hill House
AA	6	010-281-018	Leroy Babcock Hse.
AA	19	010-281-009	Ethel England Hse.
B	5	010-195-002	Efta Spencer House
B	14	010-195-010	Daniel T. Fisk House
B	SWpt. 15	010-195-016	George Seldeneck Studio Building
B	18	009-423-001	Mrs. Clinton Walker House
BB	18 & 20	010-282-014	Laura Fanner Hse
C	W 50' of 1, 3 N 20' of 5	010-194-018	Stonehouse
C	S 7-8 through 14	010-194-016	Golden Bough Theater
C-1	7 & 8	010-311-009	Chazen Residence
C-1	E 1/2 11	010-311-013	Alfred Matthews Hse.
C-1	Wpt. 11	010-311-014	"Lanakai"
C-2	NW pt 10	010-312-018	Henry L. Tusler Cottage
C	17	010-194-007	Sindair Lewis Hse.
D	4, 6	010-186-021	Clara Kellogg Hse.
D	12	010-186-013	Artie Bowen Hse.
D	19	010-186-008	Guest house
EE	13	010-214-011	Anson Hse.
EE	15	010-214-010	Abbie McDow Hse.

DPR Historic Resources Database (Coastal Commission Submittal)

12/19/2012

	Block #	Lot #	APN #	Resource Name
31	EE	27	010-214-006	Meade Hse.
32	F	7 & 9 north part 11	010-184-004	Hinds Cottage
33	FF	1 & 2	010-251-009	C. Halstead Yates Cottages
34	FF	12, S14	010-251-022	J. Kluegel Hse.
35	FF	20, 22	010-251-027	Prof. Karl Rendorff Hse.
36	FF	29	010-251-024	Collis Hse.
37	G	19	010-261-006	Emma Williams Hse.
38	G	2 & 4	010-261-014	Peter Pan Court
39	GG	1, 3, 5	010-252-011	Alfred P. Fraser Hse.
40	H	8	010-262-010	Dr. Kellogg Hse. & E. Wright Cottage
41	HH	24, 26	010-253-017	Ten Winkel Spanish Hse.
42	HH	28	010-253-018	F. Ten Winkel Hse.
43	I	1 & 3	010-263-019	George F. Beardsley Hse.
44	II	S 1/2 of 15, N 1/2 of 13	010-223-041	Robert A. Norton Hse.
45	JJ	1	010-224-016	Elspeth Rose Cottage
46	K	5	010-272-002	Helen Brown Studio/Home
47	K	9	010-272-004	Goetz Cottage
48	K	10	010-272-013	Dr. H.R. Green House
49	KK	2, 3	010-231-011	Adelaide J. Trethaway Hse.
50	KK	p 2, 3, 4	010-231-012	Thomas V. Cator Hse.
51	KK	13	010-231-007	Jennie Coleman House
52	KK	17	010-231-027	Warren Saltzman House
53	L	1, Npt 3	010-273-001	Reginald Markham Hse.
54	L	10, n 10' of 12	010-273-014	Sea View Inn
55	L	Wpt 11 & 13	010-273-013	Mrs. M.V. Phillips Cottage
56	LL	1/4 N of 7 & 9	010-232-030	Albert Henry Hill House
57	L	14	010-273-006	Louise P. Murphy Hse.
58	LL	Npt 9 Spt 12	010-232-029	Mr. and Mrs. Irving Fisk House
59	LL	pt 25, 27, 29	010-232-046/047	Dr. G.E. Wood Hse.
60	M	6, 8	010-266-012	"Cave of the Winds"
61	MM	19	010-241-007	Blanche M. Ayles House
62	N	11	010-265-004	Dr. Amelia Gates Cottage

Block #	Lot #	APN #	Resource Name
63	O	1 through 12 (all)	010-264-007 La Playa Hotel
64	P	8, 10	010-276-012 Adam Darling Hse.
65	Q	2	010-275-016 Gunnar Norbert Hse.
66	Q	S1/2 of 9, N 30' of 11	010-275-005 LaFrenz Garage/Studio
67	Q	12, 14	010-275-012 Alice Elder Hse. & Guest Hse.
68	S	13 & 15	010-267-004 John B. Adams House
69	S	17, 19	010-267-005 "La Canzone del Mar"
70	T	pt 3 & 5	010-268-002 Garfield D. Merner Hse.
71	T	12	010-268-009 LaFrenz Hse.
72	T	E 1/2 18, 20	010-268-008 Dr. Levi C. Lane's Log Hse.
73	U	1, 2, 5 & 7	010-269-002 Fred C. Holmes Hse.
73	V	7, 9 & N1/2 of 11	010-277-004 Samuel M. Haskins House
74	V	1/2 of 11, 13 & 15	010-277-005 Roussel Residence
75	W	1	010-275-001 Bowman House
76	X	1	010-279-001 Ethel P. Young Hse.
77	Y	7, 9, 10, 12, 14, 16	010-286-015 Colonial Terrace Inn
78	Y	W 17 & 19, E 18 & 20	010-286-011 Grace McGowan Cook Hse.
79	Z	1, 3	010-287-001 John Palache Hse.
80	Z	5, 7, 9	010-287-002 Eliza Palache Hse.
81	Z	6, N8	010-287-009 Mary Orrick Hse.
82	Z	S8, 10, 12	010-287-008 Edgemere Cottages
83	Z	14, 16 & pt Blk. 149	010-287-006 John Bathen House
84	1 (PP)	3	009-201-003 Gardner A. Dailey House
85	1W (Mission)	17	009-353-012 Millis House
86	1W (Mission)	19	009-353-011 Walker Spec House

Block #	Lot #	APN #	Resource Name
87	2A	009-164-008	
88	2W	009-352-006	Wilkinson Hse.
89	PP3	009-202-015	Robert A. Stephenson House
90	3A	009-163-003	Frances C. Johnson House
91	4	009-146-014	John T. Black House
92	4 1/2	W 1/2 17 & 19	Francis Whitaker Cottage
93	5 1/2	1 & N1/2 3	Ann Nash-Dorothy Bassett House
94	5 1/2	E1/2 18, 20	Perry Newberry Cottage
95	7	10	Adele C. Walnright Hse.
96	7 1/2	1 & 3	Sylvia Jordan Hse.
97	7 1/2	17	James Franklin Murphy Hse
98	9M	8	McCloud Hse.
99	9M	14	Dr. Emma W. Pope Hse.
100	9M	S 15	Keith Evans House
101	10	5	Jo Mora Hse.
102	10	10	Denny-Watrous Studio
103	11	1, 3	Forest Hill School
104	13	17, N 25' of 19	F.A. Watson Hse.
105	13	24, wp 26	Coast Valleys Gas & Electric Sub-station
106	16	10, 11	Ben Figueroa Hse.
107	21	6, 8, 10	Eric Beme House
108	22	9	Santiago Duckworth Hse.
109	22	10	Helen T. Warren House
110	22	12	Paul Stoney House
111	23	19	Samuel Wood Hse.
112	23	16	Alfonso Ramirez Cabin
113	25	5	G.H. Phillips House
114	27	p. 13-16	Curtain Call
115	27	Wpt. 17 & 19, Ept. 18 & 20	Agnes Shorting House
116	32	12 & 14	Edward Fristrom Cottage
117	32	13	Mary Austin Hse.
118	40	15, 17, 18, 19, 20	Carl Cherry Center for the Arts

Block #	Lot #	APN #	Resource Name
119	9	010-023-004	L.L. Spillers Guest Cottage
120	18 & 20	010-023-019	Abbie Jane Hunter Hse.
121	W pts 15, 17	010-036-015	Frank Smith Hse. & Fence
122	20	010-037-003	Bertha C. Cole Hse.
123	15	010-091-005	Helen Coolidge Cottage
124	12	010-097-011	Frank Lloyd Stone Cottage
125	9	010-131-004	Stonehouse Court
126	SE pts. 1 & 3	010-211-015	Norman Rial House
127	5	010-211-019	Howard Nieman House
128	9, 11, N1/2 of 13	010-211-027	Mabel GrayYoung Hse.
129	10	010-211-012	Richardson Log Cabin
130	S1/2 of 16 & N1/2 of 18	010-211-007	Gertrude McCaslin House
131	2 of 1, 2, 3, 4	010-212-016	Rudolph Ohm Hse.
132	6	010-212-013	Benjamin Turner Hse.
133	15	010-212-019	First Murphy House
134	9, 11	010-138-004	Carmel Art Assoc.
135	3	010-095-001	Frederick Bigland Apts.
136	10 Npt. 12	010-092-010	Hansel & Gretel
137	11	010-092-005	Elizabeth F. Armstrong Hse.
138	17, 19	010-092-007	Comstock Studio
139	18	010-092-018	Hugh Comstock Hse.
140	11 & 13	010-035-006	William Muench Cottage
141	14	010-035-013	Raymond Meeks House
142	16	010-032-011	Ship House
143	pts 1, 2, 3, 4	010-039-005	Birthday House
144	Wpt 1	010-039-003	Yellow Bird
145	Spts 2, 3, 4	010-039-007	Doll's House
146	pts. 2, 3, 4	010-039-006	Fables
147	spt. 4, 5	010-039-008	Ocean House
148	8, 9	010-093-003	MaryYoung Hunter Hse.
149	10	010-093-013	Grant Wallace Cottage
150	All	010-099-001	Devendorf Park

	Block #	Lot #	APN #	Resource Name
151	70	Wpt 11 & Ept 10	010-133-006	Carmel Fire Station
152	70	2	010-133-001	Reardon Bldg.
153	70	8 & 9 & Wpt 10	010-133-005	Goold Building
154	71	2, 3 & pt of 1	010-134-011	Carmel Development Co. Bldg.
155	71	6	010-134-006	Bernard Wetzel Building
156	71	Spts 8 & 9	010-134-009	Bank of Carmel
157	72	E1/2 of 1	010-139-001	Wilson Building
158	72	Spt 6	010-139-008	Fee Building
159	72	7, 8, 9, 10	010-139-007	Harrison Memorial Library
160	73	All	010-213-003	Pine Inn

Block #	Lot #	APN #	Resource Name
160	74	010-201-001	Seven Arts Bldg.
161	74	010-201-015	Sade's
162	74	010-201-008	Carmel Weavers Studio
163	74	010-201-008	Seven Arts Shop
164	74	010-201-007	Amelia Gates Bldg.
165	74	010-201-002	La Rambla Bldg.
166	74	010-201-014	Spinning Wheel Restaurant
167	74	010-191-006	Carmel City Hall
168	74	010-191-005	Sundial Lodge
169	75	010-147-018	Mary Dummage Shop
170	75	010-147-014	Schweinger Building
171	75	010-147-018	Mary Dummage Shop
172	75	010-147-004	Oakes Building
173	75	010-147-005	T.A. Oakes Building
174	75	010-147-008	La Ribera Hotel
175	75	010-147-006	Monterey County Trust & Savings
176	75	010-147-007	Kocher Building
177	76	010-146-016	Las Tiendas Bldg.
178	76	010-146-013	Draper Leidig Building
179	76	010-146-012	Isabel Leidig Building
180	76	010-146-011	W.C. Farley Building
181	76	010-146-010	Percy Parkes Building
182	76	010-146-009	De Yoa Building
183	76	010-146-008	Tuck Box
184	76	010-146-008	Lemos Building
185	76	010-146-008	The Garden Shop Addition
186	76	010-146-007	"El Paseo" Jo Mora Sculpture
187	76	010-146-007	El Paseo Bldg.
188	76	010-146-006	Enchanted Oaks Bldg.
189	77	010-141-001	Doud Building
190	77	010-141-008	Adam Fox Building
191	79	010-085-004	Johann Hagemeyer Hse

Block #	Lot #	APN #	Resource Name
192	80	010-081-011	Mritz De Haass Hse.
193	80	010-081-005	Rufus M. Kingman Hse.
228	81	010-045-006	Converse House
229	81	010-045-011	Vivian Homes House
230	83	010-041-001	Florence Lockwood Studio/Hse.
231	86	010-044-020	Jacob W. Wright Hse.
232	86	010-044-004	Nelson-Krough Cottage
233	86	010-044-017	Frederick Bigland Hse.
234	86	010-044-019	Florence H. Gaylord Guest Hse.
235	86	010-044-008	Jacob W. Wright House (2)
236	87	010-082-008	Jacob F. Krops Hse.
237	87	010-082-006	Elizabeth H. Sullivan Hse.
238	88	010-084-009	The Unit House
239	89	010-087-006	Carmel Ballet Academy
240	92	010-148-002	Williams Bldg
241	94	010-193-005	DDH-by-the-Sea
242	94	010-193-010	Enoch A. Lewis Hse.
243	96	010-144-014	American Legion Post 512
244	97 & 110		Sunset Center
245	99	010-083-002	Dr. and Mrs. Chester Magee
246	99	010-063-009	L.D. Whiffen Hse.
247	101	010-055-002	Mr. and Mrs. R.A. Cootie Cottage
248	101	010-055-003, 13	Maj. Ralph A. Cootie Hse.
249	103	010-052-017	Dr. Hermann Spoehr Hse.
250	105	010-061-005	Paul Flanders Mansion
251	107	010-331-035	Vivian Homes II
252	108	010-071-016	Frank Woodsey House
253	110	010-151-001	Sunset School Primary Classroom #18
254	110	010-151-001	Sunset School Primary Classrooms #16-17
255	111	010-156-012	C.H. Gordinter Hse.
256	113	010-181-022	M.J. Murphy Hse.
257	113	010-181-021	M.J. Murphy Office

DPR Historic Resources Database (Coastal Commission Submittal)

2/1/2011

Block #	Lot #	APN #	Resource Name
258	114	010-182-008	J.W. Stough Cottage
259	115	010-158-016	Pearl Dawson Hse.
260	115	010-158-019	Everett G. Sheperd Hse.
261	115	010-158-013	Danmeyer Hse.
262	115	010-158-009	Norman Reynolds House
263	115	010-158-011	Community Church Rectory
264	116	010-155-010	Marchen Haus
265	117	010-152-009	M.J. Murphy Spec. Hse.
266	117	010-152-008	Adrian W. McEntire Hse.
267	118	010-075-023	Anne Martin House
268	120	010-331-006	Col. Henry L. Watson Hse.
269	128	010-073-002	The Coastal Laboratory -Temp. Removed/Post 1940
270	129	010-074-007	Mary McDowell Hse.
271	129	010-074-002	Celia Seymour Studio-House
272	131	010-154-006	Bliss-Hubbell Hse.
273	133	010-183-004	Daisy F.D. Bostick Cottage
274	134	010-175-018	William McPhillips Hse.
275	134	010-175-010	Bark House
276	134	010-175-011	Connolly-Search Hse.
277	136	010-171-003	Perry Newberry Stone Hse.
278	136	010-171-005	Anne Winslow Hse.
279	137	010-164-001	Ross E. Bonham Hse.
280	137	010-164-008	H. Markham Hse.
281	141, p140	010-161-022	Alice R. Comins Hse.
282	142	010-162-020	Frank Lloyd House
283	142	010-162-027	"Casa della Comedia"
284	142	010-162-013	Rev. Gardner Hse.
285	143	010-165-029	Mr. and Mrs. William Junk House
286	143	010-165-042	La Von Gottfried hse.
287	143	010-165-015	Las Abuelas
288	144	010-172-012	Violet Campbell Hse.
289	145	010-173-039	Charles Sumner Greene Studio

Block #	Lot #	APN #	Resource Name
290	145	010-173-017	Mary D. Crile House
291	145	010-173-006	Louis Ralston House
292	146	010-176-016	F.A. Collman Hse.
293	146	010-176-011	William McCabe Hse.
	U.S. Lot 38	009-531-005, 006	Mission San Carlos Pear Orchard Houses (2)
294	U.S. Lot 38	009-531-003	Mission San Carlos de Borromeo
295	<u>Historic Objects</u>		
296	EE	010-214-20	Milk Shrine
297	N/A	N/A	World War I Memorial Arch
	102	010-331-022	Mission Model - Miss Williams School
298	<u>Historic Districts</u>		
299	60, 66, 67	N/A	Comstock Hill Historic District
	70 to 77	N/A	Downtown Commercial Historic District

NATIONAL REGISTER BULLETIN

Technical information on the the National Register of Historic Places:
survey, evaluation, registration, and preservation of cultural resources



U.S. Department of the Interior
National Park Service
Cultural Resources
National Register, History and Education

How to Apply the National Register Criteria for Evaluation



VIII. HOW TO EVALUATE THE INTEGRITY OF A PROPERTY

INTRODUCTION

Integrity is the ability of a property to convey its significance. To be listed in the National Register of Historic Places, a property must not only be shown to be significant under the National Register criteria, but it also must have integrity. The evaluation of integrity is sometimes a subjective judgment, but it must always be grounded in an understanding of a property's physical features and how they relate to its significance.

Historic properties either retain integrity (this is, convey their significance) or they do not. Within the concept of integrity, the National Register criteria recognizes seven aspects or qualities that, in various combinations, define integrity.

To retain historic integrity a property will always possess several, and usually most, of the aspects. The retention of specific aspects of integrity is paramount for a property to convey its significance. Determining *which* of these aspects are most important to a particular property requires knowing why, where, and when the property is significant. The following sections define the seven aspects and explain how they combine to produce integrity.

SEVEN ASPECTS OF INTEGRITY

- Location
- Design
- Setting
- Materials
- Workmanship
- Feeling
- Association

UNDERSTANDING THE ASPECTS OF INTEGRITY

LOCATION

Location is the place where the historic property was constructed or the place where the historic event occurred. The relationship between the property and its location is often important to understanding why the property was created or why something happened. The actual location of a historic property, complemented by its setting, is particularly important in recapturing the sense of historic events and persons. Except in rare cases, the relationship between a property and its historic associations is destroyed if the property is moved. (See Criteria Consideration B in *Part VII: How to Apply the Criteria Considerations*, for the conditions under which a moved property can be eligible.)

DESIGN

Design is the combination of elements that create the form, plan, space, structure, and style of a property. It results from conscious decisions made during the original conception and planning of a property (or its significant alteration) and applies to activities as diverse as community planning, engineering, architecture, and landscape architecture. Design includes such elements as organization of space, proportion, scale, technology, ornamentation, and materials.

A property's design reflects historic functions and technologies as well as aesthetics. It includes such considerations as the structural system; massing; arrangement of spaces; pattern of fenestration; textures and colors of surface materials; type, amount, and style of ornamental detailing; and arrangement and type of plantings in a designed landscape.

Design can also apply to districts, whether they are important primarily for historic association, architectural value, information potential, or a combination thereof. For districts significant primarily for historic association or architectural value, design concerns more than just the individual buildings or structures located within the boundaries. It also applies to the way in which buildings, sites, or structures are related: for example, spatial relationships between major features; visual rhythms in a streetscape or landscape plantings; the layout and materials of walkways and roads; and the relationship of other features, such as statues, water fountains, and archeological sites.

SETTING

Setting is the physical environment of a historic property. Whereas location refers to the specific place where a property was built or an event occurred, setting refers to the *character* of the place in which the property played its historical role. It involves *how*, not just *where*, the property is situated and its relationship to surrounding features and open space.

Setting often reflects the basic physical conditions under which a property was built and the functions it was intended to serve. In addition, the way in which a property is positioned in its environment can reflect the designer's concept of nature and aesthetic preferences.

The physical features that constitute the setting of a historic property can be either natural or manmade, including such elements as:

- Topographic features (a gorge or the crest of a hill);
- Vegetation;
- Simple manmade features (paths or fences); and
- Relationships between buildings and other features or open space.

These features and their relationships should be examined not only within the exact boundaries of the property, but also between the property and its *surroundings*. This is particularly important for districts.

MATERIALS

Materials are the physical elements that were combined or deposited during a particular period of time and in a particular pattern or configuration to form a historic property. The choice and combination of materials reveal the preferences of those who created the property and indicate the availability of particular types of materials and technologies. Indigenous materials are often the focus of regional building traditions and thereby help define an area's sense of time and place.

A property must retain the key exterior materials dating from the period of its historic significance. If the property has been rehabilitated, the historic materials and significant features must have been preserved. The property must also be an actual historic resource, not a recreation; a

recent structure fabricated to look historic is not eligible. Likewise, a property whose historic features and materials have been lost and then reconstructed is usually not eligible. (See Criteria Consideration E in *Part VII: How to Apply the Criteria Considerations* for the conditions under which a reconstructed property can be eligible.)

WORKMANSHIP

Workmanship is the physical evidence of the crafts of a particular culture or people during any given period in history or prehistory. It is the evidence of artisans' labor and skill in constructing or altering a building, structure, object, or site. Workmanship can apply to the property as a whole or to its individual components. It can be expressed in vernacular methods of construction and plain finishes or in highly sophisticated configurations and ornamental detailing. It can be based on common traditions or innovative period techniques.

Workmanship is important because it can furnish evidence of the technology of a craft, illustrate the aesthetic principles of a historic or prehistoric period, and reveal individual, local, regional, or national applications of both technological practices and aesthetic principles. Examples of workmanship in historic buildings include tooling, carving, painting, graining, turning, and joinery. Examples of workmanship in prehistoric contexts include Paleo-Indian clovis projectile points; Archaic period beveled adzes; Hopewellian birdstone pipes; copper earspools and worked bone pendants; and Iroquoian effigy pipes.

FEELING

Feeling is a property's expression of the aesthetic or historic sense of a particular period of time. It results from the presence of physical features that, taken together, convey the property's historic character. For example, a rural historic district retaining original design, materials, workmanship, and setting will relate the feeling of agricultural life in the 19th century. A grouping of prehistoric petroglyphs, unmarred by graffiti and intrusions and located on its original isolated bluff, can evoke a sense of tribal spiritual life.

ASSOCIATION Attachment 6

Association is the direct link between an important historic event or person and a historic property. A property retains association if it is the place where the event or activity occurred and is sufficiently intact to convey that relationship to an observer. Like feeling, association requires the presence of physical features that convey a property's historic character. For example, a Revolutionary War battlefield whose natural and manmade elements have remained intact since the 18th century will retain its quality of association with the battle.

Because feeling and association depend on individual perceptions, their retention *alone* is never sufficient to support eligibility of a property for the National Register.

ASSESSING INTEGRITY IN PROPERTIES

Integrity is based on significance: why, where, and when a property is important. Only after significance is fully established can you proceed to the issue of integrity.

The steps in assessing integrity are:

- Define the **essential physical features** that must be present for a property to represent its significance.
- Determine whether the **essential physical features are visible** enough to convey their significance.
- Determine whether the property needs to be **compared with similar properties**. And,
- Determine, based on the significance and essential physical features, **which aspects of integrity** are particularly vital to the property being nominated and if they are present.

Ultimately, the question of integrity is answered by whether or not the property retains the **identity** for which it is significant.

DEFINING THE ESSENTIAL PHYSICAL FEATURES

All properties change over time. It is not necessary for a property to retain all its historic physical features or characteristics. The property must retain, however, the essential physical features that enable it to convey its historic identity. The essential physical features are those features that define both *why* a property is significant (Applicable Criteria and Areas of Significance) and *when* it was significant (Periods of Significance). They are the features without which a property can no longer be identified as, for instance, a late 19th century dairy barn or an early 20th century commercial district.

CRITERIA A AND B

A property that is significant for its historic association is eligible if it retains the essential physical features that made up its character or appearance during the period of its association with the important event, historical pattern, or person(s). If the property is a site (such as a treaty site) where there are no material cultural remains, the setting must be intact.

Archeological sites eligible under Criteria A and B must be in overall good condition with excellent preservation of features, artifacts, and spatial relationships to the extent that these remains are able to convey important associations with events or persons.

CRITERION C

A property important for illustrating a particular architectural style or construction technique must retain most of the physical features that constitute that style or technique. A property that has lost some historic materials or details can be eligible if it retains the majority of the features that illustrate its style in terms of the massing, spatial relationships, proportion, pattern of windows and doors, texture of materials, and ornamentation. The property is not eligible, however, if it retains some basic features conveying massing but has lost the majority of the features that once characterized its style.

Archeological sites eligible under Criterion C must be in overall good condition with excellent preservation

of features, artifacts, and spatial relationships to the extent that these remains are able to illustrate a site type, time period, method of construction, or work of a master.

CRITERION D

For properties eligible under Criterion D, including archeological sites and standing structures studied for their information potential, less attention is given to their overall condition, than it they were being considered under Criteria A, B, or C. Archeological sites, in particular, do not exist today exactly as they were formed. There are always cultural and natural processes that alter the deposited materials and their spatial relationships.

For properties eligible under Criterion D, integrity is based upon the property's potential to yield specific data that addresses important research questions, such as those identified in the historic context documentation in the Statewide Comprehensive Preservation Plan or in the research design for projects meeting the *Secretary of the Interior's Standards for Archeological Documentation*.

INTERIORS

Some historic buildings are virtually defined by their exteriors, and their contribution to the built environment can be appreciated even if their interiors are not accessible. Examples of this would include early examples of steel-framed skyscraper construction. The great advance in American technology and engineering made by these buildings can be read from the outside. The change in American popular taste during the 19th century, from the symmetry and simplicity of architectural styles based on classical precedents, to the expressions of High Victorian styles, with their combination of textures, colors, and asymmetrical forms, is readily apparent from the exteriors of these buildings.

Other buildings "are" interiors. The Cleveland Arcade, that soaring 19th century glass-covered shopping area, can only be appreciated from the inside. Other buildings in this category would be the great covered train sheds of the 19th century.

In some cases the loss of an interior will disqualify properties from listing

in the National Register. Attachment 6
A historic concert hall noted for the beauty of its auditorium and its fine acoustic qualities would be the type of property that if it were to lose its interior, it would lose its value as a historic resource. In other cases, the overarching significance of a property's exterior can overcome the adverse effect of the loss of an interior.

In borderline cases particular attention is paid to the significance of the property and the remaining historic features.

HISTORIC DISTRICTS

For a district to retain integrity as a whole, the majority of the components that make up the district's historic character must possess integrity even if they are individually undistinguished. In addition, the relationships among the district's components must be substantially unchanged since the period of significance.

When evaluating the impact of intrusions upon the district's integrity, take into consideration the relative number, size, scale, design, and location of the components that do not contribute to the significance. A district is not eligible if it contains so many alterations or new intrusions that it no longer conveys the sense of a historic environment.

A component of a district cannot contribute to the significance if:

- it has been substantially altered since the period of the district's significance or
- it does not share the historic associations of the district.

VISIBILITY OF PHYSICAL FEATURES

Properties eligible under Criteria A, B, and C must not only retain their essential physical features, but the features must be visible enough to convey their significance. This means that even if a property is physically intact, its integrity is questionable if its significant features are concealed under modern construction. Archeological properties are often the exception to this; by nature they usually do not require visible features to convey their significance.

NON-HISTORIC EXTERIORS

If the historic *exterior* building material is covered by non-historic material (such as modern siding), the property can still be eligible if the significant form, features, and detailing are not obscured. If a property's exterior is covered by a non-historic false-front or curtain wall, the property will not qualify under Criteria A, B, or C, because it does not retain the visual quality necessary to convey historic or architectural significance. Such a property also cannot be considered a contributing element in a historic district, because it does not add to the district's sense of time and place. If the false front, curtain wall, or non-historic siding is removed and the original building materials are intact, then the property's integrity can be re-evaluated.

PROPERTY CONTAINED WITHIN ANOTHER PROPERTY

Some properties contain an earlier structure that formed the nucleus for later construction. The exterior property, if not eligible in its own right, can qualify on the basis of the interior property *only if* the interior property can yield significant information about a specific construction technique or material, such as rammed earth or tabby. The interior property *cannot* be used as the basis for eligibility if it has been so altered that it no longer contains the features that could provide important information, or if the presence of important information cannot be demonstrated.

SUNKEN VESSELS

A sunken vessel can be eligible under Criterion C as embodying the distinctive characteristics of a method of construction if it is structurally intact. A *deteriorated* sunken vessel, no longer structurally intact, can be eligible under Criterion D if the remains of either the vessel or its contents is capable of yielding significant information. For further information, refer to *National Register Bulletin: Nominating Historic Vessels and Shipwrecks to the National Register of Historic Places*.

Natural Features

A natural feature that is associated with a historic event or trend, such as a rock formation that served as a trail marker during westward expansion, must retain its historic appearance, unobscured by modern construction or landfill. Otherwise it is not eligible, even though it remains intact.

COMPARING SIMILAR PROPERTIES

For some properties, comparison with similar properties should be considered during the evaluation of integrity. Such comparison may be important in deciding what physical features are essential to properties of that type. In instances where it has not been determined what physical features a property must possess in order for it to reflect the significance of a historic context, comparison with similar properties should be undertaken during the evaluation of integrity. This situation arises when scholarly work has not been done on a particular property type or when surviving examples of a property type are extremely rare. (See **Comparing Related Properties** in *Part V: How to Evaluate a Property within its Historic Context*.)

RARE EXAMPLES OF A PROPERTY TYPE

Attachment 6

Comparative information is particularly important to consider when evaluating the integrity of a property that is a rare surviving example of its type. The property must have the essential physical features that enable it to convey its historic character or information. The rarity and poor condition, however, of other extant examples of the type may justify accepting a greater degree of alteration or fewer features, provided that enough of the property survives for it to be a significant resource.

Eligible

- A one-room schoolhouse that has had all original exterior siding replaced and a replacement roof that does not exactly replicate the original roof profile can be eligible if the other extant rare examples have received an even greater degree of alteration, such as the subdivision of the original one-room plan.

Not Eligible

- A mill site contains information on how site patterning reflects historic functional requirements, but parts of the site have been destroyed. The site is not eligible for its information potential if a comparison of other mill sites reveals more intact properties with complete information.

DETERMINING THE RELEVANT ASPECTS OF INTEGRITY

Each type of property depends on certain aspects of integrity, more than others, to express its historic significance. Determining which of the aspects is most important to a particular property requires an understanding of the property's significance and its essential physical features.

CRITERIA A AND B

A property important for association with an event, historical pattern, or person(s) ideally might retain *some* features of all seven aspects of integrity: location, design, setting, materials, workmanship, feeling, and association. Integrity of design and workmanship, however, might not be as important to the significance, and would not be relevant if the property were a site. A basic integrity test for a property associated with an important event or person is whether a historical contemporary would recognize the property as it exists today.

For archeological sites that are eligible under Criteria A and B, the seven aspects of integrity can be applied in much the same way as they are to buildings, structures, or objects. It is important to note, however, that the site must have *demonstrated* its ability to convey its significance, as opposed to sites eligible under Criterion D where only the potential to yield information is required.

Eligible

A mid-19th century waterpowered mill important for its association with an area's industrial development is eligible if:

- it is still on its original site (**Location**), and
- the important features of its setting are intact (**Setting**), and
- it retains most of its historic materials (**Materials**), and
- it has the basic features expressive of its design and function, such as configuration, proportions, and window pattern (**Design**).

Not Eligible

A mid-19th century water-powered mill important for its association with an area's industrial development is not eligible if:

- it has been moved (**Location**, **Setting**, **Feeling**, and **Association**), or
- substantial amounts of new materials have been incorporated (**Materials**, **Workmanship**, and **Feeling**), or
- it no longer retains basic design features that convey its historic appearance or function (**Design**, **Workmanship**, and **Feeling**).

CRITERION C

A property significant under Criterion C must retain those physical features that characterize the type, period, or method of construction that the property represents. Retention of design, workmanship, and materials will usually be more important than location, setting, feeling, and association. Location and setting will be important, however, for those properties whose design is a reflection of their immediate environment (such as designed landscapes and bridges).

For archeological sites that are eligible under Criterion C, the seven aspects of integrity can be applied in much the same way as they are to buildings, structures, or objects. It is important to note, however, that the site must have *demonstrated* its ability to convey its significance, as opposed to sites eligible under Criterion D where only the *potential* to yield information is required.

Eligible

Attachment 6

A 19th century wooden covered bridge, important for illustrating a construction type, is eligible if:

- the essential features of its design are intact, such as abutments, piers, roof configuration, and trusses (**Design**, **Workmanship**, and **Feeling**), and
- most of the historic materials are present (**Materials**, **Workmanship**, and **Feeling**), and
- evidence of the craft of wooden bridge technology remains, such as the form and assembly technique of the trusses (**Workmanship**).
- Since the design of a bridge relates directly to its function as a transportation crossing, it is also important that the bridge still be situated over a waterway (**Setting**, **Location**, **Feeling**, and **Association**).

Not Eligible

For a 19th century wooden covered bridge, important for its construction type, replacement of some materials of the flooring, siding, and roofing would not necessarily damage its integrity. Integrity would be lost, however, if:

- the abutments, piers, or trusses were substantially altered (**Design**, **Workmanship**, and **Feeling**) or
- considerable amounts of new materials were incorporated (**Materials**, **Workmanship**, and **Feeling**).
- Because environment is a strong factor in the design of this property type, the bridge would also be ineligible if it no longer stood in a place that conveyed its function as a crossing (**Setting**, **Location**, **Feeling**, and **Association**).

CRITERION D

For properties eligible under Criterion D, setting and feeling may not have direct bearing on the property's ability to yield important information. Evaluation of integrity probably will focus primarily on the location, design, materials, and perhaps workmanship.

Eligible

A multicomponent prehistoric site important for yielding data on changing subsistence patterns can be eligible if:

- floral or faunal remains are found in clear association with cultural material (**Materials** and **Association**) and
- the site exhibits stratigraphic separation of cultural components (**Location**).

Not Eligible

A multicomponent prehistoric site important for yielding data on changing subsistence patterns would not be eligible if:

- floral or faunal remains were so badly decomposed as to make identification impossible (**Materials**), or
- floral or faunal remains were disturbed in such a manner as to make their association with cultural remains ambiguous (**Association**), or
- the site has lost its stratigraphic context due to subsequent land alterations (**Location**).

Eligible

A lithic scatter site important for yielding data on lithic technology during the Late Archaic period can be eligible if:

- the site contains lithic debitage, finished stone tools, hammerstones, or antler flakers (**Material** and **Design**), and
- the site contains datable material (**Association**).

Not Eligible

A lithic scatter site important for yielding data on lithic technology during the Late Archaic period would not be eligible if:

- the site contains natural deposits of lithic materials that are impossible to distinguish from culturally modified lithic material (**Design**) or
- the site does not contain any temporal diagnostic evidence that could link the site to the Late Archaic period (**Association**).

Grant Deed

In Consideration of \$1.00, receipt of which is acknowledged,

Harry E. Hofsas

do. hereby grant to Frederick L. Hofsas

the real property in the City of Carmel County of Monterey
State of California, described as:

Lot Numbered 9, the south 9 inches of lot numbered 7, and all of Lot Numbered 10, in Block Numbered 34, as said lots and block are shown on that certain map entitled, "Map of Carmel-by-the-Sea, Monterey County, California", 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

Dated this 13th day of July, 1928

Harry E. Hofsas

DEC-6 1949

50833

City of Carmel-by-the-Sea

COMMUNITY PLANNING AND BUILDING DEPARTMENT

POST OFFICE DRAWER G
CARMEL-BY-THE-SEA, CA 93921
(831)620-2010 OFFICE
(831)620-2014 FAX

January 2, 2002

Mr. Scott Theis
P.O. Box 1195
Carmel, CA 93921

RE: Hofsas House Hotel Reroof

Dear Mr. Theis:

We received your letter requesting to reroof the Hofsas House with a wood shake product. The property has been identified by the City's Consultant, Kent Seavey's Historical Resources Survey as a local historical resource. Per Municipal Code Section 17.12.140(B)(2), *Buildings determined by the City to qualify as architectural, cultural or historic resources may use fire-treated wood roofing materials with a fire-resistant underlayment assembly approved by the Building Official to meet standards for historic rehabilitation.* Accordingly, the only requirement would be the issuance of a building permit and follow-up inspections by the Building Official. If you have any other questions, please give me a call at 620-2010.

Sincerely,



Jaci Abadilla
Administrative Coordinator

Photographs

C
ATTACHMENT

HOFsas HOUSE STAIR REVISION



EXISTING VIEWS







KENT L. SEAVEY
310 LIGHTHOUSE AVENUE
PACIFIC GROVE, CALIFORNIA 93950
(831) 375-8739

Attachment 7

November 12, 2023

Mr. Anthony Lombardo
144 West Gabilan Street

Salinas, CA 93901

Dear Mr. Lombardo:

Thank you for the opportunity to comment on the series of Peer Reviews recently prepared concerning the historical significance of the Hofsas House Hotel commercial property located on San Carlos St. 2NW of 4th Ave. (APN# 010-124014-017) in Carmel-by-the-Sea. The evaluations were conducted by four highly qualified consultants whose collective appraisals were thoroughly researched & presented in a comprehensive compilation coming to the same conclusion, that the subject property does not meet the necessary qualifications for historic listing, at either the federal, state or local levels of significance.

The original analysis of the subject property in August, 2023 by a Carmel Planning Department contract consultant stated, that the subject property met the criterion for historic listing cited in Carmel's Historic Context Statement (CHCS), under the Theme of Architectural Development, that the feature retained "substantial integrity", and was a "rare example" of "Bavarian Revival" architectural design for its qualification as a local historic resource. Dr. Anthony Kirk initially pointed out that the Hotel does not appear in the original 1994 Carmel Historic Context Statement, nor in subsequent revisions of the Context Statement prepared in 2008 and 2022.

Dr. Laura Jones, one of the peer reviewers, identified three issues regarding the the City's consultants research. They included the questions (1) What style is the hotel, & is it a good example, and rare? (2) Are an artist's murals cited in the description of the hotel really the work of a "master", & (3) Does the Hofsas House Hotel retain Integrity as an architectural style?

Dr. Barbara Lamprecht, one of the reviewers, cited V. S. McAlester's 2022 *field Guide to American Houses*, A basic style guide for architectural historians, noting that "Bavarian Revival" as an architectural style is not mentioned, nor is it recognized in the National Register's Architectural Style Categories, and not found in Carmel's Historic Context Statements from 1994 through 2023.

The decorative murals on the facade of the hotel were originally painted by Maxine Albro, a well respected San Francisco muralist credited for her work in Coit Tower. She moved to Carmel in 1938, but spent much of her time painting in Mexico. Her hotel murals, painted in 1957, according to the research conducted by Dr. Anthony Kirk, were painted over, or "refreshed" by two other artists over time to whom the current images should be credited.

HISTORIC PRESERVATION MUSEUM INTERPRETATION

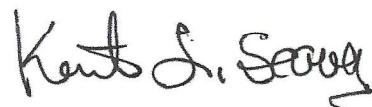
The evaluation of Dr. Lamprecht's Peer review, concerning the physical integrity of the subject property is concise and to the point:

"...it must be pointed out that beyond the facade there are almost no further architectural references either to "Bavaria" or to Tudor Revival. By contrast, once a visitor enters the parking lot, where saunas, pool, parking and general room access occur, the character of the property is that of a large, conventional motor-hotel with unremarkable stylistic features of such commercial buildings constructed between the 1950s and the 1980s."

This conclusion is confirmed by the extensive Architectural Contributions Diagram prepared by the EMC Planning Group, Inc.. This is possibly one of the most comprehensive studies I have seen in my 50+ years of historic preservation work in Monterey County.

In summary, having carefully reviewed the findings of the well qualified Architectural Historians who reviewed the study, I fully support their collective findings that, the Hofsas House Hotel, located on San Carlos St. 2NW of 4th Ave, (APN# 010-124-014), in Carmel by-the-Sea, is not qualified for listing as an historic resource, at the national, state or local levels of significance for the reasons so clearly identified above.

Respectfully submitted,

A handwritten signature in black ink, reading "Kent S. Seung". The signature is written in a cursive, flowing style with a large initial 'K' and a long, sweeping underline.

November 10, 2023

Brandon Swanson
Community Planning & Building Director
City of Carmel-by-the-Sea
P.O. Box CC
Carmel-by-the-Sea, CA 93921

Re: HE23-097 Clovis DPR- Hofsas House Hotel

Dear Mr. Swanson,

As noted in the Anna Bornstein's letter of October 27, 2023, directed to your attention in the above referenced matter, on Tuesday, October 24, 2023, Ms. Bornstein and I conducted recorded and transcribed interviews of both Carrie Theis, the granddaughter of Donna Hofsas, and Stephanie Kirz, Fred Hofsas' stepdaughter and executrix of his estate. Enclosed please find the following:

- Carrie Lynn Theis October 24, 2023, Interview Summary prepared by myself;
- A Certified Copy of The Transcript of the Testimony of Carrie Lynn Theis;
- Stephan Ager Kirz October 24, 2023, Interview Summary prepared by myself;
- A Certified Copy of The Transcript of the Testimony of Stephanie Ager Kirz; and
- A DVD of the videographed testimony of both Ms. Theis and Ms. Kirz.

The new information provided by Ms. Kirz and Ms. Theis under oath further serve to refute and correct false and misleading statements in the Clovis DPR of the Hofsas House Hotel.

Please do not hesitate to contact me should you have any questions regarding the enclosed materials.

Sincerely,

Brian Turlington
Secretary/Treasurer
Hofsas Legacy LLC

Attorney Brian Turlington and EMC Planning Group, Inc. Associate Planner Anna Bornstein, MUP, interviewed Carrie Lynn Theis on Tuesday, October 24, 2023, at Cypress Court Reporting. Ms. Theis testified under oath and her transcript will be made available upon request.

Ms. Theis is the granddaughter of Donna Hofsas and the CEO of Hofsas House Inc., the family's corporate entity that owns and operates the Hofsas House Hotel, for which hotel Ms. Theis has functioned as the General Manager on a daily basis for more than the past twenty years. Notably, her affiliation with the family-run hotel is a lifelong endeavor, as she worked at the hotel as a small child, and she and her mother, Doris Theis can be found handling hotel tasks on a nearly daily basis.

Some relevant highlights of Ms. Theis' testimony include the following:

- When asked what she knew about the purchase history of the hotel, Ms. Theis testified that Fred Hofsas' brother, Harry, granted Fred lots 9, 10 and part of lot 7 in 1948, and that when he and Donna were married in 1949, they lived in what were then apartments and rented out the rest of the units. Thus, contrary to Meg Clovis' DPR, they did not purchase these properties in 1948 nor create a complex of rental rooms and apartments at that time.
- When asked what she knew about construction of the North Wing by Fred and Donna Hofsas, she testified that although the North Wing was constructed in 1968, that this was in fact done by Donna Hofsas and Jack Theis, Carrie's father, and that Fred and Donna divorced in 1960, well before when Meg Clovis states that "In 1968 [Fred and Donna Hofsas] built the eight-unit detached North Wing on lots 1 and 3, after demolishing two apartment buildings on those parcels." In fact, Fred Hofsas was not involved at all with the North Wing building, and subsequent to their 1960 divorce, Donna Hofsas paid Fred alimony.
- When asked what she knew about the inspiration for the design of the hotel, Ms. Theis testified that she only knew what she had heard from her grandmother, Donna Hofsas, and mother, Doris Theis, and that she had never been informed of any Germanic and/or Bavarian inspiration.
- When questioned about the style of the hotel, Ms. Theis stated that while she was not alive at the time of the original construction and was a child at the time of the 1968 North Wing building, she noted that it is an unsupported assumption by Meg Clovis that Fred's purported Bavarian and/or Germanic heritage played a role in inspiring the design of the hotel. Rather, Ms. Theis thinks that they may have chosen a European motif as a marketing tool, although this is also a mere assumption as Fred was notably not interested in the hotel and that Donna Hofsas paid him alimony so she could keep the business.
- When asked what she knew in relation to Maxine Albro purportedly painting murals in the office, around the windows and on the inside wall of the porte cochere, as alleged by Meg Clovis' DPR, Ms. Theis testified that the small birds and flowers painted above the

window valences inside the lobby were not painted by Maxine Albro. These were done by KIP in 1999 when he touched up the mural outside the office and was asked to replicate the flowers and birds from the main mural so it would be a continuum of the outside mural. The Hofsas family has pictures of the office in 1957 which does not have the flowers and birds painted above the inside windows. The paintings around the windows above San Carlos Street do not have a signature anywhere on those paintings. Therefore, they cannot be attributed to Maxine Albro. Notably, this contradicts Meg Clovis' claim that "Maxine Albro's floral murals surround the second-floor windows," which murals, incidentally, are on the fourth, not the second floor of the building. Further, the mural touched up by KIP in 1999 was also touched up by Marie-Claire Treseder Gorham to touch up Albro's mural during the pandemic in August of 2020.

- In response to whether the hotel has always been painted pink, Ms. Theis testified that the North wing was originally painted beige in 1968 as the Planning Commission did not want the look of large building; it was only painted pink in 1999 to match the rest of the hotel. This refutes Meg Clovis' contention that the same pink stucco and half timbering used in 1957 was incorporated into the North Wing's 1968 construction.
- Ms. Theis also disputed Meg Clovis' claim that the "1968 building's gabled dormers have murals painted between each casement window," by stressing that the 1968 North Wing does not have any paintings on the gabled dormers. Only the 1957 main 4 -story building has paintings by an unknown artist on the gabled dormers facing San Carlos Street.
- When asked what work has been done on the hotel since 1968, Ms. Theis testified that many alterations and additions have been made over the years including the addition of the office above the lobby in 1974, the replacement of all the room windows (aluminum sash windows replaced the original steel-sash windows, and subsequently the aluminum windows were replaced by vinyl sash windows), redesign and building of two stair structures, re-roofing of several buildings, and installing pavers on the San Carlos sidewalk. Thus, she corrected Meg Clovis' assertion that "the hotel complex retains its original materials", as these several alterations, including new windows, sidewalk materials, and new roofs, are not original materials.
- Ms. Theis made a point of stressing that Fred and Donna Hofsas built out the hotel over time, and prior to operating a hotel business they rented out apartments and cottages, thus refuting Meg Clovis' assertion that the "hotel complex retains the physical features that convey its historic character, i.e., a large hotel built to serve Carmel tourists in the late 1950s."
- In relation to Meg Clovis' allegation that Fred Hofsas' purported Bavarian heritage played a role in his design of the purported family shields, Ms. Theis testified that the mosaic shields were designed as a marketing tool to represent the hotel. The four images represent the hotel as follows: (i) a key to represent the rooms; (ii) an outstretched hand

to represent hospitality and customer service; (iii) a copper fireplace, representing the fireplace in the lobby, and (iv) a cypress tree at the entrance to Carmel Beach, which is in walking distance of the hotel. Furthermore, the cursive script in the center are two H's, which represents 'Hofsas House' and the Latin text on the bottom of the shield: 'Otium Cum Dignitate' translates to "Leisure with Dignity", also relating to the hotel business.

- When asked whether the hotel has been recorded as part of the Carmel's Historic Resource inventory by Kent Seavey, Ms. Theis testified that only the Donna Hofsas House was recognized as potential historic building by the Kent Seavey 2001 inventory report. The Hofsas House Hotel is not mentioned in this survey. Ms. Theis did state that the Donna Hofsas House is pictured in the city's Historic Context Statement as an example of the Regional Expressionist style and the plan moving forward is to preserve the house and incorporate it into the new hotel setting. There is no evidence of which she is aware that the Hofsas House Hotel has ever been recognized as a potential historic resource. Notably, the letter in Meg Clovis' DPR that purports to show the City recognized the Hofsas House Hotel as a historic resource is in error and its recipient is misidentified as the letter was addressed to Scott Theis, not Jack Theis, as alleged by Ms. Clovis. Further, the City has been unable to provide a copy of the purported Kent Seavey survey that lists the hotel as a potential historic resource.
- Lastly, and most strikingly, when Ms. Theis was asked whether anyone from the Carmel Historic Resources Board has commented on the proposed redevelopment of the hotel to her, she stated that not only did Karyl Hall speak out against the project at a public community meeting, but that Ms. Hall and Neal Kruse of Carmel Preservation Association met privately with her after that community meeting to express their displeasure with the proposed redevelopment. In that meeting, Ms. Hall informed Ms. Theis that she would use the purported historicity of the hotel to impede Ms. Theis' family's plan to continue the legacy of their hotel for the next 75 years.

CERTIFIED COPY

Transcript of the Testimony of:

Carrie Lynn Theis

October 24, 2023

IN RE: HOFAS HOUSE,



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IN RE: HOFAS HOUSE,

_____/

VIDEOTAPED INTERVIEW OF CARRIE LYNN THEIS

The following interview was given on
October 24, 2023, commencing at the hour of 9:33 a.m.,
before Lisa A. Meeske, a Certified Shorthand Reporter,
License Number 10617.

The witness personally appeared at 1011 Cass
Street, Suite 100, Monterey, California.

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1 APPEARANCES

2
3 HOFSSAS LEGACY, LLC

4 bthofsaslegacy@gmail.com

5 (831) 869-8794

6 BY: BRIAN TURLINGTON

7
8 EMC PLANNING GROUP, INC.

9 601 Abrego Street

10 Monterey California 93940

11 (831) 649-1799, extension 214

12 BY: ANNA BORNSTEIN

13 Associate Planner

14
15 Also Present:

16 Sean McAleer, Videographer

17 (Via Zoom videoconference)

1 MONTEREY, CALIFORNIA

2 Tuesday, October 24, 2023, 9:33 a.m.

09:33:00

3 THE VIDEOGRAPHER: We are now on the record at
4 9:33 a.m. on October 24th, 2023.

09:33:01

09:33:03

5 This is the beginning of video number one of the
6 interview of Carrie Theis in the matter of Hofsas House
7 Hotel. The interview is being held over Zoom
8 videoconference.

09:33:07

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09:33:20

9 The court reporter is Lisa Meeske in association
10 with Cypress Court Reporting.

09:33:21

09:33:25

11 My name is Sean McAleer, and I am a legal
12 videographer in association with Advantage Media located
13 at 1 Mountain Valley Drive, Scotts Valley, California.

09:33:28

09:33:31

09:33:35

14 Will all present please state your appearance
15 for the record.

09:33:41

09:33:44

16 MR. TURLINGTON: Yes. Hi my name is Brian
17 Turlington, T, as in to Tom, U-R-L-I-N-G-T-O-N, and I am
18 here on behalf of Hofsas Legacy, LLC.

09:33:45

09:33:47

09:33:50

19 MS. BORNSTEIN: I'm Anna Bornstein,
20 B-O-R-N-S-T-E-I-N, an associate planner with EMC Planning,
21 working with the Hofsas Legacy team.

09:33:57

09:34:01

09:34:04

22 THE WITNESS: My name is Carrie Theis, T, as in
23 Tom, H-E-I-S. I'm president and general manager of the
24 Hofsas House, Incorporated.

09:34:07

09:34:09

09:34:14

25 THE VIDEOGRAPHER: Will the court reporter

09:34:17

1 please administer the oath. 09:34:19

2 THE COURT REPORTER: Please, raise your right
3 hand.

4 Do you state, under penalty of perjury, the
5 testimony you are about to give will be the truth, the
6 whole truth, and nothing but the truth?

7 THE WITNESS: I do. 09:34:28

8 THE COURT REPORTER: Thank you. 09:34:28

9 CARRIE LYNN THEIS,
10 testified, under penalty of perjury, as follows:

11 EXAMINATION

12 BY MR. TURLINGTON:

13 Q. Good morning, Carrie. 09:34:30

14 I'm Brian Turlington, as you may well be aware. 09:34:31

15 And I'm here because Hofsas Legacy, LLC, as
16 you're also well aware, is looking to redevelop the
17 property. 09:34:34
09:34:40
09:34:42

18 Is that property owned by Hofsas House,
19 Incorporated? 09:34:43
09:34:45

20 A. Yes. 09:34:46

21 Q. Okay. Great. 09:34:46

22 And your role with Hofsas House, Incorporated? 09:34:47

23 A. I'm president and general manager of the
24 Hofsas House along with my mother, Doris, and my brother,
25 Scott, are also owners. 09:34:50
09:34:52
09:34:57

1 Q. Okay. And what is your current home
2 address?

3 A. I live on the property in the house that my
4 grandmother built in the mid '60s. So it's a mid-century
5 architecture house. It's on Dolores at the bottom of the
6 Hofsas Hotel property.

7 Q. And I'm correct. There are no street
8 addresses in Carmel; is that true?

9 A. Unfortunately, no.

10 Q. Okay. Thank you.

11 I just wanted that on the record -- record.

12 How long have you resided in that home?

13 A. Since October of 2000.

14 Q. Okay. All right. So, anyway, I'm just
15 going to ask some preliminary questions to get this
16 process started. Anna, here, will be asking the bulk of
17 the questions.

18 But you do understand you're under oath so you
19 give truthful testimony.

20 Everything you say today will be taken down by
21 the court reporter on a written transcript as well as
22 being videographed by the videographer.

23 But, when you respond to a question, if you
24 could please answer audibly and just say, "yes," "no," or
25 your explanation, whatever you want to say. Try to avoid

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1 just using hand gestures or you're nodding because it 09:36:02
2 doesn't reflect in the record. 09:36:06

3 Do you understand that? 09:36:08

4 A. Yes. 09:36:09

5 Q. Okay. Also, please, whenever I or Anna are 09:36:10
6 asking a question, please let us finish our question 09:36:17
7 before you answer, because there's a tendency when we're 09:36:20
8 in a conversation -- some of us are ruder than others -- 09:36:23
9 we'll speak over the other party, and it's quite difficult 09:36:26
10 for the court reporter to grab two people speaking at the 09:36:28
11 same time. 09:36:32

12 And it's perfectly understandable, if you don't 09:36:32
13 recall something or you don't know, to say, "I don't 09:36:37
14 recall." "I don't know." 09:36:40

15 That being said, we're entitled to your best 09:36:41
16 recollection and your honest answer. So, you know, kind 09:36:45
17 of do your best there. 09:36:50

18 Do you understand? 09:36:51

19 A. Yes. 09:36:52

20 Q. Okay. If you don't understand a question 09:36:53
21 or you're confused by the question, feel free to ask us to 09:36:55
22 restate the question, to rephrase the question, so you can 09:36:59
23 understand. Okay? 09:37:02

24 A. (Witness nods head.) 09:37:03

25 Q. Is there any reason you couldn't give 09:37:04

1 complete and truthful testimony today? By that, I mean:
2 Are you under any kind of medication, any kind of medical
3 scenario, that would impair your memory?

4 A. No.

5 Q. Okay. Great.

6 All right. Everything that you say today, as
7 well as my questions and Anna's questions, are being taken
8 down by the court reporter.

9 At the end of the process, there will be a
10 transcript, okay? And you'll have a chance to review that
11 written transcript and correct anything that's in the
12 record, any mistakes that are there, or anything that you
13 feel a need to add on to. That's fine to do.

14 And, look, it is normal sometimes for a word to
15 get missed or something not be heard correctly; however,
16 just be cognizant of the fact that, if you do want to
17 correct the transcript, that, in any future type
18 proceedings, someone could look at that and say, Wait a
19 second; you said this; and you wrote that, and try to cast
20 doubt on your credibility.

21 Do you understand that?

22 A. Got it.

23 Q. And so that's why it's -- we want to give
24 our best answers today.

25 Okay. That's all I have for preliminary

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1 questions just to sort of set this roadmap. 09:38:07

2 Anna's going to take over, but I may interject a 09:38:10
3 time or two. Okay? 09:38:14

4 A. Thank you. 09:38:15

5 Q. All right.

6 EXAMINATION

7 BY MS. BORNSTEIN:

8 Q. Can you tell us about your family history 09:38:17
9 with the Hofsas House Hotel. 09:38:20

10 A. Certainly. 09:38:23

11 My grandmother was married to Fred Hofsas, and 09:38:26
12 they acquired property where the current hotel is. And, 09:38:28
13 due to some circumstances, they ran the hotel for a couple 09:38:36
14 of years, and then they divorced. And my grandmother was 09:38:40
15 really the -- the instigator of this business, and she ran 09:38:45
16 the business until she passed away in 1981. 09:38:50

17 My father came to help her out. My father was 09:38:56
18 her only son, Jack Theis, and he came to help her out 09:38:59
19 before she passed away, because she was sick. 09:39:05

20 When she passed away, my grand- -- my mother, 09:39:08
21 Doris, and my father, Jack, ran the business. That was 09:39:13
22 in -- from 1981 through 1996. 09:39:18

23 In the '90s, my brother came to help out and 09:39:22
24 also helped with the business. And then my father passed 09:39:27
25 away in 1996. 09:39:30

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1 apartment rentals, they were short term, my grandmother
2 had a little office that we made into a storeroom, and we
3 called it the Donna room. And it was adjacent to the
4 two-bedroom apartment that they used to live in.

5 So she used to greet people and -- to give them
6 the keys from this little office.

7 So the apartments were not just long term, but
8 they were short-term rentals.

9 They built the four-story building, which added
10 21 units. They built this building on top of a couple of
11 the apartments, and then they annexed the other apartments
12 as part of the hotel in the mid '50s.

13 Unfortunately, they divorced in 1960.

14 Because my grandmother was the driving force of
15 this business, and Fred Hofsas was more -- his profession
16 was a CPA, she continued the business, and she, actually,
17 paid him alimony, which was very unusual for the time.
18 And he deeded her the property in 1960, so she became the
19 sole owner of the Hofsas House.

20 She ran the business until she passed away in
21 1981 with the help of my father during her later years.
22 And so the main four-story building, along with the lobby
23 and the cottages, were part of what she ran.

24 Then, in the mid '60s, she and my father
25 purchased an adjacent property just north of the hotel,

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1 and they built eight more units, which we call the north
2 wing.

3 So, between -- at that point, that was the total
4 two parcels that were purchased that encompasses the
5 Hofsas House Hotel.

6 She also built -- in the early 1960s, much after
7 she divorced Fred, she built her house on the property,
8 which is a mid-century architecture house that she -- the
9 design she saw in Hawaii. So she built that house.

10 So those were the main buildings that were
11 built.

12 Q. Okay. Just to clarify a couple dates.

13 So, to your knowledge, who first purchased the
14 buildings before it was the Hofsas House Hotel?

15 A. Well, Harry Hofsas and then Fred Hofsas.

16 And then, once they married in 1949, they
17 started purchasing more property, both Fred and Donna
18 Hofsas.

19 Q. Okay. And when did the Hofsas House Hotel
20 business officially start to your recollection?

21 A. I think it's, to my best of my knowledge, I
22 think it's when they started -- actually, built the
23 four-story main building is when it became the Hofsas
24 House Hotel.

25 Q. Okay. Do you recall what year thereabout?

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1 A. 1957.

09:44:38

2 Q. Okay. And, your grandmother, how did she
3 come to own the hotel exclusively? Was that after the
4 divorce?

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5 A. Yes. It was part of the divorce
6 proceedings. He deeded her the property and buildings as
7 part of the divorce settlement.

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8 And, in -- in turn, he received an alimony check
9 every month.

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09:45:01

10 Q. Okay. Can you tell me more about Fred
11 Hofsas's involvement with the hotel up until their
12 divorce. Do you know?

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09:45:11

13 A. I mean, it's hard for me to say that, since
14 I was, basically, born in 1957. So I really didn't know
15 Fred Hofsas. I was very close to my grandmother, but I
16 was -- I really didn't know Fred Hofsas. I maybe had
17 dinner with him a couple of times.

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18 But my -- my grandmother was the driving force
19 of the hotel business. She loved interacting with people.
20 She loved decorating the rooms. She enjoyed the business.
21 I can definitely say that.

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22 But she always said that Fred really didn't have
23 an interest in it because of his work as an
24 accountant CPA.

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25 Q. Do you know how Fred and Donna selected the

09:45:57

1 design for the hotel? Did your grandmother or mother ever
2 speak to you about the hotel style or themes?

3 A. Not really.

4 I think that, my grandmother's heritage, she was
5 born in Oklahoma. It was more English. I think the
6 Hofsas, being German, I think they focused on that.
7 Obviously, they called it the Hofsas House.

8 Fred, you know, he had German heritage. I think
9 that the hotel at the time blended in with the European
10 flavor of Carmel by-the-sea with the Dutch doors. And I
11 think that they gave it character by having the German
12 theme. I don't think it was -- it was more of a
13 marketing, I think, idea in reality.

14 MR. TURLINGTON: Just to interject.

15 You keep on saying you think.

16 But you don't have any personal knowledge?

17 THE WITNESS: I don't have any personal
18 knowledge.

19 And, you know, when the hotel started --

20 MR. TURLINGTON: Right.

21 THE WITNESS: -- I was, basically, born.

22 And that's not something that my grandmother and
23 I really focused on. We focused on running the hotel.

24 MR. TURLINGTON: Okay. And, just to clarify,
25 you sort of said she took great pride in decorating the

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1 rooms.

2 THE WITNESS: Um-hum.

3 MR. TURLINGTON: So is it fair to say it was
4 sort of her aesthetic sense that kind of governed the
5 hotel?

6 THE WITNESS: Most definitely.

7 MR. TURLINGTON: All right. Thank you.

8 BY MS. BORNSTEIN:

9 Q. And you mentioned some changes made to the
10 hotel by your grandmother after her divorce from Fred
11 Hofsas.

12 A. Um-hum.

13 Q. Are you aware of any major additions or can
14 you describe them.

15 A. Well, one of the biggest additions was
16 adding her house to the hotel property.

17 The second major -- and that was done in the
18 early 1960s.

19 The second major addition is when she and my
20 father, Jack Theis, acquired the property north of the
21 main building, and they decided to build a two-story
22 addition to the hotel, which added eight rooms. So that
23 was a major addition.

24 The other addition is, in the early 1970s, she
25 built an office over the front desk lobby area that also

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1 redesigned the stairway leading from the fourth floor to 09:48:36
2 the parking area by the driveway. So that was a major 09:48:40
3 change. 09:48:45

4 She -- and then also redesigned the stairway. 09:48:46

5 She -- I'm trying to think of any other major 09:48:49
6 changes that she -- those were -- the house, the north 09:48:55
7 wing, and the office were the major changes. 09:49:00

8 Q. What about any other alterations to the 09:49:02
9 hotel? Are you aware of any alterations? And can you 09:49:05
10 describe them for us. 09:49:11

11 A. Certainly. 09:49:12

12 Well, there was reroofing. There was the 09:49:13
13 complete -- the reroofing. There was -- the sidewalk in 09:49:19
14 front of the hotel asphalt was changed to pavers. All the 09:49:28
15 aluminum clad windows in 2008 of the hotel were replaced 09:49:35
16 by vinyl windows. 09:49:41

17 The -- we had some structural changes from the 09:49:43
18 north wing stairs were completely redesigned and 09:49:48
19 earthquake proofed. We had some structural changes, in 09:49:53
20 terms of beams, had to be replaced. Some retaining walls 09:50:03
21 had to be replaced. 09:50:06

22 So, obviously, over the -- since some of the 09:50:07
23 buildings were in the '40s, '50s, and '60s, there has been 09:50:11
24 some sort of upgrades and major changes from that 09:50:18
25 standpoint. 09:50:20

1 MR. TURLINGTON: If I can just interject just 09:50:21
2 real quickly. 09:50:23

3 FURTHER EXAMINATION

4 BY MR. TURLINGTON:

5 Q. You mentioned the windows being done in 09:50:25
6 2008 timeframe; is that correct? 09:50:27

7 A. Yes. 09:50:30

8 Q. The reroofing, what time period was that, 09:50:31
9 if you know? 09:50:33

10 A. The reroof -- the reroofing started -- you 09:50:33
11 know, we have three buildings, the cottages, the main 09:50:36
12 building, the north wing. The reroofing started in 2000. 09:50:39

13 After I took over, we started redoing all the 09:50:46
14 roofs. 09:50:49

15 What's interesting is: The main building, that 09:50:50
16 is probably one of the original roofs, because the shakes 09:50:52
17 were so thick back then. 09:50:55

18 But the reroofing of the cottages and the north 09:50:57
19 wing happened in the early 2000s. 09:51:00

20 Q. Okay. And you mentioned moving some 09:51:04
21 stairs. 09:51:07

22 A. Yes. So the north wing stairs, because a 09:51:08
23 lot of the stairways are made out of wood, they had to be 09:51:12
24 completely redone. So they were redesigned to current 09:51:17
25 building standards, and those current building standards 09:51:25

1 changed the shape of the stairs. 09:51:29

2 Q. And what timeframe was that, approximately? 09:51:35

3 A. That was in the early -- that was in the 09:51:37
4 early 2000s. 09:51:39

5 Q. Okay. And I'm just going to go through 09:51:42
6 some of these other ones. 09:51:44

7 You mentioned replacing some beams? 09:51:45

8 A. Uh-huh. 09:51:48

9 Some of the structural beams -- our biggest 09:51:48
10 nemesis in Carmel is the termite. So some of the 09:51:51
11 structural beams outside of Rooms 20 and 21 were replaced. 09:51:56
12 The structural beam -- beams outside of Rooms 26, 35, and 09:52:02
13 47 was replaced about five years ago. 09:52:08

14 So those types of -- you know, there's always 09:52:14
15 something. 09:52:20

16 Q. Sure. 09:52:21

17 A. The pool had to be resurfaced. The pool 09:52:22
18 deck was redone. So we're constantly doing something to 09:52:25
19 the hotel -- 09:52:28

20 Q. Right. 09:52:28

21 A. -- to keep it in good shape. 09:52:29

22 Q. And the last one I was going to ask about 09:52:30
23 is the retaining walls. 09:52:33

24 A. The retaining walls on the west side of the 09:52:34
25 hotel had to be redone, because they were in disrepair. 09:52:36

1 So that was -- those were done probably in the late 1990s. 09:52:43

2 So that -- those were done. 09:52:52

3 Q. Okay. Thank you. 09:52:53

4 FURTHER EXAMINATION

5 BY MS. BORNSTEIN:

6 Q. And, to your knowledge, are any of the 09:52:55

7 windows original? 09:52:57

8 A. The only windows that we didn't replace 09:52:58

9 were the wood character windows in the lobby area and a 09:53:02

10 couple of -- the wood character windows in the lobby 09:53:09

11 outside of Rooms 30 and 31 and a couple of the wood 09:53:15

12 character windows up on the top floor outside of Rooms 42, 09:53:19

13 43, and 44, 45, and 47. 09:53:24

14 Q. Okay. So is it fair to say, on -- facing 09:53:30

15 the hotel from San Carlos Street that there's a mix of 09:53:34

16 original and vinyl windows -- 09:53:38

17 A. Yes. 09:53:40

18 Q. -- on that elevation? 09:53:40

19 A. That is correct. 09:53:41

20 Q. Okay. And has the hotel always been pink? 09:53:42

21 A. The main hotel, which the cottages, I 09:53:46

22 think, when it was built in 1957, it was pink. The 09:53:53

23 cottages were also painted pink at that time. 09:53:57

24 When the north wing was built in the mid 1960s, 09:54:01

25 unfortunately, the Carmel Planning Commission did not want 09:54:06

1 a look of a larger hotel, since it was one of the largest 09:54:10
2 hotels built in Carmel at the time. So, the north wing, 09:54:15
3 they made my grandmother paint it beige. 09:54:21

4 In 1999, we were having the entire hotel 09:54:24
5 repainted. And, at that time, we asked -- we went before 09:54:29
6 the planning commission and asked if we could just paint 09:54:33
7 the entire buildings pink because it was very confusing 09:54:36
8 for our guests to come to the hotel and say, Oh, what's 09:54:40
9 that building? It's the beige building. And so -- we 09:54:46
10 always had to explain it was part of the hotel. 09:54:55

11 So, in 1999, that beige building was painted 09:54:57
12 pink. 09:55:01

13 Q. And do you know who painted the mural in 09:55:01
14 the driveway? 09:55:03

15 A. Yes, Maxine Albro, Al- -- A-L-B-R-O, Maxine 09:55:04
16 Albro. She painted the mural just after the main 09:55:09
17 four-story building was built. And she was living in 09:55:15
18 Carmel. She was part of the art -- Carmel Art 09:55:19
19 Association. And she knew my grandmother, and my 09:55:23
20 grandmother asked her to paint that -- that mural. 09:55:25

21 Q. And has the mural ever been touched up, to 09:55:28
22 your knowledge? 09:55:32

23 A. Yes, it's been touched up twice; once in 09:55:32
24 1999 by a local artist, Kip, K-I-P. I don't really know 09:55:36
25 much about him. He also touched up the mural, and he also 09:55:43

1 painted some caricatures in the lobby that were similar to 09:55:49
2 the characters in the mural to -- we wanted a continuum 09:55:57
3 from the mural into the lobby. So they're on the balances 09:56:01
4 of the lobby. 09:56:07

5 And then, in -- during COVID, I had Maxine -- 09:56:08
6 excuse me -- I had Marie-Clare Treseder also touch up the 09:56:13
7 mural, because it was also fading, and some of the colors 09:56:18
8 weren't as bright and vivid. 09:56:25

9 My grandmother and Maxine did a good job of 09:56:28
10 having that mural painted undercover. But it still, over 09:56:32
11 time, it does fade. So I wanted to keep the brightness of 09:56:36
12 the mural. So that's -- we had them touched up twice. We 09:56:39
13 had the mural touched up twice. 09:56:46

14 And the initials of both Kip and Marie-Clare are 09:56:48
15 part of the mural in the lower right-hand side of the 09:56:56
16 mural along with Maxine Albros' signature. 09:57:00

17 Q. So, to confirm, there are three signatures 09:57:05
18 on the mural? 09:57:08

19 A. Yes. 09:57:09

20 Q. Okay. Do you know who painted the motifs 09:57:09
21 that flank the windows? It would be the fourth-story 09:57:12
22 windows on the San Carlos side; appears to be the second 09:57:17
23 level in San Carlos. 09:57:22

24 A. I examined those. And I really can't say 09:57:24
25 for sure, because there is no signature or artistic 09:57:28

1 signature on those motifs. So I really can't say for 09:57:35
2 sure. I'd have to have an expert look at those. 09:57:40

3 Q. Okay. Can you tell -- 09:57:43

4 (Zoom interruption.) 09:57:47

5 THE COURT REPORTER: Can we go off the record 09:57:47
6 real quick? 09:57:50

7 MR. TURLINGTON: Did we lose our feed? 09:57:53

8 THE VIDEOGRAPHER: Off the record at 9:58 a.m. 09:57:53

9 (Off the record from 9:58 a.m. through 09:58:13

10 9:58 a.m.) 09:58:15

11 THE VIDEOGRAPHER: We are back on the record at 09:58:15
12 9:58 a.m. 09:58:21

13 BY MS. BORNSTEIN: 09:58:23

14 Q. Can you tell me what you know about the two 09:58:23
15 mosaic shields on the exterior of the hotel. 09:58:26

16 A. Yes. 09:58:29

17 Fred Hofsas, actually, designed those shields 09:58:31
18 for the hotel; kind of a coat of arms for the hotel. 09:58:35

19 If you -- 09:58:40

20 (Zoom interruption.) 09:58:40

21 THE VIDEOGRAPHER: Sorry to interrupt. Just 09:58:40
22 lost the witness's video also. 09:58:46

23 THE COURT REPORTER: Okay. Can we go off the 09:58:47
24 record? 09:58:48

25 THE VIDEOGRAPHER: We're off the record at 09:58:49

1 9:59 a.m.

09:58:50

2 (Off the record from 9:58 a.m. through
3 10:01 a.m.)

09:58:52

10:01:07

4 THE VIDEOGRAPHER: Okay. We are back on the
5 record at 10:01 a.m.

10:01:14

10:01:16

6 BY MS. BORNSTEIN:

10:01:18

7 Q. Okay. Going to repeat my question.

10:01:19

8 Can you tell me what you know about the two
9 mosaic shields on the exterior of the hotel.

10:01:21

10:01:23

10 A. Yes.

10:01:26

11 Fred Hofsas designed those shields, and they
12 were designed as a coat of arms for the hotel.

10:01:26

10:01:31

13 If you examine the mosaic shields, you'll see
14 that there is an HH in the middle of the shields, which
15 represents Hofsas House Hotel. It's kind of scrolled in
16 cursive. So it's, actually, HH.

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17 There are four images that he created on the
18 shields. One is a key representing the rooms of the
19 hotel. Another image is the outstretched hand
20 representing customer service. The third image is the
21 copper fireplace that's, actually, in our lobby. And the
22 fourth image is a cypress tree on Carmel beach.

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23 So the last thing that's on the coat of arms is
24 a Latin phrase, which means leisure with dignity.

10:02:26

10:02:34

25 So this mosaic representation of the hotel was

10:02:39

1 part of what Fred added to the hotel. He was an artist
2 and a photographer besides being a CPA. But it has no
3 reference to his heritage.

4 Q. Okay. And, to your knowledge, has the
5 hotel ever been listed as a potential historic resource?

6 A. To my knowledge, no.

7 I was in Carmel during the early 2000s, when
8 there was some surveys done of potential historic
9 buildings in Carmel. In particular, Kent Seavey did do a
10 inventory of potentially-historic buildings.

11 My grandmother's house, the mid-century
12 architecture house, was listed, but the hotel has never
13 been listed on that. I never had any indication that the
14 hotel was historic.

15 When we did changes to the hotel in terms of the
16 windows and the stairways, staircases, the historicity of
17 the hotel never came up.

18 So I -- it was quite a surprise that Meg Clovis,
19 in her report, declared that the hotel was part of Kent
20 Seavey's initial historic, potential historic, buildings,
21 because I never knew that. And I was never given that
22 report, but heard about it in "The Pinecone" that my
23 grandmother's house was listed.

24 Q. Okay.

25 A. And we -- we consider that house Donna

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1 Hofsas's house, so -- 10:04:36

2 (Zoom interruption.)

3 THE COURT REPORTER: Can we go off the record
4 please.

5 MS. BORNSTEIN: No problem. 10:04:38

6 THE VIDEOGRAPHER: We're off at 10:05 a.m. 10:04:43

7 (Off the record from 10:08 a.m. through
8 10:08 a.m.) 10:08:22
10:08:23

9 THE VIDEOGRAPHER: We are back on the record at
10 10:08 a.m. 10:08:27
10:08:29

11 BY MS. BORNSTEIN: 10:08:30

12 Q. Okay, Carrie. So you mentioned a survey, a
13 Kent Seavey survey, that was conducted in the early 2000s. 10:08:31
10:08:38

14 Did you ever receive a copy of the survey from
15 Kent Seavey or? 10:08:43
10:08:45

16 A. No, I never received a copy. 10:08:47

17 The only reference I have to that survey is a
18 November 2001 "Pinecone" article that, actually, listed
19 the results of his survey. And the only -- the Hofsas
20 House Hotel is not on the survey. But my grandmother's,
21 Donna Hofsas's, house is on the survey as listed. 10:08:49
10:08:53
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22 We -- when we received this report by Meg
23 Clovis, we went to the City, and we asked them for this
24 report, since I've never had it. 10:09:12
10:09:17
10:09:22

25 They could not reproduce it. So I still do not 10:09:24

1 have a copy of this report. 10:09:29

2 Q. And "The Pinecone" article, just to 10:09:30
3 clarify, the listings, were these designated historic 10:09:34
4 resources, or were they potentially historic in this list 10:09:39
5 in "The Pinecone" article? 10:09:42

6 A. They were potentially historic. 10:09:43

7 Q. Okay. 10:09:46

8 So, to your knowledge has the house, the Donna 10:09:48
9 Hofsas House, ever been registered as a historic resource? 10:09:52

10 A. Based on that -- based on that list by Kent 10:09:55
11 Seavey, a DPR was done by Robert Janick (phonetic), I 10:10:00
12 believe in 2000, on the Donna Hofsas House. 10:10:04

13 But, the fact of it being, actually, deemed 10:10:08
14 historic, nothing has ever been done since that report. 10:10:14

15 In Carmel by-the-sea, you have to go in front of 10:10:19
16 the Historic Resources Board to declare whether a house or 10:10:23
17 a building is historic, and that has never been done for 10:10:28
18 either of the house or the Hofsas House Hotel. 10:10:32

19 Q. Okay. 10:10:37

20 MR. TURLINGTON: Just a quick followup there. 10:10:37

21 You seem to be quite knowledgeable about Carmel 10:10:40
22 governmental processes. Can you elaborate on why that 10:10:43
23 might be. 10:10:46

24 THE WITNESS: Yes. I was, actually, on the city 10:10:46
25 council of Carmel for ten years. So I'm very -- very 10:10:49

1 knowledgeable about the governmental processes in the city 10:10:54
2 of Carmel by-the-sea. 10:11:00

3 MR. TURLINGTON: And, just to clarify for the 10:11:01
4 record, what years were you on the council? 10:11:03

5 THE WITNESS: From 2012 to 2022. 10:11:05

6 MR. TURLINGTON: Thank you. 10:11:09

7 BY MS. BORNSTEIN:

8 Q. Okay. And I understand you and your family 10:11:13
9 recently celebrated the 75th anniversary of the Hofsas 10:11:15
10 House Hotel. Congratulations. 10:11:21

11 And what are your plans for the next 75 years? 10:11:22

12 A. Very good question. 10:11:25

13 That celebration really spurred us on to decide 10:11:27
14 what the next 75 years of the hotel could mean. 10:11:34

15 I have one son, my son, Caelan, who recently, he 10:11:37
16 and his wife had a granddaughter -- had a daughter, my 10:11:43
17 granddaughter. 10:11:46

18 And I'm really looking to the future of the 10:11:47
19 hotel and for our family to stay connected to the 10:11:54
20 community. 10:11:57

21 So we are looking at redeveloping the hotel. 10:11:57

22 This idea of redeveloping came apart -- came 10:12:00
23 into being because we didn't want to sell the hotel. We 10:12:04
24 want to still be a part of the community. And my son 10:12:10
25 wants to be a part of the hotel business. 10:12:14

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1 hotels in Carmel by-the-sea are doing large remodel
2 projects. So I thought that that would be a way for us to
3 launch into the next 75 years of the hotel.

4 And, after considerable research and -- you
5 know, we have some challenges with our hotel.
6 Unfortunately, my grandmother, when she built a four-story
7 property, did not give me an elevator. So it is four
8 stories of stairs. It's -- it encompasses a steep
9 driveway.

10 So we're having challenges when people are
11 reserving the hotel, and they don't realize it doesn't
12 have an elevator. They have -- they book a nice king room
13 on the top floor, but then they have to go down to the
14 lower parking area, and it's very difficult, especially
15 for people that have mobility issues.

16 We're -- we want to take a look at making it
17 easier, not only for my guests, but for my staff.

18 So the stairways keep us in shape, but they --
19 they do pose problems for people that can't get around.

20 So we wanted to solve those issues. We wanted
21 to solve ADA issues.

22 We don't -- I have a 200-page report that says
23 that, basically, because of my stairways and my driveway,
24 we don't have ADA compliance.

25 We've tried to make it comfortable, but the

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1 stairways and the way that the hotel is built into the 10:21:17
2 hill, which affords us some wonderful ocean views, which 10:21:22
3 my grandmother was brilliant about, but it does pose a 10:21:26
4 problem when you're thinking of remodeling. 10:21:33

5 When you do more than 50-percent remodel in 10:21:35
6 California, you have to upgrade all building standards, 10:21:38
7 and that would be -- mean plumbing, electrical, fire 10:21:42
8 sprinklers. And, because the main part of the hotel is 10:21:48
9 built into a hill, it would be very difficult to remodel. 10:21:50

10 So, at that point, Eric Miller said, Carrie, you 10:21:53
11 have a beautiful piece of property, one of the larger 10:21:59
12 commercial properties in Carmel by-the-sea, but it doesn't 10:22:02
13 really lend itself to remodeling. It really -- you could 10:22:06
14 make so much better use of the property we have by a 10:22:10
15 complete redesign. 10:22:14

16 And that's where that -- and I would have never 10:22:15
17 considered a complete redesign, redevelopment of the 10:22:19
18 hotel, if I had thought it was historic. 10:22:24

19 And so we went along that line to create new 10:22:26
20 buildings for the hotel with the same number of rooms, 38, 10:22:34
21 but with underground parking to make better use of the 10:22:38
22 property. 10:22:43

23 However, because the house, my grandmother's 10:22:44
24 house, was listed on Kent Seavey's report as a potential 10:22:49
25 historic, we knew that we wanted to keep that building 10:22:55

1 because it's an integral part of the residential area of 10:23:01
2 Dolores Street. 10:23:05

3 So we -- we want to tear down the hotel 10:23:09
4 buildings and build a new luxury property, and we want to 10:23:14
5 keep the house, because we -- we do honor that historical 10:23:20
6 part of the property. 10:23:26

7 MS. BORNSTEIN: Can I add a little? 10:23:31

8 Can we strike it from the record if -- 10:23:34

9 MR. TURLINGTON: Let's go off. 10:23:38

10 MS. BORNSTEIN: Yeah, let's off the record. 10:23:40

11 THE WITNESS: Off the record. 10:23:41

12 THE VIDEOGRAPHER: Off the record at 10:24 a.m. 10:23:42

13 (Off the record from 10:23 a.m. through 10:23:45
14 10:24 a.m.) 10:24:01

15 THE VIDEOGRAPHER: We are back on the record at 10:24:04
16 10:24 a.m. 10:24:07

17 BY MS. BORNSTEIN: 10:24:09

18 Q. And, Carrie, I understand you hosted a few 10:24:09
19 community meetings about the redesign project for your 10:24:12
20 hotel. 10:24:17

21 Have any members of the Carmel's -- City of 10:24:18
22 Carmel's Historic Resources Committee, have they spoken to 10:24:22
23 you about your -- your project? 10:24:26

24 A. Yes. 10:24:29

25 Being a part of Carmel-by-the-sea, it's 10:24:31

1 important to reach out to the community to communicate
2 what type of project we're proposing, because it is an
3 ambitious project for the City.

4 And so we had two community meetings to invite
5 people of the public, my neighbors, so that they could
6 understand why I'm doing the project my family is doing
7 and to show them the new design.

8 And so the first community meeting was in
9 January, and we had about 50 people come. We had quite a
10 nice, diverse group. And one member of the community,
11 Carol Hall, was there. She is on the Historic Resources
12 Board. And she definitely spoke out against the project
13 because she didn't like the design.

14 Being on the city council, you know, when you're
15 exposed to new projects, and you're going to be a
16 governmental influence and you're on a board, you're
17 really not supposed to give your opinion. You're -- it's
18 fine for you to be there. It's fine for you to take in
19 what's happening. But, technically, you are supposed to
20 reserve judgment until the project comes before you in an
21 official City agendized meeting.

22 Q. Do you recall what Carol Hall said or who
23 she said it to about the hotel and project?

24 A. Well, after Eric and I gave our
25 presentation about the new design, she spoke up against

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1 the design in the community meeting. She said that she
2 felt it was not a design that was good for Carmel and
3 that -- so she -- she spoke out against the project in
4 front of the -- the people at the community meeting, which
5 included planning director, Brandon Swanson.

6 MR. TURLINGTON: Go ahead.

7 BY MS. BORNSTEIN:

8 Q. Did she indicate how she might vote on this
9 project when it did -- when it would come before them in
10 the Historic Resources Committee?

11 A. She indicated, not only at the community
12 meeting, but in a private meeting with me a month or so
13 later, she indicated that she would use the historical
14 aspect of the hotel to stop the project.

15 Q. Okay.

16 MR. TURLINGTON: If I can ask a follow-up
17 question there.

18 FURTHER EXAMINATION

19 BY MR. TURLINGTON:

20 Q. When she spoke about design aspects, did
21 she give you any indication of what she found troubling
22 about the design?

23 A. The -- the new design is a craftsman
24 design, which incorporates wood and Carmel stone into the
25 design. It is not a cottage-type architecture, which is

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1 what design she prefers for Carmel. So she felt the 10:27:38
2 design was too modern is -- 10:27:44

3 Q. Okay. 10:27:50

4 A. -- I guess, to the best of -- I'm not into 10:27:50
5 architecture -- 10:27:53

6 Q. Sure. 10:27:53

7 A. -- so it's hard for me to understand that. 10:27:54
8 But she felt it was too modern. 10:27:56

9 Q. But, based on being a Carmel resident and 10:27:59
10 having lived here for many years and own a business and 10:28:04
11 having served on the city council, are you familiar with 10:28:07
12 other craftsman-style properties in Carmel? 10:28:12

13 A. Absolutely. 10:28:14

14 Just down the street of me is the Clint Eastwood 10:28:15
15 building, which is a craftsman design. 10:28:19

16 The -- the block that the Hofsas House is 10:28:23
17 currently on, there's really no architectural style on 10:28:26
18 that block. You have Svendsgaard's. You have the Hotel 10:28:30
19 Carmel. 10:28:36

20 So there really is no what I would consider 10:28:36
21 distinctive architectural style on that block. 10:28:41

22 And then down the street you have the Clint 10:28:45
23 Eastwood building, which is definitely craftsman. 10:28:49

24 So, the nice thing about Carmel by-the-sea, it 10:28:52
25 has a variety of architectural styles, and I think that's 10:28:56

1 one thing that makes us distinctive when you walk through
2 the neighbors -- neighborhoods of Carmel. You enjoy the
3 different types of architectural styles.

4 FURTHER EXAMINATION

5 BY MS. BORNSTEIN:

6 Q. Just to follow up also.

7 How did the community receive the project at
8 your last meeting about a week ago? What was the public
9 response?

10 A. The public response was -- even at the
11 first meeting was very positive. It was just -- in
12 January, it was just two people that really spoke out
13 against the project, Carol Hall and her associate Neil
14 Cruz. They were the only two that spoke up against the
15 project.

16 Our current meeting, community meeting, which I
17 had many neighbors there and some businesspeople, and
18 everybody was very supportive of the project, when they
19 understand that our family wants to stay in Carmel and
20 wants to be a part of the community, and we need to solve
21 some important issues that are facing us as hotel owners.

22 So everybody was very positive.

23 Of course, my neighbors are concerned about the
24 construction, which is very understandable. But the
25 design, the reason why we're doing it, everybody was very

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1 supportive. 10:30:23

2 And, besides the two community meetings, I have 10:30:25
3 reached out to the Carmel Residence Association and met 10:30:29
4 with some of their board members. I have met with the 10:30:35
5 Carmel Chamber and their business council, government 10:30:38
6 affairs council. 10:30:43

7 So I have really -- I've met with people 10:30:45
8 individually that want it. 10:30:49

9 So I've -- I probably have reached out to over 10:30:51
10 150 people about this project trying to get the word out. 10:30:55

11 MR. TURLINGTON: If I can, I'd like to ask you a 10:30:59
12 question. 10:31:01

13 FURTHER EXAMINATION

14 BY MR. TURLINGTON:

15 Q. You said you met with Carol Hall 10:31:03
16 individually. 10:31:06

17 A. Um hum. 10:31:06

18 Q. And you indicated that she said that she 10:31:07
19 would go after the historicity of the hotel. 10:31:08

20 Can you elaborate on what she said, if anything, 10:31:12
21 to the best of your recollection. 10:31:15

22 A. So I met with Carol Hall and Neil Cruz 10:31:16
23 individually -- I mean together at that meeting, and she 10:31:19
24 was hoping that we would change the design. 10:31:23

25 And, when I told her that, you know, the design 10:31:25

1 is not going to be changed to storybook or cottage-style
2 architecture, she then said, Well, I'm going to use the
3 historicity of the hotel to stop the project.

4 And, even when I asked Neil Cruz directly, I
5 said, Neil -- he's an architect. I said, Neil, tell me
6 how you would make this hotel ADA compliant in its current
7 structure. And he really had to stop. And I said, You
8 know, I'd lose parking. Where would I put the elevators?

9 So Neil understood what I was saying.

10 But, you know, Carol Hall, she's -- she's the
11 instigator of the Carmel Preservation society or group in
12 Carmel, and she is very active in preventing any -- she's
13 very active in trying to keep just Carmel a storybook type
14 of architecture or cottage architecture. And she is not
15 open to a more craftsman or mid-century architecture
16 design.

17 Q. All right. And, just for the record, she
18 is a current member of the Historic Resources Board?

19 A. Yes, she is currently a current member of
20 the Historic Resources Board.

21 MR. TURLINGTON: All right. Thank you.
22 Anything else?

23 MS. BORNSTEIN: I don't believe so.

24 MR. TURLINGTON: Thank you for your testimony
25 and your testimony, Carrie. We appreciate it.

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1 THE COURT REPORTER: Off the record?

10:33:09

2 THE VIDEOGRAPHER: We're off the record at

10:33:09

3 10:33 a.m.

10:33:11

4 THE COURT REPORTER: Would you like copies of
5 these transcripts?

6 MR. TURLINGTON: Yes.

7 THE COURT REPORTER: Would you like a copy of
8 the video as well?

9 MS. BORNSTEIN: Sure, yeah.

10 (Whereupon, the proceedings concluded at
11 10:33 a.m.)

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CHANGES OR CORRECTIONS

Note: If you are adding to your testimony, print the exact words you want to add. If you are deleting from your testimony, print the exact words you want to delete. Specify with "Add" or "Delete" and sign this form.

Deposition of: CARRIE LYNN THEIS

Case Title: In Re: Hofsas House Hotel

Date of Interview: October 24, 2023

I, CARRIE LYNN THEIS, the interviewee, do hereby certify, under penalty of perjury, that the foregoing deposition was read by or to me and that I approve of same as a true and correct record of my testimony with changes herein below:

_____ I have no corrections.

_____ I have corrections as reflected, and I now approve my statement as true and correct.

Page	Line	Change/Add/Delete
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IN WITNESS WHEREOF, I have hereunto subscribe my name at _____, California, this _____ day of _____, _____.

CARRIE LYNN THEIS

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Attorney Brian Turlington and EMC Planning Group, Inc. Associate Planner Anna Bornstein, MUP, interviewed Stephanie Ager Kirz on Tuesday, October 24, 2023, at Cypress Court Reporting. Ms. Kirz testified under oath and her transcript will be made available upon request.

Ms. Kirz owns and resides in Curtain Calls, a Comstock cottage built in 1929 that she has carefully renovated and restored. The home is often made available for home tours conducted by the Carmel Heritage Society. Ms. Kirz' passion for historic preservation is also evident by her membership in the Carmel Heritage Society, for which she has served as an advisory member, as well as having brought Joanne Matthewson's *The Comstock Fairy Tale Cottages of Carmel* back into print. More importantly in regard to the Hofsas House Hotel, Ms. Kirz is Fred Hofsas' stepdaughter and served as sole executrix of his estate.

Some relevant highlights of Ms. Kirz' testimony include the following:

- When asked if she knew of Mr. Hofsas' purported Bavarian and/or Germanic heritage, she replied that he never spoke of his background or family, other than his brother and sister-in-law, and that in cleaning out his estate she found no indicia of such heritage, including, but not limited to, family trees, crests, photographs, or the like. A painter, none of his personal work or that of other artists' work he owned reflected any such Germanic and/or Bavarian themes or influence. Indeed, Ms. Kirz worked with Bonham's to sell off most of his artwork, which consisted of many Chinese and other Asian influenced pieces.
- When asked if she and Mr. Hofsas were close, Ms. Kirz testified that they were extremely close and that after her mother divorced Mr. Hofsas, which Ms. Kirz termed a mistake, that she often visited him over the years. Mr. Hofsas did not have any children and thought highly enough of her to make Ms. Kirz the executrix of his estate.
- Ms. Kirz testified that she lived in the three different residences of Mr. Hofsas, two in Carmel Valley and one in Hawaii, and that none of those homes exhibited any sign of Germanic or Bavarian influence.
- When asked if Mr. Hofsas ever spoke about the Hofsas House Hotel, she stated that he remarked that the hotel was not a happy period in his life, that in fact he hated the hotel and was glad to be out of the hotel business. Mr. Kirz understood that he merely acted as accountant for the hotel and that as both he and Donna Hofsas relocated to Carmel from Los Angeles, where Mrs. Hofsas was an actress, that she believed the design of the hotel may have been inspired by movie sets, with a front façade completely divorced from any alleged design element in the back of the structure.

CERTIFIED COPY

Transcript of the Testimony of:

Stephanie Ager Kirz

October 24, 2023

IN RE: HOFAS HOUSE



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IN RE: HOFAS HOUSE,

_____/

VIDEOTAPED INTERVIEW OF STEPHANIE AGER KIRZ

The following interview was given on
October 24, 2023, commencing at the hour of 8:53 a.m.,
before Lisa A. Meeske, a Certified Shorthand Reporter,
License Number 10617.

The witness personally appeared at 1011 Cass
Street, Suite 100, Monterey, California.

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1 APPEARANCES

2
3 HOFSSAS LEGACY, LLC

4 bthofsaslegacy@gmail.com

5 (831) 869-8794

6 BY: BRIAN TURLINGTON

7
8 EMC PLANNING GROUP, INC.

9 601 Abrego Street

10 Monterey California 93940

11 (831) 649-1799, extension 214

12 BY: ANNA BORNSTEIN

13 Associate Planner

14
15 Also Present:

16 Sean McAleer, Videographer

17 (Via Zoom videoconference)

1 MONTEREY, CALIFORNIA

2 Tuesday, October 24, 2023, 8:53 a.m.

3 --000--

08:53:14

4 THE VIDEOGRAPHER: Good morning.

08:53:14

5 We are now on the record at 8:53 a.m. on
6 October 24th, 2023.

08:53:15

08:53:19

7 This is the beginning of video number one of the
8 interview of Stephanie Ager Kirz in the matter of: In Re:
9 Hofsas House Hotel.

08:53:21

08:53:24

08:53:31

10 This interview is being held over Zoom
11 videoconference.

08:53:35

08:53:38

12 The court reporter is Lisa Meeske in association
13 with Cypress Court Reporting.

08:53:39

08:53:42

14 My name is Sean McAleer, and I'm a legal
15 videographer in association with Advantage Media, located
16 at 1 Mountain Valley Drive, Scotts Valley, California.

08:53:46

08:53:50

08:53:54

17 Will all counsel state your appearance for the
18 record.

08:53:58

08:54:01

19 MR. TURLINGTON: Yeah. My name is Brian
20 Turlington. That's T, as in Tom, U-R-L-I-N-G-T-O-N, and
21 I'm a licensed attorney, but I'm not here in the capacity
22 of an attorney. I'm here on behalf of Hofsas,
23 H-O-F-S-A-S, Legacy, LLC.

08:54:01

08:54:03

08:54:09

08:54:12

08:54:18

24 MS. BORNSTEIN: And my name is Anna Bornstein,
25 B-O-R-N-S-T-E-I-N. And I am a associate planner with

08:54:23

08:54:26

1 EMC Planning working with the Hofsas Legacy team. 08:54:32

2 THE WITNESS: And I'm Stephanie Ager Kirz, and 08:54:38
3 I'm here, individual. 08:54:41

4 MR. TURLINGTON: All right. So, Stephanie, I 08:54:46
5 know this is a little bit of a strange process because 08:54:52
6 we're just doing an interview to preserve testimony if 08:54:55
7 it's necessary in the future and it's going to keep your 08:54:59
8 best recollection. 08:55:01

9 So I want you to understand that this has the 08:55:02
10 same sort of solemn nature as a legal proceeding. Okay? 08:55:04

11 THE WITNESS: (Nods head.) 08:55:08

12 MR. TURLINGTON: Could you swear her in, please. 08:55:10

13 THE COURT REPORTER: Sure.

14 Please, raise your right hand.

15 Do you state, under penalty of perjury, the
16 testimony you are about to give will be the truth, the
17 whole truth, and nothing but the truth? 08:55:22

18 THE WITNESS: I do. 08:55:22

19 THE COURT REPORTER: Thank you.

20 MR. TURLINGTON: Great. Thank you so much. 08:55:23

21 STEPHANIE AGER KIRZ,
22 testified, under penalty of perjury, as follows:

23 EXAMINATION

24 BY MR. TURLINGTON:

25 Q. One last time, state your name again for 08:55:25

1 the record.

2 A. Stephanie Ager Kirz.

3 Q. Okay. All right. So, as I mentioned
4 earlier, my name is Brian Turlington. I'm a member of
5 Hofsas Legacy, LLC, and we're in the process of trying to
6 redevelop the property, which is the Hofsas House Hotel.

7 What is your current home address?

8 A. I live on Junipero Avenue, second northwest
9 of Third in a Comstock cottage.

10 Q. Right.

11 I was going to ask you if there was anything
12 distinctive about your home so I understand.

13 So that's a historic home?

14 A. Yes.

15 Q. Okay. What year was that home built? Do
16 you know?

17 A. 1929.

18 Q. Excellent.

19 A. Yeah.

20 Q. Okay. And how long have you owned this
21 home?

22 A. I bought it in the fall of 2010.

23 Q. Okay. Great.

24 All right. I'm just going to give you a couple
25 of ground rules for moving forward through this process.

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08:56:19

1 Anna, here, will be asking the bulk of the 08:56:23
2 questions, since she is the planner responsible for the 08:56:26
3 project. 08:56:29

4 But everything you say today will be taken down 08:56:29
5 by the court reporter as well as the videographer who's 08:56:32
6 going to do it. 08:56:34

7 When you respond to a question, I want you to 08:56:35
8 answer verbally, "yes," "no," whatever explanation there 08:56:38
9 may be. But don't use hand gestures or nod for an answer, 08:56:41
10 because the court reporter can't take that -- 08:56:46

11 A. Now, that's going to be hard. 08:56:48

12 Q. Well, you can do it as well as speak. 08:56:49

13 A. Okay. 08:56:52

14 Q. But I just need to make sure we have a 08:56:52
15 clean transcript. Okay? 08:56:56

16 A. All right. Okay. 08:56:57

17 Q. It's aided by the fact we have a 08:56:59
18 videographer. 08:57:01

19 A. Okay. 08:57:02

20 Q. But the court reporter can't really write 08:57:02
21 that down. 08:57:05

22 A. Okay. Yeah. 08:57:05

23 Q. While I'm just asking some preliminary 08:57:06
24 questions, Anna Bornstein from EMC Planning Group will be 08:57:09
25 asking a series of questions. I may interject and ask one 08:57:14

1 or two since this is a bit informal. 08:57:17

2 But, please, when we ask a question, let us 08:57:20
3 finish the question before you answer, because there's a 08:57:23
4 tendency in conversation for people to answer and respond. 08:57:26
5 And, if we're speaking over one another, she can't 08:57:28
6 accurately record it. 08:57:31

7 Do you understand? 08:57:33

8 A. Okay. Yes. 08:57:34

9 Q. All right. And, if you don't understand a 08:57:34
10 question, it's perfectly fine to say: Can you ask that 08:57:36
11 again? Can you rephrase that? What do you mean? What 08:57:40
12 are you getting at? 08:57:42

13 A. Okay. 08:57:44

14 Q. We're entitled to your best answer. But, 08:57:44
15 if you don't remember something, or you don't know, it is 08:57:47
16 perfectly fine to say, "I don't recall." "I don't know." 08:57:50
17 Okay? 08:57:53

18 A. Okay. 08:57:53

19 Q. But we are entitled to your best answer. 08:57:53

20 Now, is there any reason you can't give complete 08:57:56
21 and truthful testimony today? By that, I mean, are you on 08:58:00
22 any kind of medication or other substance that would 08:58:04
23 prevent you from giving accurate, truthful testimony? 08:58:07

24 A. No. 08:58:09

25 Q. That's great. 08:58:09

1 All right. So -- and you understand you're 08:58:10
2 under oath and have an obligation to tell the truth? 08:58:15

3 A. Yes. 08:58:17

4 Q. Great. 08:58:18

5 After today, when we're finished with this 08:58:18
6 process, the court reporter will prepare a transcript, and 08:58:22
7 there will be a written booklet with all your questions 08:58:26
8 and all your answers. 08:58:29

9 You'll have a chance to review that booklet, and 08:58:31
10 you can make any changes that you deem necessary or if 08:58:33
11 there are any mistakes. And sometimes it happens 08:58:36
12 inadvertently. Something's heard wrong. Okay? Like, "I 08:58:38
13 did not know" or "I did know." You miss a word. 08:58:41

14 A. Right. 08:58:44

15 Q. So you will have a chance to correct that. 08:58:44

16 Just understand any corrections, anything that 08:58:47
17 you add to the transcript, in a later type proceeding, 08:58:50
18 someone may be able to use that to cast doubt on your 08:58:52
19 credibility. Okay? 08:58:55

20 A. Oh, okay. 08:58:56

21 Q. All right. 08:58:57

22 Okay. So I'm going to turn over the questions 08:58:58
23 to Anna, and, like I said, I may interject a time or two. 08:59:01

24 ////

25 ////

EXAMINATION

BY MS. BORNSTEIN:

Q. Hi Stephanie.

A. Hi.

Q. Do you know Fred Hofsas?

A. Yes.

Q. And how did you know Fred Hofsas?

A. He was my stepfather. My mother married him. She was divorced, and she moved to Carmel and married him when I -- I believe when I was a senior in high school, actually.

I moved from Bainbridge Island to attend Carmel High School for my senior year, and so I was -- I was a newby in town.

I'm a graduate of Carmel High School.

And so my mother had already come down because her parents lived in the valley. And she was here, and so I came down to join her. And then she had met Fred Hofsas, and, subsequently, they got married.

Q. What was your mother's name?

A. Jean -- well, Jean B. Purrington was her maiden name, Jean Ager was her first married name, and Jean Hofsas was her last name.

Q. And do you recall how long your mother was married to Fred?

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09:00:17

1 house on Ford Road in Carmel Valley, right above the -- 09:01:59
2 the village. So I lived in three homes with him. 09:02:03

3 Q. Okay. 09:02:07

4 A. And I knew him for over 20 years. And we 09:02:07
5 were -- we were very close. 09:02:11

6 Q. Okay. 09:02:13

7 MR. TURLINGTON: If I can interject just one 09:02:13
8 moment. 09:02:16

9 What -- what time period? What years, roughly, 09:02:16
10 were you living at those different places? 09:02:19

11 THE WITNESS: Well, '64, and then -- well, if I 09:02:21
12 knew him for 20 years -- well, it would have been maybe 09:02:29
13 just the period of time that they were married. 09:02:32

14 MR. TURLINGTON: Right. 09:02:34

15 THE WITNESS: So under ten -- under ten years. 09:02:34
16 It was a long time ago. So I don't remember the exact 09:02:35
17 days. 09:02:39

18 MR. TURLINGTON: That's fine. 09:02:41

19 THE WITNESS: Yeah. Yeah. 09:02:42

20 And then, after they got divorced, I continued 09:02:42
21 to be friends with him because I really enjoyed -- I 09:02:45
22 really enjoyed him. 09:02:48

23 And I never thought my mother should have 09:02:49
24 divorced him. He was a sweetheart. 09:02:51

25 //// 09:02:55

1 BY MS. BORNSTEIN:

2 Q. Do you know the extent of Fred's 09:02:55
3 involvement with the Hofsas House Hotel? 09:02:57

4 A. He -- all I knew was he never talked about 09:02:59
5 it, and it was not a happy chapter in his life. 09:03:02

6 He was a CPA. He was very detail oriented. 09:03:07
7 He -- wasn't a big people person. I mean, he was very -- 09:03:15
8 he had a little twinkle in his eye, and he had a cute 09:03:19
9 smile and everything. 09:03:22

10 But, you know, I can't imagine him being in the 09:03:23
11 hotel business. I suspect that, because he was an 09:03:25
12 accountant, he probably worked -- did the books or 09:03:28
13 whatever. 09:03:32

14 But, yeah, it was -- he never spoke about it. 09:03:32
15 In the entire time I knew him, he never spoke about the 09:03:36
16 hotel. 09:03:39

17 Q. Did Fred ever speak to you about the theme 09:03:39
18 for the Hofsas House -- 09:03:42

19 A. No. 09:03:44

20 Q. -- Hotel? 09:03:44

21 A. No. No. There was -- there was -- yeah, 09:03:46
22 no, I don't -- yeah. 09:03:51

23 Q. Or the style or the design or whatever? 09:03:52

24 A. No, no, no. I think it was -- I mean, no, 09:03:56
25 there wasn't any of that. 09:03:58

1 Q. Okay. And you said you and Fred were 09:03:59
2 pretty close. 09:04:03

3 Could you describe your relationship more with 09:04:04
4 him. 09:04:07

5 A. He -- after my mother divorced him, we 09:04:08
6 continued to stay friends. And he and my husband got 09:04:11
7 along really well. 09:04:15

8 I was living up in Seattle, and Fred was down 09:04:17
9 here. 09:04:19

10 He ended up moving into the, let's see, 09:04:20
11 Hacienda, Carmel Hacienda, and he was one of the early 09:04:27
12 people that moved in there. And it was perfect for him, 09:04:31
13 because he was a bachelor, and there were a lot of little 09:04:34
14 old ladies. And he had a -- he had a Mustang convertible, 09:04:36
15 and he was just -- you know, he was -- he was really 09:04:42
16 having a great time. 09:04:45

17 So my husband and I -- of course, he lived in 09:04:47
18 Carmel. And I had graduated from Carmel High School. So 09:04:49
19 we took a lot of opportunities to come down and see him. 09:04:53
20 So we -- over the years, we visited him. 09:04:55

21 And then I became the executrix of his estate, 09:04:59
22 because he didn't have any children. And I was kind of 09:05:03
23 like -- like a daughter, stepdaughter, to him. And we 09:05:06
24 just -- you know, we just continued to be friends. 09:05:11

25 Q. And what were your responsibilities as 09:05:14

1 executrix of his estate? 09:05:17

2 A. Well, I was responsible for dissolving the 09:05:21
3 estate; making sure that everything was -- was completely 09:05:24
4 sold, cleaned out. 09:05:28

5 I, actually -- I was thinking about it last 09:05:31
6 night. 09:05:34

7 I was -- I was responsible for completely 09:05:34
8 gutting the whole thing; staging it for the sale; 09:05:39
9 disposing of the contents. I went to Bonhams, which was 09:05:43
10 up in San Francisco. We took some of the artifacts that 09:05:47
11 he had, some Chinese vases. He kind of liked the Chinese 09:05:51
12 theme and the Japanese theme a lot. So he had some 09:05:58
13 collectibles from -- from, you know, things that he had 09:06:01
14 collected. 09:06:06

15 And he loved paintings. He loved Donald Teague. 09:06:06
16 He collected Donald Teague paintings, which was really 09:06:10
17 fun. 09:06:15

18 So we worked, you know, with the local art 09:06:15
19 galleries to get those consigned and all of that. 09:06:17

20 But, in the whole time, the really odd thing -- 09:06:20
21 and I think because why I'm here -- is that this report 09:06:27
22 was talking about a whole history of Fred's that I never 09:06:30
23 knew. 09:06:38

24 I never had any idea that he had German 09:06:38
25 relatives. I didn't know anything about the whole 09:06:42

1 Bavarian thing. I mean, this was -- this was a surprise 09:06:50
2 to me, this particular report. So anyway . . . 09:06:54

3 MR. TURLINGTON: I'm just going to interject. 09:06:56

4 You're referring to a -- to a report here. Can 09:06:57
5 you tell me what that report is for the record. 09:06:59

6 THE WITNESS: I have to put my glasses on. 09:07:02

7 MR. TURLINGTON: That is fine. That's why I'm 09:07:04
8 wearing these, Stephanie. 09:07:07

9 THE WITNESS: Okay. This is the -- well, is it 09:07:08
10 the name here? The State of California, the Resources 09:07:10
11 Agency Department of Parks and Recreation -- 09:07:12

12 MR. TURLINGTON: Yes. 09:07:15

13 THE WITNESS: -- Primary Record. 09:07:16

14 MR. TURLINGTON: Right. 09:07:19

15 THE WITNESS: Okay. Oh, there's a number down 09:07:19
16 here. 09:07:21

17 MR. TURLINGTON: Sure. If you can read that 09:07:21
18 into the record. 09:07:23

19 THE WITNESS: D, like dog, P, like Paul, R, like 09:07:24
20 Romeo, 523A, like apple. 09:07:28

21 MR. TURLINGTON: I'm going to ask the court 09:07:33
22 reporter to mark that as Exhibit A please for the record. 09:07:35

23 (Whereupon, Exhibit A, as described in
24 the index, was marked for identification.) 09:07:51

25 MR. TURLINGTON: And who gave you a copy of that 09:07:51

1 report?

09:07:54

2 THE WITNESS: Carrie.

09:07:55

3 MR. TURLINGTON: Okay. And Carrie is who?

09:07:56

4 THE WITNESS: Carrie I want to call her Hofsas.

09:07:59

5 No.

09:08:01

6 Carrie Theis.

09:08:02

7 MR. TURLINGTON: Okay.

09:08:03

8 BY MS. BORNSTEIN:

09:08:04

9 Q. In cleaning out his estate, did you
10 discover any family heirlooms or references to Germany or
11 Bavaria?

09:08:04

09:08:06

09:08:11

12 A. Well, that was what was so shocking about
13 this whole process.

09:08:12

09:08:16

14 I only knew -- I knew about his brother, who I
15 never met, and must have passed away before I ever met
16 Fred.

09:08:16

09:08:20

09:08:24

17 He -- Fred's brother had married a darling woman
18 called "Bunny" Hofsas. Her real name was Alta. And,
19 because she was very close, and Fred was very close with
20 Bunny, both my late husband and I became close with Bunny.

09:08:26

09:08:29

09:08:36

09:08:39

21 And so Bunny -- there was -- I mean, she was --
22 after Fred was gone, we stayed in contact with Bunny and
23 kind of protected her and sort of took sort of -- made
24 sure she was okay, because she was living in California.

09:08:44

09:08:48

09:08:52

09:09:00

25 But there was nothing -- there was absolutely

09:09:02

1 nothing. There was no family tree. So I didn't have any 09:09:04
2 knowledge of any -- you know, any relatives besides Harry, 09:09:13
3 the brother, and Bunny. And there were no heirlooms. I 09:09:17
4 mean, there were the Chinese and the Japanese artifacts. 09:09:21
5 There was -- there was nothing there that was German at 09:09:24
6 all. I had no idea that there was any connection at all. 09:09:28

7 Q. What do you think influenced the theme of 09:09:32
8 the hotel? It does mention in the report that Donna was 09:09:35
9 an actress, and it makes reference to Fred's family. 09:09:38

10 A. Right. 09:09:45

11 Q. What do you think -- 09:09:45

12 A. The mysterious family that I never knew 09:09:47
13 about. 09:09:50

14 The only thing that I could think -- and when I 09:09:50
15 was reading this report -- was how -- you know, because 09:09:55
16 she was an actress, and she had worked in Hollywood, 09:09:57
17 apparently. I did not know her. But I thought, you know, 09:10:03
18 they had set designs for the movie sets. So, you know, 09:10:06
19 maybe she was the one that came up with the whole facade 09:10:14
20 of the hotel being this, you know, made up whatever it is, 09:10:18
21 you know, kind of German relative and that that was -- 09:10:22
22 that that was her inspiration coming from the more a 09:10:26
23 theatrical background. 09:10:32

24 Certainly, Fred would not have come up with 09:10:34
25 that. I mean, he wasn't -- there were no plaques. There 09:10:36

1 were no -- there were no shields. There was -- there was
2 nothing. I mean, he never -- it was just in --
3 inconceivable to me that all of this came from his
4 background.

5 Q. So, did Fred, did he ever speak about his
6 childhood or grandparents?

7 A. No. I never even knew anything about
8 grandparents. I knew about the brother and -- and mostly
9 Bunny, who was darling.

10 Q. I also understand you have involvement with
11 the Carmel Heritage Society. What do you do with this
12 society?

13 A. I -- when I came to Carmel, because I -- I
14 had history here, I was fortunate enough to buy a 1929
15 Comstock cottage that really needed a lot of repair, and
16 it was not previously on the historic roster.

17 So one of the things that I did was get actively
18 involved with the -- with the Carmel Heritage Society to
19 kind of find out more about Comstock; more about how I can
20 get involved with the community; how I can put the house
21 on the roster.

22 And -- and so I got active with them.

23 They -- I volunteered my home to be on their
24 tours for fundraising efforts, which I really enjoyed.
25 And I also worked as kind of on an advisory committee with

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09:12:01
09:12:07

1 some of the other members, whom I'm still friends with. 09:12:11
2 So I'm still a member. 09:12:14

3 And, in fact, this year, they asked me if my 09:12:16
4 house could be on the -- on the tour again. But I was 09:12:19
5 preoccupied with another project. 09:12:21

6 Q. That's great. 09:12:23

7 Is there anything else you would like to tell us 09:12:26
8 about Fred Hofsas? 09:12:28

9 A. I just -- I really loved him. I mean, he 09:12:30
10 was -- he was really a sweetheart. I was responsible for, 09:12:34
11 you know, getting him cremated and getting him buried and 09:12:39
12 putting him out in the cemetery out -- outside the gates 09:12:44
13 of the 17-Mile Drive and where my mother was also buried. 09:12:48
14 It was called the Pacific Grove -- it was in Pacific 09:12:53
15 Grove, El Carmelo Cemetery. I couldn't remember the name 09:12:57
16 of it, so I had -- we had to look it up. But he's still 09:13:01
17 out there, and so is my mother. 09:13:04

18 MS. BORNSTEIN: Well, thank you, Stephanie. 09:13:06

19 FURTHER EXAMINATION

20 BY MR. TURLINGTON:

21 Q. And, just to clarify for the record, Bunny 09:13:09
22 was Fred's sister-in-law? 09:13:12

23 A. Yes. Yeah. And she lived in Riverside. 09:13:15

24 Q. Okay. 09:13:18

25 A. And then she got moved up to -- she had 09:13:18

1 sort of a cousin or something, and she got moved up to 09:13:21
2 Oregon outside of Portland and -- by somebody that was -- 09:13:27
3 did not have her best intentions at heart. 09:13:35

4 So my husband and I rescued her and got her back 09:13:37
5 down to California. 09:13:39

6 Q. And going back to Fred a minute. 09:13:41

7 You mentioned that Donna was an actress. 09:13:44

8 Did Fred work in the industry? 09:13:46

9 A. No. 09:13:48

10 Q. Okay. 09:13:50

11 A. No. No. I mean, one of the -- one of the 09:13:50
12 things that, you know, I most treasured from his estate 09:13:54
13 was: He did every single bookkeeping entry for his taxes 09:13:58
14 for all of his clients in purple ink, and it was a 09:14:05
15 Sheaffer ink pen. And that was one of the things, the 09:14:12
16 keepsakes, that I most treasured, and I still have today. 09:14:17
17 Because can you imagine doing somebody's taxes in purple 09:14:20
18 ink? I mean, of course, that was the good old days. But, 09:14:24
19 yeah. 09:14:28

20 No, he was -- he was a real sweetheart. 09:14:28

21 And I think that, if this German thing had 09:14:30
22 really meant something to him, he would have carried it on 09:14:33
23 in the -- in the three homes that I knew him in and then 09:14:37
24 also out at the -- at The Hacienda. I mean, it was 09:14:42
25 more -- he did a lot of serigraphs. He was quite a 09:14:46

1 prolific artist, along with my mother, and they shared 09:14:49
2 that hobby. And he did a lot of, you know, birds and -- 09:14:54
3 and flowers and all that sort of thing. But there was 09:15:01
4 never any trace of anything based on that -- that 09:15:05
5 heritage. 09:15:11

6 Q. Right. 09:15:12

7 So asking about his artist background: What was 09:15:13
8 the medium? Was he working in oils or? 09:15:15

9 A. They were -- they were serigraphs oddly. 09:15:18

10 Q. Okay. 09:15:21

11 A. So they were silkscreens and serigraphs, a 09:15:21
12 lot of serigraphs, which is a complicated thing and 09:15:24
13 watercolors. 09:15:29

14 And, of course, you know, The Hacienda always 09:15:30
15 had art shows, so they exhibited in those art shows. 09:15:32

16 My mother was, actually -- had studied art and 09:15:36
17 was a member of the Carmel Art Association -- 09:15:40

18 Q. Okay. 09:15:42

19 A. -- and she had some of her paintings 09:15:42
20 exhibited there. 09:15:45

21 Q. Right. 09:15:46

22 It's clear you have a true fondness for Fred. 09:15:46

23 A. Well, he was a sweetheart, and I -- you 09:15:50
24 know, I knew -- I, actually -- I never thought that I -- I 09:15:52
25 mean, this is a little personal. 09:15:58

1 Q. Okay. 09:16:00

2 A. But I never thought that my mother should 09:16:00
3 have divorced him. So, when I buried him, I had her 09:16:02
4 removed and placed next to him in the -- so I got the last 09:16:06
5 word. 09:16:12

6 Q. Right. 09:16:12

7 A. No hand gestures here. Hands on hips. 09:16:13

8 Q. That's the priority of the executrix. 09:16:17

9 A. Exactly, yeah. Exactly, so . . . 09:16:20

10 Q. And you've mentioned that you have this DPR 09:16:22
11 report in front of you -- 09:16:26

12 A. Yeah. 09:16:28

13 Q. -- that we've entered into the record. 09:16:28

14 Is there anything else that stood out to you or 09:16:30
15 anything else you'd like to comment upon? 09:16:33

16 A. No. It was just the -- you know, I think 09:16:35
17 because he was artistic, you know, probably, the plaques, 09:16:36
18 he made those up most likely. 09:16:40

19 I mean, there was -- there was no evidence of 09:16:43
20 any -- a family crest anywhere in his estate that I ever 09:16:46
21 found. I mean, it wasn't like, you know, there were -- 09:16:55
22 there was just no evidence of that. 09:16:57

23 So I suspect that they were both pretty creative 09:16:59
24 and that they -- they most likely -- and he loved to 09:17:02
25 paint. And it was probably an expression of his 09:17:06

1 creativity -- 09:17:08

2 Q. Right. 09:17:11

3 A. -- to go with the facade of the -- of the 09:17:11
4 hotel, which was, you know, to draw people in. 09:17:13

5 But, as I said, he never spoke of the hotel. It 09:17:17
6 was not -- not a happy chapter, and that wasn't something 09:17:20
7 that he really even, you know, wanted to be part of. 09:17:24

8 Q. Okay. All right. And, just to clarify for 09:17:28
9 the record, when you're talking about this mosaic shield, 09:17:30
10 are you talking about the one that has sort of the picture 09:17:35
11 of the cypress tree in it? 09:17:38

12 A. You know what? I don't even know. I have 09:17:42
13 never studied the shields. 09:17:46

14 Q. Okay. All right. 09:17:47

15 A. I'm sure that they were just artistic. 09:17:48

16 Q. Right. 09:17:49

17 But, to clarify, so you never saw any shields or 09:17:50
18 family crest or anything like that in any of the three 09:17:53
19 homes you resided in? 09:17:56

20 A. No, never. 09:17:57

21 And then the fourth home that I had to 09:17:59
22 completely get ready and empty out and sell everything and 09:18:01
23 inventory everything, I mean, it was -- there was 09:18:05
24 nothing -- nothing there. 09:18:08

25 Q. And then, other than Harry and Bunny, did 09:18:09

1 you have any interactions with any other -- Fred's -- 09:18:13

2 A. No. 09:18:15

3 Q. -- other family? 09:18:16

4 A. No. I mean, I just met Carrie when I moved 09:18:17
5 down here. 09:18:21

6 But I didn't really even -- you know, it 09:18:21
7 wasn't -- Fred just never talked about the hotel, so it 09:18:24
8 never occurred to me that there was any connection at all. 09:18:27

9 Q. Okay. I think that's all I have. 09:18:33

10 THEE COURT REPORTER: Off the record?

11 MR. TURLINGTON: Yeah. 09:18:40

12 THE VIDEOGRAPHER: Off the record at 9:18. 09:18:40

13 (Off the record from 9:18 a.m. through 09:18:42
14 9:19 a.m.) 09:19:17

15 THE VIDEOGRAPHER: Okay. We are back on the 09:19:19
16 record at 9:19 a.m. 09:19:21

17 BY MR. TURLINGTON:

18 Q. Hi Stephanie; one followup. 09:19:25

19 I noticed you brought a book with you today. 09:19:27

20 Can you tell me what that book is. 09:19:29

21 A. Yeah. This is -- 09:19:31

22 Q. Hold it up so the camera can see. 09:19:32

23 A. Hold it up here. 09:19:35

24 It's, actually, for sale at the Carmel Heritage. 09:19:36

25 This book, it's called the "Comstock Fairytale Cottages of 09:19:39

1 Carmel," and it was illustrated and written by Joanne
2 Mathewson, who I never met. I was fortunate enough to buy
3 the copyright from her before she passed away, and I think
4 that was probably in 2011, right after I bought the house.

5 Everyone was talking about my -- my little
6 cottage being in this book. And it's one of -- of -- I
7 think she's got 19 in here drawings, and no one could get
8 a copy of it.

9 And I had a small -- still do, a publishing
10 company called White Dog Press.

11 (Court reporter clarification.)

12 THE WITNESS: White Dog Press, because I have
13 two white dogs.

14 BY MR. TURLINGTON:

15 Q. Can you spell that for the --

16 A. White.

17 Q. Yes. But is it W-H-I?

18 A. Yes, W-H-I-T-E, White Dog Press.

19 Q. I didn't know if it was Y or not.

20 A. Yeah, White Dog Press, because I have two
21 white -- white dogs, white West Highland Terriers.

22 So, because nobody could get their hands on this
23 book -- it was out of print. And you had to go to
24 bookstores in the midwest to get these obscure copies that
25 were falling apart, and the covers were ripped off -- and

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1 I thought what a great project to do and to sell it around
2 town and to tourists.

3 And my house is on the -- on the historic
4 Comstock trail. So it's one of the houses that you can
5 come visit.

6 And I thought, well, this needs to be brought
7 back into print. So I worked -- I worked to bring it back
8 into print; filed a copyright with the copyright office;
9 and then made copies available for fundraising for the
10 Heritage and also around town.

11 But, anyway . . .

12 Q. Well, to sort of recap if I may, you bought
13 a Comstock cottage; you repaired and fixed up a Comstock
14 cottage.

15 A. Yes, yeah.

16 Q. You became a member of the Carmel Heritage
17 Society and served on their advisory board; correct?

18 A. Yes. Well, yes, uh-huh.

19 Q. And you brought back the "Fairytale
20 Cottages of Carmel" into print --

21 A. Yes. Yes.

22 Q. -- and own a copyright?

23 A. Which was out of print; right. Yeah.

24 Q. So is it fair to say that you're an
25 enthusiast of Carmel history?

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1 very sweet, creative, wonderful person, very
2 two-and-two-equals-four kind of person. I mean, if he was
3 doing taxes, you know, only the facts.

4 And so I was really stunned when I read this
5 report. I -- I just -- I was confused and a bit baffled
6 as to where all of this was coming from, since I had never
7 heard a word and never had any evidence ever in all my
8 dealings with him that any of this was substantial or had
9 any relevance to his life.

10 Q. All right.

11 A. Okay.

12 Q. Well, thank you very much for your time and
13 testimony.

14 A. Thank you.

15 THE COURT REPORTER: Off the record?

16 MR. TURLINGTON: Yes.

17 THE VIDEOGRAPHER: We're off the record at
18 9:24 a.m.

19 (Whereupon, the proceedings concluded at
20 9:24 a.m.)
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CHANGES OR CORRECTIONS

Note: If you are adding to your testimony, print the exact words you want to add. If you are deleting from your testimony, print the exact words you want to delete. Specify with "Add" or "Delete" and sign this form.

Proceedings of: STEPHANIE AGER KIRZ

Case Title: In Re: Hofsas House

Date of proceedings: October 24, 2023

I, STEPHANIE AGER KIRZ, the interviewee, do hereby certify, under penalty of perjury, that the foregoing testimony was read by or to me and that I approve of same as a true and correct record of my testimony with changes herein below:

_____ I have no corrections.

_____ I have corrections as reflected, and I now approve my statement as true and correct.

Page	Line	Change/Add/Delete
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IN WITNESS WHEREOF, I have hereunto subscribe my name at _____, California, this _____ day of _____, _____.

STEPHANIE AGER KIRZ

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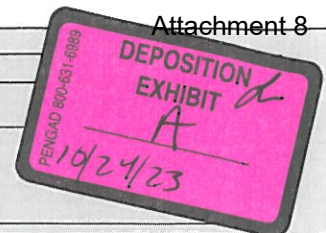
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State of California -- The Resources Agency
DEPARTMENT OF PARKS AND RECREATION
PRIMARY RECORD

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

Other Listings _____
Review Code _____ Reviewer _____ Date _____



Page 1 of 12

*Resource Name or #: (Assigned by recorder) Hofsas House Hotel

P1. Other Identifier: Hofsas House Hotel

*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 NW of 4th 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 010-124-014; Blk. 34, lots 5,7,9,11 & 14; APN 010-124-001, Blk. 34, lots 1 & 3

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

Between 1923 and 1933, four residences were built on lots 7, 9, 11, and 12 on San Carlos Street, 2 NW of Fourth Avenue. In 1943 the two-story residence on lot 9 was remodeled into apartments. Donna and Fred Hofsas purchased these properties in 1949 and created the Hofsas House complex of rental rooms and apartments. In 1956 they demolished two of the residences on lots 7 and 12 to create a parking lot. In January 1957 they built a four-story, 25-unit motel and swimming pool. In 1968 they built the eight-unit detached North Wing on lots 1 and 3, after demolishing two apartment buildings on those parcels. Donna Hofsas selected a Bavarian themed design for the 1957 hotel and remodeled the two pre-1957 cottages to match. The front elevation of the Hofsas House Hotel extends along San Carlos Street. The reception area of the southern two-story section was one of the existing buildings, as evidenced by Robert Jones' site plan for the project. This area was enlarged to the south to create the porte cochere. A front facing, clipped gable roof sweeps to the south to cover the porte cochere. (continued p. 3)

*P3b. Resource Attributes: (List attributes and codes) HP5, Hotel/Motel

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



P5b. Description of Photo: (View, date, accession #) Front Elevation, 05/2023

*P6. Date Constructed/Age and

Sources: 1957, 1968 ☒ Historic

☐ Prehistoric ☐ Both

Building Permits

*P7. Owner and Address:

Hofsas House Hotel

POB 1195

Carmel, CA. 93921

*P8. Recorded by: (Name, affiliation, and address)

Meg Clovis

14024 Reservation Rd.

Salinas, CA 93908

*P9. Date Recorded: 08/2023

*P10. Survey Type: (Describe)
Intensive

*P11. Report Citation: (cite survey report and other sources, or enter "none.") 2001 Carmel City-Wide Survey, DPR by Kent Seavey

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

BUILDING, STRUCTURE, AND OBJECT RECORD

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*NRHP Status Code

*Resource Name or # (Assigned by recorder) Hofsas House Hotel

B1. Historic Name: Hofsas House Hotel
B2. Common Name: Hofsas House Hotel
B3. Original Use: Hotel

B4. Present Use: Hotel

*B5. Architectural Style: Bavarian Revival

*B6. Construction History: (Construction date, alteration, and date of alterations) BP#445: Addition to cottage (1938); BP#1016: 2-story building remodeled into apartments (1943); BP#2986: Demolish 2 residences for parking lot (1956); BP# 2996 Build 4-story hotel (1957); BP# 3058 Build swimming pool (1957); BP# 4748 Build 8-unit North Wing (1968)

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

*B8. Related Features: Parking lot

B9a. Architect: Robert R. Jones, Cleve Dayton, George Willox b. Builder: Ralph Stean, Helm & Savoldi

*B10. Significance: Theme: Architectural Development Area Carmel by the Sea

Period of Significance: 1957-1968 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.)

In 1949 Donna J. Hofsas (1902-1981) and Frederick L. Hofsas (1897-1989) moved to Carmel from Los Angeles. Donna was a film actress with Fox Studios and Frederick was an accountant. They bought four residences on San Carlos and Fourth, moved into one and rented the other three. By 1951 they were renting rooms and apartments in their advertised Hofsas House. Donna managed the rentals while Frederick continued his work as an accountant. In 1957 they built a Robert Jones designed four story Bavarian fantasy and incorporated two of the old buildings into the new complex. Fred, who was an amateur artist, designed a mosaic coat of arms for the hotel, with the creed "Otium Cum Dignitate" (Leisure with Dignity). Donna asked her friend, renowned artist Maxine Albro, to paint murals in the office, around the windows and on the inside wall of the porte cochere. Donna and Frederick divorced in the early 1960s and Donna continued to operate the Hofsas House Hotel until her death. The hotel is still owned and operated by her descendants.

Architect **Robert R. Jones** (1911-1989) designed the Bavarian inspired Hofsas House Hotel. Born in Berkeley, Jones was educated at the University of California, Berkeley before (continued p. 6)

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

*B12. References:

Carmel Context Statement & Historic Preservation Ordinance

Sacramento Bee, 9/3/2012, p. 10

Building File, Carmel Planning Dept.

National Register Bulletin 15

Polk's City Directories, Harrison Memorial Library

U.S. Census & Voter Registration Records

TGIF Guide.com

Donna Hofsas Obit., *Carmel Pine Cone*, 7/16/1981, p. 26

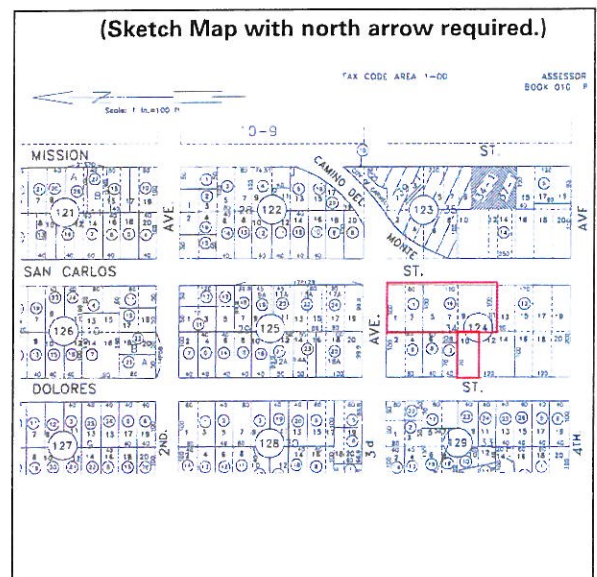
B13. Remarks

*B14. Evaluator: Meg Clovis

*Date of Evaluation: 08/2023

(This space reserved for official comments.)

(Sketch Map with north arrow required.)



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CONTINUATION SHEET

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*Resource Name or # Hofsas House Hotel

*Recorded by Meg Clovis

*Date 08/2023

☒ Continuation ☐ Update**P3a. Description (continued):**

The roof has wide, overhanging eaves and visible rafters. Pink stucco covers the exterior walls and provides contrast for the decorative half-timbering used on both floors. A plant-covered balcony extends from the second floor. Vertical diamond paned windows are used on both floors. Maxine Albro's floral murals surround the second-floor windows. Albro's mural of Bavarian peasants is located on the interior wall of the porte cochere.



Three, front gable dormers are located on the 1957 portion of the San Carlos Street elevation. Each dormer has two small diamond pane casement windows that flank Albro's inset murals. A chimney is located at the intersection of the cross gable. Pink stucco and half-timbering covers the exterior walls and the Hofsas House coat of arms, created by Fred Hofsas, is located at intervals along the first-floor wall.

Figure 1: Front elevation of Hofsas House, looking northwest from San Carlos Street.

A steep driveway leads down from San Carlos Street to the rear and lower level of the property. The main hotel is centered between the remodeled older residences within the complex and the 1968 North Wing. Rising four stories from the parking lot, each level of the 1957 hotel has a balcony which extends across the entire floor. The balcony has a Bavarian-style, band sawn wood railing and the balcony is divided into separate porches for each room. Each room has a door onto the porch and a window. Flights of exterior stairs connect each level.

The two-story, 1968 building to the north of the 1957 building has an L-shaped plan and cross gable roof with wide, overhanging eaves and clipped gables. Hotel rooms are located on the upper floor while a meeting room and a covered parking area are located on the ground level. The same pink stucco and half timbering is used on the exterior. Other details from the 1957 building are incorporated into the North Wing such as the gabled dormers¹, and the band sawn railings used for the exterior walkways and balconies.

¹ The 1968 building's gabled dormers have murals painted between each casement window. The murals are similar to Maxine Albro's original murals however they were not painted by her since she died in 1966. There is no record of who painted the murals for the 1968 North Wing.

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*Date 08/2023

☒ Continuation ☐ Update

To the south of the rear parking lot is a cluster of buildings that were part of the original, pre-1957 hotel complex. Pink stucco covers the exterior walls, but half timbering is not used.

A pool and large parking area (with another automobile entrance off of Dolores Street) are located on the lower level of the property. Landscaping throughout the complex is minimal except along the driveway which leads from San Carlos Street to the covered parking under the North Wing. Apart from the construction of the North Wing in 1968, to the property since 1957 have principally focused on repairing or replacing the exterior stairs.

The Hofsas House Hotel was established when Carmel's reputation as a tourist attraction was on the rise. Many hotels, inns, and motels were built between 1947 and 1963 and these establishments reflect a wide range of architectural styles and themes. The 1957 section of the hotel was designed by Robert Jones, who is best known for his contemporary designs. The project contractor was Ralph Stean, who specialized in post-adobe style homes. The 1968 north wing was designed by San Jose architect Cleve Dayton, the same architect who designed Donna Hofsas' house with the parabolic roof, located off of Dolores Street. By May 1968 George Willcox had taken over the project, working with contractors Helm and Savoldi.

The Hofsas House Hotel represents a rare example of the Bavarian Revival style. This style was first introduced to the United States by A.J. Downing's 1850 stylebook, *Architecture of Country Houses*. The style enjoyed a resurgence in the early 20th century as part of the Arts and Crafts movement and later



interest in revival styles. Frederick's Hofsas' grandfather was from Wurttemberg, Germany where pastel-colored, half-timbered houses are common. The Hofsas House Hotel's pink color and Bavarian inspired architectural details all suggest that Frederick's heritage influenced the building's design. This is corroborated by Frederick's design of the family shields and Albro's murals around the windows, both of which are typical of Bavarian motifs.

Figure 2: Bavarian decorative motifs. Courtesy of www.pinterest.com.

The Hofsas House Hotel represents a continuum of Carmel's famed storybook-style buildings, first introduced by Hugh Comstock. Carmel's Historic Context Statement relates, "Carmel's world-renowned 'quaintness', the characteristic that distinguished the village throughout its history, is often attributed to a distinctive, 'storybook' style of architecture embodied in Hugh Comstock's Tuck Box of 1927. The novelty of this style and its accompanying charms proved irresistible to visitors, and Carmel became a tourist destination, drawing legions of onlookers from around the world and creating the need for an infrastructure that would support them." (p. 25)

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*Date 08/2023

☒ Continuation ☐ Update

Frederick and Donna Hofsas were well aware of the power of storybook style buildings to lure tourists through their doors and they chose to capitalize on this style for their new hotel. With so many similar traits, Carmel's storybook architecture commingled perfectly with the Bavarian Revival style and as such, continued the village's storybook character.

Character-defining features of the Hofsas House Hotel include:

- Front and side gable roofs, with clipped gables and dormers
- Building footprint and four-story height
- Extra deep eaves with exposed rafters
- Diamond-paned wood casement windows
- Balconies with flat, band sawn wood balusters
- Pink stucco exterior walls with decorative half-timbering
- Family shields and mottos incorporated into the design
- Maxine Albro murals
- Porte cochere and chimnies in the 1957 hotel and 1968 North Wing
- Balconies across rear elevations



Figure 3: North wing looking southwest from San Carlos Street.

Integrity

Integrity is defined as the ability of a building(s) to convey its significance. There are seven aspects of integrity and to retain integrity a building must retain several, if not most aspects. Very few changes have been made to the Hofsas House Hotel since the build-out of the complex between 1957 and 1968. The Hofsas House Hotel retains a high degree of integrity:

- Location: the hotel complex is still in its original location.

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- Design: the hotel complex has retained its original Bavarian Revival design.
- Setting: the hotel complex remains in the same setting as depicted on the 1962 Sanborn Map, which includes several hotels, motels, and inns, such as the neighboring Svengaard's Inn.
- Materials: the hotel complex retains its original materials.
- Workmanship: the hotel complex still exhibits Bavarian Revival style details such as the flat balusters, clipped gables, diamond-paned windows, family crests, and Albros murals.
- Feeling: the hotel complex retains the physical features that convey its historic character, i.e., a large hotel built to serve Carmel tourists in the late 1950s.
- Association: the hotel complex still reflects its association with Donna Hofsas' original Bavarian vision.



Figure 4: View of character-defining features including the diamond-paned windows surrounded by Maxine Albros murals, the porte cochere with mural, and family shield, looking southwest from San Carlos Street.

B10. Significance (continued):

relocating to the Monterey Peninsula to work for architect Robert Stanton. Jones opened his own architectural firm in 1939 designing house plans for war housing and FHA apartments. By the war's end, Jones had opened additional offices in Merced and Oxnard. On the Peninsula, his firm designed 27 canneries and reduction plants, as well as public buildings for the Monterey Peninsula Airport. His Modernist design for the Monterey Airport Administration Building won a major design award from the Smithsonian Institute. He also designed the Elks Lodge in Monterey. In Carmel he designed All Saints Episcopal Church and the Carmel Youth Center. He designed numerous residences in the area and was known for his flat-roofed, Modern style. Robert R. Jones is included in Carmel's Historic Context Statement.

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Ralph Leo Stean (1918-2004) was the contractor for the 1957 Hofsas House Hotel project. Stean was a Carmel Valley developer and contractor who worked on the Monterey Peninsula from the mid-1940s to the 1970s. Early on he specialized in building Post-Adobe residences. Ralph Stean is listed in Carmel's Historic Context Statement.

Cleveland Dayton (1919 - 2012) prepared the preliminary plans for the North Wing, which was built in 1968. Dayton was an architect with the Creative Design Company, a San Jose firm. The North Wing's plans were revised by **George Legge Willox** (1903 – 1968), a Carmel architect who is best known for his design of the Church of the Wayfarer. Born in Scotland,² and raised in Canada, Willox graduated with a degree in architecture from the University of Michigan. He moved to Carmel from Los Angeles and joined Robert Stanton's firm as head designer. He eventually opened his own architectural practice. Willox served on Carmel's Planning Commission for fourteen years and was appointed to the California State Planning Commission by Governor "Pat" Brown. Willox is included in Carmel's Historic Context Statement. The contracting firm of **Helm and Savoldi** constructed the North Wing. Walter Helm (1914-1998) graduated in 1938 with an engineering degree from the University of Arizona. He settled in Carmel in 1945, working as a carpenter. Helm became a licensed contractor and partnered with Michigan-native and former pro-wrestler Clem Savoldi (1909 – 1999) to form the Helm-Savoldi contracting firm. The team built hundreds of custom homes on the Monterey Peninsula, working with such notable architects as Henry Hill, Jon Konigshofer, and Walter Burde. Helm and Savoldi are not included in Carmel's Historic Context Statement.



Donna Hofsas asked her friend **Maxine Albro** (1903-1966) to paint murals on the inside wall of the porte-cochere and around the windows on the front elevation. She also did three paintings for the reception area. Maxine Albro was a nationally known muralist, mosaic artist and sculptor. She was one of America's leading female artists, and one of the few women commissioned under the New Deal's Federal Art Project. During that time, she executed the California agricultural workers mural in Coit Tower. She became a leader in the California muralist movement and her work can be found in the collections of the Smithsonian American Art Museum, MoMA, and the National Gallery of Art, among others. She and her husband moved to Carmel in 1938 and she lived in Carmel until her death. She was named an honorary life member of the Carmel Art Association and served on Carmel's first Art Commission. Besides the Hofsas House

Figure 5: Photo of Maxine Albro courtesy of the Carmel Art Association.

² George Willox Obituary, *Carmel Pine Cone*, August 20, 1968.
DPR 523L (1/95)

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Hotel, her work can be seen locally at Santa Catalina School and the Sunset Center.³



Figure 6: Maxine Albro mural at Hofsas House Hotel

In 1961 a glowing review of the Hofsas House Hotel stated:⁴

"Hofsas House is something new under Carmel's sun. It's on a curve of the road leading into the village at San Carlos and Fourth. It's right out of a picture book with gay murals of peasants dancing under a smiling sun and diamond paned windows, touched by the flicker of patio torches. A page out of Bavaria with king sized beds, jeweled and gold telephones, a delightful, heated swimming pool sheltered from the ocean breezes, yet a view of ocean on each of its four levels."

Evaluation for Significance

Historians use National Register Bulletin 15⁵ as a guide when evaluating a property's significance whether on a local, state, or national level. As a first step, to determine whether or not a property is significant, it must be evaluated within its historic context and the City of Carmel's Historic Context Statement⁶ provides this context. The City of Carmel's Historic Preservation Ordinance (Section 17.32.040) reiterates the role of *National Register Bulletin 15* in the evaluation of historic resources. Adopted eligibility criteria are modeled on the California Register's four criteria with the addition of specific qualifications for Criterion Three (Section 17.32.040.D).

In 2001 the property was recorded and evaluated as part of Carmel's Historic Resource Inventory by Kent Seavey. Mr. Seavey found the property significant for its architecture and for continuing the

³ Maxine Albro Obituary. *Carmel Pine Cone*. 7/28/1966, p. 19. Per Sasha Swift at the Sunset Center, Maxine Albro's work is no longer extant. (8/24/2023).

⁴ *Biggs News*, 11/3/1961, p. 4.

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 (Draft)*. Approved by the City Council December 6, 2022.

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legacy of Carmel's storybook architectural style.⁷ The City recognized the Hofsas House Hotel as a historic resource as evidenced by a letter in the building file.⁸

The Hofsas House Hotel is not eligible under **Criterion One (Event/Association)** despite its association with the development of business and tourism in Carmel. The Hofsas House Hotel is one of dozens of tourist-serving accommodations built in Carmel during the 1950s and 1960s. Per Carmel's Historic Context Statement, "Properties associated with business and tourism exist in abundance throughout Carmel. Significant examples should retain a high degree of integrity. Significance would be enhanced by association with prominent members of the business community and with specific businesses or business types that were pivotal in the town's economic development" (p. 31). The Hofsas House Hotel's significance is not enhanced by its association with Donna Hofsas, who did not distinguish herself from others in the same business (see Criterion Two).

For a property to be listed under **Criterion Two (Important Person)** it must be associated with a person who is considered significant within Carmel's historic context. An individual must have made contributions or played a role that can be justified as significant and the contributions of the individual must be compared to others who were active, prosperous, or influential in the same sphere of interest. Carmel had over fifty hotels, inns, and motels that were in operation at the same time Donna Hofsas was managing the Hofsas House Hotel. There is no indication in the historical record that Mrs. Hofsas played an outstanding role within the tourism community when compared to her peers. Maxine Albro painted the murals on the exterior walls of the Hofsas House Hotel, but her life achievements would be better represented by her own home which was located on Santa Rita between Fourth and Fifth Avenues. The Hofsas House Hotel is not eligible for listing in the Carmel Inventory of Historic Resources under Criterion Two.



Figure 7: Rear elevation of 1957 hotel looking northeast.

⁷ Personal communication with Kent Seavey, 8/21/2023.

⁸ Letter from City of Carmel to Jack Theis regarding a roof replacement for the Hofsas House Hotel, 1/2/2002.

Hofsas House Hotel North Wing Building File.

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A property is eligible under **Criterion Three (Design/Construction)** if it, "embodies the distinctive characteristics of a type, period, region or method of construction or represents the work of a master or possesses high artistic values." Carmel's Historic Preservation Ordinance includes additional qualifications for eligibility under Criterion Three. An historic resource eligible under California Register Criterion Three should meet at least one of the following four criteria:

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.

The 1958 hotel building was designed by Robert R. Jones and constructed by Ralph Stean, who are both listed in Carmel's Historic Context Statement. Jones is best known for his contemporary designs and Stean is best known for his post-adobe residences. The 1968 North Wing was initially designed by Cleveland Dayton, re-designed by George Willox, and built by Helm and Savoldi. George Willox is the only creative individual out of the three who is listed in Carmel's Historic Context Statement. Per Bulletin 15, a property is not eligible as the work of a master simply because it was designed by a prominent architect. "The property must express a particular phase in the development in the master's career, an aspect of his or her work, or a particular idea or theme in his or her craft." None of the architects or builders associated with the Hofsas House Hotel could claim that the design and/or construction of this hotel was a defining moment in their careers, so this criterion is not applicable.

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.

This criterion is not applicable.

3. Be a good example of an architectural style or type of construction recognized as significant in the Historic Context Statement.

The Bavarian Revival style is not recognized as significant in Carmel's Historic Context Statement.

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.

The Hofsas House Hotel displays the rare Bavarian Revival style of architecture, which is a derivative of Carmel's unique storybook style of architecture. Katy's Place restaurant, the only other identified commercial example of the style in the Village, displays some of the characteristics of this style. It is not, however, a fully articulated example of the style, as seen in the Hofsas House Hotel, which includes multiple characteristics of the style.

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California Register Criterion Three (Design/Construction) has three parts as follows:

A property is eligible if it 1) embodies the distinctive characteristics of a type, period, region, or method of construction, 2) represents the work of a master, or 3) possesses high artistic values.

The Hofsas House Hotel meets the first part of California Register Criterion Three because it embodies the distinctive characteristics of the Bavarian Revival style of architecture, which is a rare style in Carmel. In addition, the murals of noted artist Maxine Albro decorate the exterior walls, contributing to the significance of the property.

Although designed and constructed by architects and contractors recognized as significant in Carmel's Historic Context Statement, the Hofsas House Hotel is not representative of their best work. The hotel does not meet the second part of Criterion Three.

The Hofsas House Hotel does not meet the third part of Criterion Three because it does not possess high artistic values and it does not express aesthetic ideals or design concepts.

The California Register's **Fourth Criterion (Information Potential)** is generally reserved for archeological sites. There is no evidence in the historical record that the Hofsas House Hotel meets the eligibility requirements for Criterion Four.



Figure 8: Rear elevation of North Wing, built in 1968.

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To be eligible for the Carmel Inventory a resource must represent a theme in the Context Statement, retain substantial integrity, be at least 50 years old, and meet at least one of the four criteria for listing in the California Register. The Hofsas House Hotel represents the theme of Architectural Development. The Hofsas House Hotel retains substantial integrity. The Hofsas House Hotel is over 50 years old. The Hofsas House Hotel meets California Eligibility Criterion Three. It also meets Carmel's additional requirement under Criterion Three as it displays a rare style of architecture in Carmel, the Bavarian Revival style. In summary, Bulletin 15, the Carmel Historic Context Statement, the Carmel Historic Preservation Ordinance, and the historical record support the conclusion that the Hofsas House Hotel is eligible for listing in the Carmel Inventory of Historic Resources.



Figure 9: Mosaic shield created by Frederick Hofsas.



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

December 18, 2023
CORRESPONDENCE

TO: Historic Resources Board Commissioners

**SUBMITTED
BY:**

SUBJECT: PUBLIC CORRESPONDENCE: Public Hearings and/or other items appearing on the
Agenda

RECOMMENDATION:

BACKGROUND/SUMMARY:

FISCAL IMPACT:

ATTACHMENTS:



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

December 18, 2023
CORRESPONDENCE

TO: Historic Resources Board Commissioners

**SUBMITTED
BY:**

SUBJECT: PUBLIC CORRESPONDENCE: Additional items not associated with Public Hearings
and/or other items appearing on the Agenda

RECOMMENDATION:

BACKGROUND/SUMMARY:

FISCAL IMPACT:

ATTACHMENTS: