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, March 18, 2024

THERE IS NO TOUR PRIOR TO THIS MEETING.

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/82192956570?pwd=XXz9QXLUAAjcnCJW_I3Trss9PIKKSw.mw6QkWSxRsB-TYcD. To attend Zoom webinar via telephone, dial +1 669-444-9171. Webinar ID: 821 9295 6570. Passcode: 296093.

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

PLEDGE OF ALLEGIANCE

PUBLIC APPEARANCES - 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.

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.

ANNOUNCEMENTS

CONSENT AGENDA

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

1. **Certified Local Government Annual Report**

ORDERS OF BUSINESS

2. **Report on Comstock Cottages**

PUBLIC HEARINGS

3. **Historic Context Statement Phase II Update.** On January 9, 2024, City Council approved a contract with PAST Consultants, LLC, and also accepted a $40,000 CLG Grant with local match of $26,667, for Phase II of the City's Historic Context Statement Update. This effort will expand upon the Phase I update, completed in 2022, which extended the document content from 1965 to 1986. On March 18, 2024, PAST Consultants and City Staff will introduce the project and discuss a proposed revised Table of Contents and seek feedback.

DIRECTOR'S REPORT

FUTURE AGENDA ITEMS

4. Next Regular Meeting: April 15, 2024

ADJOURNMENT

CORRESPONDENCE

5. PUBLIC CORRESPONDENCE: Public Hearings and/or other items appearing on the Agenda
6. 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 webpagehttp://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

March 18, 2024
CONSENT AGENDA

TO:	Historic Resources Board Commissioners
SUBMITTED BY:	Katherine Wallace, Associate Planner
SUBJECT:	**Certified Local Government Annual Report**

RECOMMENDATION:

Receive the report and provide feedback as appropriate.

BACKGROUND/SUMMARY:

The City of Carmel is a member of the State of California Office of Historic Preservation (OHP) Certified Local Government (CLG) Program. CLGs are required to submit an annual report to the OHP. The annual report for 2022-2023 is included as Attachment 1. The Historic Resources Board is being asked to receive the report. Reports are due to the OHP by April 26, 2024.

FISCAL IMPACT:

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

ATTACHMENTS:

CLG Annual Report_10.1.2022 to 09.30.2023

Certified Local Government Program -- 2022-2023 Annual Report

(Reporting period is from October 1, 2022, through September 30, 2023)

INSTRUCTIONS: This a Word form with expanding text fields and check boxes. It will probably open as Read-Only. Save it to your computer before you begin entering data. This form can be saved and reopened.
Because this is a WORD form, it will behave generally like a regular Word document except that the font, size, and color are set by the text field.

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

Save completed form and email as an attachment to info.calshpo@parks.ca.gov. You can also convert it to a PDF and send as an email attachment. Use the Acrobat tab in WORD and select Create and Attach to Email. You can then attach the required documents to that email. If the attachments are too large (greater than10mb total), you will need to send them in a second or third email.

Name of CLG
City of Carmel-by-the-Sea

Report Prepared by: **Katherine Wallace, Associate Planner, and Marnie Waffle, Principal Planner**
Date of commission/board review: **March 18, 2024**

MINIMUM REQUIREMENTS FOR CERTIFICATION

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

A. Preservation Laws

1. Are you considering amending or revising your certified ordinance this year? No

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

2. Provide an electronic link to your ordinance or appropriate section(s) of the municipal/zoning code.
   https://www.codepublishing.com/CA/CarmelbytheSea/#!/Carmel17/Carmel1732.html#17.32

Certified Local Government Program -- 2022-2023 Annual Report

(Reporting period is from October 1, 2022, through September 30, 2023)

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

1. During the reporting period, October 1, 2022 – September 30, 2023, what properties/districts have been locally designated?

Property Name/Address	Date Designated	If a district, number of contributors	Date Recorded by County Recorder
Stanley Clay House, Guadalupe 2 NW of 7th	10/20/2022	N/A	10/26/2022
Cosmas House, Lopez 5 NW of 4th	08/02/2021*	N/A	04/19/2023
Reflections, 2905 Franciscan Way	03/02/2023	N/A	05/02/2023
Miller House, NWC Casanova and 12th	04/26/2023	N/A	05/02/2023
Northern CA Savings & Loan Complex, SEC Dolores and 7th	05/02/2023	N/A	05/23/2023
Aucourt Commercial Block, Lincoln 2 SW of Ocean	05/05/2023	N/A	06/05/2023

**Note that the Cosmas House was designated prior to but recorded within the current reporting period.*

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

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

Property Name/Address	Date Removed	Reason
None	Click or tap here to enter text.	Click or tap here to enter text.

C. Historic Preservation Element/Plan

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

Certified Local Government Program -- 2022-2023 Annual Report

(Reporting period is from October 1, 2022, through September 30, 2023)

Provide an electronic link to the historic preservation section(s) of the General Plan or to the separate historic preservation element. https://ci.carmel.ca.us/post/general-plan

D. Review Responsibilities

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

☐ All projects subject to design review go the commission.

☒ Some projects are reviewed at the staff level without commission review.
What is the threshold between staff-only review and full-commission review?
https://www.codepublishing.com/CA/CarmelbytheSea/#!/Carmel17/Carmel1732.html#17.32.150

2. **California Environmental Quality Act (CEQA)**

- Explain the historic preservation staff and commission role in *providing input* to CEQA documents prepared for or by the local government. Staff is responsible for conducting the appropriate environmental review and presenting the findings to the Historic Resources Board. The Board does not participate in the preparation of a CEQA document.

- Explain the staff and commission role in *reviewing* CEQA documents for projects that are proposed within the jurisdiction of the local government. The Historic Resources Board reviews the environmental analysis prepared by staff and provides input to either staff or the Planning Commission for consideration when taking final action on a project. The majority of projects in Carmel qualify for a categorical exemption.

3. Section 106 of the National Historic Preservation Act

- Explain the staff and commission role in *providing input* to Section 106 documents prepared for, or by, the local government. Staff would take an active role in providing input and would determine whether to seek additional input from the Historic Resources Board depending on the scope of the project.

- Explain the staff and commission role in *reviewing* Section 106 documents for projects that are proposed within the jurisdiction of the local government? Staff would take an active role in presenting the documents to the Historic Resources Board for an advisory review.

Certified Local Government Program -- 2022-2023 Annual Report

(Reporting period is from October 1, 2022, through September 30, 2023)

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

A. Commission Membership

Name	Professional Discipline	Date Appointed	Date Term Ends*	Email Address
Jordan Chroman	Resident	07/07/2022	4/30/2026	jchroman@cbts.us
Karyl Hall	Resident	12/07/2020	4/30/2024	khall@cbts.us
Erik Dyar	Architect	02/07/2023	04/30/27	edyar@cbts.us
Esther Goodhue	Historian	9/13/2022	4/30/2026	egoodhue@cbts.us
Kathy Pomeroy	Resident	06/01/2021	4/30/2025	kpomeroy@cbts.us

**Note that Council Resolution 2021-058 changed the annual term expiration to April 30 for Board members*.

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

1. If you do not have two qualified professionals on your commission, explain why the professional qualifications have not been met and how professional expertise is otherwise being provided. The Board has one architect seated at this time. The remaining Board members bring relevant experience and expertise from various backgrounds.

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

B. Staff to the Commission/CLG staff

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

2. If not, please provide the Commission staff member's contact information. N/A

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

Certified Local Government Program -- 2022-2023 Annual Report

(Reporting period is from October 1, 2022, through September 30, 2023)

Attach resumes and Statement of Professional Qualifications forms for staff.

Name/Title	Discipline	Dept. Affiliation	Email Address
Marnie R. Waffle, AICP, Principal Planner	Urban and Regional Planning	Community Planning & Building	mwaffle@cbts.us
Katherine Wallace, AICP, Associate Planner	Architectural History	Community Planning & Building	kwallace@cbts.us
Evan Kort, Associate Planner	Urban and Regional Planning	Community Planning & Building	ekort@cbts.us

C. Attendance Record

Please complete the commission meeting attendance chart for each commissioner and staff member. Commissions are required to meet a minimum of four times a year. If you haven't met at least four times, explain why not.

Commissioner/Staff	~~Oct 17~~	~~Nov 21~~	Dec 19	Jan 23	Feb 27	Mar 20	~~Apr 17~~	May 15	Jun 19	Jul 17	Aug 21	Sep 18
Jordan Chroman	☐	☐	☒	☒	☒	☒	☐	☒	☒	☐	☒	☒
Karyl Hall	☐	☐	☒	☒	☒	☒	☐	☒	☒	☒	☒	☒
Erik Dyar	☐	☐	N/A	N/A	☒	☒	☐	☒	☒	☒	☒	☐
Esther Goodhue	☐	☐	☒	☒	☒	☒	☐	☒	☒	☒	☒	☒
Kathy Pomeroy	☐	☐	☐	☒	☒	☐	☐	☒	☐	☒	☒	☒
Marnie Waffle (staff liason)	☐	☐	☒	☒	☒	☒	☐	☒	☐	☒	☒	☒
Katherine Wallace (staff)	☐	☐	☒	☒	☒	☒	☐	☒	☒	☒	☒	☒
Evan Kort (staff)	☐	☐	☒	☒	☒	☒	☐	☒	☒	☒	☒	☒

D. Training Received

Please indicate the specific training each commissioner received last year.

Certified Local Government Program -- 2022-2023 Annual Report

(Reporting period is from October 1, 2022, through September 30, 2023)

Reminder: It is a CLG requirement that all commissioners and staff to the commission attend at least one training program relevant to your commission each year. It is up to the CLG to determine the relevancy of the training.

Commissioner/Staff Name	Training Title & Description (including method presentation, e.g., webinar, workshop)	Duration of Training	Training Provider	Date
All Board and staff members	Sec. Standards Bootcamp	Three (3) two (2)-hour trainings	California Preservation Foundation	7/27/23; 8/24/23; 11/9/23

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

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

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

Context Name	Description	How it is Being Used	Date Submitted to the OHP
None	Click or tap here to enter text.	Click or tap here to enter text.	Click or tap here to enter text.

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

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

Survey Area	Context Based-yes/no	Level: Reconnaissance or Intensive	Acreage	# of Properties Surveyed	Date Completed	Date Submitted to the OHP
None	Type here.	Type here.	Type here.	Type here.	Type here.	Type here.

Certified Local Government Program -- 2022-2023 Annual Report

(Reporting period is from October 1, 2022, through September 30, 2023)

Explain how you are using the survey data: N/A

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

A. Public Education

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

Item or Event	Description	Date
Design Traditions 1.5 Public Workshops/Council Meetings	Public workshops and Council Meetings about the in-progress Residential and Commercial Design Guidelines updates. Commissioners and staff invited to attend all meetings, which included at-length discussion of Carmel's built environment, relevant to the duties of the Historic Resources Board.	11/1/22; 11/3/22; 11/18/22; 12/6/22; 12/7/22; 12/14/22; 12/20/22; 1/26/23; 2/6/23; 2/8/23; 3/1/23; 3/3/23; 3/9/23; 3/22/23; 5/3/23; 5/11/23; 5/26/23; 6/6/23; 7/14/23; 9/6/23

ADDITIONAL INFORMATION FOR NATIONAL PARK SERVICE ANNUAL PRODUCTS REPORTS FOR CLGS

During the reporting period (October 1, 2022 – September 30, 2023) how many historic properties did your local government **add** to the CLG inventory? This is the total number of historic properties and contributors to districts (or your best estimate of the number) added to your inventory **from all programs**, local, state, and Federal, during the reporting year. This includes the National Register, California Register, California Historical Landmarks, locally funded surveys, CLG surveys, and local designations.

Program area	Number of Properties added

Certified Local Government Program -- 2022-2023 Annual Report

(Reporting period is from October 1, 2022, through September 30, 2023)

Local Inventory and Register	7

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

1. During the reporting period (October 1, 2022 – September 30, 2023) did you have a local register program to create local landmarks and/or local districts (or a similar list of designations) created by local law? ☒Yes ☐ No

2. If yes, how many properties have been added to your register or designated from October 1, 2022, to September 30, 2023? 2 properties added to Carmel Register: the Agnes Shorting House at 3rd Avenue 2 NW of Junipero and the Cosmas House at Lopez Avenue 5 NW of 4th Avenue.

C. Local Property Tax Incentive Program

1. During the reporting period (October 1, 2022 – September 30, 2023) did you have a Mills Act program? ☒ Yes ☐ No

2. If yes, how many properties entered into a contract from October 1, 2022, to September 30, 2023?

Name of Program	Number of Properties Added During 2022-2023*	Total Number of Properties Benefiting From Program**
Mills Act	4 (Carmel Beach Hotel & Spa, L'Auberge, Strom & Miller, Ludwick, and Prentiss-Mermer)	15

*Note that this reflects the date the Council entered into the contract.
**Note this does not include properties added in late 2023/early 2024 by the Council.

D. Local "bricks and mortar" grants/loan program

1. During the reporting period (October 1, 2022 – September 30, 2023) did you have a local government historic preservation grant and/or loan program for rehabilitating/restoring historic properties? ☐Yes ☒No

2. If yes, how many properties have been assisted under the program(s) from October 1, 2022, to September 30, 2023?

Name of Program	Number of Properties that have Benefited
Type here.	Type here.

E. Design Review/Local Regulatory Program

1. During the reporting period (October 1, 2022 – September 30, 2023) did your local government have a historic preservation regulatory law(s) (e.g., an ordinance) authorizing Commission and/or staff review of local government projects or impacts on historic properties? ☒ Yes ☐ No

2. If yes, how many historic properties did your local government review for compliance with your local government's historic preservation regulatory law(s) from October 1, 2022, to September 30, 2023? Approximately 42 historic evaluations (including Phase I initial, Phase I intensive, and Phase II) and 26 preliminary site assessments, totaling 68 properties based on date of application intake).

F. Local Property Acquisition Program

1. During the reporting period (October 1, 2022 – September 30, 2023) did you have a local program to acquire (or help to acquire) historic properties in whole or in part through purchase, donation, or other means? ☐Yes ☒ No

2. If the answer is yes, then how many properties have been assisted under the program(s) from October 1, 2022, to September 30, 2023?

Name of Program	Number of Properties that have Benefited
N/A	Type here.

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

- Whether or not you were able to participate in any of the free CAMP trainings in 2021, would you like to see the OHP fund CAMPs from the NAPC in the future? No

- What are your top three topics for future training provided by the OHP?

Certified Local Government Program -- 2022-2023 Annual Report

(Reporting period is from October 1, 2022, through September 30, 2023)

XII Attachments (electronic)

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

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

SPECIAL MEETING
Monday, January 23, 2023
MEETING 4:00 PM

CALL TO ORDER AND ROLL CALL

The following members of the Board were present: Esther Goodhue, Karyl Hall, Kathy Pomeroy, and Jordan Chroman.

The following members of the Board were absent: None.

PUBLIC APPEARANCES

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

ANNOUNCEMENTS

None.

ORDERS OF BUSINESS

Item B: Proposal from Historic Resources Board Member Karyl Hall for a new City policy to protect selected non-historic Carmel homes from demolition/exterior remodeling.

Board Member Hall gave a presentation and requested feedback and direction from the Board.

Marnie R. Waffle, AICP, Principal Planner, recapped the Carmel Municipal Code and presented Board action options in association with this item.

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

It was moved by Board Member Hall and seconded by Board Member Goodhue to direct staff to present the Level 2 Proposal before the City Council, pursuant to the exploration of a policy adoption that would address the preservation of non-historic Carmel homes.

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

The motion passed by the following roll call vote:

AYES:	**Board Member(s): Goodhue, Hall, Pomeroy, Chroman**
NOES:	**Board Member(s): None**
ABSTAINED:	**Board Member(s): None**

ABSENT: Board Member(s): None

Item A: Consideration of initiating a historical evaluation of the Nielsen Market map board to determine whether it is eligible for listing on the Carmel Inventory of Historic Resources.

Marnie R. Waffle, AICP, Principal Planner, presented a report and requested feedback and direction from the Board.

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

It was moved by Board Member Pomeroy and seconded by Board Member Hall to initiate a Phase 1 Intensive Historical Evaluation of the Nielsen Market map board and bring the findings of the review back to the Board for further discussion.

The motion passed by the following roll call vote:

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

CONSENT AGENDA

There were no items listed on the Consent Agenda.

PUBLIC HEARINGS

Item 1: DR 22-310 (D&K Dolores, LLC) & DR 22-157 (JB Pastor Building): Consideration of an addition to the Carmel Inventory of Historic Resources and the Carmel Register of Historic Resources, and the consideration of a Determination of Consistency with the Secretary of the Interior's Standards for the relocation of the "Northern California Savings & Loan Complex Community Room" located at the southeast corner of Dolores Street and 7th Avenue in the Service Commercial (SC) Zoning District. APNs 010-145-022, 010-145-023, & 010-145-024

Evan Kort, Associate Planner, presented the Staff Report and addressed questions of the Board.

Chair Chroman opened the public hearing. The following members of the public appeared before the Commission: Ian Martin, David O'Neil, Kent Seavey, Richard Barrett, Thomas Hood, and Lucinda "Cindy" Lloyd.

The public hearing was closed.

Motion 1 of 2: It was moved by Board Member Goodhue and seconded by Chair Chroman to adopt a resolution adding a property known as the "Northern California Savings and Loan Complex" located at the southeast corner of Dolores Street and

7th Avenue in the Service Commercial (SC) Zoning District to the Carmel Inventory of Historic Resources and Carmel Register of Historic Resources. APNs 010-145-002, 010-145-023, & 010-145-024.

AYES:	**Board Member(s): Goodhue, Hall, Pomeroy, Chroman**
NOES:	**Board Member(s): None**
ABSTAINED:	**Board Member(s): None**
ABSENT:	**Board Member(s): None**

Note: Board Member Hall participated in the proceedings, however, abstained from voting. In accordance with the Historic Resources Board's Rules of Procedure, "If a Board Member participates in the proceedings on a matter and then abstains from voting, the vote shall be recorded as an affirmative vote on the motion."

Motion 2 of 2: It was moved by Board Member Goodhue and seconded by Board Member Hall to adopt a resolution issuing a Finding of Noncompliance with the Secretary of the Interior's Standards for the relocation of the "Northern California Savings and Loan Complex Community Room" from APN 010-145-023 to APN 010-145-002.

AYES:	**Board Member(s): Goodhue, Hall, Pomeroy, Chroman**
NOES:	**Board Member(s): None**
ABSTAINED:	**Board Member(s): None**
ABSENT:	**Board Member(s): None**

Item 2: **HE 22-294 (Schneider)**: Consideration of Historic Evaluation Phase I Determination of Eligibility referral for the "Gard House" at the southwest corner of Mission Street and 12th Avenue in the Single-Family Residential (R-1) District. APN 010-163-001

Katherine Wallace, Associate Planner, presented the Staff Report and addressed questions of the Board.

Tobin Schneider, Property Owner, thanked Katherine Wallace for her report and commented on staff findings, project details, and his desires for the direction of the project.

Chair Chroman opened the public hearing. The following members of the public appeared before the Commission: Walt (no last name given), Anthony Kirk, Kent Seavey, David O'Neil, and Lucinda "Cindy" Lloyd.

The public hearing was closed.

It was moved by Board Member Hall and seconded by Board Member Goodhue to adopt a resolution adding the "Gard House" located at the southwest corner of Mission Street and 12th Avenue in the Single-Family Residential (R-1) zoning district to the Carmel Inventory of Historic Resources.

The motion failed by the following roll call vote:

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

It was moved by Board Member Pomeroy and seconded by Chair Chroman to adopt a resolution finding the "Gard House" located at the southwest corner of Mission Street and 12th Avenue in the Single-Family Residential (R-1) zoning district as ineligible for placement on the Carmel Inventory of Historic Resources. Findings of ineligibility include: the property has been significantly altered in over a dozen ways, including window boxes, shudders, fenestration, decking, and stairs.

The motion failed by the following roll call vote:

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

Anthony Kirk made further comments.

It was moved by Board Member Pomeroy and seconded by Board Member Hall to continue this item until the Board has a 5th board member present, as a tie-breaking vote.

The motion passed by the following roll call vote:

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

DIRECTOR'S REPORT

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

- **Historic Resources Board Vacancy Update**: One vacancy still exists. The deadline to submit an application is January 25, 2023. The City Clerk will be scheduling interviews with the Mayor and the Mayor Pro Tem; the target date to add a new board member is February 2023.

- **City Council Annual Strategic Planning Meeting**: The meeting is open to the public and is scheduled for January 31, 2023, from 10:00 a.m. until 4:00 p.m., at the Sunset Center.

- **Design Traditions 1.5 Project**: Great progress is being made. A draft of the residential guidelines is nearly complete and will soon be ready for public review. The Design Traditions 1.5 Steering Committee will meet again this Thursday, February 2, 2023 at 8:30 a.m.

FUTURE AGENDA ITEMS

Chair Chroman thanked staff for their diligence and expedience in placing items on the agenda in this meeting, as discussed in the previous Board meeting.

Board Member Goodhue thanked staff for their efforts in producing a thorough agenda packet.

Item 1: Next Special Meeting: February 27, 2023

ADJOURNMENT

6:12 p.m.

APPROVED:

Jordan Chroman, Chair

ATTEST:

Leah R. Young, Recording Secretary

SPECIAL MEETING
Monday, February 27, 2023
4:00 p.m.

CALL TO ORDER AND ROLL CALL

The following members of the Board were present: Erik Dyar, Esther Goodhue, Karyl Hall, Kathy Pomeroy, and Jordan Chroman.

The following members of the Board were absent: None.

PUBLIC APPEARANCES

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

ANNOUNCEMENTS – Part 1

Board Member Hall addressed some inaccuracies in The Carmel Pine Cone regarding the "Level 2 Proposal" that was discussed in the previous Board meeting.

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

CONSENT AGENDA

Item 1: Certified Local Government Annual Report 2021-2022

Marnie R. Waffle, AICP, Principal Planner, gave a high-level overview of the report and addressed questions of the Board.

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

The motion passed by the following roll call vote:

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

ORDERS OF BUSINESS

Item A: **Nielsen Market Map Board:** Consideration of a Historic Evaluation Phase 1 Determination of Ineligibility for the Nielsen Market Map Board located at the northeast corner of San Carlos Street and 7th Avenue in the Central Commercial (CC) District. APN 010-141-004

Marnie R. Waffle, AICP, Principal Planner, presented the Staff Report and addressed questions of the Board.

Chair Chroman opened the public hearing. The following members of the public appeared before the Board: Janice Bradner.

The public hearing was closed.

It was moved by Board Member Pomeroy and seconded by Board Member Goodhue to consider the map of exceptional importance and consider it historic, even though it is less than 50 years old, based on the following findings: it is the only public piece in the City of Carmel-by-the-Sea by Bill Bates, Bill Bates was the primary illustrator, the map is a unique resource, and a map board has been there over 50 years.

The motion passed by the following roll call vote:

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

PUBLIC HEARINGS

Item 1: **DS 23-006 (Sweet Trust)**: Consideration of a Determination of Consistency with the Secretary of the Interior's Standards for Design Study application, DS 23-006 (Sweet Trust), for the demolition and reconstruction of a detached garage at the southwest corner of Casanova Street and 11th Avenue in the Single-Family Residential (R-1) District. APN 010-273-001

Katherine Wallace, Associate Planner, presented the Staff Report and addressed questions of the Board.

Justin Pauly, Architect, commented on a few aspects of the project, including some of the existing historical information, and answered questions of the Board and the public.

Chair Chroman opened the public hearing. The following members of the public appeared before the Board: Nancy Twomey.

The public hearing was closed.

It was moved by Board Member Hall and seconded by Board Member Goodhue to adopt a Resolution issuing a Determination of Consistency with the Secretary of the Interior's Standards for the demolition of an existing 483-square-foot detached garage and storage room and construction of a new 200-square-foot detached garage at the historic "Reginald Markham House" property located at the southwest corner of Casanova Street and 11th Avenue in the Single-Family Residential (R-1) District. APN 010-273-001

The motion passed by the following roll call vote:

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

Board Member Dyar recused himself from Item 2: HE 22-294 (Schneider).

Item 2: **HE 22-294 (Schneider)**: Consideration of a Historic Evaluation Phase I Determination of Eligibility referral, HE 22-294 (Schneider), for the "Gard House" at the southwest corner of Mission Street and 12th Avenue in the Single-Family Residential (R-1) District. APN 010-163-001

Katherine Wallace, Associate Planner, presented the Staff Report and addressed questions of the Board.

Tobin Schneider, Property Owner, commented on his intentions for the project in conjunction with historical considerations.

Kent Seavey, Historic Resource Consultant representing Property Owner Tobin Schneider, commented on the historical eligibility of the property, based on his research and findings.

Anthony Kirk, Architectural Historian representing Property Owner Tobin Schneider, commented on the historical elements of the project, based on his research and including the findings referenced in the most recent historic evaluation.

Chair Chroman opened the public hearing. The following members of the public appeared before the Board: Sam Schneider.

The public hearing was closed.

After some discussion by the Board, an alternate motion was proposed by Board Member Pomeroy.

It was moved by Board Member Pomeroy and seconded by Chair Chroman to determine the "Gard House" ineligible to be placed on the Carmel Inventory of Historic Resources based on the following findings: no one important lived there, there is no architect of record, the house has been altered, and there are better examples of Craftsman cottage architecture in the City of Carmel-by-the-Sea. APN 010-163-001

The motion passed by the following roll call vote:

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

ANNOUNCEMENTS – Part 2

Marnie R. Waffle, AICP, Principal Planner welcomed Board Member Dyar to his first meeting after resigning as the Chair several months ago.

DIRECTOR'S REPORT

Marnie Waffle, Principal Planner, gave the Director's Report and addressed questions of the Board.

- **Housing Ad Hoc Committee**: Community meeting scheduled at City Hall Council Chambers for tomorrow, February 28, 2023, at 5:30 p.m.; all Board members and members of the public were encouraged to attend and participate in person or online via Zoom.

- **Design Traditions 1.5 Project**: Updated Draft has been released for public review, effective February 9, 2023; copies on drafts may be found on the City's website at this link: https://ci.carmel.ca.us/post/long-range-planning-initiatives. The Steering Committee will be meeting in the City Hall Council Chambers this coming Wednesday, March 1, 2023, at 9:00 a.m.; the public was encouraged to participate and provided input. A community meeting will be scheduled in the near future, but no date has yet been determined.

- **Planning Commission**: A Special Meeting to receive public input on the Wireless Ordinance Draft has been scheduled to be held in the City Hall Council Chambers on March 15, 2023 at 4:00 p.m. All members of the public are welcome to join in person or virtually via Zoom.

ANNOUNCEMENTS – Part 3

Board Member Dyar introduced the second lecture in the AIA Lecture Series in Sand City, CA that will address housing needs in the State of California; the next meeting will be held on March 16, 2023 at 6:00 p.m. The first lecture, as well as additional information about California's housing policies, can be found online at this link: https://aiamontereybay.org/.

FUTURE AGENDA ITEMS

Item 3: Next Regular Meeting: March 20, 2023

ADJOURNMENT.

5:20 p.m.

APPROVED: ATTEST:

Jordan Chroman, Chair

Leah R. Young, Recording Secretary

REGULAR MEETING
Monday, March 20, 2023
4:00 p.m.

CALL TO ORDER AND ROLL CALL

The following members of the Board were present: Erik Dyar, Esther Goodhue, Karyl Hall, and Jordan Chroman.

The following members of the Board were absent: Kathy Pomeroy.

PLEDGE OF ALLEGIANCE

PUBLIC APPEARANCES

The following members of the public appeared before the Board: Joe DiNucci.

ANNOUNCEMENTS

None.

CONSENT AGENDA

Item 1: Adoption of Minutes: January 23, 2023 Special Meeting

Item 2: Adoption of Minutes: December 19, 2022 Regular Meeting

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

The motion passed by the following roll call vote:

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

ORDERS OF BUSINESS

Item A: Revised proposal from Historic Resources Board Member Karyl Hall for a new City policy to protect selected non-historic Carmel homes from demolition/exterior remodeling.

Marnie Waffle, Principal Planner, gave a brief overview of the proposal and then referred the presentation to Board Member Hall.

Board Member Hall gave a presentation and addressed questions of the Board.

Chair Chroman opened the public hearing. The following members of the public appeared before the Commission: Nancy Twomey, David O'Neil, Joe DiNucci, and Lucinda Lloyd.

The public hearing was closed.

The Board engaged in discussion about Board Member Hall's presentation and addressed various issues associated therewith.

Chair Chroman opened the public hearing. The following members of the public appeared before the Commission: David O'Neil.

The public hearing was closed.

The Board continued their discussion about Board Member Hall's presentation and addressed various issues associated therewith.

Chair Chroman opened the public hearing. The following members of the public appeared before the Commission: David O'Neil.

The public hearing was closed.

The Board discussed options to move this project forward in accordance with City Council's priorities. Another option discussed was to add the Level 2 Proposal as a supplemental item to the already-existing Design Traditions 1.5 Steering Committee project.

The final direction of the discussion included a consensus for Board Member Hall to make further revisions and to present the updated proposal to the Board at the next scheduled meeting.

DIRECTOR'S REPORT

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

- **Capital Improvement Program (CIP)**: Special meeting scheduled for tomorrow, March 21, 2023, at 4:00 p.m.; City Council will meet and discuss projects funded, including a new roof for City Hall, the repair of a retaining wall at City Hall, exterior painting at the Harrison Memorial Library, and window repairs at the Sunset Center cottages located at the south end of the Sunset Center property.

- **Wireless Ordinance Draft**: The Public Workshop meeting was cancelled last week, due to storms and power outages. The meeting has been rescheduled for March 29, 2023 at 4:00 p.m. The Planning Commission will be reviewing the Draft Wireless Ordinance and receiving feedback from the public; no decisions will be made.

- **Design Traditions 1.5 Project**: The Steering Committee will be holding a meeting on March 22, 2023 at 9:00 a.m.; the meeting will be held at City Hall and is open to the public.

FUTURE AGENDA ITEMS

Item 3: Next Regular Meeting: April 17, 2023

Item 4: Level 2 Proposal Continued Discussion

ADJOURNMENT

5:56 p.m.

APPROVED:

Jordan Chroman, Chair

ATTEST:

Leah R. Young, Recording Secretary

REGULAR MEETING
Monday, May 15, 2023
4:00 p.m.

CALL TO ORDER AND ROLL CALL

The following members of the Board were present: Erik Dyar, Esther Goodhue, Karyl Hall, Kathy Pomeroy, and Jordan Chroman.

The following members of the Board were absent: None.

PLEDGE OF ALLEGIANCE

PUBLIC APPEARANCES

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

ANNOUNCEMENTS

Board Member Dyar announced that AIA Monterey Bay is having its final discussion and presentation on the recent Housing Series at Sand Box in Sand City at 6:00 p.m. on Thursday, May 18, 2023.

CONSENT AGENDA

Item 1: Adoption of Minutes: February 27, 2023 Special Meeting

Board Member Pomeroy voiced concern regarding the February 27, 2023 minutes, as they did not include a key reason for deeming the Nielsen Market Map Board a historic item: concern that the map board will further deteriorate.

It was moved by Board Member Pomeroy and seconded by Board Member Goodhue to adopt the February 27, 2023 Special Meeting Minutes with the following amendment added to the list of reasons the Nielsen Market Map Board should be considered a historic item ("Item A, Nielsen Market Map Board"): concern that the map board will further deteriorate.

The motion passed by the following roll call vote:

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

Item 2: Adoption of Minutes: March 20, 2023 Regular Meeting

It was moved by Board Member Hall and seconded by Board Member Goodhue to adopt the March 20, 2023 Regular Meeting Minutes.

The motion passed by the following roll call vote:

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

ORDERS OF BUSINESS

Item 3: Consider amending the Historic Resources Board Rules of Procedure to convene meetings on-site at the location of the first item on the Tour of Inspection.

Marnie Waffle, Principal Planner, gave a presentation, explained the current Rules of Procedure in conjunction with the proposed amendment, and answered questions of the Board.

Chair Chroman opened the public hearing. The following members of the public appeared before the Board: None.

The public hearing was closed.

It was moved by Board Member Dyar and seconded by Board Member Goodhue to amend the Historic Resources Board Rules of Procedure to convene meetings on-site at the location of the first item on the Tour of Inspection.

The motion passed by the following roll call vote:

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

Item 4: Revised proposal from Historic Resources Board Member Karyl Hall for a new City policy to protect selected non-historic Carmel homes from demolition/exterior remodeling.

Marnie Waffle, Principal Planner, gave a brief overview of the proposal and then referred the presentation to Board Member Hall.

Board Member Hall gave a presentation and addressed questions of the Board.

Chair Chroman and Board Member Goodhue stated the characteristics are too particular (e.g., carved doors).

Board Member Goodhue expressed the need to protect modern homes, too.

Chair Chroman said the requirements for Level 2 are non-existent; any house can be qualifying.

Board Member Dyar warned about “historic” designations that could run afoul of certified local government requirements.

Board Member Goodhue said there should not be a limit on style (e.g., modern styles should not be excluded.)

Board Member Dyar stated that some of the incentives are already allowed, and the tree removal incentive would be more for the Forest & Beach Commission.

Board Member Goodhue stated she did not like the idea of drainage waivers.

Chair Chroman said that future owners would have no incentive to keep the house the way it is.

Chair Chroman stated that if the program is only applied to "cottages," then the program will not be doing itself justice. Board Member Goodhue agreed with Chair Chroman.

Board Member Dyar said that preserving aging housing stock is an admirable goal and the general consensus is that it is a good idea. Dyar's thoughts regarding a "Mission Statement" included his opinion that the word "style" should be eliminated from the program, rather than excluding one style by accident; specific styles should not be named. Dyar further stated that he would like to see a final product before the program is presented to the City Council.

Chair Chroman suggested Board Members send Board Member Hall their notes and then work on an executive summary.

Board Member Dyar suggested the Board keep whatever is sent to City Council as general as possible.

Chair Chroman suggested the removal of some of the more descriptive elements.

Board Member Dyar asked how many houses would be eligible.

Chair Chroman opened the public hearing. The following members of the public appeared before the Board: David O'Neil.

The public hearing was closed.

It was moved by Board Member Goodhue and seconded by Board Member Pomeroy to continue the "Level 2" proposal discussion to the next meeting with edits as directed by the Board, and Board Member Hall to complete the edits.

The motion passed by the following roll call vote:

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

DIRECTOR'S REPORT

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

- **Housing Ad Hoc Committee Meeting**: Scheduled in the City Council Chambers on May 24, 2023 at 5:30 p.m.; everyone was encouraged to participate in person or via Zoom. Topics will include potential housing sites and programs for the next eight years.

- **Scanning and Digitizing of Property Files**: The project is nearly complete; the GIS Mapping Tool includes detailed aerial views and digital copies of plans and other property file documents that are now available online. The physical files have been moved from City Hall and are being professionally archived and preserved. Waffle acknowledged Brandon Swanson, Director of Community Planning and Building, for

his direction and efforts in making possible the completion of this laborious task. The next phase of this project will be to scan in copies of old (mostly rolled) plans currently being stored at the Vista Lobos facility.

FUTURE AGENDA ITEMS

Item 5: Next Regular Meeting: June 19, 2023

ADJOURNMENT

5:44 p.m.

APPROVED: ATTEST:

Jordan Chroman, Chair

Brandon Swanson, Recording Secretary

REGULAR MEETING
Monday, June 19, 2023

TOUR TIME 3:00 PM
MEETING 4:00 PM

CALL TO ORDER AND ROLL CALL - TOUR

The following Board Members were present for the Tour of Inspection: Erik Dyar, Esther Goodhue, Karyl Hall, and Jordan Chroman.

The following Board Members were absent for the Tour of Inspection: Kathy Pomeroy.

Project Tour: DS 22-396 (Ramos) - Northeast corner of 12th and San Antonio Avenues

Project Tour: DR 23-058 (Esperanza Carmel Commercial, LLC) - Lincoln Street 3 southwest of Ocean Avenue

CALL TO ORDER AND ROLL CALL – CHAMBERS

The following Board Members were present: Erik Dyar, Esther Goodhue, Karyl Hall, and Jordan Chroman.

The following Board Members were absent: Kathy Pomeroy.

PLEDGE OF ALLEGIANCE

PUBLIC APPEARANCES

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

ANNOUNCEMENTS

None.

ORDERS OF BUSINESS

Item 1: Revised "Level 2" proposal from Historic Resources Board Member Karyl Hall for a new City policy to protect selected non-historic Carmel homes from demolition/exterior remodeling.

Chair Chroman recapped the previous discussion and explained the intent of Item 1 for purposes of this meeting.

Board Member Hall gave an update and noted that this is a "concept" and hopes it can be sent to City Council.

Board Member Dyar said if the program is taken to City Council, it should include examples of homes to which the program would apply; if incentives were in place, it should be clear how they would be utilized. Dyar said the title may need to be reconsidered, because it is not a historic review. Dyar stated that David DiGiralamo's email to the Board brought up some good points. Dyar asked how the program would test houses for integrity and which sections of the General Plan is being referred to.

Board Member Goodhue said she was confused about how the process works, as far as when the program commences in the planning process. Goodhue stated that the design should line up with the Secretary of the Interior's Standards when considering architectural styles.

Chair Chroman asked the Board if they believed the program was ready to be presented to City Council for direction.

It was moved by Board Member Hall and seconded by Board Member Dyar that the program was ready for the City Council agenda in August of 2023, Board Member Hall should be the representative, and Hall will return to the next Historic Resources Board Meeting with a draft presentation.

The motion passed by the following roll call vote:

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

PUBLIC HEARINGS

Item 2: **DR 23-058 (Esperanza Carmel Commercial, LLC)**: Consideration of a Determination of Consistency with the Secretary of the Interior's Standards for an after-the-fact addition of Mediterranean tiling below two bay windows on a historic building, part of the "Aucourt Commercial Block" located at Lincoln Street 3 southwest of Ocean Avenue in the Central Commercial (CC) Zoning District and Downtown Conservation District (DC) Overlay. APN 010-191-001.

Evan Kort, Associate Planner, presented the staff report and addressed questions of the Board.

Chair Chroman opened the public hearing. The following members of the public appeared before the Commission: None.

The public hearing was closed.

It was moved by Board Member Dyar and seconded by Board Member Goodhue to adopt a Resolution issuing a Determination of Consistency with the Secretary of the Interior's Standards for the after-the-fact addition of Mediterranean tiling below two bay windows on a historic building, part of the "Aucourt Commercial Block" located at Lincoln Street 3 southwest of Ocean Avenue in the Central Commercial (CC) Zoning District and Downtown Conservation District (DC) Overlay. APN 010-191-001.

The motion passed by the following roll call vote:

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

Board Member Dyar was recused from Item 3, DS 22-396 (Ramos).

Item 3: **DS 22-396 (Ramos)**: Consideration of a Determination of Consistency with the Secretary of the Interior's Standards for Design Study application, DS 22-396 (Ramos), for site additions, alterations, and site modifications, including a 138-square-foot addition to the rear and a new entry at the north elevation, a 398-square-foot basement expansion, creation of a window well at the front elevation, window relocation and modifications, and a new 231-square-foot detached garage located in the front to the historic "Rockwell House" located on the northeast corner of 12th and San Antonio Avenues in the

Single-Family Residential (R-1) Zoning District and the Beach and Riparian Overlay District. APN 010-279-008.

Suray Nathan, Assistant Planner, presented the staff report and addressed questions of the Board.

Craig Holdren, Architect, gave a presentation and answered questions of the Board.

Tim Ramos, Property Owner, commented about the project and asked questions of the Board.

Chair Chroman opened the public hearing. The following members of the public appeared before the Commission: None.

The public hearing was closed.

It was moved by Board Member Hall and seconded by Board Member Goodhue to adopt a Resolution issuing a Determination of Consistency with the Secretary of the Interior's Standards for the Treatment of Historic Properties for the additions and modifications to the historic Craftsman style "Rockwell House," DS 22-396 (Ramos), located on the northeast corner of 12th and San Antonio Avenues in the Single-Family Residential (R-1) District and the Beach and Riparian Overlay District.. The motion included the removal of the existing Dutch door. APN 010-279-008.

The motion passed by the following roll call vote:

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

Board Member Dyar returned to the dais.

DIRECTOR'S REPORT

Brandon Swanson, Director of Community Planning and Building, gave the report and addressed questions of the Board.

- **Annual Operating Budget for City of Carmel-by-the-Sea**: The budget was adopted by City Council and will be effective, July 1, 2023. Approved budgetary item of note was the remaining funding for the Historic Context Statement update which totaled $80,000. The City has applied for a State grant, and if approved, the grant will supplement the Historic Context Statement update with $40,000, saving the City half of the total cost.

- **Design Review Board (DRB)**: City Council considered and provided direction to continue moving forward with the potential establishment of a DRB with the implication that it may be combined with the Historic Resources Board.

- **JB Pastor Project Update**: The Community Room at Dolores Street and Seventh Avenue has resubmitted a set of plans; the plans include retaining the Community Room with no demolition or impacts to the building. The target date for bringing this project back to the Board is July of 2023. Plans are currently available on the City's website.

- **Housing Element Draft Update**: The draft is out for public review; the 30-day review period ends July 6, 2023 and will be presented to City Council at their next meeting on July 11, 2023. The final draft will be presented to City Council at their meeting on August 1, 2023, and if the draft is approved by City Council, it will then be sent to the State for their review.

FUTURE AGENDA ITEMS

Item 4: Next Regular Meeting: July 17, 2023

Item 5: Level 2 Proposal Draft to be sent to City Council

ADJOURNMENT

5:02 p.m.

APPROVED:

Jordan Chroman, Chair

ATTEST:

Brandon Swanson, Recording Secretary

REGULAR MEETING
Monday, July 17, 2023

TOUR 3:00 p.m.
MEETING 4:00 p.m.

CALL TO ORDER AND ROLL CALL - TOUR

Item A: CALL TO ORDER AND ROLL CALL – TOUR

The following Board Members were present for the Tour of Inspection: Erik Dyar, Esther Goodhue, Karyl Hall, and Kathy Pomeroy.

The following Board Members were absent for the Tour of Inspection: Jordan Chroman.

Item B: DR 23-091 (OWRF - Suite 115) - Southeast Corner Mission Street and Ocean Avenue, Carmel Plaza, Suite 115

Item C: DR 23-140 (Esperanza Carmel Commercial - JB Pastor Building) - Southeast Corner of Dolores Street and 7th Avenue

CALL TO ORDER AND ROLL CALL - CHAMBERS

The following Board Members were present: Erik Dyar, Esther Goodhue, Karyl Hall, and Kathy Pomeroy.

The following Board Members were absent: Jordan Chroman.

PLEDGE OF ALLEGIANCE

PUBLIC APPEARANCES

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

ANNOUNCEMENTS

None.

CONSENT AGENDA

Item 1: **DR 23-091 (OWRF, STE 115)**: Consideration of a Track 1 Design Review referral for storefront modifications to an existing business space located at the exterior of Carmel Plaza located in the Central Commercial (CC) Zoning District and Downtown Conservation District (DC) Overlay. APN 010-086-006.

Vice Chair Hall opened the public hearing. The following members of the public appeared before the Board: None.

The public hearing was closed.

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

The motion passed by the following roll call vote:

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

ORDERS OF BUSINESS

Item 2: Revised ["Notable Home Incentive Program" (formerly "Level 2")] proposal from Historic Resources Board Member Karyl Hall for a new City policy to incentivize the protection of non-historic but notable homes from demolition or extensive exterior remodeling.

Vice Chair Hall read a letter received by the Board from a member of the public who voiced concern over Hall's proposal, since Hall is a member of the Board and could use her position as a member of a legislative body to advocate for the "Notable Home Incentive Program." Hall sought direction from staff to address this concern.

Marnie Waffle, Principal Planner, responded to the concern by stating that the Board is within its purview to request that staff agendize topics that are of interest to the majority of the Board.

Marnie Waffle, Principal Planner, gave a brief overview of the proposal, provided direction to the Board regarding the intent of the presentation and feedback sought, and then referred the presentation to Vice Chair Hall.

Vice Chair Hall provided an overview of the proposal, gave a presentation, and addressed questions of the Board.

Vice Chair Hall opened the public hearing. The following members of the public appeared before the Board: None.

The public hearing was closed.

Marnie Waffle, Principal Planner, commented about the necessity of ensuring Board decisions were made via public hearings, following proper noticing protocols, and not outside of a public forum.

Board Member Dyar commented on the presentation and how it gave good examples of potentially qualifying homes.

It was moved by Board Member Dyar and seconded by Board Member Goodhue to send the revised "Notable Home Incentive Program" to City Council for review and direction.

The motion passed by the following roll call vote:

AYES:	**Board Member(s): Dyar, Goodhue, Hall, Pomeroy**
NOES:	**Board Member(s): None**
ABSTAINED:	**Board Member(s): None**

ABSENT: Board Member(s): Chroman

PUBLIC HEARING

Item 3: **DR 23-140 (Esperanza Carmel Commercial - JB Pastor Building)**: Consideration of a Determination of Consistency for the construction of a 15,351-square-foot mixed-use building with a 9,805-square-foot subterranean garage on a portion of the Northern California Savings & Loan Complex site. The project will be constructed on the lot containing the Community Room (APN 010-145-023) and the adjacent parkinglot site to the south (APN 010-145-024), as well as a third lot to the south (APN 010-145-012) that is not part of the historic Northern California Savings & Loan Complex.The proposed design does not include construction on the lot containing the Bank Building (APN 010-145-022). The project is located at Dolores Street 2 southeast of 7th Avenue in the Service Commercial (SC) Zoning District. APNs 010-145-012, 010-145-023, 010-145-024.

Evan Kort, Associate Planner, gave the staff report and addressed questions of the Board.

Jun Sillano, Architect with International Design Group, Inc., gave a presentation and addressed questions of the Board.

Vice Chair Karyl Hall opened the public hearing. The following members of the public appeared before the Board: Cindy Lloyd, Richard Perry, Kristie Reimers, and Victoria Beach.

The public hearing was closed.

Jun Sillano, Architect with International Design Group, Inc., provided a rebuttal to some of the public comments and addressed questions of the Board.

Board Member Dyar said he appreciated that the Community Room is being preserved. Dyar said that he felt it was important to preserve open space on all sides of the building. Dyar supported the proposed plans and was in favor of moving the concrete wall to the adjacent property. Dyar recommended working closely with a designer so that both sides of the wall would be visible in accordance with the proposed seating areas. Dyar said he was in favor of extending the concrete wall to align with the edge of the extent of the Community Room to the south on the back side. Dyar also supported the moving of the existing south-facing wall to the 7th and Dolores property.

Board Member Goodhue said she believed the existing wall was an integral part of the building and was part of the original building concept. Goodhue said it was her understanding that the entire site was historic. Goodhue stated that just because the wall had been altered, it should not be torn down. Goodhue believes the project proposal conflicts with the Secretary of the Interior's Standards, because she believes the existing wall is an integral part of the building, the existing wall is a work of art, and that relocating the wall would be contrary to the original designer's intention. Goodhue stated that building a new building next to the Community Room would ruin the use of the Community Room for any commercial purpose, as there is currently a very nice, defined patio, and the existing wall defines the south end of the building and the complex. Goodhue was of the opinion that the existing open space should remain.

Board Member Pomeroy said the shorter part of the wall along the side of the building is an example of the artwork and should remain so people can see it. Pomeroy said she is in favor of moving the wall, if it is possible to move it, because she believes it would be a nice division of the outdoor seating area, as it can be viewed from both sides, while still leaving a walkway between the buildings.

Vice Chair Hall stated that the wall was not originally considered a part of the historic building, and the building was not listed as historic when the property was originally sold to Mr. Pastor. Hall said she supported moving the wall as stated in the proposed plans.

It was moved by Board Member Dyar and seconded by Board Member Pomeroy to issue a Determination of Consistency with the Secretary of the Interior's Standards for the construction a 15,351-square-foot mixed-use building with a 9,805-square-foot subterranean garage on a portion of the Northern California Savings & Loan Complex site located at Dolores Street 2 southeast of 7th Avenue in the Service Commercial (SC) Zoning District. The motion clarified the portion of the concrete wall fronting (parallel to) Dolores is to be preserved up to the southernmost edge of the Community Room and affirming Condition of Approval No. 1 supporting relocation of the portion of the wall perpendicular to Dolores Street to the adjacent property to the north. APNs 010-145-012, 010-145-023, 010-145-024.

The motion passed by the following roll call vote:

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

DIRECTOR'S REPORT

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

- **$40,000 Grant Awarded to the City**: The grant is from the State and will offset costs for Phase 2 of the Historic Context Statement update; the efforts in this next phase are underway.

- **Upcoming Training**: In accordance with the Board's required annual training, Waffle provided details on an upcoming training offered by the State with a focus on the Secretary of the Interior's Standards. Waffle requested feedback from the Board to determine the level of interest for this particular training.

- **City-issued Email Addresses**: Waffle provided a reminder for the Board to use their City-issued email addresses, as opposed to their personal email addresses, for items pertaining to City business. Waffle informed the Board that it is possible to set up a forwarding mechanism from their City email addresses to their personal email addresses, if any Board Members are interested in doing so.

- **Mills Act Applications**: Next month, the Board will be asked to review six (6) total applications; the Mills Act applications will be the only items on the agenda. The Board will tour all six (6) sites, so the tour will begin earlier than usual.

FUTURE AGENDA ITEMS

Item 4: Next Regular Meeting: August 21, 2023

ADJOURNMENT

5:13 p.m.

APPROVED: ATTEST:

Karyl Hall, Vice Chair

Leah R. Young, Recording Secretary

REGULAR MEETING
Monday, August 21, 2023

Tour 3:19 p.m.
Meeting 5:01 p.m.

CALL TO ORDER AND ROLL CALL - TOUR

The following Board Members were present for the Tour of Inspection: Erik Dyar, Esther Goodhue, Karyl Hall, Kathy Pomeroy, and Jordan Chroman.

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

TOUR OF INSPECTION

Chair Chroman was recused from Item A, MA 23-117 (Griffin).

Item A: **MA 23-117 (Griffin)** - 3rd Avenue 2 northwest of Junipero Street

Chair Chroman returned to the Tour.

Item B: **MA 23-116 (Esperanza Carmel, LLC)** - 26336 Scenic Road

Item C: **MA 23-103 (Cypress Inn)** - Northeast corner of Lincoln Street and 7th Avenue

CALL TO ORDER AND ROLL CALL – CHAMBERS

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

The following Board Members were absent: None.

PLEDGE OF ALLEGIANCE

PUBLIC APPEARANCES

None.

ANNOUNCEMENTS

Board Member Erik Dyar announced that the Carmel Heritage Society and American Institute of Architects Monterey Bay (AIA) will be hosting a Home Tour on September 9, 2023. There are eight (8) houses on the tour. Tickets may be purchased at www.carmelheritage.org.

Board Member Hall announced that the Notable Home proposal has been submitted to the City Council and will likely appear on the October 2023 City Council meeting agenda.

CONSENT AGENDA

Item 1: Adoption of Minutes: May 15, 2023 Regular Meeting

Item 2: Adoption of Minutes: June 19, 2023 Regular Meeting

Item 3: Adoption of Minutes: July 17, 2023 Regular Meeting

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

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

The motion passed by the following roll call vote:

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

PUBLIC HEARINGS

Item 4: **MA 23-146 (Lopez 5 NW, LLC)**: Consideration of adding a historic resource to the Carmel Register and making a recommendation to the City Council on a Mills Act Contract application, MA 23-146 (Lopez 5 NW, LLC), for the historic "Cosmas House" located on Lopez Avenue 5 northwest of 4th Avenue in the Single-Family Residential (R-1) District. APN: 010-232-028-000. **CONTINUE TO A DATE UNCERTAIN.**

Marnie Waffle, Principal Planner, informed the Board that Item 4, MA 23-146 (Lopez 5 NW, LLC), was legally noticed and agendized, but incomplete noticing necessitated a continuance.

Item 5: **MA 23-103 (Cypress Inn)**: Consideration of making a recommendation to the City Council on a Mills Act Contract application, MA 23-103 (Cypress Inn), for the historic "La Ribera Hotel" listed on the Carmel Register and located on the northeast corner of Lincoln Street and 7th Avenue in the Residential-Commercial (R-C) District. APN 010-147-008-000.

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

Christopher Barlow, Architect, commented on some aspects of the property and addressed questions of the Board.

Gerard A. Rose, Attorney, gave a presentation and addressed questions of the Board.

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

Chair Chroman closed the meeting for public comment.

It was moved by Board Member Hall and seconded by Board Member Goodhue to adopt a resolution recommending that the City Council enter into a Mills Act Contract with Sentimental Journey, LLC for the historic "La Ribera Hotel" located on the northeast corner of 7th Avenue and Lincoln Street. APN: 010-147-008-000.

The motion passed by the following roll call vote:

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

Item 6: **MA 23-116 (Esperanza Carmel, LLC)**: Consideration of making a recommendation to the City Council on a Mills Act Contract application, MA 23-116 (Esperanza Carmel, LLC), for the historic "Mrs. Clinton Walker House" listed on the Carmel Register and located at 26336 Scenic Road in the Single-Family Residential (R-1) District. APN: 009-423-001-000.

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

Christopher Mitchell, Managing Director, commented on some aspects of the property and addressed questions of the Board.

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

Chair Chroman closed the meeting for public comment.

It was moved by Board Member Dyar and seconded by Board Member Hall to adopt a Resolution recommending that the City Council enter into a Mills Act Contract with Esperanza Carmel, LLC for the historic "Mrs. Clinton Walker House" located at 26336 Scenic Road. APN: 009-423-001-000.

The motion passed by the following roll call vote:

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

Chair Chroman was recused from Item 7, MA 23-117 (Griffin).

Item 7: **MA 23-117 (Griffin)**: Consideration of adding a historic resource to the Carmel Register and making a recommendation to the City Council on a Mills Act Contract application, MA 23-117 (Griffin), for the historic "Agnes Shorting House" located on 3rd Avenue 2 northwest of Junipero Avenue in the Single-Family Residential (R-1) District. APN 010-108-007.

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

Christopher Barlow, Architect, commented on some aspects of the property and addressed questions of the Board.

Vice Chair Hall opened the meeting for public comment. The following members of the public appeared before the Commission: None.

Vice Chair Hall closed the meeting for public comment.

It was moved by Board Member Dyar and seconded by Board Member Goodhue to adopt a Resolution adding a historic resource to the Carmel Register and recommending that the City Council enter into a Mills Act Contract with Michael Griffin and Kimberly S. Griffin Trust for the property located on 3rd Avenue 2 northwest of Junipero Avenue. The motion included the condition that the maintenance plan be revised to include an evaluation of the existing windows to ensure that non-original windows are made more compatible, and that any existing screens are either removed or moved to the interior of the windows. APN: 010-108-007-000.

The motion passed by the following roll call vote:

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

Chair Chroman returned to the dais.

DIRECTOR'S REPORT

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

- **Notable Homes Proposal Update:** The proposal has been tentatively scheduled to be presented to the City Council in October of 2023.

- **Planning Commission Special Meeting:** This Wednesday, August 23, 2023 at 5:00 p.m., there will be a meeting to discuss a recommendation of the Second-Draft Wireless Ordinance to the City Council. The meeting will be held in the Council Chambers and via Zoom.

FUTURE AGENDA ITEMS

Item 8: Next Regular Meeting: September 18, 2023

ADJOURNMENT

6:14 p.m.

APPROVED: ATTEST:

Jordan Chroman, Chair

Leah R. Young, Recording Secretary

REGULAR MEETING
Monday, September 18, 2023

Tour 2:45 p.m.
Meeting 4:00 p.m.

CALL TO ORDER AND ROLL CALL - TOUR

The meeting was called to order at 2:50 p.m. The following Board Members were present for the Tour of Inspection: Esther Goodhue, Karyl Hall, Kathy Pomeroy, and Jordan Chroman.

The following Board Members were absent from the Tour of Inspection: Erik Dyar.

TOUR OF INSPECTION

Item A: **MA 23-146 (Lopez 5 NW, LLC):** Lopez Avenue 5 northwest of 4th Avenue

Item B: **DS 23-160 (Lutz):** Santa Fe Street 4 northwest of 6th Avenue

Item C: **DR 23-130 (Fourtane Jewelers):** Ocean Avenue 3 northeast of Dolores Street

CALL TO ORDER AND ROLL CALL – CHAMBERS

The meeting was called to order at 4:00 p.m. The following Board Members were present: Esther Goodhue, Karyl Hall, Kathy Pomeroy, and Jordan Chroman.

The following Board Members were absent: Erik Dyar.

PLEDGE OF ALLEGIANCE

PUBLIC APPEARANCES

There were no public appearances.

ANNOUNCEMENTS

There were no announcements.

PUBLIC HEARINGS

Item 1: DR 23-130 (Fourtane Jewelers): Consideration of a Track 1 Design Review referral, DR 23-130 (Fourtane Jewelers), for storefront modifications to an existing non-historic building location on Ocean Avenue 3 northwest of Dolores Street in the Central Commercial (CC) District and Downtown Conservation District (DC) Overlay. APN: 010-139-004-000.

Evan Kort, Associate Planner, presented the staff report and addressed questions of the Board.

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

Chair Chroman closed the meeting for public comment.

Following Board discussion, it was moved by Board Member Goodhue and seconded by Board Member Pomeroy to adopt a resolution finding the proposed exterior storefront modifications to an existing non-historic building location on Ocean Avenue 3 northwest of Dolores Street in the Central Commercial (CC) Zone District and Downtown Conservation District (DC) Overlay consistent with the established design context of the Downtown Conservation District. APN: 010-139-004-000.

The motion passed by the following roll call vote:

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

Item 2: **MA 23-146 (Lopez 5 NW, LLC):** Consideration of adding a historic resource to the Carmel Register and making a recommendation to the City Council on a Mills Act Contract application, MA 23-146 (Lopez 5 NW, LLC), for the historic "Cosmas House" located on Lopez Avenue 5 northwest of 4th Avenue in the Single-Family Residential (R-1) District. APN: 010-232-028-000.

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

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

Chair Chroman closed the meeting for public comment.

The Board asked questions of KC Cullen, the architect of record for the project, regarding past alterations to the site.

Following Board discussion, it was decided to separate the actions into two motions. It was moved by Board Member Hall and seconded by Board Member Goodhue to add the subject property to the Carmel Register of Historic Resources.

The motion passed by the following roll call vote:

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

Following additional Board discussion, it was moved by Board Member Pomeroy and seconded by Board Member Goodhue to make a recommendation to the City Council on a Mills Act Contract application, MA 23-146 (Lopez 5 NW, LLC).

The motion passed by the following roll call vote:

AYES:	**Board Member(s): Goodhue, Hall, Pomeroy, Chroman.**

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

Item 3 **DS 23-160 (Lutz)**: Consideration of a Determination of Consistency with the Secretary of the Interior's Standards for Design Study application, DS 23-160 (Lutz), for additions, alterations, and site modifications including a 76-square-foot kitchen addition, a 135-square-foot bedroom addition, and a new 250-square-foot detached garage in the front setback at the historic "Elizabeth F. Armstrong House" located on Santa Fe Street 4 northwest of 6th Avenue in the Single-Family Residential (R-1) District. APN: 010-092-005-000.

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

Thomas Hood, Architect, gave a presentation and addressed questions of the Board.

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

Chair Chroman closed the meeting for public comment.

The Board discussed the project.

A 5-minute recess was requested by the applicant to discuss the pending direction of the Board. Chair Chroman granted the 5-minute recess commencing at 5:14 p.m.. Meeting called to order at 5:19 p.m.

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

Chair Chroman closed the meeting for public comment.

Following additional discussion, it was moved by Board Member Hall and seconded by Board Member Goodhue to adopt a resolution issuing a Determination of Consistency with the Secretary of the Interior's Standards, with Conditions, for north and south additions and a new detached garage (revised per consultant and staff recommendations) at the historic "Elizabeth F. Armstrong House" property located on Santa Fe Street 4 northwest of 6th Avenue in the Single-Family Residential (R-1) District. Conditions require that original window and door openings be preserved where possible; the proposed north addition be shifted west and/or reduced in size; and the proposed garage be reduced in size from 250 to 200 square feet and be clad entirely in stone or omit all stone. The bay window may remain on the proposed garage if desired. APN: 010-092-005-000.

The motion passed by the following roll call vote:

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

DIRECTOR'S REPORT

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

- **Pine Inn Parking Lot – General Plan Amendment:** City Council supported moving forward with the Pine Inn's application; applicant is proposing to transfer some hotel rooms from the Pine Inn over to the parking lot; this project will be coming before the Board in the future, because the property is located within the Downtown Conservation District.

- **Wireless Ordinance Update:** City Council conducted the first reading of the new wireless ordinance; the project is moving forward; there will be a second reading and adoption of the ordinance in the coming months.

- **JB Pastor Property – Concrete Wall Update:** City Council heard the appeal for the concrete wall located at Dolores Street and 7th Avenue. While City Council generally supports recommendations from its junior boards and commissions, City Council did reverse the decision of the Historic Resources Board and voted to keep the concrete wall intact and in its current location.

- **Staffing Update:** The Planning and Building Department is currently in the process of recruiting an Assistant Planner; many applications were received and are being reviewed; Waffle said she hoped interviews would commence soon.

FUTURE AGENDA ITEMS

Item 8: Next Regular Meeting: October 16, 2023

Chair Chroman Request: Junipero Serra Statue Update

Chair Chroman thanked staff for their diligence and expressed his appreciation. Board Members Goodhue and Hall agreed with Chair Chroman and thanked staff.

ADJOURNMENT

5:32 p.m.

APPROVED:

Jordan Chroman, Chair

ATTEST:

For Leah R. Young, Recording Secretary

REGULAR MEETING
Monday, December 19, 2022
MEETING 4:00 PM

CALL TO ORDER AND ROLL CALL

The following members of the Board were present: Esther Goodhue, Karyl Hall, and Jordan Chroman.

The following members of the Board were absent: Kathy Pomeroy.

PUBLIC APPEARANCES

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

ANNOUNCEMENTS

None.

CONSENT AGENDA

Item 1: Adoption of Minutes: September 19, 2022 Regular Meeting

It was moved by Board Member Hall and seconded by Board Member Goodhue to adopt the September 19, 2022 Regular Meeting Minutes.

The motion passed by the following roll call vote:

AYES:	**Board Member(s): Goodhue, Hall, Chroman**
NOES:	**Board Member(s): None**
ABSTAINED:	**Board Member(s): None**
ABSENT:	**Board Member(s): Pomeroy**

Item 2: Adoption of the 2023 Historic Resources Board Meeting Calendar

It was moved by Board Member Goodhue and seconded by Board Member Hall to adopt the 2023 Historic Resources Board Meeting Calendar.

The motion passed by the following roll call vote:

AYES:	**Board Member(s): Goodhue, Hall, Chroman**
NOES:	**Board Member(s): None**
ABSTAINED:	**Board Member(s): None**

ABSENT: Board Member(s): Pomeroy

PUBLIC HEARINGS

Item 3: DS 21-436 (Libreri): Consideration of a Determination of Consistency with the Secretary of the Interior's Standards for Design Study application, DS 21-436 (Libreri), for alterations to the historic "Casa Laiolo" house located on San Antonio Avenue 1 northwest of 9th Avenue in the Single-Family Residential (R-1) District, Park Overlay District, Beach & Riparian Overlay District, and Coastal Commission Appeal Jurisdiction. APN 010-301-020

Marnie Waffle, Principal Planner, presented the staff report and addressed questions of the Board.

Sandra Libreri, Property Owner, spoke on behalf of herself and her husband, Kim Libreri. Ms. Libreri commented on the project and thanked the Board and Marnie Waffle for their help and guidance throughout the process.

Tom Meaney, Architect, described the overall scope of the project, including the rail height and chimney.

Chair Chroman opened the public hearing. The following members of the public appeared before the Commission: None.

The public hearing was closed.

It was moved by Board Member Hall and seconded by Board Member Goodhue to adopt a Resolution issuing a Determination of Consistency with the Secretary's Standards for the Treatment of Historic Properties for alterations to the historic "Casa Laiolo" located on San Antonio Avenue 1 northwest of 9th Avenue.

The motion passed by the following roll call vote:

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

DIRECTOR'S REPORT

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

- **Gratitude for Service**: Waffle thanked the Board for their diligent service and efforts throughout the year 2022.

- **City Hall Holiday Closures**: City Hall will be closed, beginning December 23, 2022, and will reopen on January 3, 2023.

- **Community Planning & Building Scanning Project**: Physical property files are in the process of being digitized and made available to the public on the City's website. The project is approximately 80% complete with a target completion date of late January, or early February, of the year 2023. Waffle encouraged Board Members to investigate the GIS Mapping Tool in order to familiarize themselves with its features.

- **Design Traditions 1.5 Project**: The target completion date for a draft of the residential guidelines is late January, or early February, of the year 2023; the commercial guidelines are expected to follow shortly thereafter. The next community meeting has an anticipated schedule date of March 2023.

- **City Council December 2022 Meeting**: A Historic Context Statement was adopted; the next step is to submit the Historic Context Statement to the Coastal Commission for certification. Phase 2 of this project is being pursued in partnership with PAST Consultants; more grant money is being sought for this phase. The Board will be updated as this project moves forward.

- **Historic Resources Board Vacancy Update**: One vacancy still exists. City Council recently amended the requirements for Board Membership; the new ordinance will take effect in January 2023. Applications have been received; the City Clerk will be scheduling interviews with the Mayor and the Mayor Pro Tem in the New Year and after the new ordinance effective date.

FUTURE AGENDA ITEMS

Item 4: Next Special Meeting: January 23, 2023

Board Member Hall requested the following be added as future agenda items:

- The mural next to Nielsen Brothers Market be designated as historic. Due to graffiti, the mural needs to be restored; the cost will be approximately $80,000.

- Level 2 Homes Proposal, authored by Board Member Hall, is an idea she said was previously mentioned in the 1988 City General Plan. Details finding commonality with this proposal have also been mentioned in the Design Traditions 1.5 Steering Committee meetings. Board Member Hall offered to distribute copies of her proposal to Board Members, as well as to staff.

- A Design Review Board was recently discussed by the Design Traditions 1.5 Steering Committee. Board Member Hall discussed some of the potential advantages of a Design Review Board, one of which would theoretically incorporate the Historic Resources Board into the Design Review Board as one entity, not two separate ones.

ANNOUNCEMENTS

On behalf of the Board, Chair Chroman thanked Marnie Waffle for her patience, diligence, and resourcefulness throughout the year 2022.

ADJOURNMENT

Approximately 5:04 p.m.

APPROVED:	ATTEST:
Jordan Chroman, Chair	Leah R. Young, Recording Secretary

Certified Local Government Professional Qualifications (36 CFR Part 61): Attachment 1

History Professional Qualifications

Local Government City of Carmel by the Sea

Name Esther Goodhue Commissioner ☒ Staff ☐
(Name of Commissioner or Staff)

Date of Appointment: 09/13/2022 Date Term Expires: 04/30/2026

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

Alternative A	Alternative B1	Alternative B2
☐ MA or PhD in History	☒ BA in History	☐ BA in History
or	or	or
○ MA/MS or PhD in CRF	○ BA in CRF	○ BA in CRF
_____ (specify field)	_____ (specify field)	_____ (specify field)
	and	and
	☒ Two years full-time experience in history (check appropriate boxes below and attach explanation and dates) ___ research ___ writing ___ teaching ___ interpretation ___ other (specify)_____	☐ Substantial contribution through research and publication to body of scholarly knowledge in history (attach explanation)
	☐ With a professional institution _____ (specify institution) ___ academic institution ___ historical org./agency ___ museum ___ other (specify) _____	

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

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

Architectural History Professional Qualifications

Local Government City of Carmel by the Sea

Name Katherine Wallace Commissioner ☐ Staff ☒
(Name of Commissioner or Staff)

Date of Appointment: _____ Date Term Expires: _____

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

Alternative A

☒ MA or PhD in Architectural History

or

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

_____
(specify field)

and

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

_____

_____

_____

_____

_____

Alternative B1

☐ BA in Architectural History

or

○ BA in Art History, Historic Preservation or CRF

_____
(specify field)

and

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

☐ With a professional institution

_____
(specify institution)

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

Alternative B2

☐ BA in Architectural History

or

○ BA in Art History, Historic Preservation or CRF

_____
(specify field)

and

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

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

Certified Local Government Professional Qualifications (36 CFR Part 61): Attachment 1

Historic Architecture Professional Qualifications

Local Government City of Carmel by the Sea

Name Erik Dyar Commissioner ☒ Staff ☐
(Name of Commissioner or Staff)

Date of Appointment: 02/07/2023 Date Term Expires: 04/30/2027

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

Alternative A

☐ Professional degree in Architecture

and

☐ At least one year of graduate study in Architectural Preservation, American Architectural History, Preservation Planning, or CRF\

_____
(specify field)

Alternative A2

☐ Professional degree in Architecture

and

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

Alternative B1

☐ State license to practice architecture

_____
(specify state(s))

and

☐ At least one year of graduate study in Architectural Preservation, American Architectural History, Preservation Planning, or CRF

_____
(specify field)

Alternative B2

☒ State license to practice architecture

CA
(specify state(s))

and

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

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

Evan Kort

[redacted] . [redacted] . [redacted]

EDUCATION

University of Southern California, Sol Price School of Public Policy Los Angeles, CA
Bachelor of Science: Policy, Planning, and Development*; Emphasis:* Sustainable Planning

PROFESSIONAL EXPERIENCE

City of Carmel-by-the-Sea Carmel, CA
Associate/Assistant Planner June 2018-Present
Community Planning & Building Department

- Supports department leadership in long range and current planning initiatives.
- Manages the city's Geographic Information System (GIS) and prepares maps, and special reports.
- Reviews development applications for consistency with the city's municipal code, applicable design guidelines, as well as the requirements of the California Environmental Quality Act (CEQA) and other state and federal regulations.
- Manages, develops, and reviews planning consultant contracts and scopes of work. Reviews technical reports prepared by consultants.
- Expertise in providing advisory and technical guidance to the public, policy makers, and stakeholders on local codes, regulations, ordinances, design standards.
- Presents development projects to appropriate boards or commissions: City Council, Planning Commission, Historic Resources Board.
- Represents the planning department on the committee tasked with developing a Climate Action and Climate Adaption Plan.
- Compiles, produces, and analyzes data for special reports and projects.

City of Palo Alto Palo Alto , CA
Planning Technician November 2016-May 2018
Planning & Community Environment Department

- Guided homeowners, contractors, developers, architects, and real estate agents at the planning counter through the planning and building permit process.
- Reviewed development plans for Minor Architectural Review projects.
- Reviewed building permit applications for tenant improvements, new single-family homes, additions to single family homes, accessory dwelling units, as well other minor projects requiring a building permit.
- Researched prospective commercial tenants to ensure their use was compatible with the zoning regulations.
- Managed and coordinated all planning application intake appointments.
- Explained ordinances and procedures to builders, contractors, developers, real estate agents and the general public in person at the planning counter, on the telephone, and via email.

City of Mountain View Mountain View, CA
Community Development Intern June 2016-August 2016
Planning Department

- Performed plan checks for new residential developments.
- Participated in planning department counter hours and worked with the public regularly.
- Assisted with community outreach and workshops for the updated East Whisman Precise Plan.

Neighborhoods Department

- Researched funding sources for affordable housing projects.
- Updated the city's website for upcoming below market rate and subsidized housing projects.
- Performed tax credit surveys for developers.

Town of Los Altos Hills Los Altos Hills, CA
Planning Intern May 2016-August 2016

- Completed plan checks for new residences, landscapes, and additions.
- Performed site inspections for new developments, and landscaping.
- Updated paperwork for internal staff use.

ADDITIONAL INFORMATION

- Computer: Proficiency in Microsoft Office and GSuite; ESRI - ArcGIS; Excellent technical and analytical skills.
- Personal: Outstanding interpersonal, written, and verbal skills.

KATHERINE WALLACE, AICP

[redacted]

EXPERIENCE

City of Carmel by the Sea, Carmel, CA
Associate Planner (March 2022 – Present)

- Current and long-range planning work.

EHT Traceries, Washington, D.C.
Senior Architectural Historian (June 2019 – March 2022)

- Worked closely with public and private sector clients (preservation planners, governing bodies, architects, developers, land use attorneys, and homeowners) to assess resources for potential significance and to develop appropriate preservation strategies as needed.
- Prepared Federal and State Historic Tax Credit applications, involving fieldwork, research, significance and integrity analyses, review of architectural drawings, preparation of submission materials, and communication with clients and tax credit reviewers.
- Authored Washington, D.C. Landmark Nominations and prepares presentations and testimony to the D.C. Historic Preservation Review Board, the D.C. Preservation League, various Advisory Neighborhood Commissions, and community groups such as the Dupont Conservancy.
- Developed Design Guidelines for use by project applicants, design professionals, preservation planners, and design review boards.

Page & Turnbull, San Francisco, CA
Architectural Historian (June 2016 – June 2019, full-time)

- Conducted fieldwork and research to evaluate buildings, structures, and landscapes for potential historic significance and retention of integrity. Deliverables included Historic Resource Evaluations (Part 1); Federal Rehabilitation Tax Credit Applications (Part 1); Supplemental Information Forms; Department of Parks and Recreation Forms; and Significance Diagrams.
- Evaluated proposed projects for compliance with the *Secretary of the Interior's Standards for the Treatment of Historic Properties.* Deliverables included Historic Resource Evaluations (Part 2), Preservation Alternatives, and client memorandums.
- Developed interpretive programming and multimedia exhibits to satisfy California Environmental Quality Act (CEQA) mitigation requirements.
- Completed historic resource inventory survey updates and accompanying historic context statements.

City of Alexandria Planning and Zoning Department, Alexandria, VA
Extern (January 2016, full-time)

- Worked within the Planning and Zoning Department's Historic Preservation Division, which supports the Board of Architectural Review.
- Produced whitepaper on a potential multiple-property National Register of Historic Places designation: Colonial Revival Garden Apartments of the George Washington Memorial Parkway.
- Participated in department meetings regarding contested waterfront development, a new Metro station, archeological discoveries, and the Alexandria North neighborhood redevelopment plan.

Renaissance Development, Washington, D.C.
Intern and Production Coordinator (June 2015 – September 2015, full-time, and February 2016 – May 2016, 20 hours per week)

- Managed the project schedule to efficiently maneuver four crews (approximately 16 brick masonry specialists) between multiple job assignments.
- Provided superior customer service through daily phone and email communication with past, current, and potential clients.
- Visited job sites to gain familiarity with brick masonry construction methods and preservation best practices.

University of Virginia, Charlottesville, VA
Aid to the School of Architecture Assistant Dean of Students (August 2014 – May 2015, 20 hours per week)

- Oversaw the on-site student interview program for campus hiring and served as the primary contact for participating students, potential employers, and service vendors.
- Solicited firms nationwide to participate in the School of Architecture January Externship program; streamlined the student/firm matching process by implementing a ranking system.

Protiviti, Chicago, IL
Operations Coordinator (April 2012 – June 2014, full-time)

- Supported more than 600 Midwest Region employees in a resource management and human resources function.
- Strategically staffed Protiviti consultants on client projects according to skill, specialty, and schedule availability while optimizing employee utilization rates.
- Managed the onboarding and project placement of 200+ temporary contractors from Robert Half International.
- Spearheaded the internal employee recognition and rewards program for the Chicago office (approximately 300 employees).

EDUCATION

University of Virginia, Charlottesville, VA
Master of Architectural History (August 2014 – May 2016)

- Completed thesis, "Washington's Apartment Building Tradition: Capitol Hill 1900-1914."
- Studied abroad at the Courtauld Institute of Art in London, England (Fall 2015).
- Upon graduation, fulfilled the Secretary of the Interior's Professional Qualification Standards in Architectural History.

College of William and Mary, Williamsburg, VA
Bachelor of Arts - History and Religious Studies (August 2008 – May 2011)

- President of the William and Mary Equestrian Team (2009 - 2011).
- Studied abroad at Charles University in Prague, Czech Republic (Summer 2010).

Carmel-by-the-Sea
AUG 14 2019
Received by City Clerk

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

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

Board/Commission Applying for: Historic Resources Board (Re)

Name: Dyar (Last) Erik (First) D (Initial)

Location of Residence: [redacted]

Mailing Address: [redacted]

Business Address: _____ Phone: _____

Fax Number: [redacted] Email Address: [redacted]

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

Occupation: Architect

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

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

Education

Institution	Course of Study	Degree year(s)
See original application		

Employment Experience (Start with Most Recent):

Organization: See original application
Position: _____ Year: _____

Organization: _____
Position: _____ Year: _____

Organization: _____
Position: _____ Year: _____

Prior public service, civic or volunteer activities:

Organization	Position	Year(s)

Signature

8/14/13
Date

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

City of Carmel-by-the-Sea
FEB 19 2019
Received by City Clerk
1:40 pm

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

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

NAME KARYL HALL DATE 2/16/19

RESIDENCE ADDRESS [redacted] CITY Carmel ZIP 93921

MAILING ADDRESS [redacted] CITY Carmel ZIP 93921

RESIDENCE PHONE [redacted] BUSINESS PHONE _____

EMAIL [redacted]

HOW LONG HAVE YOU LIVED IN CARMEL-BY-THE-SEA? as a child and since 1990

Board or Commission Selection:

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

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

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

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

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

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

Reason for Interest in the Position:
I have always been interested in preserving the unique character of Carmel, in particular its architecture. I lived in Carmel as a child, and returned in 1990. Carmel is a special place, and it takes concerned citizens to keep it that way.

Please list any relevant qualifications or experience you possess that would enhance the mission and goals of the board(s) or commission(s) for which you are applying:
I have completed course work for the real estate broker license, have renovated six houses, and am in the process of "saving" a Carmel charmer presently.

See attached

Please list any local area associations, boards, commissions, foundations, or companies in which you have an investment, or serve as an officer or director:
Pacific Repertory Theatre Board of Directors
Carmel Residents Association Board of Directors

Education:

Institution	Course of Study	Degree Year (s)
Hartnell College	Psychology	AA 1965
Univ. Santa Clara	Psychology	BA 1967
San Jose State Univ.	Psychology	MA 1969
Nova S. Eastern Univ.	Education	Ed.D. 1979

Employment Experience (Start with Most Recent):

Organization: Santa Clara Valley Med. Center	
Position: Director of Research	Year: 1998
Organization: See resumé	
Position:	Year:
Organization:	
Position:	Year:

Prior public service, civic or volunteer activities:

Organization: Land Use Advisory Committee - Uninc. Carmel	
Position: member	Year: several - past
Organization:	
Position:	Year:
Organization:	
Position:	Year:

Karyl M. Hall
Signature

2/18/19
Date

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

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

Application for Historic Resources Board

I served on the Land Use Advisory Committee for unincorporated Carmel and the Highlands for several years. My professional career was as a Medical Research Psychologist, but I have always been interested in real estate and design and have bought, repaired/improved, and sold several houses through the years. My late husband and I "adopted" the historic Door House in 1997, for those of you who remember the considerable press about saving the little cottage.

Presently I am remodeling a 1927 "Carmel Charmer" that otherwise would have almost surely been torn down with two houses replacing it, because the lot is over 11,000 square feet. I have become aware of many of the dilemmas faced by the staff in trying to follow present codes while considering specific needs of homes/home owners. Please consider my request for participation on the Board. I believe I could offer a balanced, informed, and fair contribution to committee deliberations. Thank you for the opportunity to weigh in on this important work.

Sincerely,

Karyl Hall Ed.D., M.F.T.
[redacted]
Carmel, CA 93921

[redacted]

CURRICULUM VITAE
KARYL M. HALL

Address: [redacted]
cell:
Email:

EDUCATION

Year	Institution	Major/Degree
1979	Nova Southeastern University	Education/Ed.D.
1976	Agnews State Hospital Internship	M.F.T.
1969	San Jose State University	Psychology/M.A.
1967	Santa Clara University	Psychology/B.A.

EXPERIENCE

1995 - 1999 **Clinical Assistant Professor**
Department of Functional Restoration
Stanford University, Stanford, CA

1990 - 1999 **Director of Research**
Department of Physical Medicine and Rehabilitation
Santa Clara Valley Medical Center, San Jose, CA

1990 - 1999 **Project Co-Director**
Spinal Cord Injury Model System of Care
Santa Clara Valley Medical Center/Medical Staff Corp

1987 - 1999 **Project Director**
Traumatic Brain Injury Model System of Care
Santa Clara Valley Medical Center/Medical Staff Corp

1985 - 1987 **Project Director**
Evaluation and Learning Facility
Rehabilitation Research & Development Center
Veterans Administration Medical Center, Palo Alto, CA

1973 - 1986 **Associate Specialist I-IV, Research Psychologist**
University of California
Langley Porter Neuropsychiatric Institute, San Francisco, CA

1972 - 1980 **Psychology Instructor**
West Valley College and Ohlone College, Saratoga/Fremont, CA

I have been involved in medical rehabilitation research, administration, budgeting and supervision of personnel. I served as research design and statistical consultant on federally funded rehabilitation grants, and on many studies (77) published in scientific journals. My positions as Evaluation Facility Director, Traumatic Brain and Spinal Cord Injury Systems

Director and Director of Rehabilitation Research have required administrative, managerial and research expertise.

I have served on the Board of Pacific Repertory Theatre for over eleven years, was elected and served as Board President, and awarded a life-time pass for my work.
I have also served on the Board of the Carmel Residents Association as Board Secretary.

CREDENTIAL/LICENSE:

Community College Teaching Credential
Marriage, Family and Child Counseling License (M.F.T.)

EXPERIENCE RELEVANT TO THE CARMEL HISTORIC RESOURCES BOARD:

Member of the Land Use Advisory Committee (LUAC) for Unincorporated Carmel and the Carmel Highlands for several years.

Member of the former Carmel Preservation Foundation and member of the Carmel Heritage Society of Carmel.

Preserved and enlarged the home of John Catlin, former mayor of Carmel, at 24814 Pescadero Road, Carmel

Renovated/preserved the Historic 1906 Door House in Carmel

Participated in the historic home tours by the Carmel Preservation Foundation and Carmel Heritage Society four times (Pescadero home).

Preserved and renovated four homes in Saratoga, California, and one in San Jose.

In 2017 purchased "Jollyhase" in Carmel, a 1927 home on Dolores Street believed to have been built by Denny and Watrous (women who started the Bach Festival), for the purpose of saving it from demolition and structurally bringing it up to modern standards while preserving its Carmel charm.

2/2019

Attachment 1

City of Carmel-by-the-Sea

MAR 01 2019

Received by City Clerk

2:40 PM

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

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

NAME Jordan S. Chroman DATE March 1, 2019

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

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

RESIDENCE PHONE [redacted] BUSINESS PHONE _____

EMAIL [redacted]

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

Board or Commission Selection:

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

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

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

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

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

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

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

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

Please list any local area associations, boards, commissions, foundations, or companies in which you have an investment, or serve as an officer or director:
None

Education:

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

*Other educational information can be provided upon request.

Employment Experience (Start with Most Recent):

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

Prior public service, civic or volunteer activities:

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

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

Signature

1 Mar 19
Date

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

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

RECEIVED MAR 0 1 2019

JORDAN CHROMAN

[redacted]

Available – Spring 2019

LinkedIn:
https://www.linkedin.com/in/jordan-chroman

March 1, 2019

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

Dear Mayor Potter and Mayor Pro Tem Richards,

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

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

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

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

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

Sincerely,

Jordan S. Chroman

APPENDIX

COMMUNITY ACTIVITIES AND CULTURAL COMMISSION

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

HARRISON MEMORIAL LIBRARY BOARD OF TRUSTEES

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

PLANNING COMMISSION

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

FOREST AND BEACH COMMISSION

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

HISTORIC RESOURCES BOARD

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

City of Carmel-by-the-Sea

JUN – 3 2020

Received by City Clerk

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

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

NAME Kathy Pomeroy DATE 6/3/2020

RESIDENCE ADDRESS CITY Carmel ZIP 93921

MAILING ADDRESS CITY CARMEL ZIP 93921

RESIDENCE PHONE BUSINESS PHONE

EMAIL

HOW LONG HAVE YOU LIVED IN CARMEL-BY-THE-SEA? 31 years

Board or Commission Selection:

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

first choice X

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

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

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

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

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

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

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

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

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

None currently

Education:

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

Employment Experience (Start with Most Recent):

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

Prior public service, civic or volunteer activities:

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

Women's Council of Realtors
Monterey County Board of Realtors

Signature

June 3, 2020
Date

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

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

Attachment 1

July 29, 2022

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

City of Carmel-By-The-Sea
JUL 29 2022
Office of the City Clerk

Re: Future Opening, Historic Review Board

Dear Council Members:

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

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

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

Sincerely,

[redacted]

Esther Goodhue
[redacted]
Carmel CA 93921

City of Carmel-By-The-Sea

JUL 29 2022

Office of the City Clerk

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

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

NAME ESTHER GOODHUE DATE 7/29/22

RESIDENCE ADDRESS [redacted] CITY CARMEL ZIP 93921

MAILING ADDRESS [redacted] CITY CARMEL ZIP 93921

RESIDENCE PHONE [redacted] BUSINESS PHONE _____

EMAIL [redacted]

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

Board or Commission Selection:

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

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

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

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

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

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

Reason for Interest in the Position:
To help in the preservation of Carmel's character and historic properties.

Please list any relevant qualifications or experience you possess that would enhance the mission and goals of the board(s) or commission(s) for which you are applying:
Guide and guide supervisor, Monterey State Historic Park
Independent research on local history
32 years service, CA Dept of Parks & Recreation
(Please see letter attached)

Please list any local area associations, boards, commissions, foundations, or companies in which you have an investment, or serve as an officer or director:
None

Education:

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

Employment Experience (Start with Most Recent):

Organization:	California Dept, Parks & Recreation	
Position:	Guide Supervisor	Year: 70-2002
Organization:	Cotton Bale Fabric Store	
Position:	Part owner	Year: '78-'85
Organization:		
Position:		Year:

Prior public service, civic or volunteer activities:

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

[redacted]
Signature

7/29/22
Date

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

March 18, 2024
ORDERS OF BUSINESS

TO:	Historic Resources Board Commissioners
SUBMITTED BY:	Marnie R. Waffle, AICP, Principal Planner
SUBJECT:	**Report on Comstock Cottages**

RECOMMENDATION:

Receive report.

BACKGROUND/SUMMARY:

Hugh White Comstock (1893-1950)

The Carmel Inventory of Historic Resources includes 30 properties designed by Hugh W. Comstock (Attachment 1). Comstock's architectural variety includes the famous Storybook (or "Fairy Tale") styles, as well as the Tudor, French Norman, Adobe, Spanish, Craftsman, Vernacular, Minimal Traditional, English, Ranch, and Bay Area styles. Comstock is also known for the post-adobe construction method he developed in the late 1940s.

Hugh Comstock was active in civic life. He served as the president of the Carmel School Board and consulted on the design of Carmel High School with acclaimed school designer Franklin & Kump Associates (circa 1939). Between 1939 and 1940, Comstock directed the reconstruction of the Forest Theatre. He also served on the newly created Planning Commission in 1946.

According to the Carmel Historic Context Statement,

Hugh Comstock developed the "Fairy Tale" style with which Carmel has become closely identified. Born in Evanston, Illinois, in 1893, Comstock moved to Santa Rosa with his family in 1907. In 1924, he came to Carmel to visit his sister, artist Catherine Seideneck, where he met and married Mayotta Brown. The newlyweds decided to remain in Carmel where Mayotta had a successful doll-making business. Comstock's career as a designer-builder began when his wife asked him to build a cottage for her dolls. The "Doll's House" became the first of many Fairy Tale style cottages he would design and build. Several commercial buildings, including the Tuck Box on Dolores and the old Monterey County Trust on Dolores near Seventh (now the China Art Building), remain as good examples of his work. Comstock also designed buildings in many of the traditional styles of the 1920s and 1930s. After World War II, Comstock developed the post-adobe system of construction, which he described as "simplified adobe construction combining a rugged timber frame and modern stabilized adobe." Though never

having received a degree in architecture, Comstock was described by the Monterey Peninsula Herald as one of Carmel's most influential architects.

Comstock's first Storybook design was in 1924, when he constructed Hansel, a doll house for his wife Mayotta Browne's Otsy Totsy rag dolls. Between 1924 and 1929, he designed 16 additional cottages, 10 of which are defined in the Storybook style, 4 in the Tudor style, 1 in the French Norman style, and 1 in the Adobe style (Attachment 2).

Hugh Comstock is also known for his post-adobe method of construction. According to the Carmel Historic Context Statement,

Post-Adobe is both a building style and method of construction. Conceived by Carmel master builder Hugh Comstock in the late 1930s in anticipation of World War II building materials shortages, Comstock began constructing adobe homes while experimenting with waterproofing methods for his bricks. By 1940, he had developed a wall-framing method of Redwood posts filled with waterproof adobe bricks, which also allowed for internal wiring and other infrastructure to be accommodated within the adobe walls. In Carmel and the region, the construction method was well suited for the California Ranch-style. In 1948, Hugh Comstock published his construction manual, Post-Adobe: Carmel by the Sea, detailing the construction method and offering a number of house plans for constructing the buildings.

FISCAL IMPACT:

N/A

ATTACHMENTS:

Attachment 1 - Comstock Buildings on the Historic Inventory
Attachment 2 - DPR523A Forms for Comstock Buildings

	Block	Lot	APN	Resource Name	Criteria	Designer	Style	Year	Conservation District
144	60	10 Npt. 12	010092010000	Hansel & Gretel	2,3	Comstock	Storybook	1924	No
145	60	18	010092018000	Hugh Comstock Hse.	3	Comstock	Storybook	1925	No
190	76	18	010146008000	Tuck Box	3	Comstock	Storybook	1926	Yes
209	86	Spt 3	010044004000	Nelson-Krough Cottage	3	Comstock	Tudor	1926	No
250	116	18, 20	010155010000	Marchen Haus	3	Comstock	Tudor	1926	No
143	60	17, 19	010092007000	Comstock Studio	2,3	Comstock	Storybook	1927	No
154	67	8, 9	010093003000	MaryYoung Hunter Hse.	3	Comstock	Storybook	1927	No
155	67	10	010093013000	Grant Wallace Cottage	3	Comstock	Storybook	1927	No
142	60	11	010092005000	Elizabeth F. Armstrong Hse.	3	Comstock	Storybook	1928	No
149	66	Wpt. 1	010039003000	Yellow Bird	3	Comstock	Tudor	1928	No
150	66	pts 1, 2, 3, 4	010039005000	Birthday House	3	Comstock	Storybook	1928	No
151	66	pts. 2, 3, 4	010039006000	Fables	3	Comstock	French Norman	1928	No
152	66	Spts 2, 3, 4	010039007000	Doll's House	3	Comstock	Storybook	1928	No
153	66	spt. 4, 5	010039008000	Ocean House	3	Comstock	Tudor	1928	No
50	JJ	1	010224016000	Elspeth Rose Cottage	3	Comstock	Storybook	1929	No
101	7 1/2	1 & 3	010114001000	Sylvia Jordan Hse.	3	Comstock	Adobe	1929	No
120	27	p. 13-16	010108012000	Curtain Call	3	Comstock	Storybook	1929	No
108	13	17, N 25' of 19	010106006000	F.A. Watson Hse.	3	Comstock	Spanish	1930	No
192	76	18 (southwest corner)	010146008000	The Garden Shop Addition	3	Comstock	Craftsman	1931	Yes
127	46	20	010037003000	Bertha C. Cole Hse.	3	Comstock	Vernacular	1932	No
217	88	S1/2 23, 25	010084009000	The Unit House	3	Comstock	Minimal Traditional	1934	No
232	101	8,9, 10	010055003000	Maj. Ralph A. Coote Hse.	3	Comstock	English	1934	No
233	101	8,9, 10	010055013000	Maj. Ralph A. Coote Hse.	3	Comstock	English	1934	No
25	C-1	E 1/2 11	010311013000	Alfred Matthews Hse.	3	Comstock	Tudor	1935	No
86	W	1	010278001000	Bowman House	2,3	Comstock	Adobe	1937	No
264	136	6, pt 4	010171013000	Ross & Thelma Miller Hse.	2, 3	Comstock	Minimal Traditional	1937	No
84	V	7, 9 & N1/2 of 11	010277004000	Samuel M. Haskins House	2,3	Comstock	Ranch	1939	No
208	83	1	010041001000	Florence Lockwood Studio/Hse.	3	Comstock	Bay Area	1940	No
231	101	7	010055002000	Mr. and Mrs. R.A. Coote Cottage	3	Comstock	Vernacular	1940	No
140	56	20	010135008000	Village Corner Restaurant	1, 3	Comstock	Adobe	1946	No

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

PRIMARY RECORD

Primary #
HRI #
Trinomial
NRHP Status Code 5S1/5D1

Attachment 2

Other Listings
Review Code ____ Reviewer ____ Date ____

Resource Name or #: (Assigned by recorder) *Hansel & Gretel*

P1. Other Identifier:

P2. Location: ☐ Not for Publication ☒ Unrestricted a. County *Monterey*
and (P2b and P2c or P2d. Attach a Location Map as necessary.)
b. USGS 7.5' Quad Date T ; R ; 1/4 of 1/4 of Sec ; B.M.
c. Address: City *Carmel-by-the-Sea* Zip *93921*
d. UTM: (Give more than one for large and/linear resources) ; mE/ mN
e. Other Locational Data (Enter Parcel #, legal description, directions to resource, elevation, etc., as appropriate)
4 & 5 SE of 5th, e/side Torres (Blk 60, Lots 10 npt. 12)

Parcel No. *010-092-010*

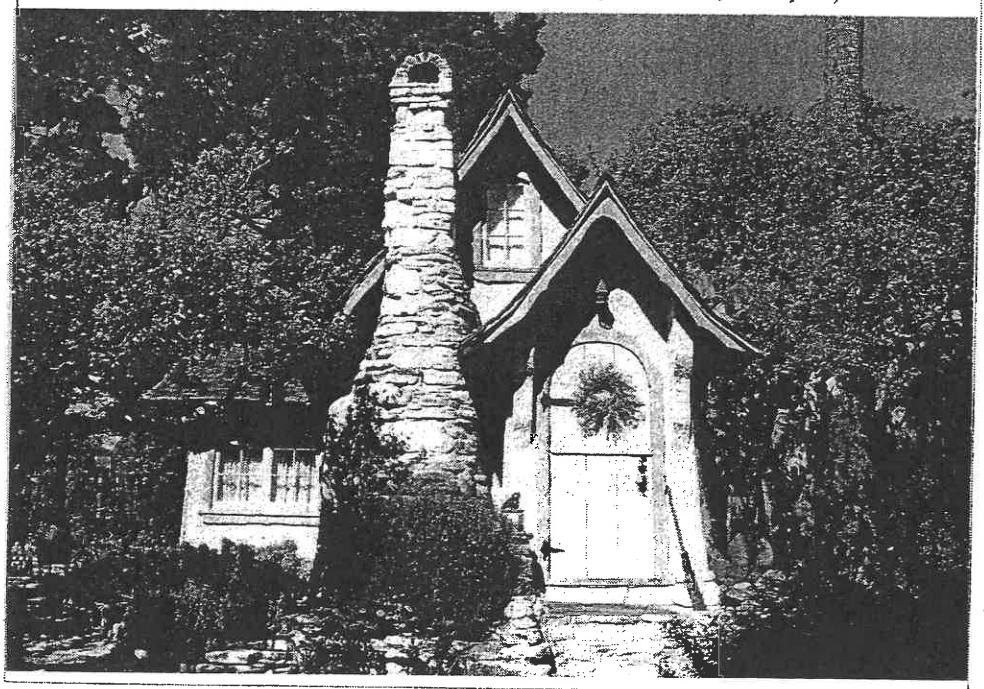
P3. Description (Describe resource and its major elements. Include design, materials, condition, alterations, size, setting, and boundaries)

The Doll House (Hansel) is a one-and-one-half story wood-framed Tudor "Storybook" style residence constructed in 1924, irregular in plan, resting on a concrete foundation. The exterior wall cladding is cement plaster mixed with pine needles, over burlap that was nailed to the redwood walls. The steeply pitched gable roof has an undulating ridge line, with lower projecting bays to the west and south. The wide, overhanging eaves are flared and faced with rustic hand-carved vergeboards. The exposed rafter tails are also hand-carved. All roof surfaces are covered with fire-rated cedar shingle, jig and scroll-sawn into a random staggered pattern. The exterior is characterized by rustic hand-carved door and window casings, and half-timbering in the gable end of the west-facing bay. The south-facing facade is characterized by a lower projecting bay on the east side that frames the arched, wood-plank main door. The flared roof projects over the door, carried on both sides by shaped, plastered brackets. The entry was recently modified to form a Dutch door. A crude, undulating exterior gable wall chimney of Carmel stone, with an arched cap is found immediatly to the west of the entry. The main entry is reached by a straight run of open Carmel stone steps. Additions include a small extention to the west of a rear bay window in 1949, and recent window and door realignment at the rear (north) and on the east side elevation, done to the Secretary of the Interior's Standards for the Treatment of Historic Properties in 1995.

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 north at the south facing 3/9/02, #4305-3A

P6. Date Constructed/Age and Sources
☐ Prehistoric ☒ Historic ☐ Both
1924 & 1925, Carmel bldg. records

P7. Owner and Address
Michael Voris
1823 Garden Way
Sacramento, CA 95833

P8. Recorded by: (Name, affiliation, and address)
Kent L. Seavey
Preservation Consultant
310 Lighthouse Ave.
Pacific Grove, CA 93950

P9. Date Recorded: *2/28/2002*

P10. Survey Type: (Describe)
Carmel Historic Resource Inventory - 2001

11. Report Citation: (Cite survey report and other sources, or enter "none")
Significant Building Survey, 1979

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

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

BUILDING, STRUCTURE, AND OBJECT RECORD

Primary # Attachment 2
HRI #

NRHP Status Code 5S1/5D1

Resource Name or #: (Assigned by recorder) *Hansel & Gretel*

B1. Historic Name: *The Doll House*
B2. Common Name: *Hansel & Gretel*
B3. Original Use: *retail showroom/office* B4. Present Use: *residence*
B5. Architectural Style: *Tudor (Storybook substyle)*
B6. Construction History: (Construction date, alterations, and date of alterations)
Doll Hse. (Hansel) constructed 1924 (Cbp #828); minor addition 1949 (Cbp #1970); repairs 1953 (Cbp #2442); reroofed 1999 (Cbp #99-310) (Gretel) constructed 1925 (Cbp #924); bedroom addition 1928 (Cbp #2056); bedroom addition 1949 (Cbp #1790); reroofed 1996.
B7. Moved? ☒ No ☐ Yes ☐ Unknown Date : Original Location:
B8. Related Features:

B9a. Architect: *designer/Hugh Comstock* b. Builder: *Hugh Comstock*
B10. Significance: Theme: *Architectural Development* Area: *Carmel-by-the-Sea*
Period of Significance: *1903-1940* **Property Type:** *single family residence* **Applicable Criteria:** *CR 2,3*
(Discuss importance in terms of historical or architectural context as defined by theme, period and geographic scope. Also address integrity.)

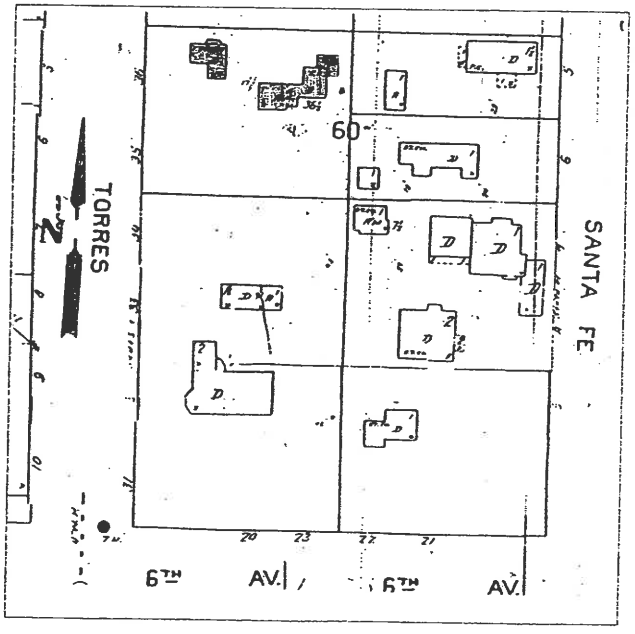
The Doll House (Hansel) and Gretel are significant under California Register criteria 2 as the first & third building designs by noted Carmel masterbuilder Hugh Comstock . They are also significant under criteria 3 as the germinal designs for the Tudor Storybook substyle of architecture that would both alter and define the residential character of Carmel for decades to come as a village in a forest.

Hugh White Comstock (1893-1950), was a native of Illinois, who moved to Santa Rosa California at age 14 in 1907. His only experience in building, until he became a contractor, had been in helping construct several farm buildings with his family. He enjoyed both drawing and designing, but had no formal training in either when he arrived in Carmel in 1924 for a visit with his sister, Catherine Seideneck, and her husband George, both artists. Catherine introduced her brother to Mayotta Browne, an entreprenureal doll maker, and before the year was out the couple married. Mayotta's successful line of "Otsy Totsy" rag dolls required expanded storage space and a showcase for the product. She asked Hugh to design and construct, "a fairy-house in the woods" for this purpose. Utilizing his flair for drawing, and an interest in the book illustrations of the English illustrator Arthur Rackham, Comstock came up with what became the Dolls House. The couple did the work with day labor The small building of conventional construction was modified structurally by undulating the ridge line to give a sense of age. door and window casings were hand carved with pocket knives to add rusticity, and the exterior wall cladding was made up of cement plaster mixed with pine needles, troweled over coarse burlap that had been nailed to the walls to create an uneven, strongly textured surface. He made his stonemason build the Carmel stone chimney in an irregular uncoursed pattern that made it appear "stacked" and random, with an arched cap of the same material.

B11. Additional Resource Attributes: (List attributes and codes) *HP2 - Single Family Property*
B12. References:

Carmel bldg. records, Carmel Planning Dept., City Hall, Carmel
Hale, Sharron, *A Tribute to Yesterday*, Valley Pub.:Santa Cruz, 1980.
Mathewson, Joanne, *The Fairy Tale Houses of Carmel*, Tuck Box:Carmel, 1977.
Paul, linda L., *Cottages by the Sea*, Universe Pub.:New York, 2000.

B13. Remarks: *Zoning R-1*



B14. Evaluator: *Kent Seavey*
Date of Evaluation: *2/28/2002*

(This space reserved for official comments.)

P3. Fenestration on Hansel is irregular, with a combination of fixed and casement type single and paired multi-paned wood windows. Some of the principal paired windows are flanked by decorative wood plank shutters.
Gretel is a one story wood-framed residence of the same style, constructed on the same parcel in 1925 to the south and east of Hansel. It is irregular in plan and rests on a concrete foundation. The exterior wall cladding is also a cement plaster mixed with pine needles, troweled over burlap that was nailed to the wood walls. Two bedroom additions have been made to the rear (east) of Gretel. The first, in 1928 formed an ell toward the north. The second, in 1949 simply extended the ell at its NE corner. The additions were executed by Hugh Comstock and all exterior finishes match the original cottage. The stepped and intersecting gable roof system features undulating ridge lines, slightly flared eaves with exposed hand-carved rafter tails and hand-carved vergeboards. The roofs are covered in wood shingle with notched butts, in a staggered pattern. The west facing facade is characterized by an arched plank door at the south, with half-timbering suggesting a sunburst above the door, and a multi-paned fixed wood window to the north in a hand-carved casing. All the door and window casings on the cottage are treated in this way. Fenestration is irregular with a combination of fixed and casement type multi-paned wood windows and French doors.
Both cottages sit back from Torres St. behind a rustic redwood grapestake fence in an informal landscape setting of mature oak and pine trees, with a ground cover of shubs and flowers amidst meandering gravel walkways and small Carmel stone patios. The property conveys a strong sense of time and place and of feeling and association as the first design effort by one of Carmel's most noted master-builders, Hugh Comstock.

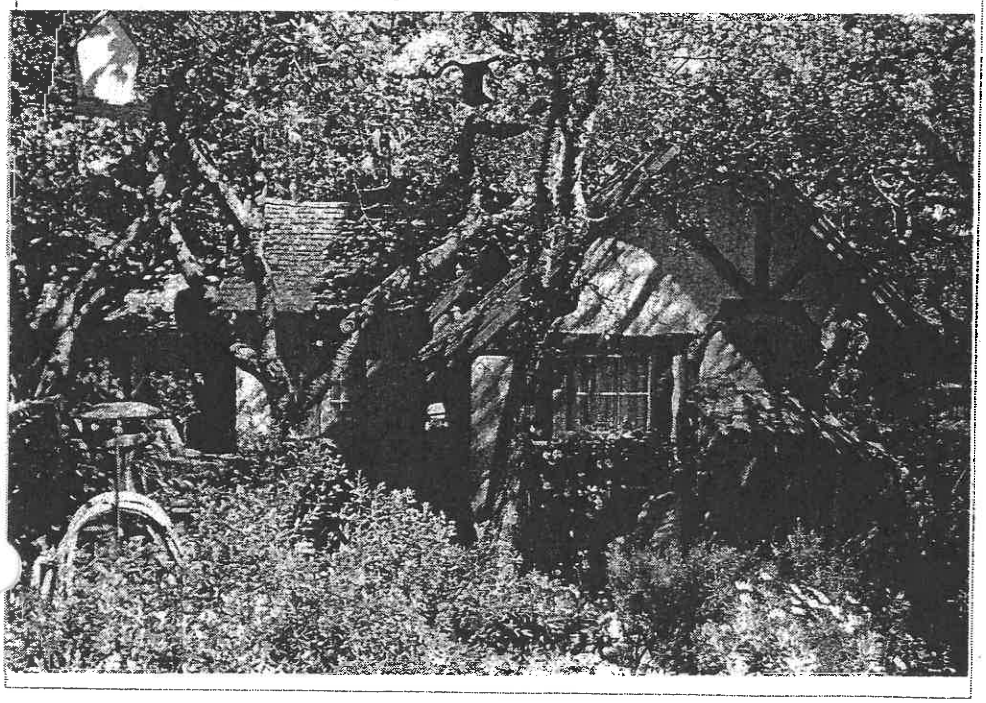
B6. Gretel constrcted 1925 (Cbp #924); bedroom addition 1928 (Cbp #2056); repairs 1953 (Cbp # 2442); reroofed 1996 (Cbp # 96-193)

B10. The finished showroom was a far cry from the simple gable-and-wing residences, boxy shingle and board-and-batten Craftsman cottages and western false-front business houses that made up the majority of the community's housing stock in 1924. So popular was the end product that Comstock found the independent & creative citizens of Carmel beating at his door for a "fairy-tale" cottage of their own. He constructed his family residence just south of Hansel in early 1925, then built Gretel later that year, as an office for Mayotta, because the "Otsy Totsys" in the Doll House had squeezed her out.
Between 1924 and 1929 Hugh Comstock would design and construct about 20 of his "fairy-tale", or storybook cottages around Carmel, including one business house with related structures, the Tuck Box. Comstock, along with Michael J. Murphy was the most important early uilder in Carmel. To a considerable degree the storybook houses he designed have set the architectural tone for the village to this day. The Doll House (Hansel) and Gretel were the first of Comstock's creations. The two bedroom additions to Gretel, in 1928 and in 1949 were done by Hugh Comstock and maintain the character of the original. Both small residences retain to a high degree their integrity of location, design, setting, materials, workmanship, feeling and association. They convey a strong sense of time and place as the first of Comstock's Carmel storybook cottages. Hansel & Gretel clearly reflect the findings of, and are consistant with the 1997 Carmel Historic Context Statement under the theme of architectural development.

The bathroom addition of Gretel on the east elevation of the original cottage footprint, and the storage room additions located towards the rear of the site on the north and east elevations are not considered historically significant and could be removed or altered in the future consistent with the Secretary of the Interior's Standards.

B12. Rasmussen, Lillian, "Hugh Comstock", unpublished manuscript, MARI, on file at Monterey Peninsula College. nd.
Sanborn Insurance maps of Carmel, 1930, 1930-62

Supplemental Photograph or Drawing



Description of Photo: (View, date, accession #)
Looking east at the west facing facade & bedroom additions (left), of Gretel, 3/9/02, #4305-2A

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

PRIMARY RECORD

Primary #
HRI #
Trinomial
NRHP Status Code 5S1/5R1

Attachment 2

Other Listings
Review Code Reviewer Date

Page of Resource Name or #: (Assigned by recorder) *Hugh Comstock Hse.*

P1. Other Identifier:

P2. Location: ☐ Not for Publication ☐ Unrestricted a. County *Monterey*
and (P2b and P2c or P2d. Attach a Location Map as necessary.)
b. USGS 7.5' Quad Date T ; R ; 1/4 of 1/4 of Sec ; B.M.
c. Address: City *Carmel by-the-Sea* Zip *93921*
d. UTM: (Give more than one for large and/linear resources) ; mE/ mN
e. Other Locational Data (Enter Parcel #, legal description, directions to resource, elevation, etc., as appropriate)
NE cr. 6th and Torres (Blk 60, Lot 18)

Parcel No. *010-092-17*

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

A two-story wood-frame Tudor, Storybook substyle residence, irregular in plan, resting on a concrete foundation. The exterior wall cladding is a combination of smooth cement stucco, vertical board-and-batten and Post Adobe construction. The 1925 roof system is cross-gabled, w/a 1940 hip-on-gable addition to the west & north. The roof covering is a staggered wood shingle, laid to suggest thatching. The steeply pitched cross-gabled portion of the roof is flared at the eaves, with a slight eyebrow door hood over the south-facing principal entry. Small, recessed eyebrow windows appear in the roof plane of the south and east elevations. A tall, battered, rustic Carmel stone exterior gable wall chimney appears near the NE corner of the building. Fenestration is irregular, with a combination of single, paired and banked multi-paned wood windows, that are fixed, and casement type. Those on the facade (south) and, east-side elevation have hand carved wood casings, w/false half-timbering below. The round arched entry door casing is also hand carved. The Dutch-door it surrounds has four lights above, and four wood panels below. A three-tier mullioned focal window appears in the south facing gable end. It is three bays wide, w/ fixed six-light windows at the base, and four- light windows in the upper two tiers. Wooden French doors on the east-side elevation are flanked by fixed multi-paned windows, of different sizes and shapes.

'b. Resource Attributes: (List attributes and codes)

4. 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 #)
(View toward). Photo No: 1086-, .

P6. Date Constructed/Age and Sources:
☐ Prehistoric ☐ Historic ☐ Both
1925 Carmel bldg. records

P7. Owner and Address
David & Christine Lucchetti
9300 Dillard Rd.
Wilton, CA 95693

P8. Recorded by: (Name, affiliation, and address)
Kent L. Seavey, Preservation Consultant, 310 Lighthouse Ave., Pacific Grove. CA 93950

P9. Date Recorded: *4/16/2002*

P10. Survey Type: (Describe)
Carmel Historic Resource Inventory -2001

'11. Report Citation: (Cite survey report and other sources, or enter "none")
gnificant Building Survey of Carmel 1979

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

State of California — The Resources Agency
DEPARTMENT OF PARKS AND RECREATION
BUILDING, STRUCTURE, AND OBJECT RECORD

Attachment 2

HRI # Primary #

ge of

NRHP Status Code 5S1/5R1

Resource Name or #: (Assigned by recorder) *Hugh Comstock Hse.*

B1. Historic Name: *Obers*
B2. Common Name:
B3. Original Use: *residence* B4. Present Use: *residence*
B5. Architectural Style: *Tudor (Storybook substyle)*
B6. Construction History: (Construction date, alterations, and date of alterations)
Constructed 1925 (Cbp #918); two story addition 1940 (Cbp #651) interior remodel 1955 (Cbp #2829); minor addition to rear (north) 1970 (Cbp #70-5A)

B7. Moved? ☒ No ☐ Yes ☐ Unknown Date : Original Location:
B8. Related Features: *detached garage in NE cr. of parcel 1926 (Cbp #1762) add to garage 1973 (Cbp #73-141)*

B9a. Architect: *designer/Hugh Comstock* b. Builder: *Hugh Comstock*
B10. Significance: Theme: *Architectural Development* Area: *Carmel by-the-Sea*
Period of Significance: *1903-1940* **Property Type:** *single family residence* **Applicable Criteria:** *CR 3*
(Discuss importance in terms of historical or architectural context as defined by theme, period and geographic scope. Also address integrity.)

The Comstock Hse. is significant under California Register criterion 3, in the area of architecture as an excellent example of the creative and innovative building design of Carmel master builder Hugh Comstock. It is also significant as an important contributor to the Comstock Hill Historic District.

Hugh Comstock (1893-1950), came to Carmel in 1924, w/no architectural training and only basic carpentry skills. A good draftsman, and an admirer of the book illustrations of English artist, Arthur Rackham, Comstock designed, and constructed Carmel's first "Fairy Tale" cottage in 1924 as a showroom for the dolls fabricated by his wife. The unexpected and immediate success of his whimsical caricature of the popular Tudor style put him into the contracting business almost overnight. His early residential work, much of it within two or three blocks of his 1925 home, was highly imaginative and individual. He used native materials including redwood and Carmel stone, and was particularly sensitive to protecting the rural landscape setting of Carmel. The siting of his own home is an excellent example of the suitability of his structural forms to the land on which they were sited. He was also innovative in his development of building materials and techniques as exemplified by the 1940 addition to his home where he employed a new structural system he had developed in the mid 1930s. He used bitumens to stabilize adobe bricks against deterioration from rainfall, and used the water resistant blocks as a nogging for post and beam structural supports, calling the new building method Post-Adobe. This was one of the first experiments with the new structural system. Comstock used the home as his office until the mid 1930s when he expanded his studio, just east of the residence, for that purpose. Other evidence of his experimental nature can be seen in the novel recessed eyebrow windows in the roof plane of the house.

B11. Additional Resource Attributes: (List attributes and codes) *HP2 - Single Family Property*

B12. References:

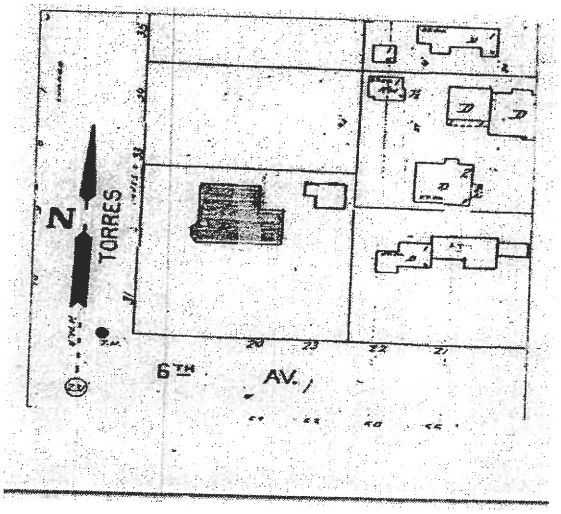
Carmel bldg. records, Carmel Planning Dept., City Hall, Carmel
Carmel Historic Context Statement, 1997
Boone, I., Janick, R., Seavey, K., *Architecture of the Monterey Peninsula,* Monterey Peninsula Museum of Art, l976
Hale, Sharron, *A Tribute to Yesterday*, Valley Publishers:Santa Cruz, 1980

B13. Remarks: *Zoning R-1*
CHCS (AD)

B14. Evaluator: *Kent L. Seavey*
Date of Evaluation: *4/16/2002*

(This space reserved for official comments.)

(Sketch Map with north arrow required.)



P3. The west side of the original 1925 building was expanded in a 1940 addition, that employed Comstock's innovative Post-Adobe construction for the first floor, and vertical board-and-batten for the second. A one-story angled bay projects west from the SW corner of the addition, with a small open deck above, enclosed with a low railing of pierced flatwork, and reached by a set of wooden French doors. The house sits well back from both 6th Ave. and Torres behind a recently constructed wooden fence, in a landscaped garden setting, with a number of mature oaks and pines close by the building.

B10. The Comstock Hse. is a major contributor to the Comstock Hill Historic District, which contains eleven examples of the designer/builder's residential buildings, all of which still retain a high degree of physical integrity as constructed between 1924 and 1929. Outside of Michael J. Murphy, Comstock was the most influential early builder in the village. His houses set the tone for residential development in Carmel since that time. Clearly, his family home is consistent with the findings of the 1997 Carmel Historic Context Statement in the area of architectural development.

B12. Mathewson, Joanne, *The Fairy Tale Houses of Carmel*, Tuck Box, 1977
Sanborn fire insurance maps of Carmel, 1930, 1930-62

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

Primary # _____
HRI # _____
Trinomial _____
NRHP Status Code *5S1*

Other Listings
Review Code _____ **Reviewer** _____ **Date** _____

Page 1 **of** 5 **Resource Name or #:** (Assigned by recorder) *Tuck Box*

P1. Other Identifier: *Sally's*

P2. Location: ☐ **Not for Publication** ☒ **Unrestricted** **a. County** *Monterey*

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

b. USGS 7.5' Quad **Date** **T** ; **R** ; **1/4 of** **1/4 of Sec** ; **B**

c. Address: City *Carmel-by-the-Sea* Zip *93921*

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

e. Other Locational Data (Enter Parcel #, legal description, directions to resource, elevation, etc., as appropriate)

East side Dolores 2 north of 7th
(Block 76 Lot 18) N.W. portion of lot Parcel No. *10-146-8*

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

A rectangular plan 1-1/2 story steep-gabled roofed wood frame building on an east-west axis with a textured stucco, faux-timber veneer. The main entrance is contained in a gabled projecting wing on the left with an irregular fixed 8-pane french style door. A projecting central show window bay is shielded by an overhanging candy stripe awning. The roof of irregular wood shingles curves and undulates in a unique pattern. A tall clinker-brick chimney undulates upward on the southeast corner through overhanging eaves. Carmel stone is used as a wainscoting below the bay window and as a tapering wall with an arched gate that leads to a central courtyard. A shingled cap extends over the west gable and shields an arched ventilation window with a wooden shutter. All the windows have irregular frames and panes emphasizing the Fairy-Tale Craftsman style that is synonymous with the Tuck Box and Hugh Comstock.

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

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 N.E. at southwest facade (View toward northeast). Photo No: 9219-29, 11/9/2001

P6. Date Constructed/Age and Sources:
☐ Prehistoric ☒ Historic ☐ Both
1926 - Carmel Building File

P7. Owner and Address
Z. J. LeTowt III
P.O. Box 3272
Carmel, CA 93921

P8. Recorded by: (Name, affiliation, and address)
Richard N. Janick, P.O. Box 223408, Carmel, CA 93921

P9. Date Recorded: *10/8/2002*

P10. Survey Type: (Describe)
HRI Carmel 2001

P11. Report Citation: (Cite survey report and other sources, or enter "none") Significant Building Survey 1978
Carmel Historic Survey 1989-1997

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

State of California — The Resources Agency
DEPARTMENT OF PARKS AND RECREATION
BUILDING, STRUCTURE, AND OBJECT RECORD

Primary #
HRI #

Attachment 2

NRHP Status Code 5S1

Resource Name or #: (Assigned by recorder) *Tuck Box*

B1. Historic Name: *Sally's - "The Lark"*
B2. Common Name: *Tuck Box*
B3. Original Use: *Commercial* B4. Present Use: *Commercial*
B5. Architectural Style: *Craftsman - Fairy Tale Cottage*
B6. Construction History: (Construction date, alterations, and date of alterations)
1. Permit #1126 - (April 1926) Build commercial building ($1,200) Owner: Bonnie Lee; Contractor: Hugh Comstock
(See Continuation Sheet)

B7. Moved? ☒ No ☐ Yes ☐ Unknown Date : Original Location:
B8. Related Features: *1. Lemos Building - (Permit #2122 April 16, 1929) (21' x 27' -southeast end of lot - $1,000) (Contractor: Louis Anderson, Kenneth Munnins, assistant contractor; Designer-owner: Pedro J. Lemos (wood-stucco)*
(See Continuation Sheet)

B9a. Architect: *Hugh Comstock* b. Builder: *Hugh Comstock*
B10. Significance: Theme: *Architectural Development in Carmel* Area: *Carmel-by-the-Sea*
Period of Significance: *1880s-1940* **Property Type:** *C-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.)

The Tuck Box qualifies under the California Register Criteria #3 as the landmark Fairy-Tale Style commercial building designed by Hugh Comstock in 1926 that is internationally associated with the City of Carmel-by-the-Sea. Originally known as Sally's, built for Bonnie Lee, the Tuck Box features design elements such as: the steep gabled curving irregular shingled roof, rough textured stucco walls, faux-timber frame posts and beams, multipane irregular divided glass windows, and used brick irregular chimney mass that Comstock originally used on the "Doll's House" of 1924 for his wife's Otsy-Totsy Dolls. The style became synonymous with Comstock and many houses were constructed throughout the city. The Tuck Box reflects the only commercial application of the Fairy-Tale Style by Comstock, although elements were utilized by other builders such as Pedro Lemos, Earl Percy Parkes, M. J. Murphy, Amelia Gates and J. D. Nichols. In the early 1980s, developer Craig McFarland utilized elements of the Tuck Box in a new commercial development at San Carlos and 6th which set off a neo-Comstock Cottage boom that is still evolving and an integral part of the design review concepts of the city. The Mary Dunmage Shop, diagonally across the street (north end of Picadilly Park) was designed by Earl Percy Parkes just months after the Tuck Box was under construction and reflects many of the "Fairy-Tale" details. Pedro Lemos' building to the rear of the Tuck Box, built in 1929, followed the general aesthetic of the Tuck Box with a roof of slate shingles.

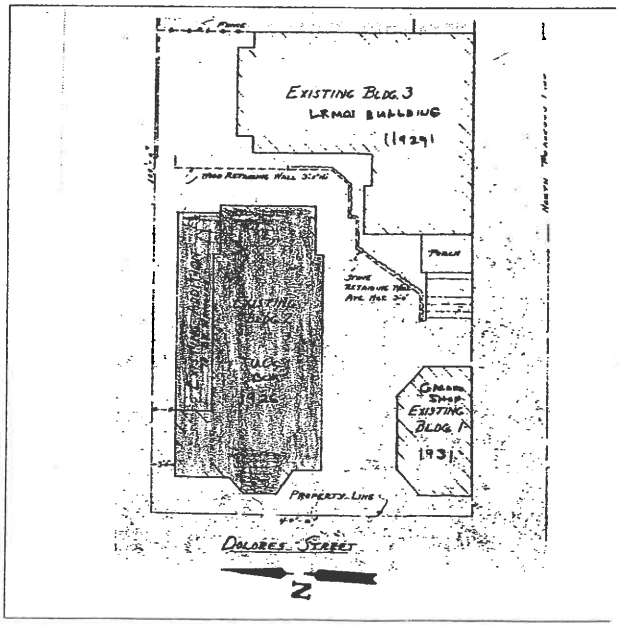
(See Continuation Sheet)

B11. Additional Resource Attributes: (List attributes and codes)
B12. References:
1. Carmel Building Records, Planning Department, City Hall, Carmel
2. Carmel Historic Context Statement of 1997
(See Continuation Sheet)

B13. Remarks: *Zoning*
AD/ED CHCS 1997

B14. Evaluator: *Richard N. Janick*
Date of Evaluation: *10/8/2002*

(This space reserved for official comments.)



B. 6 Construction History (Continued from Page 2)

2. Permit # 1814 (January 209, 1927) Addition to shop ($500) Owner: Pedro J. Lemos; Contractor: Lewis Anderson
3. Permit #3045 (April 24, 1953) Addition and Alteration (new roof - stucco) ($3,000) Owner: Rita Lemos; Contractor: Bert Taylor
4. Permit #87-192 (October 10, 1987) Repair Fire Damage ($39,000) Contractor: David Burdge; Owner: Allen Hilbun
5. Permit #88-7 (January 18, 1897) Reroof - ($1500) Owner: Gail Hilbun; Contractor: David Burdge
6. Permit #97-248 (December 5, 1997) Remodel Kitchen ($5,000) Owner-Contractor: Z. J. Le Tourt

B. 8 Related Features (Continued from Page 2)

2. Separate addition to Garden Shop (Permit #2460 December 9, 1931) (South end of lot) Contractor: Hugh Comstock; Owner: Pedro Lemos ($475) Original plans in file

B. 12. References (Continued from Page 2)

3. "Unusual Little House in Carmel" by H.W.A., Peninsula Daily Herald, May 1926, "Bonnie Lee" Shop by Hugh Comstock
4. "New Structure Embodies Ideas of Pedro Lemos," Peninsula Daily Herald, June 11, 1929. Lemos Building (Construction)
5. Sanborn Fire Maps, 1924, 1930
6. Hale, Sharon, "A Tribute to Yesterday," Valley Press, 1980, p. 95 - Dolores Street
7. Woodbridge, Sally and Gebhard, David, "A Guide to Architecture in Northern California," 1972, p. 459
8. Rasmussen, Lillian, "Hugh White Comstock 1893-1950," Monterey Peninsula College, 1982
9. Hughes, Edan Milton, "Pedro Joseph Lemos," Artists in California 1786-1940, Hughes Publishing, San Francisco, p. 332
10. Hathaway, Pat, California Views Historical Photo Collection, Monterey. #93-46-08, #02-73-03 and #91-01-432

B. 10 Significance (Continued from Page 2)

HUGH COMSTOCK

Hugh Comstock was born on a ranch in Evanston, IL in 1893, the youngest of seven children. In 1907, at the age of 14, Hugh moved to Santa Rosa, CA with his family. His talent for drawing was a natural one which seemed to run in the family. His sister also an artist, was married to Carmel artist George Seideneck. In 1924, Comstock visited his sister in Carmel, and through her met Mayotta Browne. Hugh stayed on in Carmel, and a short time later he and Mayotta were married. He found that his bride was a successful business woman who designed and made rag and felt dolls she named "Otsy-Totsys." Mayotta asked Hugh to build a cottage just for the dolls - "a fairy house in the woods".

Comstock, utilizing his flair for drawing, designed a charming, whimsical cottage for the dolls which he and Mayotta built with loving care and attention to such details as mixing pine needles with the plaster, and troweling the plaster over burlap on the walls to create uneven, strongly textured surfaces. The "Doll's House" created a sensation with Carmel residents, many of whom wanted Comstock to build them similar structures for homes and businesses. Thus Hugh Comstock found himself launched into an exciting new profession. He became a designer and builder of a new kind of fantasy architecture, totally different from the more commonplace, boxy summer cottages of board and batten that comprised the majority of the Carmel architecture.

Comstock set up an office adjoining his home, and for the next few years concentrated on designs for his "fairy-tale" cottages. More traditional craftsmen were inclined to balk at his unconventional methods, nevertheless, when the Tuck Box Tea Room was built in 1926, the Carmel Pine Cone fancifully dubbed Comstock as Carmel's "Builder of Dreams."

In the late 1920s, just before the Great Depression, he became more pragmatic, and bowed to the demands of residents, who wanted larger, more luxurious and traditional structures for year-round homes. Comstock remained true to his own principles of concern for the environment and to his love for natural native materials. His original designs for luxury homes included the use of chalk rock, natural woods and hand-hewn timbers, terra cotta tile, redwood shakes, and hand designed fixtures. An interesting innovative idea of his was the use of rough lumber which was first painted, then the paint was partially removed for a flecked look for the interior walls.

Comstock's interest in the use of local clay for adobe bricks to reduce building costs led him on a search for bricks that would not absorb water and disintegrate. He learned that stabilized, waterproofed adobe bricks had been made, but since he was unable to get any, he invented his own formula. His and his associates started their own adobe brick plant in Carmel Valley, and called their bricks "Bitudobe".

(See 2nd Continuation Sheet)

B. 10 Significance (Continued from Page 3)
The invention of Bitudobe led to the development of a system in which heavy grooved bearing beams are placed at intervals in a single layer of modern, stabilized adobe brick walls, and locked together with waterproof mortar. Comstock then devised a special mixture to insulate and waterproof adobe roofing, and a type of adobe paint that would keep the liquid asphalt which waterproofed his adobe bricks from bleeding and discoloring the paint.

Mayotta and Hugh Comstock were both known for their generosity, kindness, and warmth. Hugh was genuinely well-liked and respected by his associates. He also gave his time freely to the community, serving more than 10 years as Chairman of the Carmel Sanitary board of directors and as President of the Carmel School Board where he also acted as a consultant to the architects who planned Carmel High School. In 1946, Comstock became a committee member of the then newly-created Carmel Planning Commission.

Hugh Comstock died unexpectedly on June 2, 1950.

PEDRO JOSEPH LEMOS
Pedro Joseph Lemos, painter, pastelist, etcher, illustrator, and lithographer, was born in Austin, NV on May 25, 1882. Lemos grew up on Myrtle Street in Oakland and was educated in public schools there. He studied art in San Francisco with Mary P. S. Benton, Harry Stuart Fonda, and at the Mark Hopkins Institute in 1900 under Arthur Mathews. He studied further in New York City at the ASL under George Bridgman, Arthur Down, and at Columbia University. Following his art training, he established a studio overlooking Lake Merritt in Oakland and soon began teaching at the University of California.

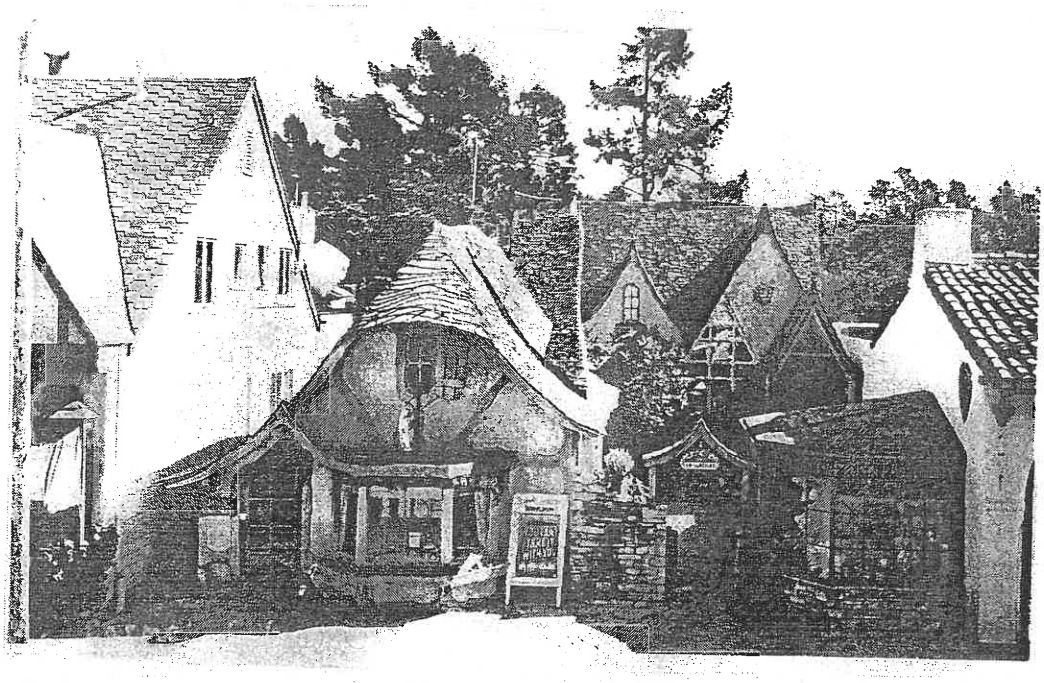
Beginning in 1911 he taught etching and decorative design at the San Francisco Institute of Art and served as director of that school from 1914-1917. Lemos then became director of the Museum of Art at Stanford University and held that position for many years. He was the author of *Applied Art, Artists Scrap Book, Block Printing*, and about 50 books on arts and crafts.

Lemos was a member of: California Society of Etchers (cofounder, 1913), Carmel AA (first president), Palo Alto AA, Bohemian Club, California PM Society. His work was exhibited at the Bohemian Club in the 1920s, PAFA, California Society of Etchers, Stanford University, 1928. His awards included: Honorable Mention PPIE, 1915, and gold medal for prints at the 1916 California State Fair. Works held: Bohemian Club, Stanford University, CSL, and Monterey Public Library.

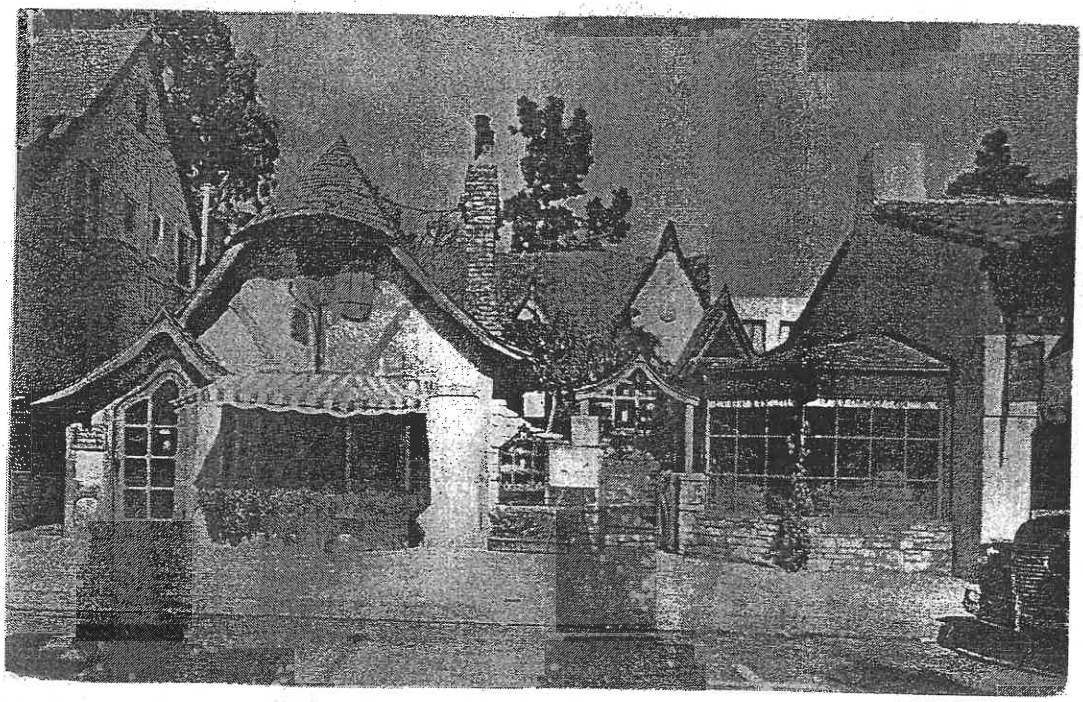
Pedro Lemos died at his home in Palo Alto on December 5, 1954.

The Tuck Box clearly meets the criteria established in the Carmel Historical Context Statement under Architectural and Economic Development.

A16. Photographs



Hathaway, Pat, California Views Historical Photo Collection - Monterey.
Looking East at west facades of Tuck Box (left), Lemos Building (back)
Garden Shop (right) (Birdseye view) 1938, #93-46-08



Hathaway, Pat, California Views Historical Photo Collection - Monterey
Looking east at west facades of Tuck Box (left) Lemos Building (back)
Garden Shop (right) c1948 #02-73-03

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

Primary #
HRI #
Trinomial
NRHP Status Code *Looking NE at the west facing facade,*

Attachment 2

Other Listings
Review Code Reviewer Date

Page 1 of **Resource Name or #:** (Assigned by recorder) *Nelson-Krough Cottage*

P1. Other Identifier:

P2. Location: Not for Publication ☐ Unrestricted **a. County** *Monterey*
and (P2b and P2c or P2d. Attach a Location Map as necessary.)
b. USGS 7.5' Quad Date T ; R ; 1/4 of 1/4 of Sec ; B.M.
c. Address: City *Carmel by-the-Sea* Zip *93921*
d. UTM: (Give more than one for large and/linear resources) ; mE/ mN
e. Other Locational Data (Enter Parcel #, legal description, directions to resource, elevation, etc., as appropriate)
4 E of Santa Fe, N/side 8th (Blk 86, S pt Lot 3)

Parcel No. *010-044-004*

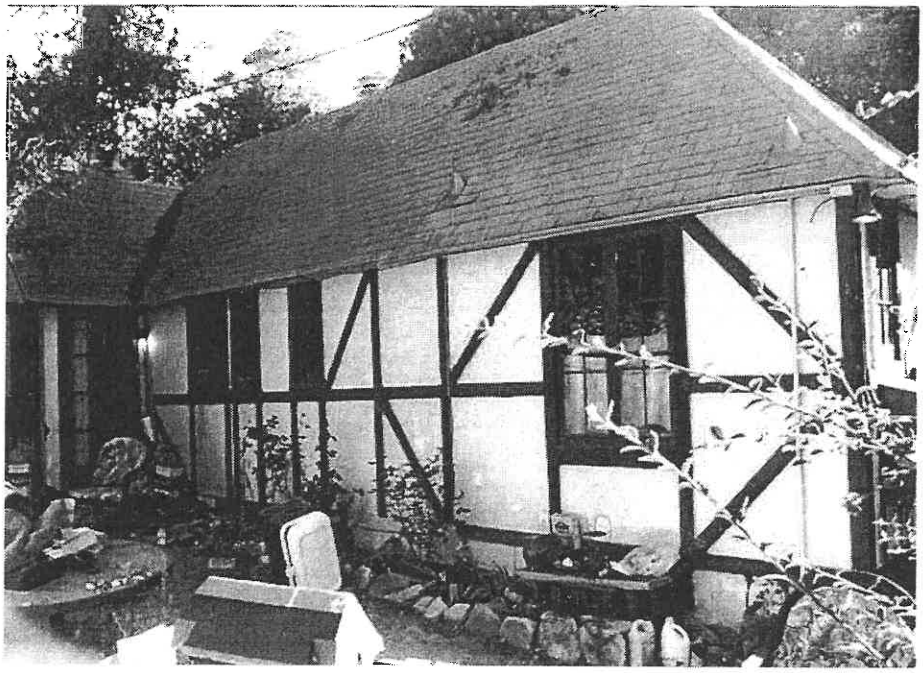
P3. Description (Describe resource and its major elements. Include design, materials, condition, alterations, size, setting, and boundaries)

A one-story, wood-framed residence, slightly Ell-shaped in plan, resting on a concrete foundation. The exterior wall cladding is a thin cement stucco, w/false half-timbering. The steeply pitched hipped roof has slightly overhanging eaves with closed soffits and is covered in a composition shingle. A skylight is found centered in the roof plane on the east (rear) side of the building. It is shown as being present on a set of plans dated December, 1947, and is barely visible from the street There is one exterior brick (?) chimney present. It is located on the north side-elevation, towards the west. Fenestration is irregular with single and paired multi-paned wood casement type windows of various sizes. The cottage is set back from the street, behind a tall flush-board wood fence. Landscaping in negligible, but the house is framed by mature trees on adjacent properties.

)b. Resource Attributes: (List attributes and codes)

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

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



P5b. Description of Photo: (View, date, accession #)
(View toward). Photo No: 5033-, .

P6. Date Constructed/Age and Sources:
☐ Prehistoric ☒ Historic ☐ Both
1926 Carmel bldg. records

P7. Owner and Address
Gilbert A. Beirne
1277 Airport Blvd. #1
San Jose, CA 95110

P8. Recorded by: (Name, affiliation, and address)
Kent L. Seavey, Preservation Consultant, 310 Lighthouse Ave., Pacific Grove, CA 93950

P9. Date Recorded: *9/7/2004*

P10. Survey Type: (Describe)
Intensive-Carmel Historic Resource Inventory-ongoing

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

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

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

Attachment 2

BUILDING, STRUCTURE, AND OBJECT RECORD

HRI # **Primary #**

NRHP Status Code

Resource Name or #: (Assigned by recorder) *Nelson-Krough Cottage*

B1. Historic Name:

B2. Common Name:

B3. Original Use: *residence* B4. Present Use: *residence*

B5. Architectural Style: *Tudor Revival (Continental)*

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

Constructed, 1926 (CBP#1727); addition to Ell at north end, 1929 (CBP# 2198); roof repair, 1947 (CBP# 1390); interior remodel, 1947 (CBP# 1506)

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

B8. Related Features:

B9a. Architect: *designer, Hugh Comstock (1926)* b. Builder: *Hugh Comstock (1926); Gottfried & Hale (1929)*

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

Period of Significance: *1903-1940* **Property Type:** *single family residence* **Applicable Criteria:** *CR 3*

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

The Nelson-Krough Cottage is significant under California Register criteria 3, in the area of architecture, as an unusual Continental Tudor example of the work of Carmel master-builder Hugh White Comstock. Hugh Comstock is best known in California for his whimsical and inventive Carmel "Storybook Cottages", designed between 1924 and about 1930. The Nelson-Krough (Krouph, Kropt) Cottage is an example of the emerging popularity in the village of architectural revivalism, particularly those forms based on medieval sources in England and Northern Europe. The fashion coincided in Carmel with an increase in building of vacation homes, for both the well-to-do and middle-class summer visitors. As neither Nelson or Krough's names appear in any period business directories it is suggested that they may fall in the latter category. The cottage, with its generally rectangular plan, steeply pitched hipped roof, and abundance of false-half-timbering is visually much closer to the Continental models of the Tudor mode than the far more popular English Tudor, which as a favorite in the village.

Hugh Comstock began his design career in Carmel in 1924, when he constructed a small "Storybook" showroom for his wife, Mayotta Brown, in which to display the handmade rag dolls she designed. Appropriately named the "Doll's House", it was an immediate hit with the independent and creative Carmel crowd, and Comstock was soon receiving commissions to design equally whimsical small dwellings for a variety of customers. He worked in this "Storybook" style until 1929, when he began experimenting with the emerging California Ranch House mode. The Nelson-Krough Cottage is the closest he came to a more conventional Tudor design, albeit derived from Continental sources rather than the more popular English forms. It is probable that the final design was influenced by the clients. Probably more than any other architect or builder, Hugh Comstock defined the architectural character of Carmel with his fairy tale cottages and commercial buildings, designed between 1924 and 1929. To a considerable degree they have set the architectural tone for the village since that time.

B11. Additional Resource Attributes: (List attributes and codes) *HP2 - Single Family Property*

B12. References:

Carmel bldg. records, Carmel Planning Dept., City Hall, Carmel
Carmel Historic Context Statement, 1997.
Hale, Sharron, *A Tribute to Yesterday,* Valley Publishers: Santa Cruz, 1980.
Metz, David E. "George Mark Whitcomb", Carmel Significant Building Survey, 1979.

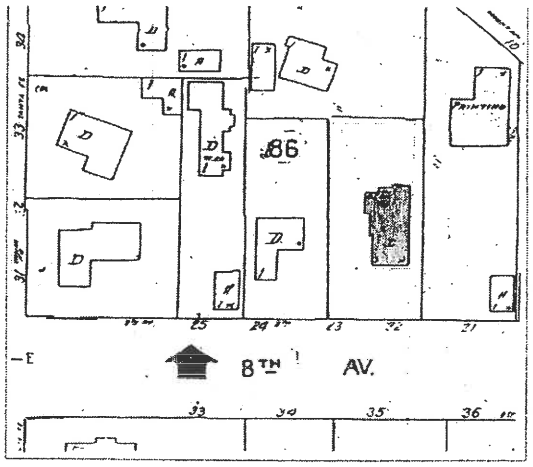
B13. Remarks: *Zoning R-1*
CHCS (AD)

B14. Evaluator: *Kent L. Seavey*

Date of Evaluation: *9/7/2004*

(This space reserved for official comments.)

(Sketch Map with north arrow required.)



B9b. George Mark Whitcomb (1947)

B10. Of interest is the fact that two other noted Carmel designer-builders, Lee Gottfried, and George Mark Whitcomb, worked on this building over time. Lee Gottfried & his brother-in-law, Donald Hale, added to the Ell at the NW corner of the building in 1929. Gottfried had come to Carmel in 1920 as a contractor from Los Angeles. His early work was for Edward Kuster, founder of the Theater of the Golden Bough. He first built Kuster's stone house on Carmel Point, then developed part of the important cluster of Tudor Revival commercial buildings for Kuster, on the SE corner of Ocean and Monte Verde in the early 1920s. The Nelson-Krough addition was done in October of 1929. Gottfried was also active in village life, helping to organize the Abalone League softball teams, and the local building and loan society.
George Mark Whitcomb, another significant Carmel designer-builder did roof work on the building and an interior remodel in 1947. Whitcomb came to Carmel in 1921 from his native Minnesota as a trained builder. His first work was a studio for noted local photographer Johann Hagemeyer, which is now part of the Forest Lodge on Mountain View. A skilled "mechanic", Whitcomb was noted for the high quality of his craftsmanship. All three of the designer-builders identified with the Nelson-Krough Cottage are listed in the Carmel Historic Context Statement.
The Nelson-Krough Cottage is a here-to-fore unidentified dwelling designed by one of Carmel's most well known designer-builders, Hugh Comstock. It was executed in an unusual Continental Tudor style by Comstock in 1926. In 1929 it had a minor addition, executed by another noted Carmel building firm, Gottfried & Hale. Further repair work and an interior remodeling was completed by yet a third well respected village designer-builder, George Mark Whitcomb. The property today retains much of its historic integrity as constructed and refined by some of Carmel's finest early builders. It clearly reflects the findings of, and is consistent with the 1997 Carmel Historic Context Statement , under the theme of architectural development.

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

Primary #
HRI #
Trinomial
NRHP Status Code *5S1*

Attachment 2

Other Listings
Review Code Reviewer Date

Page of Resource Name or #: (Assigned by recorder) *Marchen Haus*

P1. Other Identifier:

P2. Location: ☐ Not for Publication ☐ Unrestricted **a. County** *Monterey*
and (P2b and P2c or P2d. Attach a Location Map as necessary.)
b. USGS 7.5' Quad Date **T** ; **R** ; **1/4 of** **1/4 of Sec** ; **B.M.**
c. Address: City *Carmel by-the-Sea* Zip *93921*
d. UTM: (Give more than one for large and/linear resources) ; **mE/** **mN**
e. Other Locational Data (Enter Parcel #, legal description, directions to resource, elevation, etc., as appropriate)
NE cr. Dolores & 11th (Blk 116, Lots 18, 20)

Parcel No. *010-155-010*

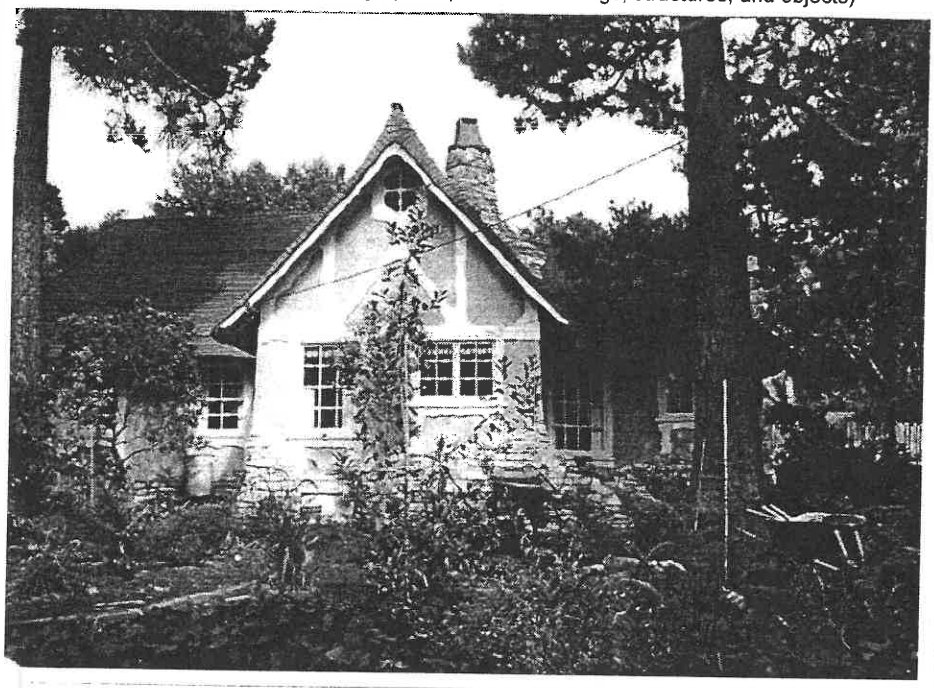
P3. Description (Describe resource and its major elements. Include design, materials, condition, alterations, size, setting, and boundaries)

A one-and-one-half story, wood-framed Tudor Storybook cottage, irregular in plan, resting on a concrete foundation. The exterior wall cladding is textured "Comstock stucco" w/false half-timbering, and a Carmel stone veneer around the base of the residence. The steeply-pitched cross-gabled roof system, w/its rolled edges, is covered in an irregular coursed wood shingle laid to look like thatching. A massive, irregularly shaped interior Carmel stone chimney rises from the apex of a 45 degree angle at the front (SW) of the building, separating the living from the dining room. Fenestration is irregular w/a combination of single, paired and banked multi-paned wood windows that are fixed, or casement type. Doorways, instead of being squared across the top, are cut with irregular curves, as are the window casings in the cottage's gable ends. Skirt boards at the window openings are similarly fashioned, giving the residence the visual quality of children's book illustrations of the era. A bedroom addition to the rear (north) and kitchen addition to the east, executed in 1964, are both compatible with the historic character of the building, and in keeping with the Secretary of the Interior's Standards for the Treatment of Historic Properties. The house sits in the middle of two lots on a prominent corner, surrounded by mature pines in an informal landscape setting.

b. Resource Attributes: (List attributes and codes)

4. 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 #)
(View toward). Photo No: 3071-, .

P6. Date Constructed/Age and Sources:
☐ Prehistoric ☒ Historic ☐ Both
1926 Carmel bldg. records

P7. Owner and Address
Roesch Family Trust
P.O. Box 5294
Carmel, CA 93921

P8. Recorded by: (Name, affiliation, and address)
Kent L. Seavey, Preservation Consultant, 310 Lighthouse Ave., Pacific Grove, CA 93950

P9. Date Recorded: *6/5/2002*

P10. Survey Type: (Describe)
Carmel Historic Resource Inventory - 2001

. Report Citation: (Cite survey report and other sources, or enter "none")
armel by-the-Sea Survey 1989-1996

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

State of California — The Resources Agency
DEPARTMENT OF PARKS AND RECREATION
BUILDING, STRUCTURE, AND OBJECT RECORD

HRI # **Primary #** Attachment 2

Page of **NRHP Status Code** 5S1

Resource Name or #: (Assigned by recorder) *Marchen Haus*

B1. Historic Name: *Marchen Haus*
B2. Common Name:
B3. Original Use: *residence* B4. Present Use: *residence*
B5. Architectural Style: *Tudor (Storybook substyle)*
B6. Construction History: (Construction date, alterations, and date of alterations)
Constructed 1926 (Cbp#1098); bedroom add to rear (north) 1964 (Cbp#4196); kitchen add e/side elev. (Cbp#4206)

B7. Moved? ☒ No ☐ Yes ☐ Unknown Date : Original Location:
B8. Related Features: *wood-frame garage added NE cr of parcel 1933 (Cbp#2564); garage replacement, same loc. 1964 (Cbp 4175)*

B9a. Architect: *designer/Hugh Comstock* b. Builder: *Hugh Comstock*
B10. Significance: Theme: *Architectural Development* Area: *Carmel by-the-Sea*
Period of Significance: *1903-1940* **Property Type:** *single family residence* **Applicable Criteria:** *CR 3*
(Discuss importance in terms of historical or architectural context as defined by theme, period and geographic scope. Also address integrity.)

Marchen Haus is signifcant under California Register criterion 3, in the area of architecture as an excellent example of the trend setting Tudor Storybook residential design of Carmel master-builder Hugh Comstock. The original five room house was one of Comstock's largest residential designs in his Tudor Storybook mode. Executed two years after his first "Dolls House", it exhibits all of his characteristic decorative elements, except for a bubble rock roof that has been replaced by an equally appropriate steamed wood shingle example, closly resembling thatch. The "Comstock stucco" exterior wall cladding appears to have the pine needles associated with this material, and all of the exterior false timbering, door and window casings have been carved and trimmed at the edges to give them what the press of the time noted as, the appearance of the work of gnomes, "made from rock hatchets or flint edged knives." The description of the fireplace is worth noting, as it was executed by Fred Coleman, the master-mason who supervised the rock work for Charles Greene's James Hse. in the Carmel Highlands, a few years earlier. "The chimney is neither round, square or rectangular. It is fantastic in its grotesque mis-shapen form, wide at the floor line, running in a bit in the center, and bulging out again near the high peak of the roof-ceiling. And on the outside the rocks of the chimney extend quite a way down the roof to give the idea of being massive. On the top of the chimney set two chimney pots, one higher than the other." Outside of Michael J. Murphy, Hugh White Comstock (1893-1950), was the most important early builder in Carmel. Comstock designed, and constructed the first "fairy-tale" cottage in the village in 1924. His "Doll's House" struck a chord within Carmel's artistic community. His storybook cottage style was a whimsical caricature of the popular Tudor mode, with few straight building lines, especially in his signature Carmel stone chimneys. Their wood frames were clad w/a mixture of plaster and pine needles, trowled over burlap to create an uneven, textured surface. Randomly carved pieces from door and window casings added to the rustic effect.

B11. Additional Resource Attributes: (List attributes and codes) *HP2 - Single Family Property*

B12. References:

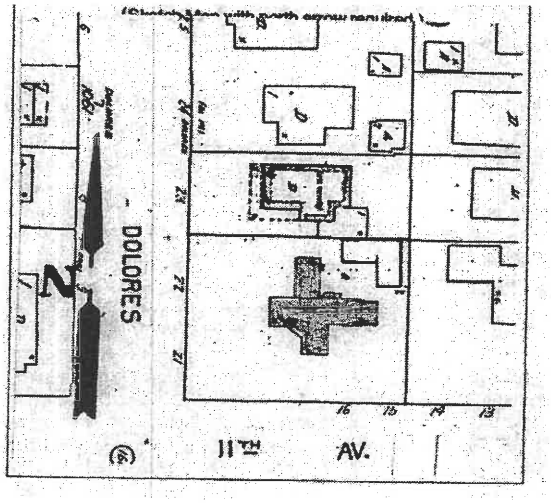
Carmel bldg. records, Planning Dept., Carmel City Hall
Carmel Historic Context Statement 1997
Monterey Peninsula Herald, 3/13/26
Rasmussen, Lillian, brief biography of Hugh White Comstock, MARI, n/d
Sanborn fire insurance map of Carmel 1930-62

B13. Remarks: *Zoning R-1*
CHCS (AD)

B14. Evaluator: *Kent L. Seavey*
Date of Evaluation: *6/5/2002*

(This space reserved for official comments.)

(Sketch Map with north arrow required.)



B10. Possibly more than any other designer/builder, Hugh Comstock defined the residential character of Carmel in the 1920s, and to a considerable degree his designs have set the architectural tone for the village to this day.The two 1964 additions to the Marchen Haus were designed in keeping with the style and character of the original building, and meet the Secretary of the Interior's Standards for the Treatment of Historic Properties. In spite of the additions, Marchen Haus is one of Comstock's best designs. It was created for Oakland attorney, Milton W. Dobezensky. The residence clearly reflects the findings of, and is consistent with the 1997 Carmel Historic Context Statement, under the theme of architectural development.

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

Primary # Attachment 2
HRI #
Trinomial
NRHP Status Code 5S1 5D1
Other Listings
Review Code Reviewer Date

Page of **Resource Name or #:** (Assigned by recorder) *Comstock Studio*

P1. Other Identifier:

P2. Location: Not for Publication Unrestricted **a. County** *Monterey*
and (P2b and P2c or P2d. Attach a Location Map as necessary.)
b. USGS 7.5' Quad **Date** **T** ; **R** ; **1/4 of** **1/4 of Sec** ; **B.M.**
c. Address: City Zip
d. UTM: (Give more than one for large and/linear resources) ; mE/ mN
e. Other Locational Data (Enter Parcel #, legal description, directions to resource, elevation, etc., as appropriate)
NW cr. 6th and Santa Fe (Blk 60, Lot 17, 19)

Parcel No. *010-092-007*

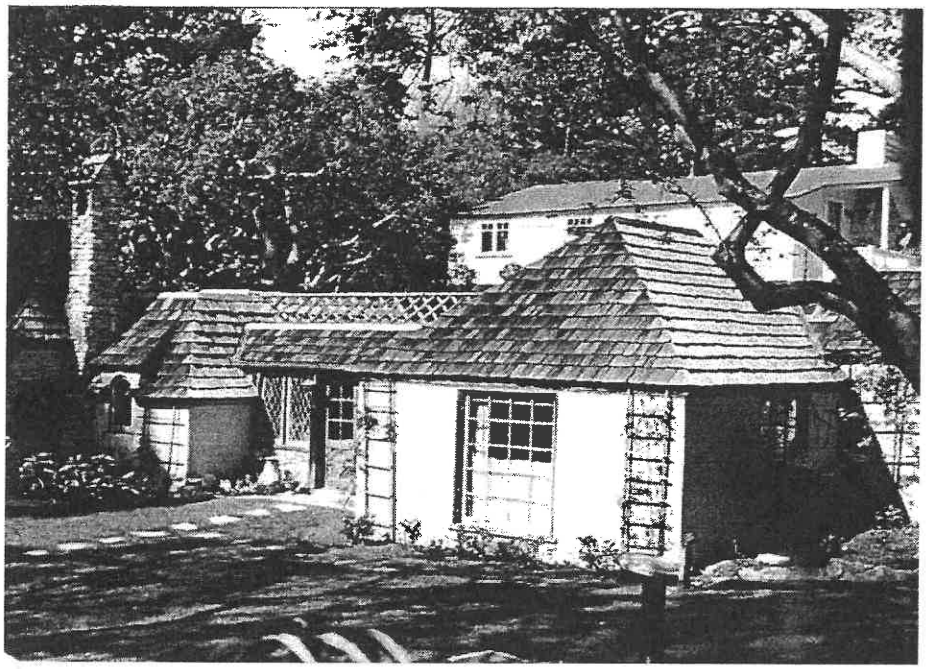
P3. Description (Describe resource and its major elements. Include design, materials, condition, alterations, size, setting, and boundaries)

A one-story wood-framed Tudor Storybook style building, constructed in three stages. It is irregular in plan, resting on a concrete foundation. The exterior wall cladding is a combination of smooth cement plaster, Carmel stone and glass. The 1927 studio to the west is stuccoed, the 1936 hyphen, connecting the studio to the 1937 office on the east, is a glazed gallery, with paired, tall, diamond-pane leaded glass windows, supported on a low Carmel stone wall, flanking a pair of wood double-doors centered in the hyphen, glazed w/multi-paned square windows above, and diamond pattern wood panels below. The 1937 office is also stuccoed. An attached garage, of similar design and materials is connected to the office at the NE corner of the building, facing on to Santa Fe. The tall, steeply pitched 1927 studio roof has two south-facing shed roofed wall dormers. The dormer to the west covers a pair of diamond-paned leaded-glass wooden French doors, and the one to the east, where the roof steps down, frames a small, round-arched wood casement window, also with leaded-glass diamond-shaped panes. A tall, battered, Carmel stone exterior eave-wall chimney rests in the ell formed by the stepped portion of the studio on the south (front) elevation. A Carmel stone veneer steps down around the SE corner of the studio. The chimney is capped with a steeply pitched, gabled spark arrester. The 1936 hyphen has a long, low, steeply pitched shed roof, with open, wood latticework cresting, connecting the studio and office wings.

b. Resource Attributes: (List attributes and codes)

. 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 #)
(View toward). Photo No: 1085-, .

P6. Date Constructed/Age and Sources:
☐ Prehistoric ☒ Historic ☐ Both
1927 Carmel bldg. records

P7. Owner and Address
Richard & Michelle Ruble
P.O. Box 1835
Carmel, CA 93921

P8. Recorded by: (Name, affiliation, and address)
Kent L. Seavey, Preservation Consultant, 310 Lighthouse Ave., Pacific Grove, CA 93950

P9. Date Recorded: *4/14/2002*

P10. Survey Type: (Describe)
Carmel Historic Resource Inventory - 2001

. Report Citation: (Cite survey report and other sources, or enter "none")
gnificant Building Survey of Carmel 1979

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

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

Attachment 2

BUILDING, STRUCTURE, AND OBJECT RECORD

HRI # **Primary #**

Page of **NRHP Status Code** 5S1 5D1

Resource Name or #: (Assigned by recorder) *Comstock Studio*

B1. Historic Name: *Comstock Studio*
B2. Common Name:
B3. Original Use: *studio/residence* B4. Present Use: *residence*
B5. Architectural Style: *Tudor (Storybook substyle)*
B6. Construction History: (Construction date, alterations, and date of alterations)
Constructed 1927, west wing (Cbp # 1940); add central hyphen 1936 (Cbp #107); add office, east wing 1936 (Cbp #177); remodel interior into residence 1953 w/attached garage at NE corner (Cbp #2409); reroof 1996 (Cbp #96-66)

B7. Moved? ☒ No ☐ Yes ☐ Unknown Date: Original Location:
B8. Related Features:

B9a. Architect: *designer/Hugh Comstock* b. Builder: *Hugh Comstock*
B10. Significance: Theme: *Architectural Development* Area: *Carmel by-the-Sea*
Period of Significance: *1903-1940* **Property Type:** *single family residence* **Applicable Criteria:** *CR 2,*
(Discuss importance in terms of historical or architectural context as defined by theme, period and geographic scope. Also address integrity.)

The Comstock Studio is significant under California Register criterion 2, as the workspace for Carmel designer/master builder Hugh Comstock (1897 -1950) during the productive period of his life. It is also significant under criterion 3, as an excellent example of the Storybook style of residential architecture he introduced in the mid 1920s that has, in part, come to define the character of Carmel's residential architecture to the present. It is also a major feature of the Comstock Hill Historic District.
Hugh Comstock came to Carmel in 1924 for a visit with his sister and brother-in-law. He met and married Mayotta Brown during that visit, and remained in the village the rest of his life. Although Comstock had little building experience, the charm and individual expression of the tiny "Doll House" he created as a showcase to exhibit his wife's hand made dolls captured the imagination of many of the artistic and creative residents of the village. Between 1924 and 1929 Comstock was called upon to design and have constructed twenty or more residences in the Storybook substyle of the Tudor style, called locally "Fairy Tale" houses.
Comstock's immediate success required him to expand his workspace from his home (1925) at the NE corner of 6th & Torres, to the adjacent lot and studio. As the builder's popularity grew, so to the studio/office. Comstock signature features include the tall, narrow Carmel stone chimney, the original "bubblestone" shingles, i.e. wood shingles dipped in a cementatious liquid slurry to make them appear as slate, and give them more fire resistance, a singularly independent, one-of-a-kind design appearance within the Tudor, Storybook substyle mode. Comstock's site planning almost always set the residence at one side, or to the rear of its parcel in order to preserve the natural setting and afford other landscaping opportunities.

B11. Additional Resource Attributes: (List attributes and codes) *HP2 - Single Family Property*
B12. References:

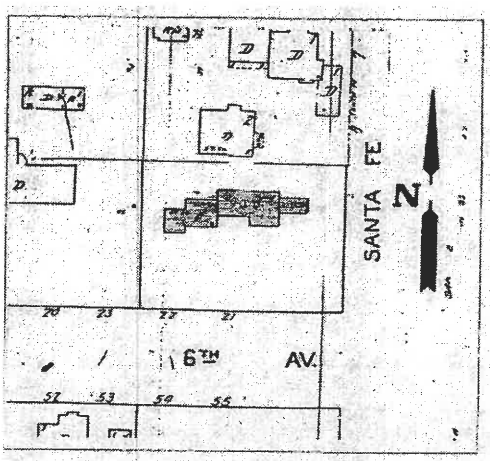
Carmel bldg. records, Carmel Planning Dept., City Hall, Carmel
Carmel Historic Context Statement 1997
Boone, L., Janick, R. & Seavey, K., *Architecture of the Monterey Peninsula,* Monterey Peninsula Museum of Art, 1976
Hale, Sharron, *A Tribute to Yesterday*, Valley Publishers:Santa Cruz, 1980

B13. Remarks: *Zoning R-1*
CHCS (AD)

B14. Evaluator: *Kent L. Seavey*
Date of Evaluation: *4/14/2002*

(This space reserved for official comments.)

(Sketch Map with north arrow required.)



P3. The 1937 office roof is also hipped, but is lower and less steep than that on the studio. The roof system was originally covered with Comstock's fire resistant "bubblestone" shingles. It was reroofed with wood shake in 1996, except for the chimney cap, which still has the "bubblestone" covering. The principal fenestration in the office wing is a large, fixed south-facing muti-paned wood window. A similar window, but of smaller dimension, is found in the east side elevation. In 1953 it was converted into the residence of Mayotta (Brown) Comstock, the widow of its designer/builder Hugh Comstock, and remained in family ownership into the 1990s. The house sits on the northern edge of two lots at the NW corner of 6th and Santa Fe, behind a vine covered grape stake fence. Its wide, well maintained grassed lawn is screened by mature oaks, pines and tall shubbery along the parcels perimeter.

B10. The Comstock Studio is a key feature of the Comstock Hill Historic District, which contains the largest concentration of early residential buildings by the noted Carmel designer/builder. Probably more than any other architect or builder, Hugh Comstock defined the architectural character of Carmel, with his "Fairy Tale" (Storybook) houses and commercial buildings constructed between 1924 and 1929. To a considerable degree they have set the architectural tone for Carmel since that time. The Comstock Studio as a component of the Comstock Hill Historic District, and a reflection of the many design contributions made to Carmel by Hugh Comstock, is consistent with the findings of the 1997 Carmel Historic Context Statement under the theme of architectural development.

B12.
Mathewson, Joanne, *The Fairy Tale Houses of Carmel*, Tuck Box:Carmel 1977
Sanborn fire insurance maps of Carmel, 1930, 1930-1962

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

PRIMARY RECORD

Primary #
HRI #
Trinomial
NRHP Status Code 5S1 5D1

Attachment 2

Other Listings
Review Code Reviewer Date

Page 1 of 3 Resource Name or #: (Assigned by recorder) *Mary Young Hunter Hse.*

P1. Other Identifier:

P2. Location: ☐ Not for Publication ☒ Unrestricted a. County *Monterey*
and (P2b and P2c or P2d. Attach a Location Map as necessary.)
b. USGS 7.5' Quad Date T ; R ; 1/4 of 1/4 of Sec ; B.M.
c. Address: City *Carmel by-the-Sea* Zip *93921*
d. UTM: (Give more than one for large and/linear resources) ; mE/ mN
e. Other Locational Data (Enter Parcel #, legal description, directions to resource, elevation, etc., as appropriate)
NE cr. Ocean and Torres (Blk 67, Lots 8, 9)

Parcel No. *010-093-003*

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

A one-story, wood-framed Tudor Storybook hse., irregular in plan, resting on a concrete foundation. The exterior wall cladding is a combination of smooth cement stucco, with horizontal shiplap wood siding in the gable ends, carved in undulating patterns along the base of each board for rustic effect, and vertical board-and-batten in the bedroom addition at the NE corner of the residence. The south end of the cross-gabled roof is characterized by a hip-on-gable, while the prominent cross gable, on the west, has the carved wood in its apex. The same treatment occurs in a small wall dormer, midway along the west side elevation of the main building block. The roof is covered in a composition shingle. It has a slight overhang, acting as a door hood, above the wooden French doors of the main entry on the south facing side of the gable on the west. The entry is reached from a Carmel stone walkway and raised open porch along the west side elevation. The current wrought iron rail may be original. There is a tall, battered stucco-clad eave wall chimney set in the inside ell of the cross-gabled wings, on the west side elevation. Decorative half-timbering appears under the principal windows. Fenestration is irregular, with large fixed multi-paned wood windows, and single and paired multi-paned wood casement type windows. The placement of windows suggests that the interior has several levels, as the house is constructed on the rising slope of a small knoll.

P3a. 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 NE at the s/facing entry and w/side elevation, 2/26/01, #9438-33

P6. Date Constructed/Age and Sources
☐ Prehistoric ☒ Historic ☐ Both
1927 Carmel bldg. records

P7. Owner and Address
Dolores Schmidt Trust
251 N. Leigh Ave.
Campbell, CA 95008

P8. Recorded by: (Name, affiliation, and address)
Kent L. Seavey
Preservation Consultant
310 Lighthouse Ave.
Pacific Grove, CA 93950

P9. Date Recorded: *4/18/2002*

P10. Survey Type: (Describe)
Carmel Historic Resource Inventory - 2001

P11. Report Citation: (Cite survey report and other sources, or enter "none")
...nificant Building Survey of Carmel 1979

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

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

BUILDING, STRUCTURE, AND OBJECT RECORD

Primary # Attachment 2
HRI #

NRHP Status Code 5S1 5D1

Resource Name or #: (Assigned by recorder) *Mary Young Hunter Hse.*

B1. Historic Name: *The Woods*
B2. Common Name:
B3. Original Use: *residence* B4. Present Use: *residence*
B5. Architectural Style: *Tudor (Storybook substyle)*
B6. Construction History: (Construction date, alterations, and date of alterations)
Constructed 1927 (Cbp #1863); bathroom addition, NE cr. 1951 (Cbp #2157) minor bathroom repair & bedroom addition 1981 Cbp #81-39)

B7. Moved? ☒ No ☐ Yes ☐ Unknown Date : Original Location:
B8. Related Features: *detached flat-roofed board-and-batten one car garage to NW of hse. facing Torres, 1936.*

B9a. Architect: *designer/Hugh Comstock* b. Builder: *Hugh Comstock*
B10. Significance: Theme: *Architectural Development* Area: *Carmel by-the-Sea*
Period of Significance: *1903-1940* **Property Type:** *single family residence* **Applicable Criteria:** *CR3*
(Discuss importance in terms of historical or architectural context as defined by theme, period and geographic scope. Also address integrity.)

The Mary Young Hunter Hse. is significant under California Register criteria 3, in the area of architecture, as a basically intact example of the Storybook residential design of Carmel master builder Hugh Comstock (1893-1950). It is also significant as a contributor to the Comstock Hill Historic District, a collection of eleven of Comstock's early residences concentrated in the area along 6th Ave, between Torres and Santa Rita, constructed between 1924 and 1929.

Hugh Comstock came to Carmel in 1924, with no architectural training and only basic carpentry skills. A good draftsman, and an admirer of the English book illustrator, Arthur Rackham, Comstock designed and constructed Carmel's first "Fairy tale" cottage in 1924 as a showroom for the dolls fabricated by his wife. The unexpected and immediate success of his whimsical caricature of the popular Tudor style put him into the contracting business almost overnight.

The 1927 Mary Young Hunter Hse. shows the designer moving away from his earliest caricature designs to more straight forward interpretations of English folk house forms. The ridge-line is straight and the chimney stuccoed, rather than of his usual serpentine Carmel stone piles. The hand-made quality of his craftsmanship is still visible in his treatment of the gable apexes along the west side of the building, and his use of a variety roof types and styles at the various gable ends. The natural setting always comes first in the siting of any of his residences, which may account for the differing floor levels of the interior.

Comstock's client, Mary Young Hunter was a fine artist who had her studio/home on Casanova Street, Ms. Young Hunter had studied and exhibited in Europe, New York and New Mexico before settling in California. She came to carmel in the mid twenties and remained for the rest of her life. She was an active member of the Carmel Art Association.

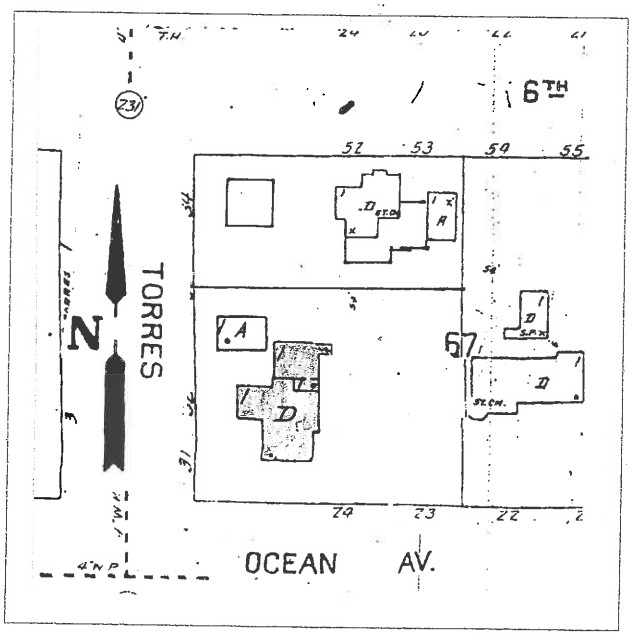
Because of its high degree of integrity, the Mary Young Hunter Hse. is an important component of the Comstock Hill Historic District. Outside of Michael J. Murphy, Comstock was the most influential early builder in Carmel.

B11. Additional Resource Attributes: (List attributes and codes) *HP2 - Single Family Property*

B12. References:

Carmel bldg. records, Carmel Planning Dept., City Hall, Carmel
Carmel Historic Context Statement 1997
Hale, Sharron, *A Tribute to Yesterday*, Valley Publishers:Santa Cruz, 1980
Mathewson, Joanne, *The Fairy Tale Houses of Carmel*, Tuck Box:Carmel. 1977

B13. Remarks: *Zoning R-1*
CHCS (AD)



B14. Evaluator: *Kent Seavey*
Date of Evaluation: *4/16/2002*

(This space reserved for official comments.)

P3. As noted, the house is sited on a SW rising slope at the NE corner of Ocean and Torres, in a natural landscape setting of mature oaks, and native ground cover. The approaches to the house are made of carmel stone, as are low retaining walls along the west side elevation.

B10.His houses set the tone for residential development in the village since that time. The Young Hunter Hse. as an independent design and as a contributor to the historic district is consistant with the findings of the 1997 Carmel Historic Context Statement under the theme of architectural development.
Of interest is the fact that this was the former site of Pon Sing's Chinese wash house. Pon Sing was the cook for the Frank Powers family, and had also worked as the first cook at the Pine Inn. He did the clothes for Carmel in his wash house until 1918, when the City Council refused to let him relocate to San Carlos & 7th.

B12. Sanborn fire insurance maps of Carmel, 1930, 1930-62

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

PRIMARY RECORD

Primary #
HRI #
Trinomial
NRHP Status Code 5D1

Attachment 2

Other Listings
Review Code Reviewer Date

Page of Resource Name or #: (Assigned by recorder) *Grant Wallace Cottage*

P1. Other Identifier:

P2. Location: ☐ Not for Publication ☐ Unrestricted a. County *Monterey*

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

b. USGS 7.5' Quad Date T ; R ; 1/4 of 1/4 of Sec ; B.M.

c. Address: City *Carmel by-the-Sea* Zip *93921*

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

e. Other Locational Data (Enter Parcel #, legal description, directions to resource, elevation, etc., as appropriate)

SE cr. Torres and 6th (Blk 67, Lot 10)

Parcel No. *010-093-013*

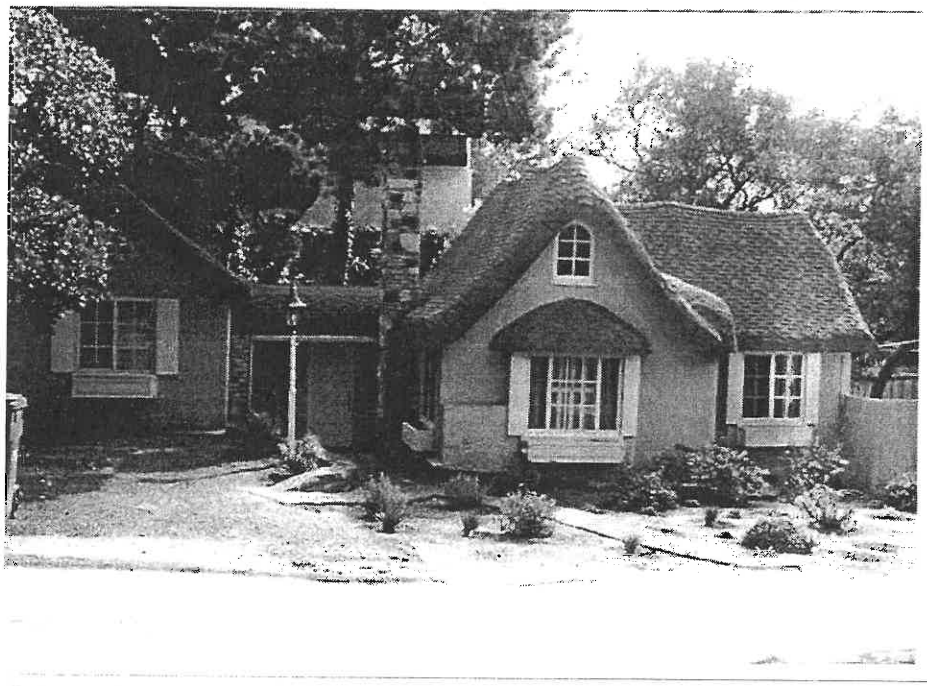
P3. Description (Describe resource and its major elements. Include design, materials, condition, alterations, size, setting, and boundaries)

A one-story, wood-framed Tudor style Storybook cottage, irregular in plan, resting on a concrete foundation. The exterior wall cladding is a textured cement stucco. The cross-gabled roof is steeply pitched, with an undulating ridge line, suggesting great age. The roofing material rolls over the eave line, suggestive of thatching. The roof covering is a staggered composition shingle. There is a rounded, projecting hood on the principal gable end, over a three panel wood casement window. The hood is covered in the same material as the main roof. A rounded wall dormer appears on the west side elevation of the projecting bay, and a barrel-roofed hyphen connects the main building block to the original one car garage to the east . The hyphen was added in 1947 when the garage was converted to a bedroom. The garage is similar in design and materials to the cottage. There is a tall, exterior eave wall Carmel stone chimney on the east wall of the cottage at the inside of the ell connecting it to the former garage. This feature is capped with a rounded masonry spark arrester. A series of room additions to the rear (south) of the cottage occured between 1947 and 1965, but none, save the connection between the cottage and garage, are visible from the public street.
Fenestration is irregular, with fixed and casement type multi-paned wood windows. The main entry is found recessed into the north front) elevation of the hyphen. Wood shutters and flower boxes on the windows facing 6th Ave. appear to be fairly recent.

b. Resource Attributes: (List attributes and codes)

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

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



P5b. Description of Photo: (View, date, accession #)
(View toward). Photo No: 3001-, .

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

1927 Carmel bldg. records

P7. Owner and Address
Beryl M. Brown Trust
P.O. Box 221819
Carmel, CA 93922

P8. Recorded by: (Name, affiliation, and address)
Kent L. Seavey, Preservation Consultant, 310 Lighthouse Ave., Pacific Grove, CA 93950

P9. Date Recorded: *4/15/2002*

P10. Survey Type: (Describe)
Carmel Historic Resource Inventory -2001

. Report Citation: (Cite survey report and other sources, or enter "none")
gnificant Building Survey of Carmel 1979

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

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

BUILDING, STRUCTURE, AND OBJECT RECORD

HRI # Primary # Attachment 2

Page of NRHP Status Code 5D1

Resource Name or #: (Assigned by recorder) *Grant Wallace Cottage*

B1. Historic Name: *Grant Wallace Cottage*
B2. Common Name:
B3. Original Use: *residence* B4. Present Use: *residence*
B5. Architectural Style: *Tudor (Storybook)*
B6. Construction History: (Construction date, alterations, and date of alterations)
Constructed 1927 (Cbp #1928) remodel, convert garage to bedroom 1947 (Cbp #1378); Kitchen addition to rear 1955 (Cbp #2695); minor addition 1965 (Cbp #4309)

B7. Moved? | | No | | Yes | | Unknown Date : Original Location:
B8. Related Features: *detached garage to west 1954*

B9a. Architect: b. Builder: *Jess E. Nichols*
B10. Significance: Theme: *Architectural Development, Art and Culture* Area: *Carmel by-the-Sea*
Period of Significance: *1903-1940* **Property Type:** *single family residence* **Applicable Criteria:** *CR 2,*
(Discuss importance in terms of historical or architectural context as defined by theme, period and geographic scope. Also address integrity.)

The Grant Wallace Cottage is significant under California Register criteria 3, in the area of architecture as a good example of Tudor Storybook style. It may also be significant under criterion 2, as the residence of Grant Wallace, celebrated American newspaper man, one of the founders of the Carmel writers colony, and metaphysical visionary.
The cottage is sited directly across 6th Ave. from Comstock's home. Its location and style make it an ideal candidate for comparison with Comstock's individualistic interpretation of the mode. The Wallace Cottage employs a rolled eave line, suggestive of thatching, a stylistic device not seen in Comstock's fairy tale cottage work. There is no evidence of pine needles protruding from the cement stucco wall cladding of the Wallace Cottage, nor are the window and door casings hand carved. The Carmel stone chimney is clearly the work of a skilled mason, whose random ashlar patterning of the arrow-straight stack is the only concession to Comstock's prefered rustic irregularity in such features. The undulating ridge line however, does pay homage to Comstock's introduction of this treatment to residential roof forms in Carmel.
Grant Wallace (1877-1954) had been a newspaper artist/illustrator/writer for major daily newspapers in San Francisco and New York before settling in Carmel in the teens. He was well known nationally for his coverage of the 1904 Russo-Japanese War. He later attempted to undertake horticultural projects, under the tutelage of Luther Burbank. At the time he occupied the cottage he was deeply involved with writing an extended work on visionary metaphysics. As late as 1998 the artwork he created for this study was exhibited at the American Visionary Art Museum in Baltimore. His daughter, Moira Wallace, was a well known Carmel artist.

B11. Additional Resource Attributes: (List attributes and codes) *HP2 - Single Family Property*

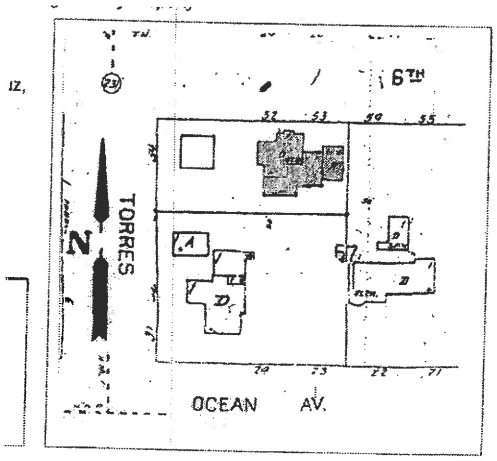
B12. References:
Carmel bldg. records, Carmel Planning Dept., City Hall, Carmel
Carmel Historic Context Statement 1997
Hale, Sharron, *A Tribute to Yesterday*, Valley Publishers:Santa Cruz, 1980
Sanborn fire insurance maps of Carmel 1930, 1930-62

B13. Remarks: *Zoning R-1*
CHCS (AD)

B14. Evaluator: *Kent L. Seavey*
Date of Evaluation: *4/15/2002*

(This space reserved for official comments.)

(Sketch Map with north arrow required.)



P3. A detached wood- frame garage was added at the NW end of the property, in an otherwise open lot, in 1954. The residence is flanked on the east and south by mature pines and oaks, and has a very low maintenance groundcover.

B10.
Jess E. Nichols was an early Carmel contractor, who was a charter member of the Carmel Board of Trustees in 1916, and served as the first City Clerk. He was better known for his service as Carmel's Fire Chief from 1916 to 1925. He helped build the first fire station in the community. Little else has surfaced about his building career.
The Grant Wallace Cottage clearly reflects the findings of the 1997 Carmel Historic Context Statement under the theme of architectural development, in the area of residential design. In spite of changes to the the building over time, it would clearly be recognizable today to anyone who knew the cottage before 1940. It is also be significant under the theme of arts and culture, for the contributions of Grant Wallace to literary development in Carmel.

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

Primary #
HRI #
Trinomial
NRHP Status Code *5D1*
Other Listings
Review Code ____ **Reviewer** ____ **Date**

Page of **Resource Name or #:** (Assigned by recorder) *Elizabeth F. Armstrong Hse.*

P1. Other Identifier:

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

b. USGS 7.5' Quad **Date** **T** ; **R** ; **1/4 of** **1/4 of Sec** ; **B.M.**

c. Address: City *Carmel-by-the-Sea* Zip *93921*

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

e. Other Locational Data (Enter Parcel #, legal description, directions to resource, elevation, etc., as appropriate)

3 NW of 6th, w/side of Santa Fe (Blk 60, Lot 11)

Parcel No. *010-092-005*

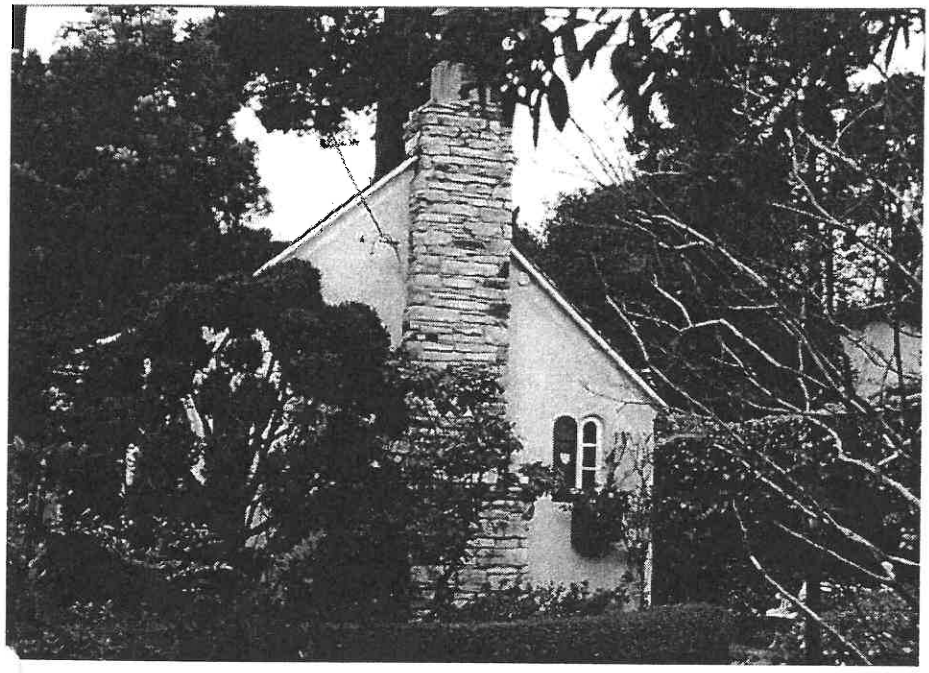
P3. Description (Describe resource and its major elements. Include design, materials, condition, alterations, size, setting, and boundaries)

A one-story wood-framed "storybook" cottage, irregular in plan, resting on a concrete foundation. The exterior wall cladding is a textured stucco, over felt. There is a large, exterior gable wall chimney of Carmel stone centered in the east side elevation. The side-gabled roof is steeply pitched, with a discernable break at the eave line where it projects out over a sitting room bay at the SE end of the building, and the original kitchen to the SW. A room addition west of the old kitchen on the SW corner of the house, connected the main building block to a detached guest hse. in 1940. A gabled roof hood with simple triangular wood brackets, projecting from a gabled wall dormer, covers the front (north) entry at the NE corner. All roof surfaces are covered in wood shingle. Fenestration is irregular and consists of single, paired and banked multi-pane wood casement windows. There is a small, narrow arched three-light casement window just north of the Carmel sone chimney on the east side elevation. It has a braced wood shutter of the same shape with a cut-out heart in the center. Wooden French doors open into a well maintained formal garden of trimmed hedges and planting beds traversed by gravel walkways. The Santa Fe frontage masks much of the cottage behind mature shrubbery and trees.

b. Resource Attributes: (List attributes and codes)

. 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 #)
(View toward). Photo No: 3052-, .

P6. Date Constructed/Age and Sources:
☐ Prehistoric ☒ Historic ☐ Both
1928 Carmel bldg. records

P7. Owner and Address
James Crowley & Marybeth Crow
P.O. Box 2712
Rancho Santa Fe, CA 92067

P8. Recorded by: (Name, affiliation, and address)
Kent L. Seavey, Preservation Consultant, 310 Lighthouse Ave., Pacific Grove, CA 93950

P9. Date Recorded: *2/25/2002*

P10. Survey Type: (Describe)
Carmel Historic Resource Inventory - 2001

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

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

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

Attachment 2

BUILDING, STRUCTURE, AND OBJECT RECORD

HRI # **Primary #**

Page of **NRHP Status Code** 5D1

Resource Name or #: (Assigned by recorder) *Elizabeth F. Armstrong Hse.*

B1. Historic Name: *'Our House'*
B2. Common Name: *'Our House'*
B3. Original Use: *residence* B4. Present Use: *residence*
B5. Architectural Style: *Tudor (Storybook substyle)*
B6. Construction History: (Construction date, alterations, and date of alterations)
Constructed 1928 (Cbp #1978); small guest hse. to rear 1940 (Cbp # 611); 1958 combine main hse. w/guest hse. (Cbp # 2477); 1967 bedroom - bath-family room addition & foundation work (Cbp # 4695, Cbp # 4698)

B7. Moved? ☒ No ☐ Yes ☐ Unknown Date : Original Location:
B8. Related Features:

B9a. Architect: *designer/Hugh Comstock* b. Builder: *Hugh Comstock*
B10. Significance: Theme: *Architectural Development* Area: *Carmel-by-the-Sea*
Period of Significance: *1903-1940* **Property Type:** *single family residence* **Applicable Criteria:** *CR 3*
(Discuss importance in terms of historical or architectural context as defined by theme, period and geographic scope. Also address integrity.)

The Elizabeth F. Armstrong Hse. is significant under California Register criterion 3 as a contributor to a fully documented district that is eligible for designation as a local historic district. The Comstock Hill Historic District contains the largest concentration of early residential buildings by noted Carmel designer/builder Hugh White Comstock (1893-1950), in Carmel. Outside of Michael J. Murphy, Comstock is the most important early builder in the village. With no architectural training and only basic carpentry skills, Comstock designed, and constructed Carmel's first "fairy-tale" cottage in 1924, as a showroom for his doll maker wife. The storybook cottage was a whimsical caricature of the popular Tudor style, with no straight building lines, including the Carmel stone chimneys. Its wood frame was clad with a mixture plaster and pine needles, troweled over burlap to create an uneven textured surface. Undulating ridgelines, and randomly carved pieces from the door and window casings added to the rustic effect. The tiny building struck a chord within Carmel's artistic community and Comstock rapidly found himself in the construction trade. Comstock's early work was highly imaginative and individual. The 11 Comstock buildings, including Elizabeth Armstrong's "Our House", that make up the historic district represent the full range of his talent during his formative years as a designer/builder, between 1924 & 1929.
Elizabeth Armstrong's "Our House" has the distinction of being the only known Comstock cottage to be replicated by Comstock for a second client, Elspeth Rose, whose "Sunwise Turn" cottage at N. Casanova & Palou is commonly referred to as the twin on Palou.

B11. Additional Resource Attributes: (List attributes and codes) *HP2 - Single Family Property*

B12. References:

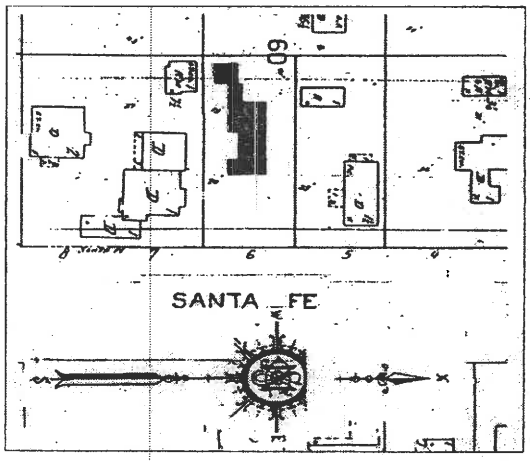
Carmel bldg. records, Carmel Planning Dept., City Hall, Carmel
Carmel Historic Context Statement 1997
Mathewson, Joanne, *The Fairy Tale Houses of Carmel*, Joanne Mathewson:Carmel, 1974.
Paul, Linda L., *Cottages by the Sea*, Universe Press:New York, 2000.

B13. Remarks: *Zoning R-1*
CHCS (AD)

B14. Evaluator: *Kent L. Seavey*
Date of Evaluation: *2/25/2002*

(This space reserved for official comments.)

(Sketch Map with north arrow required.)



B10. "Our House" had a guest hse. added at the SW comer of the property in 1940, designed by Hugh Comstock. In 1958 a small addition to the rear of the original kitchen, on the south (rear) elevation connected the main building block to the guest house. Subsequently, in 1967 a further reconfiguration of the rear of the house added a bedroom, bath and family room, cleaning up the lines of the earlier "attachment" to the guest house. While there has been change to the rear of the building, the appearance of the front (north) and east side elevations, those seen from the public street, remain much as they were when constructed in 1928. The east side elevation is particularly interesting when compared with its twin, "Sunwise Turn", on Palou. As part of the Comstock Hill Historic District, "Our House", is an integral part of that significant and distinguishable entity (the district), even though its own components may lack individual distinction. The Armstrong Hse. clearly reflects the findings of, and is consistant with the 1997 Carmel Historic Context Statement under the theme of architectural development.

B12. Sanborn insurance map of Carmel 1930, 1930-62.

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

Primary # _____
HRI # _____ Attachment 2
Trinomial _____
NRHP Status Code 5S1 5D1

Other Listings
Review Code _____ Reviewer _____ Date _____

Page of Resource Name or #: (Assigned by recorder) *Yellow Bird*

P1. Other Identifier:

P2. Location: ☐ Not for Publication ☐ Unrestricted a. County *Monterey*
and (P2b and P2c or P2d. Attach a Location Map as necessary.)
b. USGS 7.5' Quad Date T ; R ; 1/4 of 1/4 of Sec ; B.M.
c. Address: City *Carmel by-the-Sea* Zip *93921*
d. UTM: (Give more than one for large and/linear resources) ; mE/ mN
e. Other Locational Data (Enter Parcel #, legal description, directions to resource, elevation, etc., as appropriate)
s/side 6th bet. Santa Fe and Santa Rita (Blk 66, Lot w /pt.1)

Parcel No. *010-039-003*

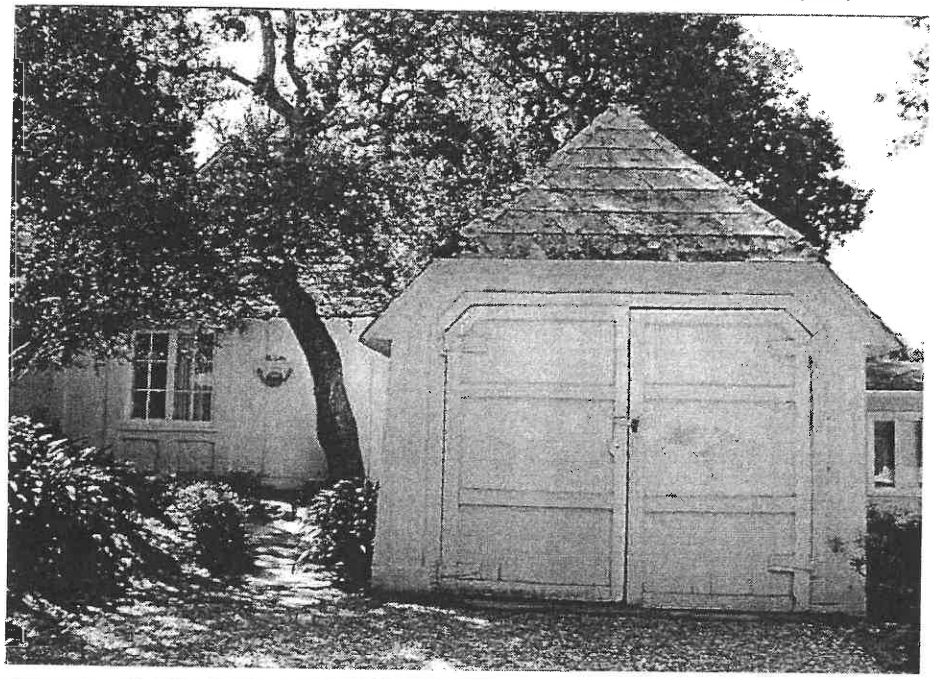
P3. Description (Describe resource and its major elements. Include design, materials, condition, alterations, size, setting, and boundaries)

A one-story, wood-framed Tudor, English cottage vernacular residence, rectangular in plan, resting on a concrete foundation. The exterior wall cladding is textured cement stucco w/ decorative half-timbering, and board-and-batten. The steeply pitched side-gabled hip-on-gable roof is covered in composition shingle. A short, stumpy stucco-clad interior chimney pierces the roof-plane on the west (front) elevation, toward the north end of the cottage. The chimney cap is shingled, with a ceramic pipe projecting above. Decorative vertical half-timbering is found around and below the principal window openings. Fenestration is irregular, with a combination of paired and banked multi-paned fixed and casement type wood windows.
The original detached garage is sited in the NW corner of the parcel, facing 6th Avenue. It has a board-and-batten exterior wall cladding, w/cement stucco between the battens. Its steep pitched roof is clipped at the gable ends. The slightly overhanging eaves have closed soffits, an unusual feature for a dependency. The vertically planked double garage doors are clipped at their upper corners and framed with bracing members. The garage should be considered an integral part of the historic building ensemble.
The cottage sits back from the street, to the rear of the garage in a natural landscape setting of mature oaks and some local groundcover.

P4. Resource Attributes: (List attributes and codes)

P5. 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 #)
(View toward). Photo No: 1089-, .

P6. Date Constructed/Age and Sources:
☐ Prehistoric ☒ Historic ☐ Both
1928 Carmel bldg. records

P7. Owner and Address
Donald Propstra
10 Fernwood Dr.
San Francisco, CA 94127

P8. Recorded by: (Name, affiliation, and address)
Kent L. Seavey, Preservation Consultant, 310 Lighthouse Ave., Pacific Grove, CA 93950

P9. Date Recorded: *4/20/2002*

P10. Survey Type: (Describe)
Carmel Historic Resource Inventory - 2001

P11. Report Citation: (Cite survey report and other sources, or enter "none")
nificant Building Survey of Carmel 1979

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

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

Attachment 2

BUILDING, STRUCTURE, AND OBJECT RECORD

HRI # **Primary #**

ge of **NRHP Status Code** 5S1 5D1

Resource Name or #: (Assigned by recorder) *Yellow Bird*

B1. Historic Name: *W.O. Swain cottage #1*
B2. Common Name: *Honeymoon Cottage*
B3. Original Use: *residence* B4. Present Use: *residence*
B5. Architectural Style: *Tudor (English cottage vernacular)*
B6. Construction History: (Construction date, alterations, and date of alterations)
Constructed 1928 (Cbp # 2012)

B7. Moved? ☒ No ☐ Yes ☐ Unknown Date : Original Location:
B8. Related Features: *Wood-framed single car garage in NW cr of the parcel, 1928. It matches the residence in form and materials.*

B9a. Architect: *designer/Hugh Comstock* b. Builder: *Hugh Comstock*
B10. Significance: Theme: *Architectural Development* Area: *Carmel by-the-Sea*
Period of Significance: *1903-1940* **Property Type:** *single family residence* **Applicable Criteria:** *CR 3*
(Discuss importance in terms of historical or architectural context as defined by theme, period and geographic scope. Also address integrity.)

The Yellow Bird Cottage is significant under California Register criterion 3, in the area of architecture as an early, unaltered example of the Tudor influenced Storybook residential design of Carmel master builder, Hugh Comstock (1893-1950). It is also a key contributor to the Comstock Hill Historic District.

Constructed in 1928, Yellow Bird was the first of five cottages Comstock designed and built for eastern investor W.O. Swain, on the eastern half of Block 66, Carmel City. Swain was interested in grouping his cottage complex with consideration for geography and landscape setting, rather than conforming to "the narrow (40' X 100') wedges of plots-city fashion" that made up Carmel's subdivision parcels. He was able to gain City Council approval of his basically English garden city plan, that would group the cottages togather, "with a feeling of spaciousness about them, as in a park". Swain hired Hugh Comstock to design the cottages.

Comstock was well known for his strong environmental aesthetic, and his insistance on the suitability of his structural forms to the land on which they were to be sited. His "Fairy Tale", or Storybook residential style was well suited to Swain's English garden city concept.

Three one hundred foot deep lots along the west side of Santa Rita, between Ocean and 6th were reduced in depth to sixty feet each. The remaining forty feet became frontages on Ocean and 6th for sixty-five foot deep building parcels. The lot lines were offset somewhat, to conform to the lay of the land along the wesward sloping hillside the cottages would occupy.

B11. Additional Resource Attributes: (List attributes and codes) *HP2 - Single Family Property*

B12. References:

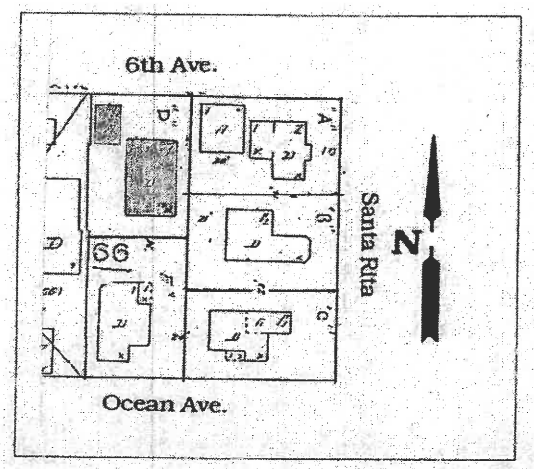
Carmel bldg. records, Carmel Planning Dept., City Hall, Carmel
Carmel Historic Context Statement 1997
Boone, L, Janick. R., Seavey, K., *Architecture of the Monterey Peninsula.*, Monterey Peninula Museum of Art, I976
The Carmelite, 2/6/29

B13. Remarks: *Zoning R-1*
CHCS (AD)

B14. Evaluator: *Kent L. Seavey*
Date of Evaluation: *4/20/2002*

(This space reserved for official comments.)

(Sketch Map with north arrow required.)



B10. The privacy of Yellow Bird's westward facing facade was assured by the placement of a detached one car garage at the NW corner of the 6th Ave. parcel, blocking views into the property from the street. The small, English cottage vernacular residence has no record of change since 1928, although there might have been an unrecorded reroofing at some point. The house appears today as it does in the original plans by Comstock, on file with the Planning Dept at City Hall. The property, for many years, was referred to as Honeymoon Cottage because of its popularity with visiting newlyweds.
Yellow Bird, along with the remaining four cottages in the group are an important component of the Comstock Hill Historic District. Outside of Michael J. Murphy, Comstock was the most influential early builder in Carmel. His houses set the tone for residential design in Carmel since that time. The property clearly reflects the findings of the 1997 Carmel Historic Context Statement under the theme of architectural development.

B12.
Cook, Olive,*English Cottages and Farmhouses*, Thames & Hudson:London, 1982
Hale, Sharron,*A Tribute to Yesterday*, Valley Publishers:Santa Cruz, 1980
Mathewson, Joanne,*The Fairy Tale Houses of Carmel*, Tuck Box:Carmel, 1977

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

Primary #
HRI #
Trinomial
NRHP Status Code 5S1 5R1

Attachment 2

Other Listings
Review Code Reviewer Date

Page of Resource Name or #: (Assigned by recorder) *Birthday House*

P1. Other Identifier:

P2. Location: Not for Publication ☐ Unrestricted a. County *Monterey*
and (P2b and P2c or P2d. Attach a Location Map as necessary.)
b. USGS 7.5' Quad Date T ; R ; 1/4 of 1/4 of Sec ; B.M.
c. Address: City *Carmel by-the-Sea* Zip *93921*
d. UTM: (Give more than one for large and/linear resources) ; mE/ mN
e. Other Locational Data (Enter Parcel #, legal description, directions to resource, elevation, etc., as appropriate)
SW cr. Santa Rita and 6th Ave. (Blk 66 Lots pts 1,2,3,4)

Parcel No. *010-039-005*

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

A two-story, wood-framed Tudor Storybook cottage, irregular in plan, resting on a concrete foundation. The exterior wall cladding is textured cement stucco, w/decorative false half-timbering. The steeply pitched side-gabled roof has a sweeping saltbox form toward the west, where the roof covers a lower, full-width one story bay. There are two gabled roof dormers in the plane of the west elevation, and a single, hipped-roof wall dormer, suggestive of an oriel window, projecting from the center of the upper floor on the east side elevation. This feature is supported by heavy console brackets at either edge of its base. Half-timbering along the base of the floor-line for the upper story, along the south (front), and north (rear) elevation, slightly overhangs the building envelope. The heavy Carmel stone chimney, which is partially visible on the exterior of the north (rear) elevation, pierces the ridge line at the gable end of the cottage, w/paired square tile stacks, of varying height and flat, metal spark-arresters. The base of the chimney is visible below the slightly overhanging upper floor. There is a slight pent roof overhanging the apex of the gable on the south facing facade. This is more of a decorative feature, partially concealing an oval shaped window in the apex. This elevation is characterized by a picturesque handling of the false half-timbering, with its hand carved edges, around and above the arched, wood-plank front door, which has wrought iron strap hinges. It is located at the SE cr. of the building.

b. Resource Attributes: (List attributes and codes)

4. 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 #)
(View toward). Photo No: 1088-, .

P6. Date Constructed/Age and Sources:
☐ Prehistoric ☒ Historic ☐ Both
1928 Carmel bldg. records

P7. Owner and Address
Patricia Mueller-Vollmer Trust
P.O. Box 1883
Carmel, CA 93921

P8. Recorded by: (Name, affiliation, and address)
Kent L. Seavey, Preservation Consultant, 310 Lighthouse Ave., Pacific Grove, CA 93950

P9. Date Recorded: *4/24/2002*

P10. Survey Type: (Describe)
Carmel Historic Resource Inventory - 2001

11. Report Citation: (Cite survey report and other sources, or enter "none")
gnificant Building Survey of Carmel 1979

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

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

Attachment 2

BUILDING, STRUCTURE, AND OBJECT RECORD

HRI # **Primary #**

ge of **NRHP Status Code** 5S1 5R1

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

B1. Historic Name: *W.O. Swain Cottage #5*
B2. Common Name:
B3. Original Use: *residence* B4. Present Use: *residence*
B5. Architectural Style: *Tudor (Storybook substyle)*
B6. Construction History: (Construction date, alterations, and date of alterations)
Constructed 1928 (Cbp #2009); detached 2 car garage added 1929 (Cbp #2186); interior bathroom remodel 1971 (Cbp #71-144); termite repair 1988 (Cbp #88-44)

B7. Moved? ☒ No ☐ Yes ☐ Unknown Date : Original Location:
B8. Related Features: *detached two-car vertical board-and-batten garage in NW cr. of parcel 1929*

B9a. Architect: *designer/Hugh Comstock* b. Builder: *Hugh Comstock*
B10. Significance: Theme: *Architectural Development* Area: *Carmel by-the-Sea*
Period of Significance: *1903-1940* **Property Type:** *single family residence* **Applicable Criteria:** *CR 3*
(Discuss importance in terms of historical or architectural context as defined by theme, period and geographic scope. Also address integrity.)

The Birthday House is significant under California Register criterion 3, in the area of architecture as an early, unaltered example of the Tudor influenced Storybook residential design of Hugh Comstock (1893-1950). it is also a key contributor to the Comstock Hill Historic District.

Constructed in 1928, Birthday Hse. was the last of five cottages designed and built for eastern investor W.O. Swain, on the eastern half of Blk 66, Carmel City. Swain was interested in grouping his cottage complex with consideration for geography and landscape setting, rather than conforming to "the narrow (40' x 100') wedges of plots-city fashion", that made up Carmel's subdivision parcels. He was able to gain City Council approval of his basically English garden city plan, that would group the cottages together, "with a feeling of spaciousness about them, as in a park". Swain hired Comstock, Carmel's "builder of dreams" to design the cottages.

Comstock was well known for his strong environmental aesthetic, and his insistance on the suitability of his structural forms to the land on which they were to be sited. His "fairy tale", or Storybook residential style was well suited to Swain's English garden city concept.

Three one hundred foot deep lots along the west side of Santa Rita, between Ocean and 6th were reduced in depth to sixty feet each. The remaining forty feet became frontages on Ocean and 6th for sixty-five foot deep parcels. The lot lines were offset somewhat, to conform to the lay of the land along the westward sloping hillside the cottages would occupy.

B11. Additional Resource Attributes: (List attributes and codes) *HP2 - Single Family Property*

B12. References:

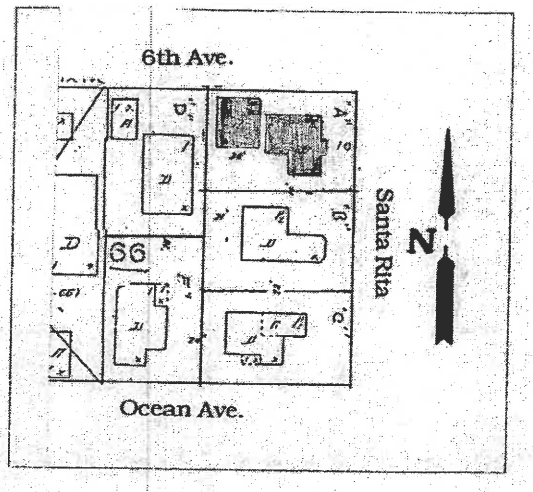
Carmel bldg. records, Carmel Planning Dept., City Hall, Carmel
Carmel Historic Context Statement 1997
Boone, L., Janick, R., Seavey, K.,*Architecture of the Monterey Peninsula*, Monterey Peninsula Museum of Art, 1976
The Carmelite, 2/26/29

B13. Remarks: *Zoning R-1*
CHCS (AD)

B14. Evaluator: *Kent L. Seavey*
Date of Evaluation: *4/24/2002*

(This space reserved for official comments.)

(Sketch Map with north arrow required.)



P3. Fenestration is irregular, with single and paired wood casement windows in a variety of sizes, and wooden French doors, below the oriel window on the east side elevation. A rear planked-door entry is found in the SW cr. of the north elevation. The detached two-car garage, to the NW of the cottage, reads visually as a fence between the Birthday Hse. and Yellow Bird to the west. Its use of vertical board-and-batten siding was an attempt by Comstock to relate it to the Yellow Bird garage, of the same material. The garage also provides a screen from the street for the small side-yard of the house. The Birthday Hse. sits below the grade of Santa Rita behind a screen of mature oaks in a natural landscape setting. There are Carmel stone walkways around the cottage perimeter.

B10. The Birthday Hse. is the most picturesque of the Medieval English derived designs Comstock employed in his cottage complex for W.O. Swain. Its small scale, steep pitched wood shingle roof, and extensive false half-timbering and hand-crafted quality make it a significant visual anchor for its neighborhood setting. Comstock's creative melding of more-or-less historically correct elements, like the suggested oriel window, with familiar local building materials, i.e. Carmel stone, integrated the design comfortably into its neighborhood setting. His treatment of the two car garage to both conceal the adjacent property, as a visual fence, and to connect it to its neighbor, through the use of like construction materials, is a credit to his creative design skills. The cottage essentially appears today as it did in the original 1928 drawings, on file in City Hall. The Birthday House, along with the remaining four cottages in the group are an important component of the Comstock Hill Historic District. outside of Michael J. Murphy, Comstock was the most influential early builder in Carmel. His houses set the tone for residential for residential design in Carmel since that time. The property clearly reflects the findings of, and is consistent with the 1997 Carmel Historic Context Statement under the theme of architectural development.

B12.
Cook, Olive, *English Cottages and Farmhouses*, Thames & Hudson:London, 1982
Hale, Sharron,*A Tribute to Yesterday*, Valley Publishers:Santa Cruz, 1980
Mathewson, Joanne, *The Fairy Tale Houses of Carmel*, Tuck Box:Carmel, 1977

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

Primary #
HRI #
Trinomial
NRHP Status Code 5S1 5D1

Attachment 2

Other Listings
Review Code Reviewer Date

Page of Resource Name or #: (Assigned by recorder) *Ocean House.*

P1. Other Identifier:

P2. Location: Not for Publication ☐ Unrestricted a. County *Monterey*
and (P2b and P2c or P2d. Attach a Location Map as necessary.)
b. USGS 7.5' Quad Date T ; R ; 1/4 of 1/4 of Sec ; B.M.
c. Address: City *Carmel by-the-Sea* Zip *93921*
d. UTM: (Give more than one for large and/linear resources) ; mE/ mN
e. Other Locational Data (Enter Parcel #, legal description, directions to resource, elevation, etc., as appropriate)
N/S Ocean bet. Santa Fe and Santa Rita (Blk 66, Lots spt 4, 5)

Parcel No. *010-039-008*

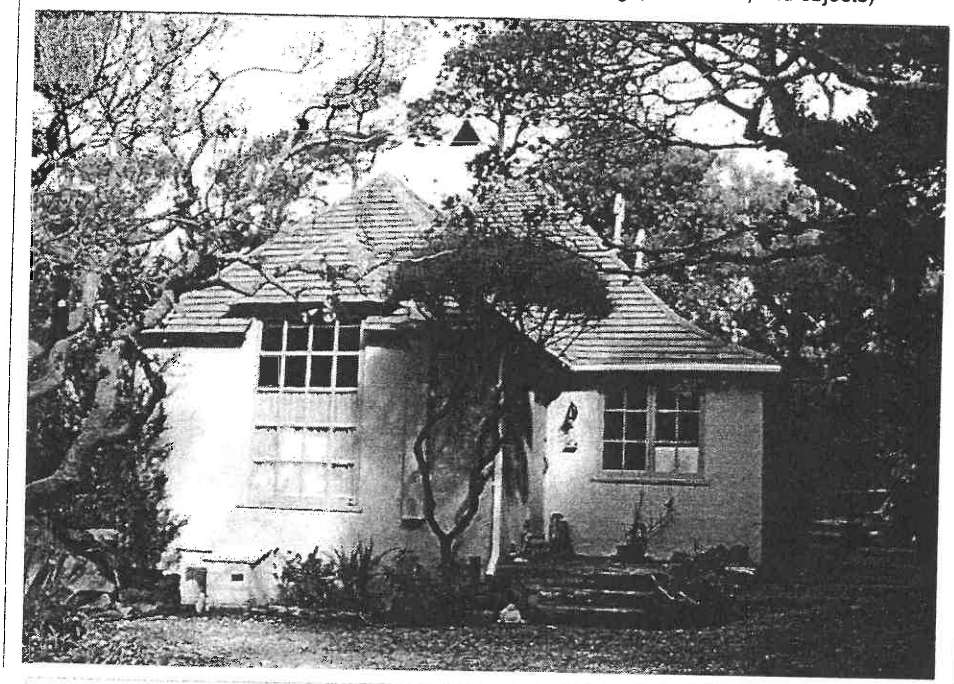
P3. Description (Describe resource and its major elements. Include design, materials, condition, alterations, size, setting, and boundaries)

A one-story, wood-framed Tudor, English cottage vernacular residence, irregular in plan, resting on a concrete foundation. The exterior wall cladding is a textured cement stucco. The steeply-pitched intersecting hipped roof reflects those found on English Cotswald cottages. The roof of the main building block is flared toward the eaves, and the south-end of the principal bay is characterized by a large focal window with a wall dormer whose roof repeats the form of the larger roof shapes proportionally, creating the visual effect of a stepped system. The roof covering is composition shingle. A stuccoed interior chimney pierces the roof plane to the west (rear) near the junction of the southern bay and main building block. It has a triangular tile cap, again repeating the form of the roof system. Fenestration is irregular with large, fixed multi-paned wood windows, and paired multi-paned wood casement type, in various sizes. The facade faces east, with the main entry, a vertically planked wood door, found in the east side elevation of the lower south bay. The entry is slightly raised, and reached by a series of steps on an open Carmel stone porch in the ell formed by the main building block and south bay. The property sits well back from Ocean Ave., surrounded by mature oak trees, in a natural landscape setting.

b. Resource Attributes: (List attributes and codes)

. 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 #)
(View toward). Photo No: 1092-, .

P6. Date Constructed/Age and Sources:
☐ Prehistoric ☒ Historic ☐ Both
1928 Carmel bldg. records

P7. Owner and Address
Caryl L. Miller Trust
P.O. Box 2450
Olympic Valley, CA 96146

P8. Recorded by: (Name, affiliation, and address)
Kent L. Seavey, Preservation Consultant, 310 Lighthouse Ave., Pacific Grove, CA 93950

P9. Date Recorded: *4/20/2002*

P10. Survey Type: (Describe)
Carmel Historic Resource Inventory - 2001

1. Report Citation: (Cite survey report and other sources, or enter "none")
gnificant Building Survey of Carmel 1979

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

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

BUILDING, STRUCTURE, AND OBJECT RECORD

HRI #

Primary #

Attachment 2

Page of

NRHP Status Code 5S1 5D1

Resource Name or #: (Assigned by recorder) *Ocean House.*

B1. Historic Name: *W.O. Swain Cottage #3*
B2. Common Name: *Ocean Hse.*
B3. Original Use: *residence* B4. Present Use: *residence*
B5. Architectural Style: *Tudor (English cottage vernacular)*
B6. Construction History: (Construction date, alterations, and date of alterations)
Constructed 1928 (Cbp #2011); electrical upgrade 1999 (Cbp #E99-53)

B7. Moved? ☒ No ☐ Yes ☐ Unknown Date : Original Location:
B8. Related Features:

B9a. Architect: *designer/Hugh Comstock* b. Builder: *Hugh Comstock*
B10. Significance: Theme: *Architectural Development* Area: *Carmel by-the-Sea*
Period of Significance: *1903-1940* **Property Type:** *single family residence* **Applicable Criteria:** *CR 3*
(Discuss importance in terms of historical or architectural context as defined by theme, period and geographic scope. Also address integrity.)

Ocean House is significant under California Register criterion 3, in the area of architecture as an early, unaltered example of the Tudor influenced Storybook residential design of Carmel master builder, Hugh Comstock (1893-1950). It is also a key contributor to the Comstock Hill Historic District.

Constructed in 1928, Ocean Hse. was the third of five cottages Comstock designed and built for eastern investor W.O. Swain, on the eastern half of Blk 66, Carmel City. Swain was interested in grouping his cottage complex with consideration for geography and landscape setting, rather than conforming to "the narrow (40' x 100') wedges of plots-city fashion", that made up Carmel's subdivision parcels. He was able to gain City Council approval of his basically English garden city plan, that would group the cottages together, "with a feeling of spaciousness about them, as in a park". Swain hired Comstock, Carmel's "builder of dreams" to design the cottages.

Comstock was well known for his strong environmental aesthetic, and his insistance on the suitability of his structural forms to the land on which they were to be sited. His "fairy tale", or Storybook residential style was well suited to Swain's English garden city concept.

Three one hundred foot deep lots along the west side of Santa Rita, between Ocean and 6th were reduced in depth to sixty feet each. The remaining forty feet became frontages on Ocean and 6th for sixty-five foot deep parcels. The lot lines were offset somewhat, to conform to the lay of the land along the westward sloping hillside the cottages would occupy.

B11. Additional Resource Attributes: (List attributes and codes) *HP2 - Single Family Property*

B12. References:

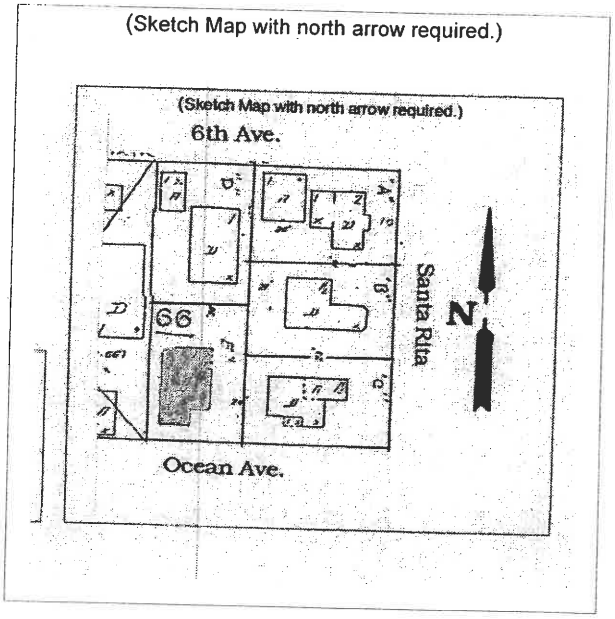
Carmel bldg. records, Carmel Planning Dept., City Hall, Carmel
Carmel Historic Context Statement 1997
Boone, L., Janick, R., Seavey, K.,*Architecture of the Monterey Peninsula*, Monterey Peninsula Museum of Art, 1976
The Carmelite, 2/26/29

B13. Remarks: *Zoning R-1*
CHCS (AD)

B14. Evaluator: *Kent L. Seavey*
Date of Evaluation: *4/20/2002*

(This space reserved for official comments.)

(Sketch Map with north arrow required.)



B10. Ocean Hse. may be the only one of the five cottages still retaining an ocean view. While the simplest of the group in physical appearance, it is the most interesting proportionally. The facade faces east, into the privacy of the woods, while the principal windows are found on the south side elevation, taking full advantage of both the views toward Pt. Lobos and the afternoon light. The mass of the large focal window is balanced by its small hipped wall dormer, repeating the form of the principal roofs in a visually effective stepped composition. The only record of change to the small cottage since its construction in 1928 is a 1999 electrical upgrade, although the roof covering appears to be fairly recent. The cottage appears today as it does in the original 1928 drawings, on file at City Hall.
Ocean House, along with the remaining four cottages in the group, are important components of the Comstock Hill Historic District. Outside of Michael J. Murphy, Comstock was the most influential early builder in Carmel. His houses set the tone for residential design in Carmel since that time. The property clearly reflects the findings of, and is consistent with the 1997 Carmel Historic Context Statement under the theme of architectural development.

B12.
Cook, Olive, *English Cottages and Farmhouses*, Thames & Hudson:London, 1982
Hale, Sharron, *A Tribute to Yesterday*, Valley Publishers:Santa Cruz, 1980
Mathewson, Joanne, *The Fairy Tale Houses of Carmel*, Tuck Box:Carmel, 1977

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

Primary # Attachment 2
HRI #
Trinomial
NRHP Status Code 5S1 5D1
Other Listings
Review Code Reviewer Date

Page of Resource Name or #: (Assigned by recorder) *Fables*

P1. Other Identifier:

P2. Location: Not for Publication ☐ Unrestricted a. County *Monterey*
and (P2b and P2c or P2d. Attach a Location Map as necessary.)
b. USGS 7.5' Quad Date T ; R ; 1/4 of 1/4 of Sec ; B.M.
c. Address: City *Carmel by-the-Sea* Zip *93921*
d. UTM: (Give more than one for large and/linear resources) ; mE/ mN
e. Other Locational Data (Enter Parcel #, legal description, directions to resource, elevation, etc., as appropriate)
2N of Ocean, W/side Santa Rita (Blk 66, Lots pts. 2, 3, 4)

Parcel No. *010-039-006*

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

A one-and-one-half story wood-framed Norman French vernacular cottage, Ell shaped in plan, resting on a concrete foundation. The exterior wall cladding is a textured cement stucco, w/vertical flush board siding in the apexes of the principal gables. The steeply pitched clipped-gable main roof has a lower projecting bay to the east, w/a polygonal hipped roof suggestive of those found on Norman French farmhouses. The main roof has two hip-roofed dormers, one facing east and the other facing west, in the roof plane above the attached garage. The wood shingle roof is laid in uneven courses to suggest thatching. There is a large, exterior eave wall Carmel stone chimney at the inside corner of the Ell between the garage and lower bay. The double garage doors face east, and are vertical wood plank type, w/wrought iron strap hinges. Fenestration is irregular with a combination of large fixed multi-paned wood windows, and paired and banded multi-paned wood casement type. The house sits well below Santa Rita in an informal landscape setting of mature oaks and low groundcover. It is surrounded by a Carmel stone patio with Carmel stone retaining walls and planting beds to the east and south.

b. Resource Attributes: (List attributes and codes)

1. 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 #)
(View toward). Photo No: 1091-, .

P6. Date Constructed/Age and Sources:
☐ Prehistoric ☒ Historic ☐ Both
1928 Carmel bldg. records

P7. Owner and Address
Willard & Rose Marie Anderson
305 Reed Blvd.
Mill Valley, CA 94941

P8. Recorded by: (Name, affiliation, and address)
Kent L. Seavey, Preservation Consultant, 310 Lighthouse Ave., Pacific Grove, CA 93950

P9. Date Recorded: *4/24/2002*

P10. Survey Type: (Describe)
Carmel Historic Resource Inventory - 2001

11. Report Citation: (Cite survey report and other sources, or enter "none")
gnificant Building Survey of Carmel 1979

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

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

Attachment 2

BUILDING, STRUCTURE, AND OBJECT RECORD

HRI # **Primary #**

Page of **NRHP Status Code** 5S1 5D1

Resource Name or #: (Assigned by recorder) *Fables*

B1. Historic Name: *W.O. Swain Cottage #4*
B2. Common Name:
B3. Original Use: *residence* B4. Present Use: *residence*
B5. Architectural Style: *Norman French (cottage vernacular)*
B6. Construction History: (Construction date, alterations, and date of alterations)
Constructed 1928 (Cbp #2016)

B7. Moved? ☒ No ☐ Yes ☐ Unknown Date : Original Location:
B8. Related Features:

B9a. Architect: *designer/Hugh Comstock* b. Builder: *Hugh Comstock*
B10. Significance: Theme: *Architectural Development* Area: *Carmel by-the-Sea*
Period of Significance: *1903-1940* **Property Type:** *single family residence* **Applicable Criteria:** *CR 3*
(Discuss importance in terms of historical or architectural context as defined by theme, period and geographic scope. Also address integrity.)

Fables is significant under California Register criterion 3, in the area of architecture as an early, unaltered example of the Tudor influenced Storybook residential design of Carmel master builder, Hugh Comstock (1893-1950). It is also a key contributor to the Comstock Hill Historic District.

Constructed in 1928, Fables was the fourth of five cottages Comstock designed and built for eastern investor W.O. Swain, on the eastern half of Blk 66, Carmel City. Swain was interested in grouping his cottage complex with consideration for geography and landscape setting, rather than conforming to "the narrow (40' x 100') wedges of plots-city fashion", that made up Carmel's subdivision parcels. He was able to gain City Council approval of his basically English garden city plan, that would group the cottages together, "with a feeling of spaciousness about them, as in a park". Swain hired Comstock, Carmel's "builder of dreams" to design the cottages.

Comstock was well known for his strong environmental aesthetic, and his insistance on the suitability of his structural forms to the land on which they were to be sited. His "fairy tale", or Storybook residential style was well suited to Swain's English garden city concept.

Three one hundred foot deep lots along the west side of Santa Rita, between Ocean and 6th were reduced to sixty feet each. The remaining forty feet became the frontages on Ocean and 6th for sixty-five foot deep parcels. The lot lines were offset somewhat, to conform to the lay of the land along the westward sloping hillside the cottages would occupy.

B11. Additional Resource Attributes: (List attributes and codes) *HP2 - Single Family Property*

B12. References:

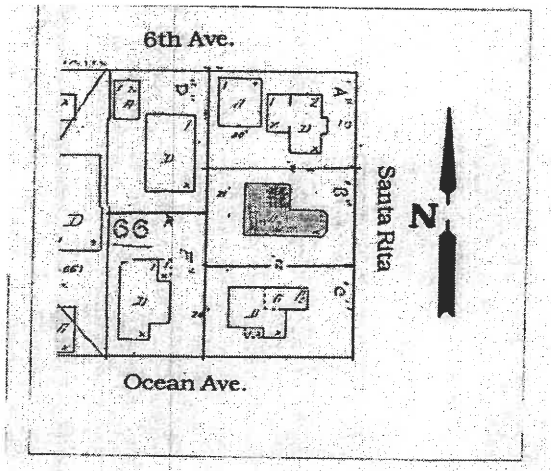
Carmel bldg. records, Carmel Planning Dept., City Hall, Carmel
Carmel Historic Context Statement 1997
Boone, L., Janick, R., Seavey, K., *Architecture of the Monterey Peninsula*, Monterey Peninsula Museum of Art, 1976
The Carmelite, 2/26/29

B13. Remarks: *Zoning R-1*
CHCS (AD)

B14. Evaluator: *Kent L. Seavey*
Date of Evaluation: *4/24/2002*

(This space reserved for official comments.)

(Sketch Map with north arrow required.)



B10. Fables is the least "English" of the five cottages, drawing its design form from picturesque Norman French farm houses. This made sense because the Cotswald cottage, a favorite of the cottage vernacular, was in fact an Anglicized version of the Norman mode. Comstock may have borrowed part of his design from M.J. Murphy, who had built a number of French influenced picturesque residences in Carmel since 1926. The polygonal roof form of the lower bay, somewhat like the bow of an upturned ship, reflects the form employed by Norman farmers to deal with constant wind conditions. Comstock used extended clipped gables, to appoximate the steep French pavilion roof forms, while maintaining the general English feel of the cottage complex. According to the Carmel building files, this building has had no exterior alterations since construction in 1928. The cottage appears today as it does on the original drawings on file at City Hall. Fables, along with the remaining four cottages in the group, is an important component of the Comstock Hill Historic District. Outside of Michael J. Murphy, Comstock was the most influential early builder in Carmel. His houses set the tone for residential design in Carmel since that time. The property clearly reflects the findings of, and is consistent with the 1997 Carmel Historic Context Statement under the theme of architectural development.

B12.

Hale, Sharron,*A Tribute to Yesterday*, Valley Publishers:Santa Cruz, 1980
Mathewson, Joanne, *The Fairy Tale Houses of Carmel*, Tuck Box:Carmel, 1977
Walshe, P., Miller, J., *French Farmhouses and Cottages*, Weidenfeld & Nelson:London,1992

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

Primary # _____
HRI # _____ Attachment 2
Trinomial _____
NRHP Status Code *5S1 5R1*

Other Listings
Review Code _____ **Reviewer** _____ **Date** _____

Page of **Resource Name or #:** (Assigned by recorder) *Doll's House*

P1. Other Identifier:

P2. Location: ☐ **Not for Publication** ☐ **Unrestricted** **a. County** *Monterey*
and (P2b and P2c or P2d. Attach a Location Map as necessary.)
b. USGS 7.5' Quad **Date** **T** ; **R** ; **1/4 of** **1/4 of Sec** ; **B.M.**
c. Address: City *Carmel by-the-Sea* Zip *93921*
d. UTM: (Give more than one for large and/linear resources) ; **mE/** **mN**
e. Other Locational Data (Enter Parcel #, legal description, directions to resource, elevation, etc., as appropriate)
NW cr. Santa Rita and Ocean (Blk 66, Lots s/pts 2,3,4)

Parcel No. *010-039-007*

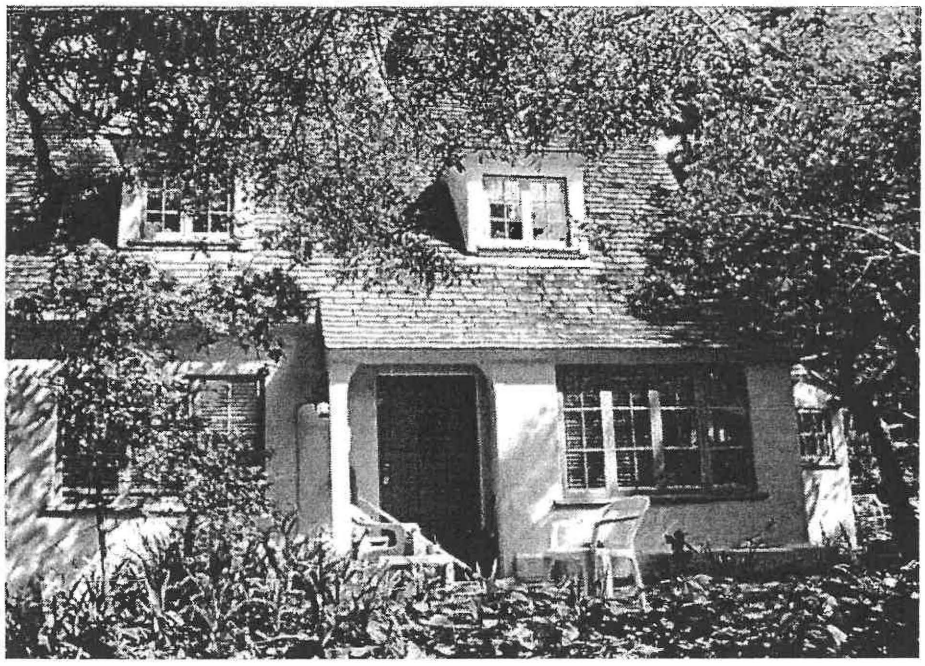
P3. Description (Describe resource and its major elements. Include design, materials, condition, alterations, size, setting, and boundaries)

A one-and-one-half story, wood-framed, Tudor Storybook cottage, irregular in plan, resting on a concrete foundation. The exterior wall cladding is a textured cement stucco, w/ rustic hand-carved horizontal wood siding in the principal gable ends. The steeply pitched side-gable roof has a lower projecting bay on the east side elevation that was originally an attached garage, but was converted to bedroom space in 1945. The roof on this stepped bay sweeps toward the north, saltbox fashion. There is a partial width shed roof, covering a later bathroom addition on the first floor at the SE corner of this feature. Two shed roof dormers flank the central entry along the south facing facade. The entry is recessed behind the roof overhang, which is supported by simple square wood posts w/a cruck form at the top. These features were originally natural wood, but have been painted. There is a stuccoed interior chimney, which pierces the ridge line of the main building block midway along the roof. It is capped by two square clay pipes of differing heights. The roof covering is wood shingle. Fenestration is irregular with a combination of fixed, single, and paired and banked casement type multi-paned wood windows. The principal change from the original 1928 plan is found on the east side elevation, where French doors and a larger fixed focal window, dating from the 1945 garage conversion to a bedroom, were changed in 1981 to two, small fixed multi-paned wood bathroom windows.

b. Resource Attributes: (List attributes and codes)

. 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 #)
(View toward). Photo No: 1090-, .

P6. Date Constructed/Age and Sources:
☐ Prehistoric ☒ Historic ☐ Both
1928 Carmel bldg. records

P7. Owner and Address
James & Mary Allender
114 Canyon Vista Place
Alamo, CA 94507

P8. Recorded by: (Name, affiliation, and address)
Kent L. Seavey, Preservation Consultant, 310 Lighthouse Ave., Pacific Grove, CA 93950

P9. Date Recorded: *4/21/2002*

P10. Survey Type: (Describe)
Carmel Historic Resource Inventory - 2001

1. Report Citation: (Cite survey report and other sources, or enter "none")
gnificant Building Survey of Carmel 1979

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

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

BUILDING, STRUCTURE, AND OBJECT RECORD

HRI # **Primary #** Attachment 2

Page of **NRHP Status Code** 5S1 5R1

Resource Name or #: (Assigned by recorder) *Doll's House*

B1. Historic Name: *W.O. Swain Cottage #2*
B2. Common Name:
B3. Original Use: *residence* B4. Present Use: *residence*
B5. Architectural Style: *Tudor (Storybook substyle)*
B6. Construction History: (Construction date, alterations, and date of alterations)
Constructed 1928 (Cbp #2010); convert garage to bedroom 1945 (Cbp #1129); bathroom remodel 1971 (Cbp #71-143); kitchen remodel 1989 (Cbp #89-125)

B7. Moved? ☒ No ☐ Yes ☐ Unknown Date : Original Location:
B8. Related Features:

B9a. Architect: *designer/Hugh Comstock* b. Builder: *Hugh Comstock*
B10. Significance: Theme: *Architectural Development* Area: *Carmel by-the-Sea*
Period of Significance: *1903-1940* **Property Type:** *single family residence* **Applicable Criteria:** *CR 3*
(Discuss importance in terms of historical or architectural context as defined by theme, period and geographic scope. Also address integrity.)

The Doll's House Cottage is significant under California Register criterion 3, in the area of architecture as an early, and relatively unaltered example of the Tudor influenced Storybook residential design of Carmel master builder, Hugh Comstock (1893-1950). It is also a key contributor to the Comstock Hill Historic District.

Constructed in 1928, the Doll's House was the second of five cottages Comstock designed and built for eastern investor W.O. Swain, on the eastern half of Blk. 66, Carmel City. Swain was interested in grouping his cottage complex with consideration for geography and landscape setting, rather than conforming to "the narrow (40' x 100') wedges of plots-city-fashion", that made up Carmel's subdivision parcels. He was able to gain City Council approval of his basically English garden city plan, that would group the cottages together, "with a feeling of spaciousness about them, as in a park". Swain hired Comstock, Carmel's "builder of dreams" to design the cottages.

Comstock was well known for his strong environmental aesthetic, and his insistance on the suitability of his structural forms to the land on which they were to be sited. His "fairy tale", or Storybook residential style was well suited to Swain's English garden city concept.

Three one hundred foot deep lots along the west side of Santa Rita, between Ocean and 6th were reduced in depth to sixty feet each. The remaining forty feet became frontages on Ocean and 6th for sixty-five foot deep parcels. The lot lines were offset somewhat, to conform to the lay of the land along the westward sloping hillside the cottages would occupy.

B11. Additional Resource Attributes: (List attributes and codes) *HP2 - Single Family Property*

B12. References:

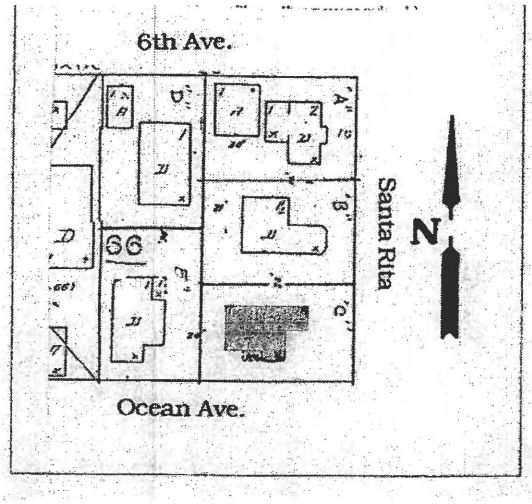
Carmel bldg. records, Carmel Planning Dept., City Hall, Carmel
Carmel Historic Context Statement
Boone, L., Janick, R., Seavey, K., *Architecture of the Monterey peninsula*, Monterey Peninsula Museum of Art, 1976
The Carmelite, 2/26/29

B13. Remarks: *Zoning R-1*
CHCS (AD)

B14. Evaluator: *Kent L. Seavey*
Date of Evaluation: *4/21/2002*

(This space reserved for official comments.)

(Sketch Map with north arrow required.)



P3. The cottage sits somewhat below the grades of both Ocean and Santa Rita on a westward sloping site, surrounded by mature oaks, in an informal landscape setting of tall shrubbery and low groundcover w/Carmel stone walkways.

B10. The south facing Doll's House is a picturesque example of Comstock's Tudor Storybook style. His use of a stuccoed interior chimney was unusual , as he generally employed an end or eave wall exterior Carmel stone chimney of a distictively rustic design. The appearance of these interior chimneys in most of the Swain cottages suggests a more historically correct reading of the English cottage vernacular by Comstock for the project. The changes to the east side elevation over time did not alter the 1928 shape or massing of the stepped bay. Fenestration was added, and altered after 1945. The current placement of windows is in keeping with the historic character of the cottage, and does not significantly detract from its architectural value. Original drawings of the cottage are on file at City Hall. The Doll's House, along with the remaining four cottages in the group are an important component of the Comstock Hill Historic District. Outside of Michael J. Murphy, Comstock was the most influential early builder in Carmel. His houses set the tone for residential design in Carmel since that time. The property clearly reflects the findings of, and is consistent with the 1997 Carmel Historic Context Statement under the theme of architectural development.

B12.
Cook, Olive, *English Cottages and Framhouses*, Thames & Hudson, London,1982
Hale, Sharron, *A Tribute to Yesterday*, Valley Publishers:Santa Cruz, 1980
Mathewson, Joanne,*The Fairy Tale Houses of Carmel,*, Tuck Box:Carmel, 1977

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

PRIMARY RECORD

Primary #
HRI #
Trinomial

Attachment 2

NRHP Status Code 5S1

Other Listings
Review Code Reviewer Date

Page of Resource Name or #: (Assigned by recorder) *Elspeth Rose Cottage.*

P1. Other Identifier:

P2. Location: Not for Publication Unrestricted a. County *Monterey*

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

b. USGS 7.5' Quad Date T ; R ; 1/4 of 1/4 of Sec ; B.M.

c. Address: City *Carmel-by-the-Sea* Zip *93921*

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

e. Other Locational Data (Enter Parcel #, legal description, directions to resource, elevation, etc., as appropriate)

NW cr. North Casanova & Palou (Blk. JJ, Lot 1)

Parcel No. *010-224-016*

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

A one-story wood-framed "Storybook" cottage, irregular in plan, resting on a concrete foundation. The exterior wall cladding is a textured cement stucco, over felt. There is a large, exterior gable wall chimney of Carmel stone centered on the south side elevation. The side-gabled roof is steeply pitched, with a slight flare along the west side elevation. The roof is also slightly hipped where it covers an angled bay projecting about midway along this western elevation. The roof also steps down to a partial-width projecting bay at the north side elevation. This elevation features a large Oriel style window, with fixed multi-paned windows, added in 1988. A pair of tall, glazed multi-pane wood French doors open from the west side of this projecting bay onto a stepped Carmel stone patio. A second set of wood French doors, narrower, but of the same type, lead to the same patio from the west side of the north end of the main building block. This doorway is capped by a small shed roofed hood. The main entry, at the SE corner of the front (east) of the building, is capped with a gabled wall dormer, and has a slightly projecting rustic wood trellis. All roof covering is in resawn cedar shingle laid in a staggered pattern. Fenestration is irregular, with a combination of paired and banded fixed and casement type multi-paned wood windows. There is a small, narrow arched three-light casement window just east of the Carmel stone chimney. Hand carved wood shutters were added along the front (east) in 1988, as were stuccoed pot shelves.

b. Resource Attributes: (List attributes and codes)

4. 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 #)
(View toward). Photo No: 832-, .

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

1929, Carmel bldg. records

P7. Owner and Address
Jon R. Hagstrom
P.O. Box 6511
Carmel, CA 93921

P8. Recorded by: (Name, affiliation, and address)
Kent L. Seavey, Preservation Consultant, 310 Lighthouse Ave., Pacific Grove, CA 93950

P9. Date Recorded: *2/25/2002*

P10. Survey Type: (Describe)
Carmel Historic Resource Inventory - 2001

. Report Citation: (Cite survey report and other sources, or enter "none")
armel-by-the-Sea Survey 1989-1996

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

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

BUILDING, STRUCTURE, AND OBJECT RECORD

HRI # Primary # Attachment 2

Page of NRHP Status Code 5S1

Resource Name or #: (Assigned by recorder) *Elspeth Rose Cottage.*

B1. Historic Name: *'Sunwise Turn'*

B2. Common Name: *'The Twin on Palou'*

B3. Original Use: *residence* B4. Present Use: *residence*

B5. Architectural Style: *Tudor (Storybook substyle)*

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

Constructed 1929 (Cbp #2137); minor repair or alteration 1931 (Cbp #2360); concrete foundation 1974 (Cbp #74-74); small bay window added to n/elev. 1988 (Cbp #88-199); reroofed 2000 (Cbp #00-137) Preservation easement granted 1/18/94 (reel 3074 page 1337 , Monterey County Recorder's Office)

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

B8. Related Features:

B9a. Architect: *designer/Hugh Comstock* b. Builder: *Hugh Comstock*

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

Period of Significance: *1903-1940* **Property Type:** *single family residence* **Applicable Criteria:** *CR 3*

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

The Elspeth Rose Cottage is significant under California Register criterion 3, in the area of architecture as an excellent example of the "Storybook" style of Carmel designer/builder Hugh Comstock, and as the only known example of his repetition of an original building design for a second client. Between 1924 and 1929, Hugh Comstock (1893-1950) designed and had constructed about 20 artistically whimsical "fairy-tale" or "Storybook" cottages and business houses for clients in Carmel that fostered the architectural image of the community as a quaint picturesque village in a forest that it retains to this day.

Comstock first came to Carmel in 1924, to visit his sister and her husband, Catherine and George Seideneck, both fine artists. Through them, Comstock met and married Mayotta Brown, a successful business woman who designed and sold rag dolls she called "Otsy-Totsys". Display and storage of the popular dolls soon became a problem. Mayotta asked her new husband to design and build a cottage specifically for the dolls, in the form of "a fairy house in the woods". Comstock, whose only building experience had been assisting in the construction of several outbuildings on his family's Illinois farm, was up to the task. His first house, the "Doll House" with its exterior wall cladding of rough textured stucco laced with pine needles, a tall haphazardly piled Carmel stone chimney, window and door casings notched along the edges with a pocket knife, and the built-in sag of a roller-coaster ridgeline, all sited in an informal landscape setting immediatly created a sensation with Carmel's creative residents, many of whom wanted similar designs for their homes and businesses.

B11. Additional Resource Attributes: (List attributes and codes) *HP2 - Single Family Property*

B12. References:

Carmel bldg. records, Carmel Planning Dept., City Hall, Carmel
Carmel Historic Context Statement 1997
Hagstrom, Jon, unpublished notes on "Sunwise Turn Cottage", nd. copy in Carmel Planning Dept.
Mathewson, Joanne, *Fairy Tale Houses of Carmel,* J. Matthewson:Carmel, 1974.

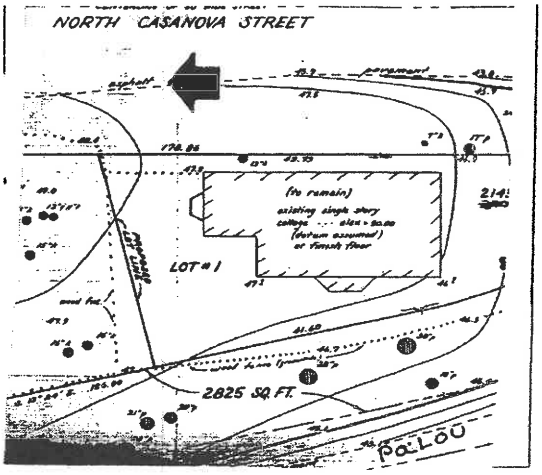
B13. Remarks: *Zoning R-1*
CHCS (AD)

B14. Evaluator: *Kent L. Seavey*

Date of Evaluation: *2/25/2002*

(This space reserved for official comments.)

(Sketch Map with north arrow required.)



Page of **Resource Name or #:** (Assigned by recorder) Elspeth Rose Cottage.
Recorded by: Kent L. Seavey **Date** 2/25/2002 ☒ Continuation ☐ Update

B10. Significance

P3. The cottage sits on a narrow, rising finger of land between N. Casanova and Palou in an informal landscape setting of mature pines, oaks and low shrubbery. There is a grape-stake fence along the west side of the property, with a gate leading toward the beach trail.
B10 Hugh Comstock suddenly found himself in the construction trade. Because traditional builders balked at his unconventional methods of construction, he hired and trained unskilled carpenters to execute his designs, under his supervision. Between 1924 and 1929, Comstock built around 20 "fairy-tale" or"Storybook" buildings in Carmel, most of them still in place and inuse.
Elspeth Rose's cottage is the only residence by Comstock based on a previous design. Its source was the fifth of his residential designs, Elizabeth S. Armstrong's "Our House", on Santa Fe. Elspeth Rose was an Englishwoman, who with her mother Ellen, ran the Rose & Rose Antique Shop on Ocean between Lincoln & Monte Verde. Elspeth was a friend of Mayotta Comstock, and Hugh had apparently done some remodeling for her prior to commissioning her own cottage at the end of the beach trail, on Palou at N. Casanova. The south facing end of "Sunwise Turn" is very close to that of "Our House", except for the addition of an enclosed wood box at the base of the Carmel stone chimney, a minor change inthe rear (SW) window casing, and a smoother sweep of the roofline to the west. The Rose cottage also has anangled projecting bay along the west elevation, affording access to the beach trail, that is missing in the Armstrong cottage. The cottage is so sited as to give the visitor excellent views of all its elevations. While Comstock's palette oflocal materials, including the use of redwood, textured stucco walls, wood roof shingles in a staggered pattern, and Carmel stone for chimneys and patio surfaces are present, by 1929 his rooflines nolonger undulate, and his chimney design, while still rustic, is far more substantial in appearance than his earlier work.
Elspeth Rose's cottage, "Sunwise Turn" is an excellent and only slightly altered example of the late "fairy-tale" or "Storybook" residential design of master-builder Hugh Comstock, Carmel's "builder of dreams." Between 1924 and 1929, Comstock created a small body of individual, innovative and whimsical building designs that set the tone for the village's architectural character to the present, and have made the Comstock name an integral factor in Carmel life. The Elspeth Rose Cottage, or "Sunwise Turn," reflects the findings of, and is consistent with, the 1997 Carmel Historic Context Statement in the area of architectural development, as an excellent example of the work of Carmel master-builder Hugh Comstock.

B12 Paul, Linda L., *Cottages by the Sea* Universe Pub.: New York, 2000
Polk Business Directory for Carmel, 1926-27
Sanborn insurance map of Carmel, 1930-62

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

Primary # ~~Attachment 2~~
HRI #
Trinomial
NRHP Status Code *5S1*

Other Listings
Review Code ____ **Reviewer** ____ **Date** ____

Page **of** **Resource Name or #:** (Assigned by recorder) *Sylvia Jordan Hse.*

P1. Other Identifier:

P2. Location: ☐ **Not for Publication** ☐ **Unrestricted** **a. County** *Monterey*

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

b. USGS 7.5' Quad **Date** **T** **; R** **;** **1/4 of** **1/4 of Sec** **;** **B.M.**

c. Address: City *Carmel by-the-Sea* Zip *93921*

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

e. Other Locational Data (Enter Parcel #, legal description, directions to resource, elevation, etc., as appropriate)

SW Cr. Mission & Vista (Blk 7 1/2, Lots 1, 3)

Parcel No. *010-114-001*

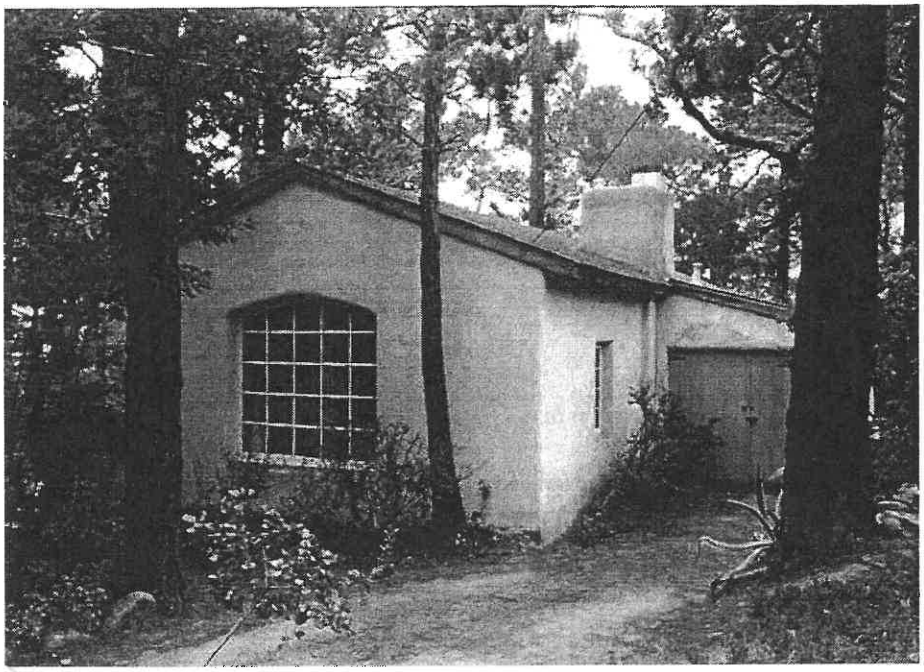
P3. Description (Describe resource and its major elements. Include design, materials, condition, alterations, size, setting, and boundaries)

A one-story, wood-framed California Adobe vernacular residence, irregular in plan, resting on a concrete foundation. The exterior wall cladding is a combination of textured cement stucco and vertical board-and-batten. The medium-pitched front-gabled roof slightly overhangs the eaves, and has a simple facia all round. It is covered in a composition shingle. About midway along the east-west long-axis of the building, the roof extends to the north and south, like the side-aisles on horse barns, covering an attached garage and bedroom on the north, and a kitchen, dining room and rear porch on the south. Toward the rear (west) of the garage the exterior wall cladding changes from stucco to board-and-batten. There is a stucco-clad interior chimney on the north side-elevation, at the front of the attached garage. The one-car garage double-doors are vertical wood plank. The front-gabled main building block is characterized by a large, fixed multi-paned segmentaly arched focal window facing Mission St. The south side of this feature has a central set of multi-paned wood French doors, flanked by paired wood multi-paned wood casement windows, opening onto an open brick porch. The wood-grilled main entry is located at the inside of an east facing ell, formed by the rear side aisle-like southern extention of the building. Fenestration is otherwise, single & paired multi-paned wood casement type. A small, rectangular 16' X 20' board-and-batten studio, constructed in 1943, is found just SE of the residence.

b. Resource Attributes: (List attributes and codes)

. 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 #)
(View toward). Photo No: 1012-, .

P6. Date Constructed/Age and Sources:
☐ Prehistoric ☒ Historic ☐ Both
1929 Carmel bldg. records

P7. Owner and Address
Eade Jordan Trust
137 Centennial Street
Santa Cruz, CA 95060

P8. Recorded by: (Name, affiliation, and address)
Kent L. Seavey, Preservation Consultant, 310 Lighthouse Ave., Pacific Grove, CA 93950

P9. Date Recorded: *9/8/2002*

P10. Survey Type: (Describe)
Carmel Historic Resource Inventory - 2001

. Report Citation: (Cite survey report and other sources, or enter "none")
rmel by-the-Sea Survey 1989-1996

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

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

Attachment 2

BUILDING, STRUCTURE, AND OBJECT RECORD

HRI # **Primary #**

ge of **NRHP Status Code** 5S1

Resource Name or #: (Assigned by recorder) *Sylvia Jordan Hse.*

B1. Historic Name: *Sylvia Jordan Hse.*
B2. Common Name: *Mi Encanto*
B3. Original Use: *residence* B4. Present Use: *residence*
B5. Architectural Style: *California Adobe vernacular*
B6. Construction History: (Construction date, alterations, and date of alterations)
Constructed 1929 (Cbp# 2105); kitchen remodel 1956 (Cbp# 2959)

B7. Moved? ⋈ No | | Yes | | Unknown Date : Original Location:
B8. Related Features: *detached board-and-batten studio just SE of residence 1943 (Cbp# 1011)*

B9a. Architect: *designer/Hugh Comstock* b. Builder: *Hugh Comstock*
B10. Significance: Theme: *Architectural Development* Area: *Carmel by-the-Sea*
Period of Significance: *1903-1940* **Property Type:** *single family residence* **Applicable Criteria:** *CR 3*
(Discuss importance in terms of historical or architectural context as defined by theme, period and geographic scope. Also address integrity.)

The Sylvia Jordan Hse. is significant under California Register criteria 3, in the area of architecture as an unaltered example of Carmel master-builder Hugh Comstock's early designs in a Spanish/Mexican California regionalist vernacular style. By 1929 designer/builder Comstock was begining to move away from his signature "fairy tale" Tudor derived cottages, into a broader regionalist expression. He had done two Spanish Eclectic buildings that year, one commercial and one residential. The Monterey County Trust & Savings Bank, on Dolores, which Comstock built, was designed by San Francisco architect H.H. Winner, drawing on a decorative volcabulary derived from California Mission architecture. The W.W. Wheeler Hse. in Pebble Beach was Comstock's own design, and much closer to the popular Spanish Eclectic forms of the day. The Jordan Hse. appears to be his attempt, and a successful one, to evoke the spirit of Old Califonia in an affordable ($3000) design that reflects regionalist vernacular sources, while fitting comfortably into its Carmel setting. The fact that the house remains in the family of the original owner, Sylvia Jordan, and is unchanged on the exterior, except for the addition of a detached studio, also in a vernacular style, seems to say volumes about the appropriateness of this form. Comstock would be influenced in the early 1930s by the work of Wm. Wilson Wurster, and go on the experiment with the California Ranch House style, and eventually develop his own water-resistant adobe brick, and a Post-Adobe system of construction that became extremely popular in the region. It is probable that the Jordan Hse. was the nucleus of this later residental design work by Hugh Comstock.

Sylvia Jordan, the original owner, was a schoolteacher. A native of King City, she grew up in Hollister, graduating from San Jose Normal School with a teaching credential. Her career took her to Jolon, in south Monterey County, Mexico and Bolivia. She also taught at the Sunset School in Carmel. She traveled widely, attended the University of Madrid, and held an MA degree in Spanish from the university in San Miguel de Allende in Mexico.

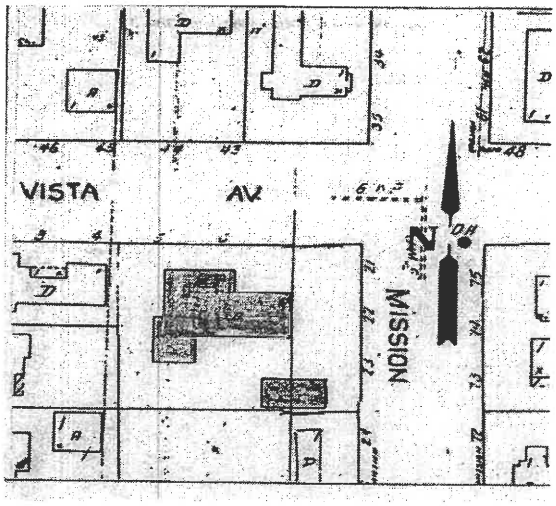
B11. Additional Resource Attributes: (List attributes and codes) *HP2 - Single Family Property*

B12. References:

Carmel bldg records, Carmel Planning Dept., City Hall, Carmel
Carmel Historic Context Statement 1997
Jordan, Sylvia, Obituary, Nixon Files,Harrison memorial Library
Rasmussen, Lillian, Hugh Comstock 1893-1950, unpublished term paper, on file w/MAARI, Monterey Peninsula College
Sanborn fire insurance maps of Carmel 1930, 1930-62

B13. Remarks: *Zoning R-1*
CHCS (AD)

(Sketch Map with north arrow required.)



B14. Evaluator: *Kent L. Seavey*
Date of Evaluation: *9/8/2002*

(This space reserved for official comments.)

P3. It's low-pitched side-gable roof is covered in composition shingle, Fenestration includes a band of 4 tall, fixed multi-paned lights, separated by vertical mullions, on the east gable end, and a pair of glazed multi-paned wood French doors on the south (front) elevation, that lead out to a slightly raised, and cantilevered open deck. The deck has a low, wrought iron rail. The residence and studio are sited on a well wooded corner lot, in a natural landscape setting of native groundcover, behind a grapestake picket fence.

B10. She lived on the Monterey Peninsula from 1926 until her passing in 1985. Based on her wide travels and familiarity w/ Latin American culture, Mrs. Jordan certainly influenced Comstock's design as well. The Sylvia Jordan Hse. clearly reflects the findings of, and is consistant with the 1997 Carmel Historic Context Statement under the theme of architectural development.

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

PRIMARY RECORD

Primary # _____
HRI # _____ Attachment 2
Trinomial _____
NRHP Status Code 5S2
Other Listings
Review Code _____ Reviewer _____ Date _____

Page 1 of 3 **Resource Name or #:** (Assigned by recorder) *"Curtain Call"*

P1. Other Identifier:

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

b. USGS 7.5' Quad Date T ; R ; 1/4 of 1/4 of Sec ; B.M.

c. Address: *2NW of 3rd, West side of Junipero* City *Carmel* Zip *93921*

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

e. Other Locational Data (Enter Parcel #, legal description, directions to resource, elevation, etc., as appropriate)

Blk 27, Lot 15 & pt. 13, 14, 16

Parcel No. *010-108-012*

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

A one-and-one-half story, wood-framed, Storybook Style residence, irregular in plan, resting on a concrete foundation. The exterior wall cladding is textured stucco, with false half-timbering in the north gable apex on the west elevation. The floor plan of the building has two parallel front-gabled wings, their long axis east to west. The southern wing is much shorter than the northern, with the two separated by a one-and-one-half story hyphen. The northern wing is characterized by a one-story flat-roofed extension toward the east, capped by a wooden deck with a pierced decorative splat railing.

The otherwise steep-pitched gabled roof system has jerkinheaded gable ends on the longer north wing, and a combination of a hip-roofed angled bay on the west end, and simple gable apex on the east end of the shorter south wing. The Roof of the hyphen dies into the side of the north wing roof, but is jerkinheaded where it ends above the southern wing. A large shed-roofed wall dormer is found on the east end of the north side-elevation, with a much smaller hipped roof-dormer opposite, on the southern roof plane of this (north) wing. A pair of front-gabled roof-dormers were added to the west facing roof plane of the connecting hyphen in a 1989 alteration. These features are consistent with the historic character of the building, and with the Secretary of the Interior's Standards for the Treatment of Historic Properties.

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 west at the east elev. Ray Parkes, Dec., 2010

P6. Date Constructed/Age and Sources
☐ Prehistoric ☒ Historic ☐ Both
1929-CBP#2089

P7. Owner and Address
Stephanie Ager Kirz
4050 E. Via del Buho
Tucson, AZ 85718

P8. Recorded by: (Name, affiliation, and address)
Kent Seavey
Preservation Consultant
310 Lighthouse Ave.
Pacific Grove, CA 93950

P9. Date Recorded: *1/31/2011*

P10. Survey Type: (Describe)
Intensive-required CEQA review

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

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

BUILDING, STRUCTURE, AND OBJECT RECORD

Primary # Attachment 2
HRI #

NRHP Status Code *5S2*

Resource Name or #: (Assigned by recorder) *"Curtain Call"*

B1. Historic Name: *Curtain Call*
B2. Common Name:
B3. Original Use: *residence* B4. Present Use: *residence*
B5. Architectural Style: *Storybook Style*
B6. Construction History: (Construction date, alterations, and date of alterations)
Constructed 1929 (CBP# 2089); minor addition off west elevation 1947 (CBP# 1288); upstairs bath on w/side with two new dormer windows 1989 (CBP# 89-197)

B7. Moved? ☒ No ☐ Yes ☐ Unknown Date: Original Location:
B8. Related Features: *Detached flat-roofed, cinder block garage/storage shed (?) w/Carmel stone veneer near NE cr. of parcel. This feature is undated and does not appear on the 1930 Sanborn map.*

B9a. Architect: *Designer-Hugh Comstock* b. Builder: *Hugh Comstock*
B10. Significance: Theme: *Architectural Development* Area: *Carmel*
Period of Significance: *1929* **Property Type:** *single family residence* **Applicable Criteria:** *CR3*
(Discuss importance in terms of historical or architectural context as defined by theme, period and geographic scope. Also address integrity.)

"Curtain Call" is significant under California Register criteria 3, in the area of architecture, as a good, intact example of the Storybook Style cottage design work of noted Carmel master-builder Hugh Comstock executed between 1924 and 1930 in Carmel.

Hugh White Comstock (1893-1950), outside of M.J. Murphy, was the most important early builder in the village. With no architectural training and only basic carpentry skills, Comstock designed, and constructed Carmel's first "fairy-tale" cottage in 1924, as a showroom for his doll maker wife. His whimsical Storybook style was so well received by Carmel's creative and independent residents that Comstock soon found himself in the construction business, creating thirty or so individual designs between 1924 and 1930. By then Comstock was a fully established contractor with a bent for developing new materials and methods of construction. His later residences moved in the direction of the California Ranch House style, employing Post-Adobe building techniques that he developed in the late 1930s.

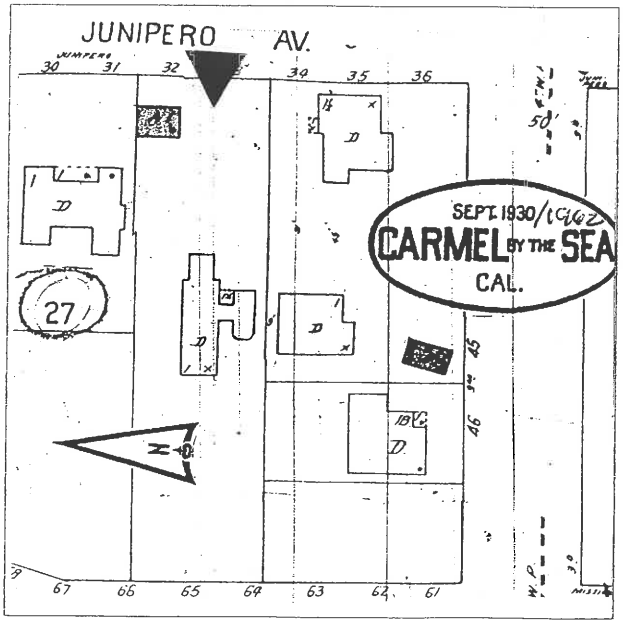
Comstock's small, wood framed storybook cottages are generally finished in "Comstock stucco", with its admixture of pine needles to the textured finish coat, or vertical board-and-batten. Door and window frames, and in some cases the applied half-timbering are carved along the edges to give the appearance of rusticity and age. Flared eaves and undulating ridge lines with wood shingles evoking patterns of thatch enhance the desired doll house, or illustrated children's book effect. All are set back on their lots from the street, in a natural landscape setting on rising ground or in swales, so few are at the same viewing level, further enhancing their story book character.

B11. Additional Resource Attributes: (List attributes and codes) *HP2 - Single Family Property*

B12. References:

Carmel bldg. records, Carmel Planning Dept., City Hall, Carmel
Carmel Historic Context Statement 1997.
Carmel Pine Cone, Obit. Bertha Bowen, 7/9/54.
Ferris, C., *Curtain Calls,* Harr Wagner: San Francisco, 1930.
Gellner, A., & Keister, D., *Storybook Style.* Penguin Putnam Inc.. New York. 2001.

B13. Remarks: *Zoning: R-1*



B14. Evaluator: *Kent Seavey*
Date of Evaluation: *1/31/2011*

(This space reserved for official comments.)

P3 (cont.) All gabled roofs have slightly overhanging flared eaves, with exposed and shaped rafter-tails. There is one exterior Carmel stone eave-wall chimney present. It is located near the west end of the north side-elevation. The gabled roof planes are covered in wood shingles in a seawave pattern.

Fenestration is irregular, with a combination of single and paired fixed and casement type multi-paned wood windows. The windows are in a variety of sizes and shapes, with the smaller lights high in the walls. Doors are single and paired, and are also multi-paned wood types, except for one flush wood panel door on the north side-elevation with a threshold high above the ground having no access steps. The principal entry from both east and west is through the connecting hyphen, accessed by low, open straight-run Carmel stone steps.

The subject property is sited on a wooded parcel near the edge of a steep bluff, high above North Camino Del Monte on the west, but is accessed from the east off Junipero Avenue. It is located in a forested residential neighborhood of one and two story homes of varying ages, sizes and styles.

A small, detached cinder block, flat-roofed garage/shed (?) near the NE cr. of the parcel has a Carmel stone veneer. It does not appear on the 1930 Sanborn map, but is in place in 1962. The feature does not appear to be historic as it was built long after the 1929 period of significance.

B10(cont.) "Curtain Call" exhibits most of the iconic Comstock detailing from its swaybacked ridge line and seawave shingling to the hand-carved detailing on its false half-timbering.

The original owner, who had the cottage built, was Ms. Bertha L. Bowen, a Midwesterner and former supervisor of arts for the Findlay, Ohio public schools. Ms. Bowen also taught art for many years in the Chicago school system, before retiring to Carmel.

The name "Curtain Call" was given the cottage in the mid 1940s by a later owner, San Francisco bay area Journalist and writer Constance Ferris. The name derived from her best known book, "Curtain Calls", a series of short poems describing a group of fictional characters and their lives, in the manner of Thornton Wilder's "Our Town". The book was later adapted for the stage. Born in South Dakota in 1892, Ms. Ferris was somewhat of a recluse, having died in Carmel in 1979.

Hugh Comstock defined the architectural character of Carmel with his fairy tale cottages and commercial buildings, designed between 1924 and 1929. To a considerable degree they have set the architectural tone for the village since that time. As a good, and basically intact example of the style, "Curtain Call" clearly reflects the findings of, and is consistent with Carmel's Historic Context Statement under the theme of architectural development. It may also be significant for its association with the San Francisco writer, Constance Ferris.

B12 (cont.)

Hale, Sharron, *A Tribute to Yesterday,* Valley Publishers: Santa Cruz, 1980
Sanborn fire insurance map of Carmel, 1930-1962

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

Primary # _____
HRI # _____ Attachment 2
Trinomial _____
NRHP Status Code *5S1*

Other Listings
Review Code _____ Reviewer _____ Date _____

Page of **Resource Name or #:** (Assigned by recorder) *F. A. Watson Hse.*

P1. Other Identifier:

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

b. USGS 7.5' Quad **Date** **T** ; **R** ; **1/4 of** **1/4 of Sec** ; **B.M.**

c. Address: City *Carmel by-the-Sea* Zip *93921*

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

e. Other Locational Data (Enter Parcel #, legal description, directions to resource, elevation, etc., as appropriate)

3 NW of 2nd, W/side Torres (Blk 13, Lots 17, N 25' 19)

Parcel No. *010-106-006*

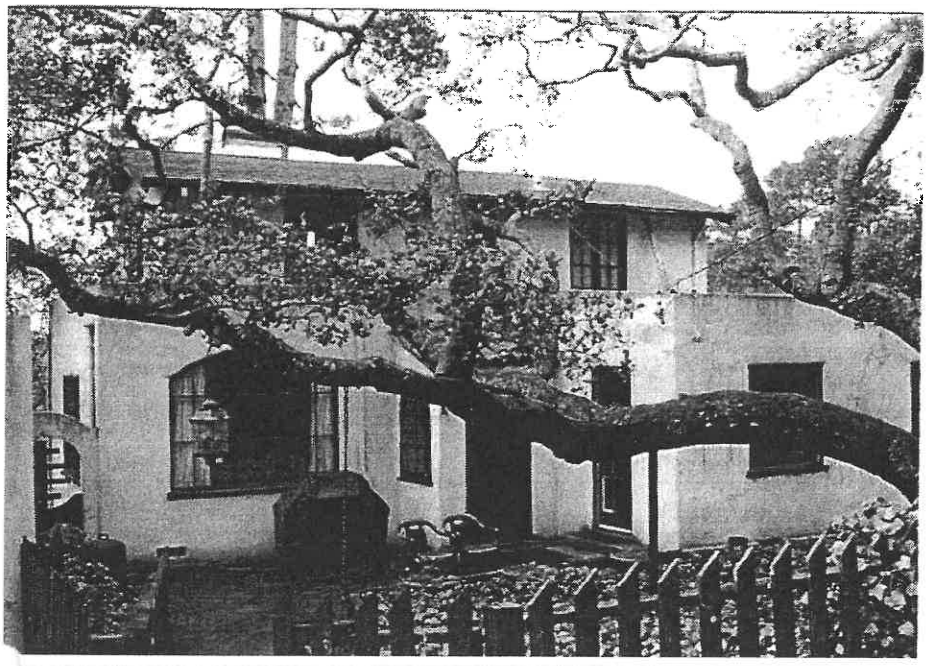
P3. Description (Describe resource and its major elements. Include design, materials, condition, alterations, size, setting, and boundaries)

A one-and-two-story, wood-framed Spanish Eclectic style residence, irregular in plan, resting on a concrete foundation. The exterior wall cladding is a smooth cement stucco. The ground floor has an open roof deck w/a closed stuccoed rail and flat parapet, running around the front (east) and south side-elevation, creating overlooks from the side-gabled second floor. The low-pitched second floor roof has overhanging eaves, and is covered in composition shingle. The principal entry, located on the facade at the inside cr. of an ell formed by the main building block and a projecting flat roofed bay at the NE cr. of the house, has an enclosed, Mission tile covered shed-roofed portico. The portico has a vertical wood planked round arched door, w/wide, wrought iron strap hinges, and has a multi-paned round arched wood window in its south side-elevation. A large focal window is located next to the entry toward the south. It has a segmental arch, and is multi-paned w/wood muntins. Fenestration is otherwise irregular, w/a combination of single and paired multi-paned wood casement windows and glazed single and paired French doors. There is a wood-framed flat-roofed garage at the SE cr. of the parcel that was built w/the house in 1930. It is stucco-clad and is a compliment to the residence. The property sits a little back from Torres behind a wood picket fence, framed by a large oak tree and pines, in a natural landscape setting.

b. Resource Attributes: (List attributes and codes)

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

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



P5b. Description of Photo: (View, date, accession #)
(View toward). Photo No: 1057-, .

P6. Date Constructed/Age and Sources:
☐ Prehistoric ☒ Historic ☐ Both
1930 Carmel bldg records

P7. Owner and Address
Edward & Josephine Ybarro
15275 Fruitvale Ave.
Saratoga, CA 95070

P8. Recorded by: (Name, affiliation, and address)
Kent L. Seavey, Preservation Consultant, 310 Lighthouse Ave., Pacific Grove, CA 93950

P9. Date Recorded: *10/19/2002*

P10. Survey Type: (Describe)
Carmel Historic Resource Inventory - 2001

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

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

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

Attachment 2

BUILDING, STRUCTURE, AND OBJECT RECORD

HRI # **Primary #**

Page of **NRHP Status Code** 5S1

Resource Name or #: (Assigned by recorder) *F. A. Watson Hse.*

B1. Historic Name: *F. A. Watson Hse.*
B2. Common Name:
B3. Original Use: *residence* B4. Present Use: *residence*
B5. Architectural Style: *Spanish Eclectic*
B6. Construction History: (Construction date, alterations, and date of alterations)
Constructed 1930 (Cbp# 3212); kitchen remodel and small porch add to N side-elev, 1956 (Cbp#2600); termite repair 1965 (Cbp# 2600)

B7. Moved? ☒ No ☐ Yes ☐ Unknown Date : Original Location:
B8. Related Features: *Wood-framed, stucco-clad one-car garage SE cr. of parcel 1930, (Cbp# 2312)*

B9a. Architect: *designer/Hugh Comstock* b. Builder: *Hugh Comstock*
B10. Significance: Theme: *Architectural Development* Area: *Carmel by-the-Sea*
Period of Significance: *1903-1940* **Property Type:** *single family residence* **Applicable Criteria:** *CR 3*

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

The F.A. Watson Hse. is significant under California Register criterion 3, in the area of architecture as one of three or four identified examples of Spanish Eclectic residential design by Carmel master-craftsman, Hugh Comstock. Comstock, known as "the builder of dreams" for his "fairy-tale" cottages, executed at least three residential designs in the popular Spanish Eclectic style in the two year period 1929-1930. An article in the *Carmel Pine Cone* in August of that year noted that while all types of architectural designs had been attempted in Carmel, "the Spanish seems to have the greatest number of adherents. The builders of the Peninsula have it in their power to wield a tremendous influence for beauty and they are deserving of much commendation for this study and investigation which they are constantly giving to the architectural needs of the community." The article goes on to describe recent Spanish Eclectic designs, such as the George Graft Hse. by M.J. Murphy, and the W.W. Wheeler Hse. at Pebble Beach by Hugh Comstock, as evidence. The writer called the Wheeler Hse one of the "outstanding architectural achievements on the Peninsula". Comstock had just completed the Sylvia Jordan Hse. at Mission & Vista in an Old California Adobe variant of the mode. He was also working as the contractor on San Francisco architect H.H. Winner's Monterey County Trust & Savings on Dolores St. Comstock created a fairly simple but effective program to take full advantage of the hilltop setting. He employed a segmentally arched focal window, similar to that found in the Jordan Hse, for the first floor facade facing Torres. He enclosed the entry, and set it off w/round arched doors and windows, not unlike his entry treatment for the Wheeler Hse. at Pebble Beach. He used the clean lines and sharp edges found in the Dolores St. bank.

B11. Additional Resource Attributes: (List attributes and codes) *HP2 - Single Family Property*

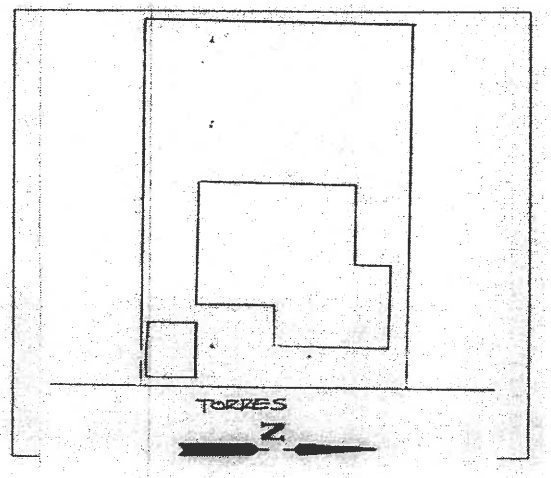
B12. References:
Carmel bldg. records, Carmel Planning dept., City Hall, Carmel
Carmel Historic Context Statement 1997
Carmel Pine Cone , "Homes Make of Carmel a Place of Distinction" 8/30/29

B13. Remarks: *Zoning R-1*
CHCS (AD)

B14. Evaluator: *Kent L. Seavey*
Date of Evaluation: *10/19/2002*

(This space reserved for official comments.)

(Sketch Map with north arrow required.)



B10. The long, side-gabled second floor, w/its peripheral open walkways, affords a unique "patio" setting for excellent views towards Carmel Bay and Pt. Lobos. Comstock would move away from romantic period designs in the early 1930s and more towards the vernacular inspired California Ranch house style. By the late 1930s he himself would develop a local California Ranch variant he called the Post-Adobe, which became very popular in the region through the 1940s and 1950s.
Hugh Comstock (1893-1950) is one of Carmel's master-builders. With no architectural training and only basic carpentry skills, Comstock designed and constructed the first residential "fairy-tale" cottages in Carmel. Their immediate popularity w/the artistic community put him into the construction business ovenight. He designed and built about 20 of these residences between 1924 and 1930, by which time he was well established in the building trade and needed to respond to his client's wishes for the more established romantic period design. Respect for the environmental setting of his houses was a deep and abiding concern of Comstock's. His work in the popular Spanish Eclectic mode was short lived, as he moved toward the California Ranch House vernacular, which he found more suitable to the Carmel setting. His Post-Adobe designs of the late1930s, and their popularity through the 1950s, are a tribute to his native design genius and commitment to the environment. The F.A. Watson Hse., as one of the very few examples of Comstock's work in the Spanish Eclectic form. It is part of Comstock's continuing architectural development throughout his long career in Carrmel. It therefore reflects the findings of, and is consistent with the 1997 Carmel Historic Context Statement under the theme of architectural development.

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

Primary # _____
HRI # _____
Trinomial _____
NRHP Status Code *5S1*

Other Listings
Review Code _____ **Reviewer** _____ **Date** _____

Page 1 **of** 5 **Resource Name or #:** (Assigned by recorder) *Lemos Building*

P1. Other Identifier: *Garden Shop*

P2. Location: ☐ **Not for Publication** ☒ **Unrestricted** **a. County** *Monterey*

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

b. USGS 7.5' Quad **Date** **T** ; **R** ; **1/4 of** **1/4 of Sec** ; **B**

c. Address: City Zip

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 Dolores - 2 north of 7th
(Block 76 Lot 18 Southeast portion of lot) Parcel No. *10-146-8*

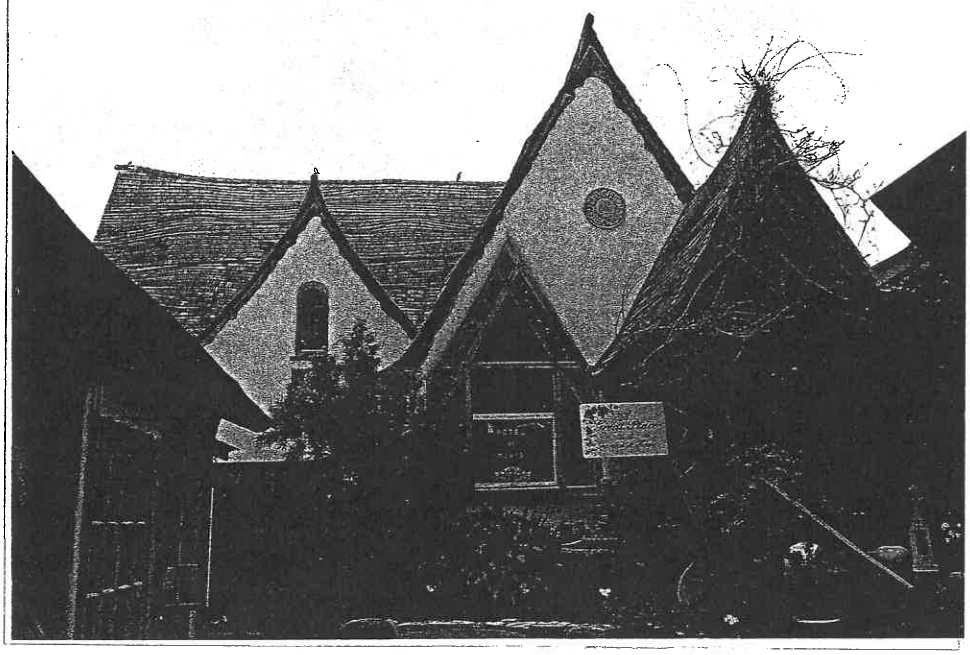
P3. Description (Describe resource and its major elements. Include design, materials, condition, alterations, size, setting, and boundaries)

A 1-1/2 story L planned wood frame building with a steep pitched undulating gabled roof with composition shingles in irregular courses and undulating curves that evoke slate shingle roofs of English Country Cottages. The exterior walls are rough stucco with faux-timber diagonal and horizontal beams. The gabled ends and a projecting gabled entrance porch have undulating barge-boards that echo the faux-timber design. The current windows mimic the roof line and have multiple fixed panes between straight wood frames, whereas the original windows had undulating wood divides and various sized lights. A central projecting wing has a small arched stained glass window at the top of the pediment and a decorative plaque below. The original window had undulating frames and glass and a projecting planter box above the plaque. A low stone retaining wall extends from the side of the porch entrance steps diagonally back to the central projecting dormer creating flower beds. The patio has undulating flat stones tying the adjoining buildings together.

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

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

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



P5b. Description of Photo: (View, date, accession #)
Looking East at west façade,
11-9-01, #9219-30

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

1929 Carmel Building Files

P7. Owner and Address
Z. J. Le Towt III
P.O. Box 3272
Carmel, CA 93921

P8. Recorded by: (Name, affiliation, and address)
Richard N. Janick, P.O. Box 223408, Carmel, CA 93921

P9. Date Recorded: *10/8/2002*

P10. Survey Type: (Describe)
HRI Carmel 2001

P11. Report Citation: (Cite survey report and other sources, or enter "none")
Carmel Historic Survey 1989-1997

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

B1. Historic Name: *Garden Shop*
B2. Common Name: *Jam Shop*
B3. Original Use: *Commercial* B4. Present Use: *Commercial*
B5. Architectural Style: *Craftsman - Fairy Tale*
B6. Construction History: (Construction date, alterations, and date of alterations)

1. *Permit #2127 (April 6, 1929) Build Garden Shop ($1,000) Owner: Pedro J. Lemos; Contractor: Louis Anderson (Wood - stucco)* *See Continuation Sheet)*

B7. Moved? ☒ No ☐ Yes ☐ Unknown Date : Original Location:
B8. Related Features: *1. Tuck Box - adjacent building N.W. designed and built in 1926 by Hugh Comstock Permit #1126 (April 1926) ($1,200) (Intact)* *(See Continuation Sheet)*

B9a. Architect: *Pedro Lemos* b. Builder: *Louis Anderson-Kenneth Manning*
B10. Significance: Theme: *Architectural Development in Carmel* Area: *Carmel-by-the-Sea*
Period of Significance: *1880-1940* **Property Type:** *Commercial* **Applicable Criteria:** *CR#3*
(Discuss importance in terms of historical or architectural context as defined by theme, period and geographic scope. Also address integrity.)

The Lemos Building qualifies under California Register Criteria #3 as the only building designed by artist Pedro Joseph Lemos, the first president of the Carmel Art Association and one of the leaders and teachers of the Arts and Crafts Club. Lemos was a noted Bay Area artist and a member of the Bohemian Club.

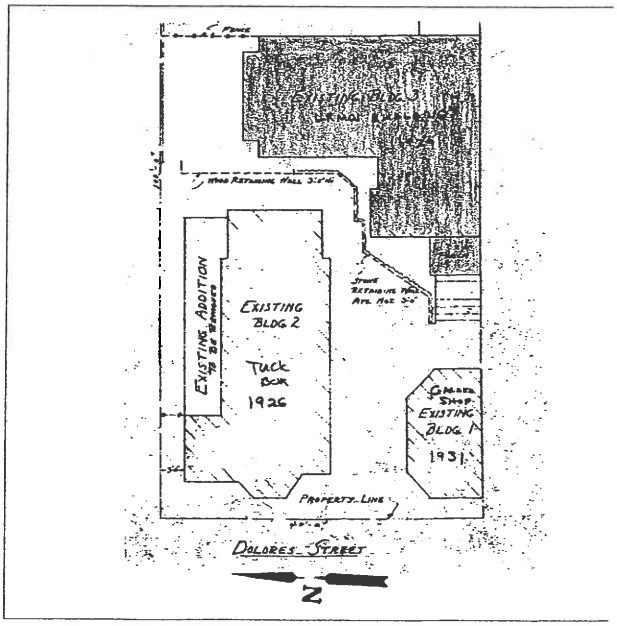
The Lemos Building (1929) was designed in context with Hugh Comstock's adjacent Tuck Box (Sally's 1926). It features many of Comstock's Fairy-Tale Style details with a refined English Craftsman expression, especially in the use of irregular slate shingles and the undulating ridge line of the side gabled steep pitched roof. The design seems to have been Lemos' although he had the assistance of contractor Louis Anderson who had worked on other Lemos projects in the Bay Area. The Arts and Crafts tradition has manifested itself in Carmel mainly in small board and batten low gabled roof cottages. First Comstock, and then Lemos, added a more exaggerated Fairy-Tale like quality with the rough stuccoed walls, undulating shingle courses and irregular faux-timber frame wood beam diagonals and uprights. The Fairy-Tale style has become synonymous with Carmel-by-the-Sea and was revived in the 1980s by developer Craig MacFarland. It continues to be the most popular style for remodels and new home construction throughout the city and adjoining neighborhoods.

(See Continuation Sheet)

B11. Additional Resource Attributes: (List attributes and codes)
B12. References:

1. *Carmel Building Records, Planning Department, City Hall, Carmel*
2. *Carmel Historic Statement of 1997*

(See Continuation Sheet)



B13. Remarks: *Zoning: AD/ED CHCS 1997*

B14. Evaluator: *Richard N. Janick*
Date of Evaluation: *10/8/2002*

(This space reserved for official comments.)

B. 6 Construction History (Continued from Page 2)

2. Permit #89-5 (January 6, 1989) - Demolish shed structure due to fire damage ($1,000) Burdge Construction
3. Permit #89-52 (March 23, 1989) - Rebuild damaged building (808 square feet) ($32,100) Contractor: Burdge Construction

B. 8 Related Features (Continued from Page 2)

2. Separate addition to Garden Shop (Permit #2460) December 9, 1931 Contractor: Hugh Comstock ($475) (S.W. portion of lot) (Intact); Owner: Pedro Lemos. Original plans in file

B. 12 References (Continued from Page 2)

3. "New Structure Embodies Ideas of Pedro Lemos," Peninsula Daily Herald, June 11, 1929
4. "Unusual Little House in Carmel," by H. W. A., Peninsula Daily Herald, May 1926, Bonnie Lee Shop by Hugh Comstock
5. Sanborn Fire Maps 1924, 1930
6. Hale, Sharon, "A Tribute to Yesterday," Valley Press, 1980 pp. 31, 33
7. Hughes, Edan Milton, "Pedro Joseph Lemos," Artists in California 1786-1940, Hughes Publishing, San Francisco, p. 332
8. Rasmussen, Lillian, "Hugh White Comstock, 1893-1950," Monterey Peninsula College, 1982

B. 10 Significance (Continued from Page 2)

PEDRO JOSEPH LEMOS

Pedro Joseph Lemos, painter, pastelist, etcher, illustrator, and lithographer, was born in Austin, NV on May 25, 1882. Lemos grew up on Myrtle Street in Oakland and was educated in public schools there. He studied art in San Francisco with Mary P. S. Benton, Harry Stuart Fonda, and at the Mark Hopkins Institute in 1900 under Arthur Mathews. He studied further in New York City at the ASL under George Bridgman, Arthur Down, and at Columbia University. Following his art training, he established a studio overlooking Lake Merritt in Oakland and soon began teaching at the University of California.

Beginning in 1911 he taught etching and decorative design at the San Francisco Institute of Art and served as director of that school from 1914-1917. Lemos then became director of the Museum of Art at Stanford University and held that position for many years. He was the author of *Applied Art, Artists Scrap Book, Block Printing*, and about 50 books on arts and crafts.

Lemos was a member of: California Society of Etchers (cofounder, 1913), Carmel Art Association (first president), Palo Alto AA, Bohemian Club, California PM Society. His work was exhibited at the Bohemian Club in the 1920s, PAFA, California Society of Etchers, Stanford University, 1928. His awards included: Honorable Mention PPIE, 1915, and gold medal for prints at the 1916 California State Fair. Works held: Bohemian Club, Stanford University, CSL, and Monterey Public Library.

Pedro Lemos died at his home in Palo Alto on December 5, 1954.

HUGH COMSTOCK

Hugh Comstock was born on a ranch in Evanston, IL in 1893, the youngest of seven children. In 1907, at the age of 14, Hugh moved to Santa Rosa, CA with his family. His talent for drawing was a natural one which seemed to run in the family. His sister also an artist, was married to Carmel artist George Seideneck. In 1924, Comstock visited his sister in Carmel, and through her met Mayotta Browne. Hugh stayed on in Carmel, and a short time later he and Mayotta were married. He found that his bride was a successful business woman who designed and made rag and felt dolls she named "Otsy-Totsys." Mayotta asked Hugh to build a cottage just for the dolls - "a fairy house in the woods".

Comstock, utilizing his flair for drawing, designed a charming, whimsical cottage for the dolls which he and Mayotta built with loving care and attention to such details as mixing pine needles with the plaster, and troweling the plaster over burlap on the walls to create uneven, strongly textured surfaces. The "Doll's House" created a sensation with Carmel residents, many of whom wanted Comstock to build them similar structures for homes and businesses. Thus Hugh Comstock found himself launched into an exiting new profession. He became a designer and builder of a new kind of fantasy architecture, totally different from the more commonplace, boxy summer cottages of board and batten that comprised the majority of the Carmel architecture.

(See 2nd Continuation Sheet)

B. 10. Significance (Continued from 1st Continuation Sheet)

Comstock set up an office adjoining his home, and for the next few years concentrated on designs for his "fairy-tale" cottages. More traditional craftsmen were inclined to balk at his unconventional methods, nevertheless, when the Tuck Box Tea Room was built in 1926, the Carmel Pine Cone fancifully dubbed Comstock as Carmel's "Builder of Dreams."

In the late 1920s, just before the Great Depression, he became more pragmatic, and bowed to the demands of residents, who wanted larger, more luxurious and traditional structures for year-round homes. Comstock remained true to his own principles of concern for the environment and to his love for natural native materials. His original designs for luxury homes included the use of chalk rock, natural woods and hand-hewn timbers, terra cotta tile, redwood shakes, and hand designed fixtures. An interesting innovative idea of his was the use of rough lumber which was first painted, then the paint was partially removed for a flecked look for the interior walls.

Comstock's interest in the use of local clay for adobe bricks to reduce building costs led him on a search for bricks that would not absorb water and disintegrate. He learned that stabilized, waterproofed adobe bricks had been made, but since he was unable to get any, he invented his own formula. His and his associates started their own adobe brick plant in Carmel Valley, and called their bricks "Bitudobe".

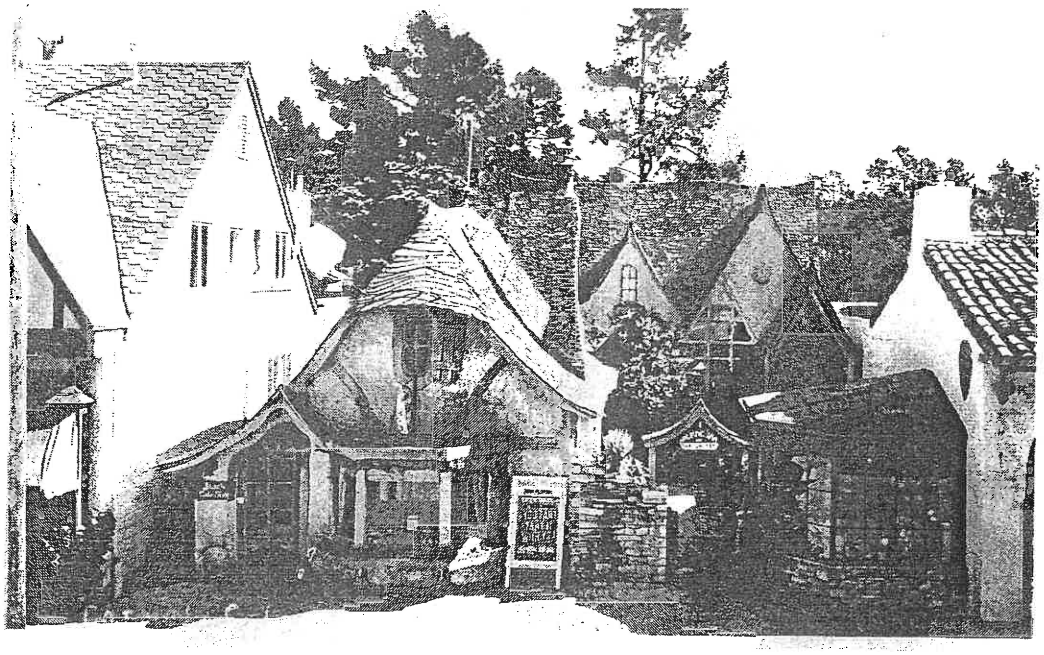
The invention of Bitudobe led to the development of a system in which heavy grooved bearing beams are placed at intervals in a single layer of modern, stabilized adobe brick walls, and locked together with waterproof mortar. Comstock then devised a special mixture to insulate and waterproof adobe roofing, and a type of adobe paint that would keep the liquid asphalt which waterproofed his adobe bricks from bleeding and discoloring the paint.

Mayotta and Hugh Comstock were both known for their generosity, kindness, and warmth. Hugh was genuinely well-liked and respected by his associates. He also gave his time freely to the community, serving more than 10 years as Chairman of the Carmel Sanitary board of directors and as President of the Carmel School Board where he also acted as a consultant to the architects who planned Carmel High School. In 1946, Comstock became a committee member of the then newly-created Carmel Planning Commission.

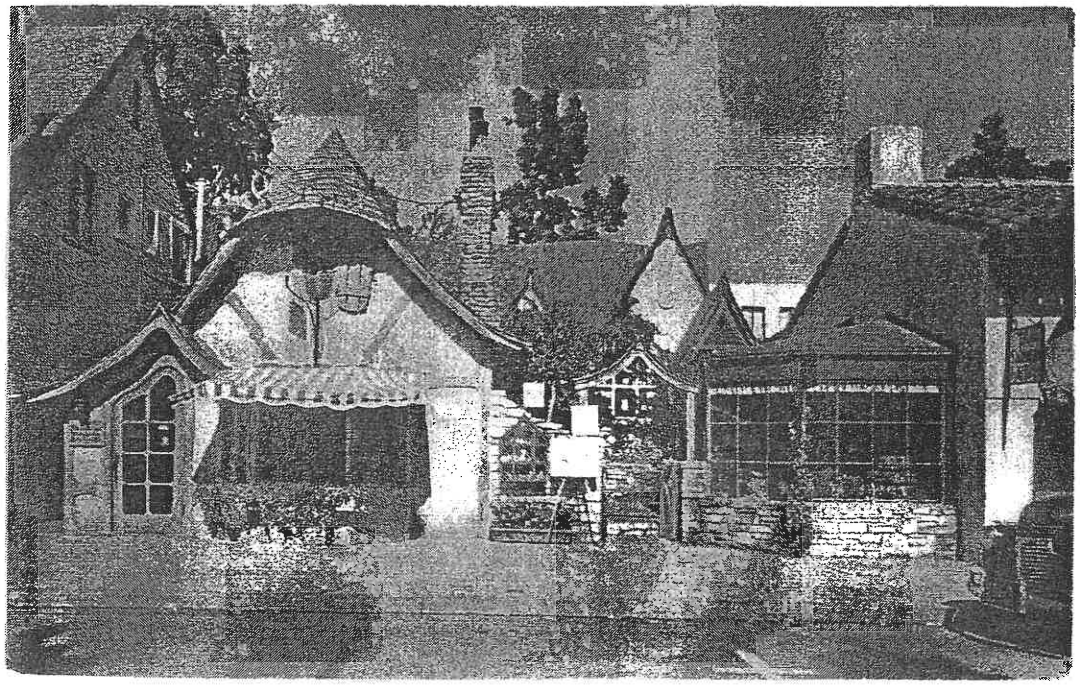
Hugh Comstock died unexpectedly on June 2, 1950.

The Lemos Building has had minor alterations and remains basically intact. It meets the criteria of architectural development as stated in the 1997 Carmel Historical Context Statement under Architectural and Economic Development.

Photographs



Hathaway, Pat, California Views Historical Photo Collection - Monterey.
Looking East at west facades of Tuck Box (left), Lemos Building (back)
Garden Shop (right) (Birdseye view) 1938, #93-46-08



Hathaway, Pat, California Views Historical Photo Collection - Monterey
Looking east at west facades of Tuck Box (left) Lemos Building (back)
Garden Shop (right) c1948 #02-73-03

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

PRIMARY RECORD

Primary #
HRI #
Trinomial
NRHP Status Code 5S1

Attachment 2

Other Listings
Review Code Reviewer Date

Page of **Resource Name or #:** (Assigned by recorder) *Bertha C. Cole Hse.*

P1. Other Identifier:

P2. Location: ☐ Not for Publication ☐ Unrestricted **a. County** *Monterey*

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

b. USGS 7.5' Quad **Date** **T** ; **R** ; **1/4 of** **1/4 of Sec** ; **B.M.**

c. Address: City *Carmel by-the-Sea* Zip *93921*

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

e. Other Locational Data (Enter Parcel #, legal description, directions to resource, elevation, etc., as appropriate)

NE Cr. Santa Fe & 5th Ave. (Blk 46, Lot 20)

Parcel No. *010-037-007*

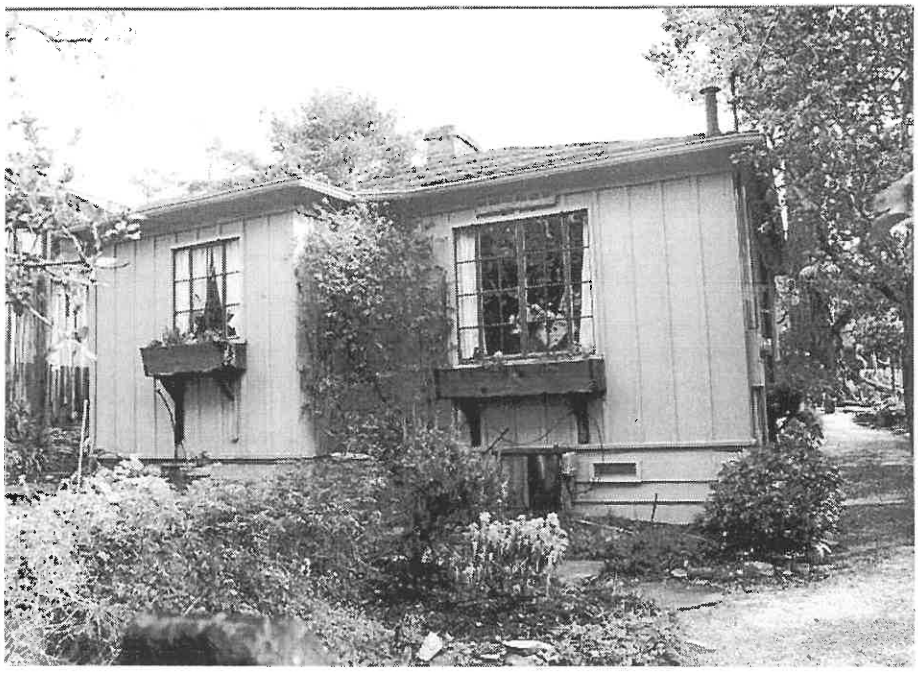
P3. Description (Describe resource and its major elements. Include design, materials, condition, alterations, size, setting, and boundaries)

A one-story, wood-framed vernacular style residence, slightly irregular in plan, resting on a concrete foundation. The exterior wall cladding is vertical board-and-batten, w/ horizontal shiplap wood siding below the water table The low-pitched hipped roof has a short projecting bay on the NW cr. of the rear (west) elevation. The eaves slightly overhang the building envelope, and there is a closed soffit. The roof is covered in wood shingle. An interior brick chimney pierces the plane of the roof on the north side, just below the roof peak. The main entry is centered on the east (front) elevation. The multi-paned glazed door is slightly raised above a wood stoop. It is covered by a narrow, shed-roof extension of the main roof, which is supported on either side by shaped, decorative wood brackects. Fenestration is irregular, w/a large fixed multi-paned wood focal window on the south side-elevation, and a few single & paired multi-paned wood windows. The building is sited on the NE cr. of Santa Fe & 5th Ave., in an informal landscape setting of low shubbery, screened by several mature oaks and pines.

b. Resource Attributes: (List attributes and codes)

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

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



P5b. Description of Photo: (View, date, accession #)
(View toward). Photo No: 1070-, .

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

1932 Carmel bldg. records

P7. Owner and Address
Eleonore S. Page Trust
P.O. Box 3906
Carmel, CA 93921

P8. Recorded by: (Name, affiliation, and address)
Kent L. Seavey, Preservation Consultant, 310 Lighthouse Ave., Pacific Grove, CA 93950

P9. Date Recorded: *10/28/2002*

P10. Survey Type: (Describe)
Carmel Historic Resource Inventory - 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

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

Attachment 2

BUILDING, STRUCTURE, AND OBJECT RECORD

HRI # **Primary #**

ge of **NRHP Status Code** 5S1

Resource Name or #: (Assigned by recorder) *Bertha C. Cole Hse.*

B1. Historic Name: *Bertha C. Cole Hse.*
B2. Common Name:
B3. Original Use: *residence* B4. Present Use: *residence*
B5. Architectural Style: *Vernacular*
B6. Construction History: (Construction date, alterations, and date of alterations)
Constructed 1932 (Cbp#2503); new foundation early 1940s (No permit #); repair fire damage 1972 (Cbp# 72-200)

B7. Moved? ☐ No ☐ Yes ☐ Unknown Date : Original Location:
B8. Related Features: *Wood-framed one-car garage SE cr of parcel 1937 (Cbp#200); garage moved back from street (5th Ave.) to allow for off street parking 1988 (Cbp# 88-281)*

B9a. Architect: *designer/Hugh Comstock* b. Builder: *Hugh Comstock*
B10. Significance: Theme: *Architectural Development* Area: *Carmel by-the-Sea*
Period of Significance: *1903-1940* **Property Type:** *single family residence* **Applicable Criteria:** *CR 3*
(Discuss importance in terms of historical or architectural context as defined by theme, period and geographic scope. Also address integrity.)

The Bertha C. Cole Hse. is significant under California Register criterion 3, in the area of architecture as an unaltered example of a vernacular board-and-batten design by noted Carmel master-builder Hugh Comstock.
Outside of M. J. Murphy, Hugh Comstock (1893-1950), was the most influential building designer in the residential development of Carmel. Beginning in 1924 with his "fairy tale" cottages, and later w/his own local version of the California Ranch House style, called Post-Adobe, Comstock helped set an architectural tone for Carmel that is still present today. The Bertha Cole Hse. is an interesting example of a transitional design, in the early 1930s, that harkens back to the earlier Craftsman aesthetic that characterized Carmel prior to the mid 1920s. By 1934-35 Comstock was beginning to experiment with "the everyday modernism" introduced by William W. Wurster in his early Western vernacular derived California Ranch House designs in the Monterey Bay area (the Cole Hse, and at least one other of similar appearance, on the east side of Santa Fe just south of 9th Ave. were appear to have been vacation houses, as the original owners of record could not be found in any local directories of the period.) Comstock's simple plan, and use of local building materials in a traditional "Carmel cottage" format connect him, for a short time at least, to the earlier Arts & Crafts aesthetic that initially created "the village in a forest." The Cole Hse. reflects the findings of, and is consistent with the 1997 Carmel Historic Context Statement under the theme of architectural development.

B11. Additional Resource Attributes: (List attributes and codes) *HP2 - Single Family Property*

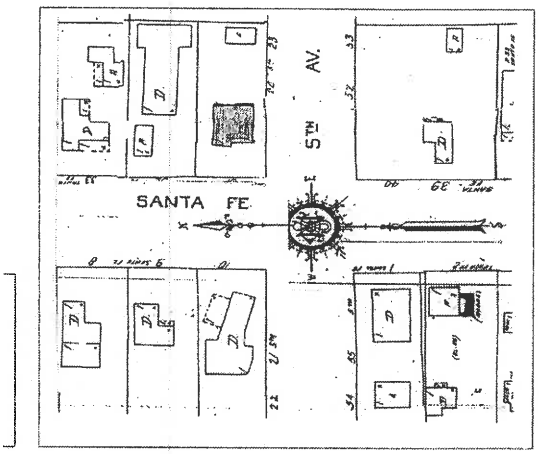
B12. References:
Carmel bldg. records, Carmel Planning Dept., City Hall, Carmel
Carmel Historic Context Statement 1997
Rasmussen, Lillian, brief biography of Hugh White Comstock, undated, MARI
Sanborn fire insurance map of Carmel, 1930-62

B13. Remarks: *Zoning R-1*
CHCS (AD)

B14. Evaluator: *Kent L. Seavey*
Date of Evaluation: *10/28/2002*

(This space reserved for official comments.)

(Sketch Map with north arrow required.)



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

CONTINUATION SHEET

Primary #
HRI #
Trinomial

Attachment 2

Page of **Resource Name or #:** (Assigned by recorder) Bertha C. Cole Hse.

Recorded by: Kent L. Seavey **Date** 10/28/2002 ☐ Continuation ☐ Update

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

Primary #
HRI #
Trinomial
NRHP Status Code *Looking west at east facing facade, 1/21/04,*

Attachment 2

Other Listings
Review Code Reviewer Date

Page 1 of **Resource Name or #:** (Assigned by recorder) *The Unit House*

P1. Other Identifier:

P2. Location: Not for Publication ☐ Unrestricted **a. County** *Monterey*
and (P2b and P2c or P2d. Attach a Location Map as necessary.)
b. USGS 7.5' Quad Date T ; R ; 1/4 of 1/4 of Sec ; B.M.
c. Address: City *Carmel by-the-Sea* Zip *93921*
d. UTM: (Give more than one for large and/linear resources) ; mE/ mN
e. Other Locational Data (Enter Parcel #, legal description, directions to resource, elevation, etc., as appropriate)
9 South of Mtn. View, w/side of Torres (Blk 88, Lot S1/2 23, 25)

Parcel No. *010-084-009*

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

A one-story, wood-framed Minimal Traditional style residence, irregular in plan, resting on a concrete foundation. The exterior wall cladding is a wide, horizontal shiplap wood siding. The low-pitched, intersecting gable roof system has slightly overhanging eaves, with closed soffits. The roof plane overhangs a partial-width open porch along the north side elevation. The roof overhang is supported on simple, square wood posts. The original entry was centered in the porch. There is one stucco-clad interior chimney, located toward the west, centered on the ridge line. There appears to be a flat skylight in the south facing roof plane of the north wing. The roof is covered in composition shingle A slightly projecting multi-paned steel-framed focal window is found on the east facing gable end of the original Unit House, to the north. It is characterized by a copper hood with a scalloped facia below. A similar flush window appears on the gable end of the 1959 addition, to the south. However, this feature has only the scalloped facia above the focal window. Fenestration consists of single, paired and banked multi-paned steel casement type windows in varying sizes and shapes. The house is sited well back on a large lot which is well landscaped with flower beds and mature trees, traversed by several brick walkways. It is located in a wooded neighborhood of primarily one-story residential dwellings of varying age & size.

3b. Resource Attributes: (List attributes and codes)

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

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

P5b. Description of Photo: (View, date, accession #)
(View toward). Photo No: 5053-, .

P6. Date Constructed/Age and Sources:
☐ Prehistoric ☐ Historic ☐ Both
1934 Carmel bldg. records

P7. Owner and Address
Mr. Lewis Ripsteen
15 Calvert Court
Piedmont, CA 94611

P8. Recorded by: (Name, affiliation, and address)
Kent L. Seavey, Preservation Consultant, 310 Lighthouse Ave., Pacific Grove, CA 93950

P9. Date Recorded: *9/7/2004*

P10. Survey Type: (Describe)
Intensive-Carmel Historic Resource Inventory-ongoing

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

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

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

Attachment 2

BUILDING, STRUCTURE, AND OBJECT RECORD

HRI # **Primary #**

NRHP Status Code

Resource Name or #: (Assigned by recorder) *The Unit House*

B1. Historic Name: *The Unit House*
B2. Common Name: *"R-House"*
B3. Original Use: *residence* B4. Present Use: *residence*
B5. Architectural Style: *Minimal Traditional*
B6. Construction History: (Construction date, alterations, and date of alterations)
Constructed 1934 (Carmel Pine Cone 2/2/34); moved to Torres Between 7th & 8th (Carmel Pine Cone 8/3/34); addition to the south 1959 (CBP#3395)

B7. Moved? No Yes Unknown Date: *Aug., 1934* Original Location: *NW cr. Ocean & San Carlos*
B8. Related Features: *wood-framed one-car garage at NE cr. of property Aug, 1934*

B9a. Architect: *Designer/Hugh Comstock* b. Builder: *Hugh Comstock*
B10. Significance: Theme: *Architectural Development* Area: *Carmel by-the-Sea*
Period of Significance: *1903-1940* **Property Type:** *single family residence* **Applicable Criteria:** *CR 3*
(Discuss importance in terms of historical or architectural context as defined by theme, period and geographic scope. Also address integrity.)

The Unit House is significant under California Register Criterion 3, in the area of architecture as an experiment in affordable cooperative house design, by noted Carmel master-builder and design innovator, Hugh W. Comstock.
Beginning in the 1920s affordable small house design was a principal goal in American architecture. Professional and popular journals from *Architectural Record* to *Life Magazine* held periodic competitions nationwide for such affordable housing well into the 1950s. From as early as 1908 houses could be purchased by mail from Sears-Roebuck and other outlets. As early as 1933 Wallace Neff was working on modular housing in Los Angeles, and Frank Lloyd Wright on his Usonian Houses in the Midwest.
From the available literature it appears that Hugh Comstock was trying to accomplish at least two goals with his Unit House concept in Carmel. The first was to employ the most modern technology available to make the house comfortable and efficient. To this end he called upon the cooperative efforts of local and regional tradesmen and furnishing specialists to create a turn key residence that was complete throughout from curtains and tableware to lawn and garden for the prospective walk-in buyer. The newest Heatilator circulating type fireplace was a standard feature, special door latches that opened with the slightest pressure, and hardwood block flooring for durability and ease of maintenance. Comstock designed the structure of the house to allow additions without harming the existing architecture, by using standard materials from the various cooperative member firms. The Unit House was constructed on site employing the standards of the trade. However there was a special seam through the house that allowed it to be separated in half for moving from place to place as needed. The subject of this report was constructed on the site of the old Carmel horseshoe pits, at Ocean and San Carlos, in January of 1934 and opened for public inspection. It remained in that location until Aug of 1934, when it was split in half, and moved to its present location on Torres Street.

B11. Additional Resource Attributes: (List attributes and codes) *HP2 - Single Family Property*

B12. References:

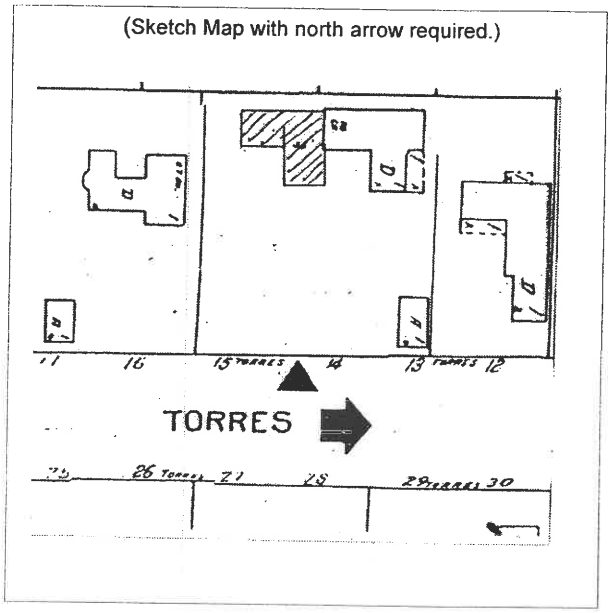
Carmel bldg. records, Carmel Planning Department, City Hall, Carmel
Carmel Historic Context Statement 1997
Carmel Pine Cone, 2/2/34, 2/9/34, 8/3/34, 3/11/49
Sanborn insurance map of Carmel, 1930-62

B13. Remarks: *Zoning R-1*
CHCS (AD)

B14. Evaluator: *Kent L. Seavey*
Date of Evaluation: *9/7/2004*

(This space reserved for official comments.)

(Sketch Map with north arrow required.)



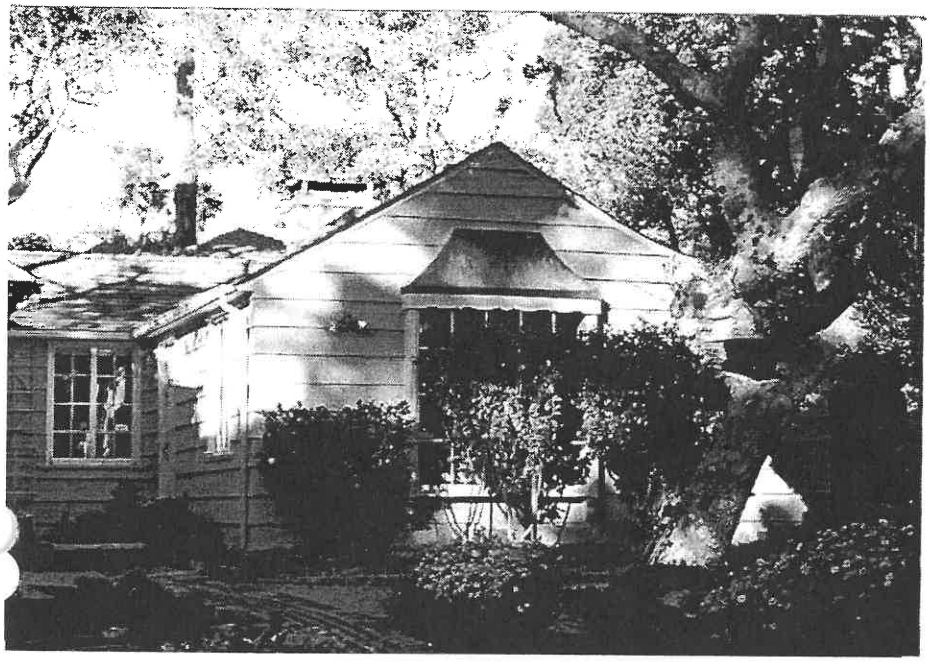
B10. In June of 1959 Comstock Associates expanded the Unit House with an addition to the south, whose design was closely in keeping with the original, proving that Comstock's modular concept was still valid twenty-five years after the model home was first constructed. The Minimal Traditional form is a product of the Depression. It is a compromise style that reflects the Romantic Revival forms, especially Tudor and Colonial Revival, but without their decorative detailing. Eaves and roof rakes are close. The Unit House is suggestive of early New England cottage types, with its wide, shiplap board siding multi-paned windows and central interior chimney. The copper hood and scalloped facia board of the focal bay window on the principal gable end also reflect the source. It was a highly popular domestic mode until the California Ranch House style superseded it in the 1940s. Comstock's choice of the Minimal Traditional look for his Unit House may have been based in part on its sales appeal to a generally middle-class clientele.

Hugh White Comstock (1893-1950), outside of M.J. Murphy is the most important early builder in the village. With no architectural training and only basic carpentry skills, Comstock designed, and constructed Carmel's first "fairy-tale" cottage in 1924 as a showroom for his doll maker wife. The whimsical storybook cottage was so well received by Carmel's creative and independent residents that Comstock soon found himself in the construction business, creating thirty or more of his individual designs between 1924 and 1930. By then he was a fully established contractor with a bent for developing new materials and methods of construction. His development of the Post Adobe framing system about 1940, saw the construction of hundreds of residences using his style throughout the Monterey peninsula and Carmel Valley areas during the 1940s and 1950s.

Some of the cooperating tradespeople involved in the Unit House were Carmel's M.J. Murphy, who supplied the structural lumber, brick terraces and walks by James Chappell of Monterey, ornamental iron work from Carmel's Forge in the Forest, Refrigeration and ventilation equipment from Carl Rohr of Carmel, and landscaping by Joseph A. Burge, also from the village. Comstock did the mill and cabinet work, and the project was insured by his brother-in-law, George Seideneck. One of Carmel's most prominent and progressive real estate agents, Elizabeth McClung White acted as relator. Comstock, who owned the Torres Street property to which the house was moved, sold it to Ms. Elsie Ellis on January 12, 1935. It was owned by a Ms. Nina Craig at the time of the 1959 addition.

At this writing the subject property is the only known example of Comstock's Unit House remaining in Carmel. The house, with its appropriate and sympathetic 1959 addition, retains its integrity to a high degree, and continues to convey a strong sense of time and ce, and of feeling and association. It clearly reflects the findings of, and is consistent with the 1997 Carmel Historic Context Statement er the theme of architectural development.

Supplemental Photograph or Drawing



Description of Photo: (View, date, accession #)
(View toward). Photo No: 5054-, .

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

Primary # Attachment 2
HRI #
Trinomial
NRHP Status Code 5S1
Other Listings
Review Code Reviewer Date

Page of **Resource Name or #:** (Assigned by recorder) *Maj. Ralph A. Coote Hse.*

P1. Other Identifier:

P2. Location: ☐ Not for Publication ☐ Unrestricted **a. County** *Monterey*
and (P2b and P2c or P2d. Attach a Location Map as necessary.)
b. USGS 7.5' Quad **Date** **T** ; **R** ; **1/4 of** **1/4 of Sec** ; **B.M.**
c. Address: City *Carmel by-the-Sea* Zip *93921*
d. UTM: (Give more than one for large and/linear resources) ; **mE/** **mN**
e. Other Locational Data (Enter Parcel #, legal description, directions to resource, elevation, etc., as appropriate)
3 & 4 SE of 8th, E/side Santa Fe (Blk 101 Lots 8, 9, 10)

Parcel No. *010-055-003,13*

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

A one-story, wood-framed Tudor influenced residence, irregular in plan w/a basement garage, resting on a concrete foundation. The exterior wall cladding is a textured cement stucco w/some decorative half-timbering. The steep-pitched hip-and-gable roof is covered w/wood shake. There is little roof overhang and closed siffits. An exterior eave wall stone chimney is found at toward west end of the south side-elevation. The west facing facade is characterized by a lower projecting bay on the south side w/ a raised, recessed entry to the left (north), reached by a straight run of open, Carmel stone steps. There is a bank of three diamond- paned leaded glass casement-type windows on the right (south) w/false half timbering below. The main building block is set back on the north side of the facade an covers the below grade garage. There is a railed balcony w/simple wood balusters above the planked wood garage door. It is reached by a pair of wooden French doors set in a narrow wall dormer. The south side-elevation, in the story-and-a-half main building block, features a bank of four French doors recessed below a balcony similar in design to that on the facade, w/a further pair of French doors, centered in the balcony. Fenestration is irregular w/a combination of single double-hung wood sash, single, paired and banked diamond-paned leaded glass, and multi-paned steel casement type windows.

P3b. Resource Attributes: (List attributes and codes)

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

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

P5b. Description of Photo: (View, date, accession #)
(View toward). Photo No: 3057-, .

P6. Date Constructed/Age and Sources:
☐ Prehistoric ☒ Historic ☐ Both
1934-36 Carmel bldg. records

P7. Owner and Address
George Grasso
425 Edgewood Rd.
San Mateo, CA 94402

P8. Recorded by: (Name, affiliation, and address)
Kent L. Seavey, Preservation Consultant, 310 Lighthouse Ave., Pacific Grove, CA 93950

P9. Date Recorded: *6/19/2002*

P10. Survey Type: (Describe)
Carmel Historic Resource Inventory - 2001

P11. Report Citation: (Cite survey report and other sources, or enter "none")
gnificant Bldg. Survey of Carmel 1979

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

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

Attachment 2

BUILDING, STRUCTURE, AND OBJECT RECORD

HRI # **Primary #**

Page of

NRHP Status Code 5S1

Resource Name or #: (Assigned by recorder) *Maj. Ralph A. Coote Hse.*

B1. Historic Name: *"Clonenagh"*
B2. Common Name: *"Los Arboles"*
B3. Original Use: *residence* B4. Present Use: *residence*
B5. Architectural Style: *English Arts & Crafts derived*
B6. Construction History: (Construction date, alterations, and date of alterations)
Constructed 1934 (Cbp#2592); detached wood-framed studio added 1935 (Cbp#2647); reroof w/treated wood shake 1993 (Cbp#93-41)

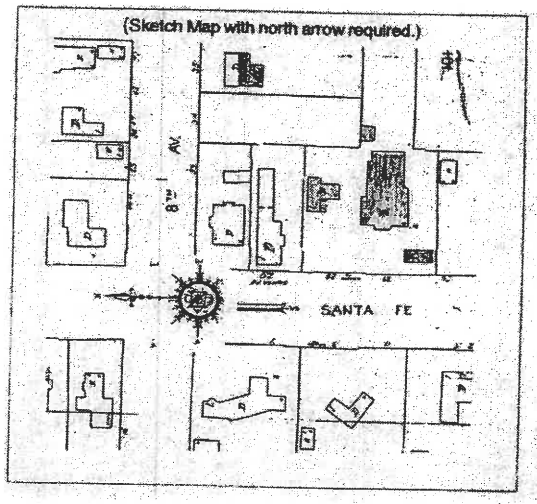
B7. Moved? ☒ No ☐ Yes ☐ Unknown Date : Original Location:
B8. Related Features: *one car wood-framed garage, SW cr of lot 1927 (Cbp 1949); wood-framed studio, just n/of main bldg 1935 (Cbp#2647)*

B9a. Architect: *designer/Hugh Comstock* b. Builder: *Hugh Comstock*
B10. Significance: Theme: *Architectural Development* Area: *Carmel by-the-Sea*
Period of Significance: *1903-1940* **Property Type:** *single family residence* **Applicable Criteria:** *CR 3*
(Discuss importance in terms of historical or architectural context as defined by theme, period and geographic scope. Also address integrity.)

The Ralph A. Coote Hse. is significant under California Register criteria 3, in the area of architecture as a basically unaltered example of a residential design derived from an existing Arts & Crafts prototype in England, interpreted in Carmel by master-builder Hugh Comstock. Col. Ralph A. Coote, the owner/designer of the complex was an artist member and patron of the Carmel Art Association, and a titled Englishman, who wished to replicate, on a small scale, his family manor house in Great Britain. The residence and its dependencies reflect the Arts & Crafts revival of medieval great houses, done by such noted architects as C. F. A. Voysey, Philip Webb and Edwin Lutyens. Hugh Comstock's skill as a builder is exhibited in the complex roofing system of the main hse., and in his use of flush wood siding on the guest house to suggest a visual hiarchy among the buildings. Hugh White Comstock (1893-1950), outside of M.J. Murphy is the most important early builder in the village. With no architectural training and only basic carpentry skills, Comstock designed, and constructed Carmel's first "fairy-tale" cottage in 1924, as a showroom for his doll maker wife. The whimsical storybook cottage was so well received by Carmel's creative and independent residents that Comstock soon found himself in the construction business, creating thirty or more of his individual designs between 1924 & 1930. By then he was a fully established contractor with a bent for developing new materials and methods of construction. To a considerable degree, Comstock's storybook cottages have set the architectural tone for residential building in the village since their construction. The Coote complex successfully combines its Arts & Crafts prototype with Comstock's playful and imaginative treatment to make them an integral part of Carmel's rsidential housing tradition. As there are no recorded changes in the building files, it appears that the Coote Hse. and its dependencies are basically intact as constructed between 1934 -1936. The Coote Hse. complex clearly reflects the findings of, and is consistant with the 1997 Carmel Historic Context Statement under the theme of architectural development.

B11. Additional Resource Attributes: (List attributes and codes) *HP2 - Single Family Property*
B12. References:

(Sketch Map with north arrow required.)



B13. Remarks: *Zoning R-1*
CHCS (AD)

B14. Evaluator: *Kent L. Seavey*
Date of Evaluation: *6/19/2002*

(This space reserved for official comments.)

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

ONTINUATION SHEET

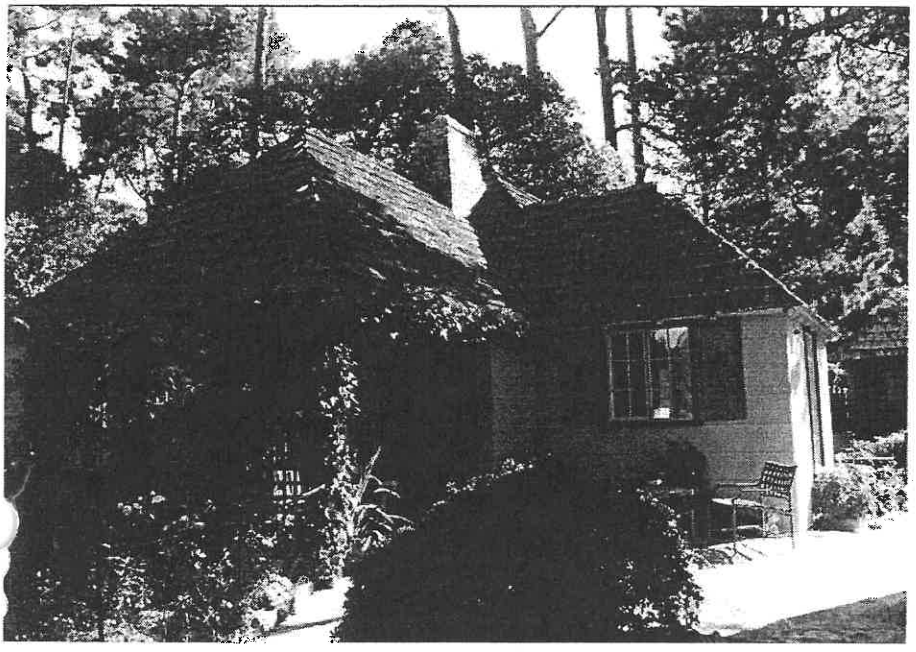
Primary #
HRI #
Trinomial

Attachment 2

ge of **Resource Name or #:** (Assigned by recorder) Maj. Ralph A. Coote Hse.

corded by: Kent L. Seavey **Date** 6/19/2002 ☒ Continuation ☐ Update

Supplemental Photograph or Drawing



Description of Photo: (View, date, accession #)
(View toward). Photo No: 3058-, .

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

PRIMARY RECORD

Primary #
HRI #
Trinomial
NRHP Status Code 5S1

Attachment 2

Other Listings
Review Code Reviewer Date

Page of Resource Name or #: (Assigned by recorder) *Alfred Matthews Hse.*

P1. Other Identifier:

P2. Location: Not for Publication ☐ Unrestricted a. County *Monterey*

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

b. USGS 7.5' Quad Date T ; R ; 1/4 of 1/4 of Sec ; B.M.

c. Address: City *Carmel by-the-Sea* Zip *93921*

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

e. Other Locational Data (Enter Parcel #, legal description, directions to resource, elevation, etc., as appropriate)

NW cr. San Antonio & 8th (Blk C-1, Lot E 1/2 11)

Parcel No. *010-311-013*

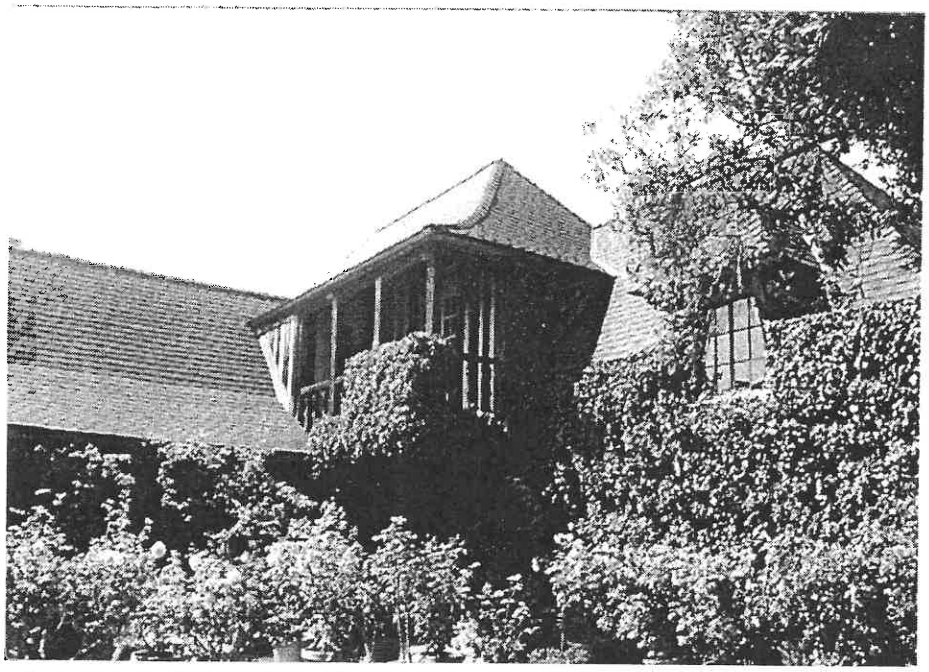
P3. Description (Describe resource and its major elements. Include design, materials, condition, alterations, size, setting, and boundaries)

A two-story, wood-framed Tudor style residence "U" shaped in plan, resting on a concrete foundation. The exterior wall cladding is textured stucco w/wood half-timbering. The steeply pitched intersecting hipped roof is unusual for the Tudor form, which usually exhibits a dominant front gable. It is covered in composition shingle, and flares out over the eaves. The flare along the inside (east) of the base of the "U" creates a covered porch, supported by large wood posts, w/flattened arch sprandrals. The two-story north wing is characterized by an open balcony, capped by the flared roof, carried on hand-hewn square wood posts w. turned wood balusters. The roof system steps down from north to south, w/a master bedroom in the two-story portion, a great room in the story-and-a-half wing, and a guest bedroom in the one story wing, at the south. There are three granite chimneys. All are exterior eave wall type. One appears about half-way along the terraced west side-elevation, opening into the great room, and the other two are joined, to form inside and outside hearths along the north elevation of the south wing. Fenestration is irregular, w/a combination of single, paired and banked multi-paned fixed and casement type steel windows, and several single and paired diamond-paned leaded-glass windows, as well as some multi-paned wooden French doors. There are two hip-roofed wall dormers, found in the south side and east side of the north wing. The open end of the "U" plan faces an enclosed patio, covered in Carmel stone.

›b. Resource Attributes: (List attributes and codes)

4. 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 #)
(View toward). Photo No: 18-19, .

P6. Date Constructed/Age and Sources:
☐ Prehistoric ☐ Historic ☐ Both
1935 Carmel bldg. records

P7. Owner and Address
Elizabeth B. Magee
P.O. Box 1501
Carmel, CA 93921

P8. Recorded by: (Name, affiliation, and address)
Kent L. Seavey, Preservation Consultant, 310 Lighthouse Ave., Pacific Grove, CA 93950

P9. Date Recorded: *7/3/2002*

P10. Survey Type: (Describe)
Carmel Historic Resource Inventory - 2001

. Report Citation: (Cite survey report and other sources, or enter "none")
ırmel by-the-Sea Survey 1989-1996

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

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

BUILDING, STRUCTURE, AND OBJECT RECORD

HRI # **Primary #** Attachment 2

.e of **NRHP Status Code** 5S1

Resource Name or #: (Assigned by recorder) *Alfred Matthews Hse.*

B1. Historic Name: *Alfred Matthews Hse.*
B2. Common Name: *"Chimneys"*
B3. Original Use: *residence* B4. Present Use: *residence*
B5. Architectural Style: *Tudor*
B6. Construction History: (Construction date, alterations, and date of alterations)
Constructed 1935 (Cbp# 14)

B7. Moved? No Yes Unknown Date: Original Location:
B8. Related Features:

B9a. Architect: *designer/Hugh Comstock* b. Builder: *Hugh Comstock*
B10. Significance: Theme: *Architectural Development* Area: *Carmel by-the-Sea*
Period of Significance: *1903-1940* **Property Type:** *single family residence* **Applicable Criteria:** *CR 3*
(Discuss importance in terms of historical or architectural context as defined by theme, period and geographic scope. Also address integrity.)

The Alfred Matthews Hse. is significant under California Register criterion 3, in the area of architecture, as a late, unaltered example of a Tudor revival residence by Carmel master-builder Hugh Comstock. Comstock was commissioned to design the house by Alfred and Mabel Matthews of Stockton, who occupied it until the mid-1940. His unusual hipped roof treatment for a Tudor Revival hse. was similar to an earlier 1934 design that Comstock had created for Maj. Ralph A. Coote's residence on Santa Fe near 8th Ave. The Coote design was derived from an existing ancestral home in England. Other similarities between the two homes are the balcony treatment, the type of wall dormers, and the use of half-timbering. The Matthews residence clearly evidences Comstock's mastery of the Tudor form in what may have been his last commission in the English Medieval mode.

Hugh White Comstock (1893-1950) is listed as a master builder in the Carmel Historic Context Statement. With no architectural training and only basic carpentry skills, Comstock designed, and built Carmel's first "fairy-tale" cottage in 1924, as a showroom for his doll-maker wife. It was a whimsical caricature of the popular Tudor style with no straight bulding lines, including the Carmel-stone chimneys. As he developed his business in the 1930s, Comstock expanded into other popular forms, including the Spanish Eclectic mode and California Ranch style residences. He developed new building materials and methods of construction, including his own Post Adobe style.

B11. Additional Resource Attributes: (List attributes and codes) *HP2 - Single Family Property*

B12. References:

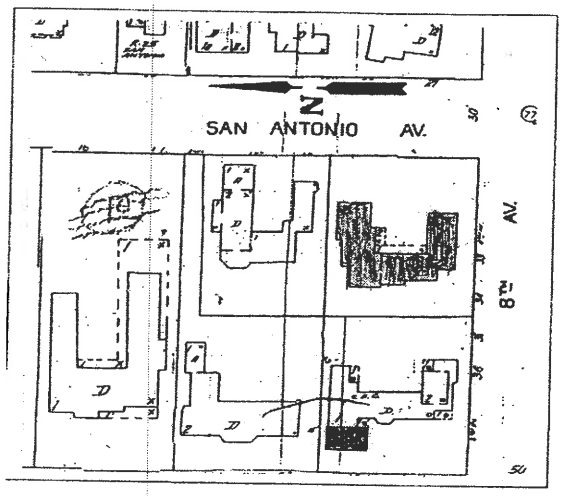
Carmel bldg. records, Carmel Planning Dept., City Hall, Carmel
Carmel Historic Context Statement 1997
Bostick, Daisy, *Carmel Today and Yesterday* Seven Arts:Carmel, 1945.
Polk business directories for Carmel, 1939, 1941, 1947
Sanborn fire insurance map of Carmel, 1930-62

B13. Remarks: *Zoning R-1*
CHCS (AD)

B14. Evaluator: *Kent L. Seavey*
Date of Evaluation: *7/3/2002*

(This space reserved for official comments.)

(Sketch Map with north arrow required.)



P3. A high fence, covered in shubbery and vines, screens the property along San Antonio and 8th Ave. The attached two-car garage is accessed off San Antonio, at the NE corner of the parcel, its segmentally arched double doors are wood paneled w/diagonally patterned insets. Alfred Matthews and his wife Mabel came to Carmel from Stockton, California. They occupied their home until sometime prior to 1947, when they are listed as living at a different address.

B10. His last known romantic revival work came in the mid 1930s with the Coote and Matthews commissions. The Matthews Hse. clearly reflects the findings of, and is consistent with the 1997 Carmel Historic Context Statement under the theme of Architectural Development.

Attachment 2

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

PRIMARY RECORD

Primary # _____
HRI # _____
Trinomial _____
NRHP Status Code 5S2
Other Listings
Review Code _____ Reviewer _____ Date _____

Resource Name or #: (Assigned by recorder) *Mrs. B.C. Bowman Hse*

P1. Other Identifier:

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

b. USGS 7.5' Quad Date T ; R ; 1/4 of 1/4 of Sec ; B.M.

c. Address: *SW Cr. Carmelo & 10th* City *Carmel* Zip *93921*

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

e. Other Locational Data (Enter Parcel #, legal description, directions to resource, elevation, etc., as appropriate)
Lot 1 Blk W

Parcel No. *010-278-001*

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

A one-story adobe brick residence, irregular in plan, resting on a concrete foundation. The exterior wall cladding is painted adobe brick. The low-pitched hipped roof has slightly overhanging eaves with exposed rafter-tails, rounded at their ends. These are faced with a wide metal gutter, acting as a facia. The roof is supported on a concrete bond beam, running around the building's perimeter. There is one exterior eave-wall adobe brick chimney present. It is located near the NW corner of the north facing facade. An open wooden deck (1970) with simple horizontal wood rails extends out from the west side-elevation over the entry to a garage under the building envelope. The open deck is supported on stout wood post and beam framing.
Fenestration is irregular, with a combination of single and paired multi-paned metal casement windows of varying sizes and shapes. Some of the smaller windows appear to be awning type. A band of larger fixed (?) windows of the same materials characterize the west side-elevation. All windows are high in the building envelope, capped by the base of the concrete bond beam. The principal entry, along 10th Ave. is accessed by a side-approach set of adobe steps framed by low, closed adobe rails, repeating the pattern of the steps, to a low walled raised landing. The vertically planked wood door is set at an angle to the landing and flanked by metal carriage lights.

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.)

P5b. Description of Photo: (View, date, accession #)
Looking SW at the north facing facade, Kent Seavey, 11/28/12

P6. Date Constructed/Age and Sources
☐ Prehistoric ☒ Historic ☐ Both
1937-Carmel Bldg. Permit #294

P7. Owner and Address
Mr. Paul C. McKnight
1725 Comstock Drive
Walnut Creek, CA 94595

P8. Recorded by: (Name, affiliation, and address)
Kent L. Seavey
Preservation Consultant
310 Lighthouse Ave.
Pacific Grove, CA 93950

P9. Date Recorded: *12/3/2012*

P10. Survey Type: (Describe)
Intensive-required CEQA review

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

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

BUILDING, STRUCTURE, AND OBJECT RECORD

Attachment 2

Primary # _____
HRI # _____

NRHP Status Code *5S2*

Resource Name or #: (Assigned by recorder) *Mrs. B.C. Bowman Hse*

B1. Historic Name:
B2. Common Name:
B3. Original Use: *residence* B4. Present Use: *residence*
B5. Architectural Style: *Adobe brick*
B6. Construction History: (Construction date, alterations, and date of alterations)
Constructed 1937 (CBP# 294); attached carport added 1951 off west side-elev. (CBP# 2207); large open deck replaced carport in 1970, w/garage under house (CBP# 70-78); reroof w/t&g 1996, and skylight added 1999.

B7. Moved? ☒ No ☐ Yes ☐ Unknown Date : Original Location:
B8. Related Features:

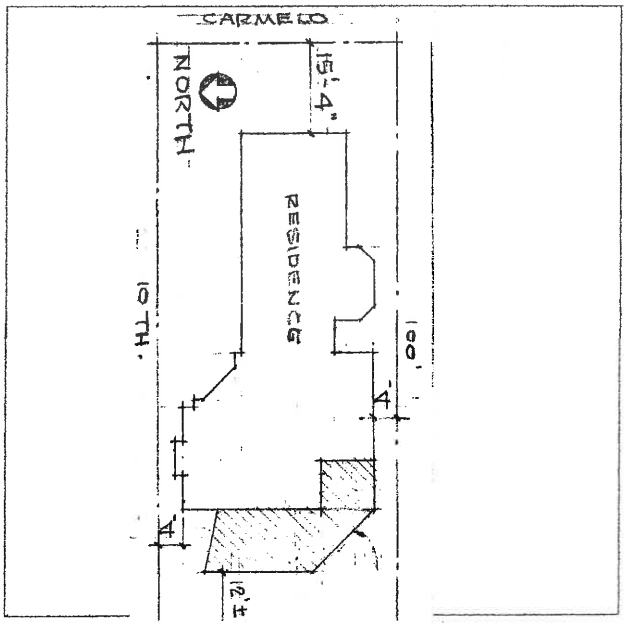
B9a. Architect: *designer: Hugh W. Comstock* b. Builder: *Hugh W. Comstock*
B10. Significance: Theme: *Residential Development* Area: *Carmel*
Period of Significance: *1937* **Property Type:** *Single Family Residence* **Applicable Criteria:** *CR 2,3*
(Discuss importance in terms of historical or architectural context as defined by theme, period and geographic scope. Also address integrity.)

The subject property may be significant under California Register criterion 2, for its association with Carmel master builder, Hugh W. Comstock. Comstock developed the Post-Adobe method of construction in the late 1930s, and the Bowman House appears to be an early example of Comstock's design efforts toward the Post-Adobe building form. For this reason, the residence is significant under criterion 3, in the area of architecture as a precursor to the Comstock's final Post-Adobe Style.
Hugh W. Comstock (1893-1950) is most remembered for his introduction of "Fairy Tale" residential design to Carmel between 1924 and 1930, which fostered the perception that Carmel was a village in the woods of picturesque little cottages. The local press characterized Comstock as "a builder of dreams." However, Hugh Comstock was much more than that, developing useful local construction materials and treatments over his productive life that improved the trade and have left a lasting legacy of design innovation on the Monterey Peninsula. Always striving for an economy of means, Comstock looked back at Monterey's Spanish/Mexican building traditions, especially that of masonry construction. The contractor experimented with the fabrication of adobe bricks, first inventing a method of sealing and finishing the material to look like tile when used in flooring, then to make the adobe waterproof for actual use in modern building construction. Unable to access commercial waterproof adobe bricks, the contractor invented his own sealing solution, "Bitudobe" in the mid 1930s, and began producing the material at his own abobe brick plant in Carmel Valley. In order to assure the structural stability of his now waterproofed construction material, the contractor apparently initially employed the use of a concrete bond beam at the roof-wall junction of some residences. The subject property being the first of this type identified. Shortly after the 1937 construction of the Bowman House, Comstock settled on heavy timber framing, to simplify the introduction of needed infrastructure into the building envelope.

B11. Additional Resource Attributes: (List attributes and codes) *HP2 - Single Family Property*

B12. References:
Carmel building files, Carmel Planning Dept., City Hall, Carmel.
Carmel Historic Context Statement, Comstock, Hugh W.,
Post-Adobe, Carmel/Hugh W. Comstock, 1949.
Monterey County Assessor's records, Mo. Co. Assessor's office, Salinas.City of Carmel-by-the-Sea, 2008.

B13. Remarks: *Zoning R-1*



B14. Evaluator: *Kent L. Seavey*
Date of Evaluation: *12/3/2012*

(This space reserved for official comments.)

P3 (cont.) The subject property is sited on the SW corner of Carmelo & 10th behind mature and well maintained hedging and informal ground cover. It is located in a wooded residential neighborhood of one and two-story homes of varying ages, sizes and styles.

B10 (Cont.) He used heavy, load-bearing wood beams, placed at intervals along the walls, to frame the adobe bricks much like medieval nogging, but with the framing grooved to accept electrical wiring and water pipes. The posts were drilled at their bases and caps to fit on pipe dowels in the concrete floors for further strengthening. Electrical switch boxes were mortised into the wood posts and the posts grooves carried the conduit. The adobe bricks and wood beams were locked together by a waterproof mortar.
Comstock then developed a type of adobe paint which would keep the liquid asphalt which waterproofed his bricks from bleeding and discoloring any exterior paint covering.
In 1948 Comstock planned and constructed a "Post-Adobe Village" near Robles Del Rio in Carmel Valley. The individually designed, attractive and affordable homes were well received. In 1949 he self-published a manual for Post-Adobe construction, and produced a series of house plans, which saw a marked increase in the building of Post-Adobe residences around the Monterey Peninsula in the post-WWII housing environment. The manual was used extensively by home owners, architects and builders. Post-Adobe homes are still being constructed today.
The Comstock designs in his manual reflected the then popular ranch house style, somewhat similar to the subject property, and flat-roofed modern designs employing steel framing. Most of these homes were modest in size.
As noted in the significance introduction, the subject property appears to be a transitional experiment in the development of the Post-Adobe method of construction. The concrete bond beam has clearly worked over time to stabilize the adobe brick structure. In fact preservationists continue to employ concrete bond beams in the restoration of early California adobe homes.
Three owners have been identified with the subject property. No information has been located on the original owner/builder Mrs.B.C. Bowman. A second owner John R. Marron was a local oral surgeon, and Paul McKnight, the current owner is a retired insurance broker. The minor changes over time to the subject have been respectful of the original building design, in that they were appended to a common wall. The addition of the open porch did not destroy historic materials, features or spatial relationships that characterized the original building. They differentiated the old from the new by using compatible materials consistent with the historic building fabric, features, size, scale and proportions to protect the original integrity of the property and its environment. Clearly, if removed in the future the original form and integrity of the 1937 residence will be unimpaired.
The Bowman House retains much of its historic integrity as constructed in 1937, and evokes a strong sense of time and place, and of feeling and association within the theme of Carmel's architectural development in the late 1930s, as described in the 2009 Carmel Historic Context Statement. It is an important example of the creative process in Carmel master builder Hugh W. Comstock's efforts to develop the Post-Adobe method of construction. It qualifies for local listing in the Carmel Historic Resource Inventory, and may qualify for listing in the California Register of Historical Resources.

B12(Cont.) Polk business directories for the Monterey Peninsula, 1939, 1953-54, .

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

PRIMARY RECORD

Primary # _____ Attachment 2
HRI # _____
Trinomial _____
NRHP Status Code _____
Other Listings _____
Review Code _____ Reviewer _____ Date _____

 ***Resource Name or #:** (Assigned by recorder) Ross & Thelma Miller House

P1. Other Identifier: Ross & Thelma Miller 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 Lincoln 2 SE of 12th Ave. City Carmel by the Sea Zip 93921

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

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

APN 010-171-013, Block 136, Lots 6 and part of 4

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

Built in 1937 (Permit #198), the Miller House is a 1300 square foot, Minimal Traditional style house that is located on Lincoln 2 SE of 12th Avenue in Carmel-by-the-Sea. Designer Hugh Comstock situated the house sideways on the site so the front entrance faces the driveway. The massing consists of a central block flanked by two set-back wings. Each section is topped by side-hipped shake roofs. A plastered chimney is centered on the ridgeline of the central block. The majority of the house is sheathed with V jointed, tongue and groove siding while the rear elevation is covered with board and batten siding. Multi-paned, steel casement windows are used throughout the house, and those on the front elevation have shutters. A slanted bay window is located next to the front Dutch door. A brick walkway leads to the front door which is protected by an overhang supported by a square post. Architectural details have been kept to a minimum. A stepped brick wall, painted white, separates the front (continued on page 3)

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

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

P5b. Description of Photo: (View, date, accession #) Front Elevation, 03/21

***P6. Date Constructed/Age and Sources:** 1937 ☒Historic ☐Prehistoric ☐Both
Building Permit

***P7. Owner and Address:**
James & Jennifer Salisbury, TRS
954 Forest Ln.
Alamo, CA. 94507

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

***P9. Date Recorded:** 04/21

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

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

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

BUILDING, STRUCTURE, AND OBJECT RECORD

***NRHP Status Code**

***Resource Name or #** (Assigned by recorder) Ross & Thelma Miller House

B1. Historic Name: Ross & Thelma Miller House
B2. Common Name: Ross & Thelma Miller House
B3. Original Use: Residence B4. Present Use: Residence
***B5. Architectural Style:** Minimal Traditional
***B6. Construction History:** (Construction date, alteration, and date of alterations) Constructed in 1937; Bathroom addition (1969); Replace Livingroom window (1972); Kitchen remodel (1976); Remodel bathroom, add laundry room (1989); Convert garage to guesthouse (1999); 2010 (Reroof)

***B7. Moved?** x☐No ☐Yes ☐Unknown **Date:** **Original Location:**
***B8. Related Features:** Detached guesthouse
B9a. Architect: Hugh Comstock (Designer) b. Builder: Hugh Comstock
***B10. Significance: Theme** Government, Civic & Social Institutions; Architectural Development
Area Carmel by the Sea
Period of Significance 1937-1938 **Property Type** Building **Applicable Criteria** CR2, CR 3
(Discuss importance in terms of historical or architectural context as defined by theme, period, and geographic scope. Address integrity.)

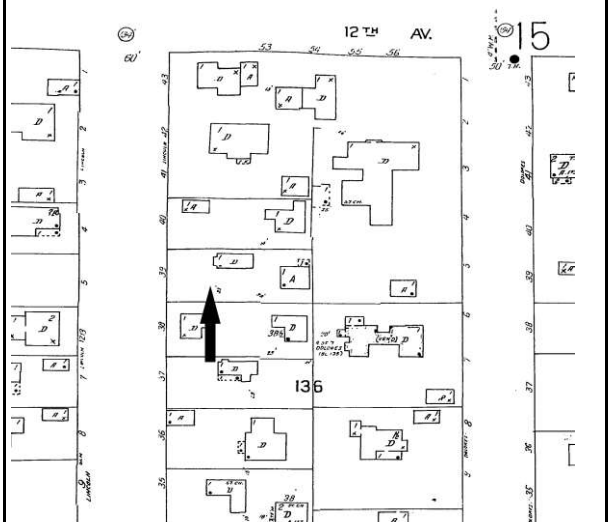
Ross Charles Miller (1886-1970) was a native of Webster City, Iowa. After completing elementary school, he apprenticed at the Jewel Junction newspaper. He longed to see the world and joined a traveling troupe of actors which landed him in a carnival act where he starred as Startlo, the daring high diver. His carnie career was cut short when negligent net attendants abandoned their posts and Ross fell 100 feet. His death was prematurely reported to his parents but he soon resurfaced working on a Mississippi River boat bound for New Orleans. From there he shipped out on a South African mule freighter where he narrowly escaped a shipwreck. Upon his return to the States, he served as postmaster for the gold mining community of Searchlight, Nevada. Eventually he landed in California where he opened Hollywood's first talent agency for motion pictures. Ross became a national sensation when he went mano a mano with a rogue ostrich while herding a large flock of the birds to a water hole. In due course he decided to return to newspaper work and (continued on pg. 3)

B11. Additional Resource Attributes (List attributes and codes): HP2
***B12. References:**
Carmel Context Statement & Historic Preservation Ordinance
Carmel Pine Cone (numerous articles)
Building File, Carmel Planning Dept.
National Register Bulletin 15
Polk's City Directories, Harrison Memorial Library
U.S. Census & Voter Registration Records

B13. Remarks
***B14. Evaluator:** Meg Clovis
***Date of Evaluation:** 04/21

(This space reserved for official comments.)

(Sketch Map with north arrow required.)



P3a. Description:

walkway from the brick patio at the rear. The patio features a pergola and outdoor fireplace. From the patio, the light-filled kitchen is visible which is made possible by corner windows and French doors.

The original detached garage was converted into a guest house in 1999. A front gabled, shake roof covers the 277.5 square foot guest house. Board and batten siding is used throughout and the front entrance matches the Dutch door in the main house. A slightly projecting, large multi-paned window, which matches the steel casement windows in the main house, was added to the front elevation. Additional matching windows were added to the side and rear elevations. A fence separates the main house from the street and another fence screens the guest house from the driveway. Both the house and guest house are set on a slightly sloping lot dominated by two old oak trees and a groundcover of laurel and ivy.

Several permitted alterations have been made to the house over the years as follows:

- Permit #69-5: 71 square foot bathroom addition
- Permit #72-53: Living room window replaced with bay window
- Permit #76-140: Kitchen remodel
- Permit #89-224: Bathroom remodel and addition of 39 square foot laundry room
- Permit #99-145: Conversion of garage to guest house
- Permit #10-20R: Reroof

Character Defining Features

Character refers to all the visual aspects and physical features that comprise the appearance of a historic building. Character-defining features include the overall shape of the building, its materials, craftsmanship, decorative details, and the various aspects of its site and environment. Minimal Traditional style houses are generally small, one-story structures with gable roofs and multi-paned, double hung windows. As the name implies, there are minimal amounts of architectural details. The character-defining features of the Miller House include the massing, side-gabled roof, tongue and groove siding, the fenestration pattern and original multi-paned windows, central chimney, and Dutch door.

B10. Significance:

And found writing and editing jobs on newspapers in Seattle, San Francisco, San Jose, Bakersfield, Los Angeles, Honolulu, and Salt Lake City. By 1925 he was included in *Who's Who in Journalism.*

Thelma Bernard (1902-1965) met Ross while he was Managing Editor for the *Bakersfield Californian.* She was eighteen when she moved from Iowa to take her sister's place as the editor of the women's page. In a year she was promoted to feature writer but left Bakersfield to work on newspapers in Los Angeles. She eventually returned and married Ross, opened her own advertising agency, and wrote a major history of Kern County. In 1934, while on vacation in Carmel (Thelma's mother lived in Carmel), the Millers met up with Perry Newberry and as a result they became part owners of the *Carmel Pine Cone*, with Ross and Ranald Cockburn as publishers, Ross as Editor, and Thelma as Assistant Editor. Perry Newberry introduced the Millers to the *Pine Cone* readership, stating that their colorful backgrounds met the prerequisites of "Carmel Different". The Millers vowed, "We give you our pledge, Perry Newberry, to stand shoulder to shoulder with you against the tide of the commonplace which threatens Carmel." The Millers dove right in to Carmel's civic and social scene. Ross vigorously

advocated for the construction of a new firehouse while Thelma became the able Chair of the Carmel Women's Club. They both acted in many theatrical productions.

On February 5, 1937 the *Pine Cone* reported that, "High Comstock is building for Ross C. Miller a five-room cottage and garage, to cost $5000, on Lincoln between 12th and 13th." Perennial renters, the Millers had decided to put down roots. Comstock had no architectural training when he moved to Carmel in 1924, but he built the Doll's House" for his wife's successful doll-making business. The whimsical design launched his designer-builder business and he went on to construct many fairytale cottages. Comstock was a very versatile designer as evidenced by the many Comstock buildings listed on Carmel's Historic Inventory. He dabbled in the Tudor, Ranch, and Craftsman styles among others, and developed the post-adobe system of construction. He is recognized in the Carmel Context Statement as one of the City's most influential builders.

The Millers stayed on with the *Pine Cone* until it was sold to Archibald MacPhail in 1938. By 1940 they had joined the Cockburns in Lake County to try their hand at dairy farming. Eventually they made their way back to the newspaper business, working at papers throughout California. They were fondly remembered in Carmel for many years. Perry Newberry wrote, "The Millers have made themselves an important part of Carmel's civic and social affairs, have built up a strong newspaper, and made for it and themselves a host of friends."

Evaluation for Significance

Historians use National Register Bulletin 15[1] 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 Statement[2] provides this context. The City of Carmel's Historic Preservation Ordinance (Section 17.32.040) reiterates the role of *National Register Bulletin 15* in the evaluation of historic resources. Adopted eligibility criteria is modeled on the California Register's four criteria with the addition of specific qualifications for criterion 3 (Section 17.32.040.D).

The Miller House is eligible for listing in the Carmel Historic Inventory under Criterion Two (people) because the building is associated with the lives of Ross and Thelma Miller, the owners, publishers, and editors of the Carmel *Pine Cone* during the 1930s. The Millers transformed the *Pine Cone* while on the masthead and made many social and civic contributions to the City. The Carmel Context Statement includes the homes of newspaper editors or publishers as eligible resources under the theme of Government, Social, and Civic Institutions.

The Miller House is eligible for listing in the Carmel Inventory under Criterion Three (architecture) because it was designed by Hugh Comstock, a builder-designer who is recognized as significant in the Historic Context Statement (Carmel Historic Preservation Ordinance Section 17.32.040.D(1)). In addition, it is a good example of the Minimal Traditional style which is recognized as significant in the Historic Context Statement (Carmel Historic Preservation Ordinance Section 17.32.040.D(3)).

[1] *How to Apply the National Register Criteria for Evaluation.* National Park Service. 1998.
[2] *Historic Context Statement: Carmel-by-the-Sea (updated).* Adopted by the City Council September 9, 2008.

State of California -- The Resources Agency
DEPARTMENT OF PARKS AND RECREATION
CONTINUATION SHEET

Primary # _____
HRI# _____
Trinomial _____

 ***Resource Name or #** (Assigned by recorder)

***Recorded by** Meg Clovis ***Date** 04/21 ☒ Continuation ☐ Update

The Miller House is not eligible under Criterion One (Event) as no specific event led to the construction of this building and no important event took place in the building.

To be eligible for the Carmel Inventory a resource must represent a theme in the Context Statement, retain substantial integrity, and be at least 50 years old. The Miller House represents the themes of Government, Civic, and Social Institutions and Architectural Development and it is over 50 years old. A discussion of integrity follows.

Integrity is defined as the ability of a property to convey its significance. There are seven aspects of integrity: Location, Design, Setting, Materials, Workmanship, Feeling, and Association. To retain historic integrity a property must retain several, if not most of the aspects. Each type of property depends on certain aspects of integrity, more than others, to express its historic significance. For Criterion Two, the property should ideally retain some features from all seven aspects but the aspects of integrity that take precedence are location, setting, materials, feeling, and association. The most discernible change in the house was the replacement of the original living room window with a bay window in 1972. However, the basic integrity test for a property associated with a person is whether that person would recognize the property as it exists today and there is no doubt that the Millers would still recognize this house, despite the replacement window.

For Criterion Three, retention of design, workmanship, and materials take precedence over location, setting, feeling, and association. Two small additions were made to the Miller House in 1969 and 1989. Both of these additions meet the Secretary of Interiors Standards and have not appreciably affected the building's design, workmanship, and materials. On the other hand, changes to the garage have affected its integrity and it no longer contributes to the property's significance.

Carmel's Historic Preservation Ordinance states that a potential resource should meet at least one of the four criteria for listing on the California Register. The Miller House meets California Register Criterion Two and Three on the local level because it is associated with the life of a person important to Carmel's history and it is representative of Carmel's architectural chronology as described in the Context Statement.

In summary, the Carmel Context Statement, the Carmel Historic Preservation Ordinance, and the historical record support the eligibility of the Miller House for the Carmel Historic Inventory.

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

PRIMARY RECORD

Primary #
HRI #
Trinomial
NRHP Status Code 5S2

Attachment 2

Other Listings
Review Code _____ Reviewer _____ Date _____

Resource Name or #: (Assigned by recorder) *Samuel M. Haskins House*

P1. Other Identifier:

P2. Location: ☐ Not for Publication ☒ Unrestricted a. County *Monterey*
and (P2b and P2c or P2d. Attach a Location Map as necessary.)
b. USGS 7.5' Quad Date T ; R ; 1/4 of 1/4 of Sec ; B.M.
c. Address: City *Carmel by-the-Sea* Zip *93921*
d. UTM: (Give more than one for large and/linear resources) ; mE/ mN
e. Other Locational Data (Enter Parcel #, legal description, directions to resource, elevation, etc., as appropriate)
4SW of 9th W/side Carmelo (Blk V Lots 7, 9 & N 1/2 of 11)

Parcel No. *010-277-004*

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

A one-and-two-story, split-level wood-framed California Ranch style residence, "U" shaped in plan, resting on a concrete foundation. The exterior wall cladding is a wide, horizontal ship lap wood siding. The low-pitched hipped roof has wide overhanging eaves with slightly stepped closed soffits. There is one interior brick chimney, located in the east facing roof-plane, centered in the base of the "U". The roof covering is the original wood shake. Fenestration is irregular with a combination of single, paired and banded multi-paned steel casement type windows. there is small angled bay window projecting under the eave line on the north side-elevation in the base of the "U". and a cantilevered, partial-width open deck running along the south side of the rear (west) elevation, at the upper floor level. Maids quarters and a basement form the ground floor at the rear (west) of the residence, where the lot slope drops away toward the west. The principal entry is located on the south side of the north leg of the "U" at the intersection of its base. The single glazed panel door faces a similar entry on the north side of the south leg of the "U". The east facing brick chimney is flanked by large, multi-paned steel casement type focal windows, looking out on a well secluded brick patio, framed by well maintained gardens, and tall shrubbery. A wooden fence, masked by vegitation and several mature oaks fronts the residence.

3b. 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 NW at the east facing facade, 6/3/04, # 07798-2

P6. Date Constructed/Age and Sources
☐ Prehistoric ☒ Historic ☐ Both
1939 Carmel bldg. records

P7. Owner and Address
Francesca Farr
P.O. Box 3305
Carmel, CA 93921

P8. Recorded by: (Name, affiliation, and address)
Kent L. Seavey
Preservation Consultant
310 Lighthouse Ave.
Pacific Grove, CA 93950

P9. Date Recorded: *6/3/2004*

P10. Survey Type: (Describe)
Intensive-Carmel Historic Resource Inventory-ongoing

11. 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

P3. The house is located in a wooded residential neighborhood of one and two-story residences of varying ages and styles.

B10. Outside of Michael J. Murphy, Hugh White Comstock (1893-1950) was probably the most important early (1920s-1940s) builder in Carmel. His whimsical storybook cottages created between 1924 and 1930 continue to influence residential design in the village. These imaginative and individual homes propelled Comstock into the construction trade. In the Carmel building tradition, he favored the use of native materials, including redwood, brick and Carmel stone. Comstock was particularly sensitive to protection of the natural landscape setting in the placement of his structures, as is evident in the siting of the Haskins House. By the late 1920s the designer-builder began working in the popular Spanish Eclectic and Tudor romantic revival styles. He was also interested in the evolving modern movement that was becoming more evident in Carmel through the work of William W. Wurster and others. Comstock began drawing on Spanish and Mexican building forms from early California, including the use of adobe as a method of construction, to formulate his own distinctive variation on the California Ranch House style, the Post-Adobe. The Haskins House is one of the transitional designs employed by Comstock while developing his mature style. "Modern", for the designer/builder was understood to be the natural evolution of the San Francisco Bay Area style, that continued to use native materials, integrated into the landscape, but employed contemporary ideas about the arrangement of spaces to afford a more relaxed and functional lifestyle.

According to Leon E. Panetta, former Congressman and White House Chief of Staff, Frederick S. Farr (1910-1997) "was the father of Democratic politics on the Central Coast". First elected to the State Senate in May of 1955, Senator Farr became the premiere voice of the fledgling environmental movement in the 1950s. Among Farr's achievements while in office were his fathering of the state's scenic highway system, acquisition of the Asilomar Conference grounds as a state park, leading the fight to stop development of an oil refinery at Moss Landing, and saving critical agricultural open space from commercial development. Farr was the first Democrat elected to the State Senate from Monterey county in 43 years, serving in the office from 1955 to 1966. Senator Farr's accomplishments in and out of office were legion, and his affiliation with progressive civic and social organizations innumerable. His only son, Sam currently represents the Central Coast in the United States Congress. Farr was a consummate politician who spent as much time in his district as he did in Sacramento. His wife, Janet Haskins was the daughter of Samuel M. Haskin's, and the Farr's occupied the family home during seminal period in the productive life of the Senator (1955-1997). The Haskin's House clearly reflects the findings of, and is consistent with the 1997 Carmel Historic Context Statement under the theme of architectural development, and government, civic and social institutions, for the contributions to Monterey County and the State of California by Frederick S. Farr. Members of the Farr family still occupy the residence.

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

Primary # Attachment 2
HRI #
Trinomial
NRHP Status Code *5S1*
Other Listings
Review Code **Reviewer** **Date**

Page of **Resource Name or #:** (Assigned by recorder) *Florence Lockwood Studio/ Hse*

P1. Other Identifier:

P2. Location: Not for Publication Unrestricted **a. County** *Monterey*
and (P2b and P2c or P2d. Attach a Location Map as necessary.)
b. USGS 7.5' Quad **Date** **T** ; **R** ; **1/4 of** **1/4 of Sec** ; **B.M.**
c. Address: City *Carmel by-the-Sea* Zip *93921*
d. UTM: (Give more than one for large and/linear resources) ; **mE/** **mN**
e. Other Locational Data (Enter Parcel #, legal description, directions to resource, elevation, etc., as appropriate)
SW cr. Ocean and Forest

Parcel No. *010-041-001*

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

A one-story, wood-framed Bay Area style studio/residence, irregular in plan, resting on a concrete foundation. The exterior wall cladding is a wide, horizontal shiplap wood siding. The medium pitch roof is side-gabled and stepped toward the west. Originally covered in a wood shake, it is presently capped w/ a cementatious shingle w/the appearance of wood shake. The raftertails are exposed, and rounded on the ends. The main roof extends as a shed roof over a one-bay deep south facing bedroom wing at the west side of the building. A much shorter shed roof extention is found as a door-hood over the principal entry, facing south at the SE end of the building. The entry door is a vertically planked Dutch type. The roof plane on the north side elevation lifts up to form a shallow, shed roofed wall-dormer, capping a massive nine-light studio window. An exterior gable-wall chimney is found centered in the ridge line of the east side elevation. The entire wall including the chimney is faced with Carmel stone. This feature also has three lights, matching in size and alignment capping the north edge of the shed roof. Fenestration is otherwise single and paired multi-paned wood casement type, w/ a band of three full height outward opening glazed doors, directly west of the principal entry.

3b. Resource Attributes: (List attributes and codes)

4. 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 #)
(View toward). Photo No: 3039-, .

P6. Date Constructed/Age and Sources:
☐ Prehistoric ☒ Historic ☐ Both
1940 Carmel bldg. records

P7. Owner and Address
Jane Brown & Peter Hoag
2240 California Street
San Francisco, CA 94115

P8. Recorded by: (Name, affiliation, and address)
Kent L. Seavey, Preservation Consultant, 310 Lighthouse Ave., Pacific Grove, CA 93950

P9. Date Recorded: *4/17/2002*

P10. Survey Type: (Describe)
Carmel Historic Resource Inventory -2001

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

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

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

Attachment 2

UILDING, STRUCTURE, AND OBJECT RECORD

HRI # **Primary #**

ge of

NRHP Status Code 5S1

Resource Name or #: (Assigned by recorder) *Florence Lockwood Studio/ Hse*

B1. Historic Name: *Florence Lockwood Studio/ Hse*
B2. Common Name: *Rocking Horse*
B3. Original Use: *studio/residence* B4. Present Use: *residence*
B5. Architectural Style: *San Francisco Bay Area style (Second generation)*
B6. Construction History: (Construction date, alterations, and date of alterations)
Constructed 1940 (Cbp #709); reroof 1993 (Cbp #93-85)

B7. Moved? ☒ No ☐ Yes ☐ Unknown Date: Original Location:
B8. Related Features:

B9a. Architect: *designer/Hugh Comstock* b. Builder: *Hugh Comstock*
B10. Significance: Theme: *Architectural Development* Area: *Carmel by-the-Sea*
Period of Significance: *1903-1940* **Property Type:** *single family residence* **Applicable Criteria:** *CR 3*
(Discuss importance in terms of historical or architectural context as defined by theme, period and geographic scope. Also address integrity.)

The Florence Lockwood Studio/Hse. is significant under California Register criterion 3, in the area of architecture as an excellent and almost unaltered example of a design by one of Carmel's most noted master builders, Hugh Comstock, midway in his design career.

The Lockwood Studio/Hse. design conveys all of the accepted characteristics of the San Francisco Bay Regional style of architecture. It is a residential dwelling, small in scale, very woodsy with its exterior redwood siding, strongly suggesting a visual mode that is vernacular and anti-urban. In this case, read separately, the east and west side elevations reflect respectively early California adobe, and pioneer saltbox sources. The house is beautifully sited, and respective of its "place" in the landscape. It also has its share of visual and ideological contradictions. The integration of the east side elevation's chimney into a full Carmel stone wall is a very unusual expression of the local material. The massive studio window in the north wall, treated as a wall dormer both reflects earlier building traditions and looks forward to postmodernist expression. Of interest is the fact that the original drawings of the residence show vertical board-and-batten as the exterior wall cladding, and an adobe chimney. As there is no evidence in the record of building permits to the contrary, it can be assumed that the existing exterior finishes were those that were used in construction in 1940.

Hugh Comstock (1893-1950) has been recognized for his early design of the storybook cottages that continue to influence residential design in Carmel, and for his introduction of a variety of innovative construction methods & materials, especially his Acradobe block, and Post-adobe building system.

B11. Additional Resource Attributes: (List attributes and codes) *HP2 - Single Family Property*

B12. References:

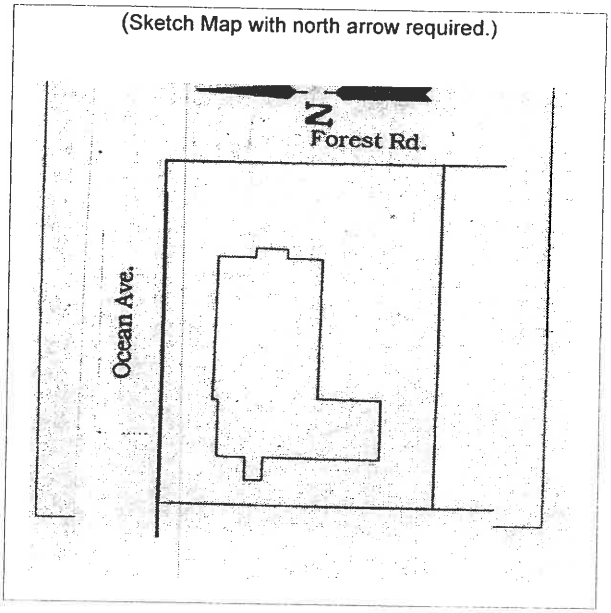
Carmel bldg. records, Carmel Planning Dept., City Hall, Carmel
Carmel Historic Context Statement, 1997
Hughes, M. E., *Artists in California 1786-1940,* Hughes Pub:San Francisco, 1989
Seavey, Kent, Monterey County Architects and Builders, unpublished manuscript

B13. Remarks: *Zoning R-1*
CHCS (AD)

B14. Evaluator: *Kent L. Seavey*
Date of Evaluation: *4/17/2002*

(This space reserved for official comments.)

(Sketch Map with north arrow required.)



P3. The house sits just below Ocean Ave. at the cr. of Forest, on a SW sloping lot , behind a high, flush-board fence along Ocean, in a well forested landscape setting of mature pines, oaks and dense shubbery.

B10. It is clear from his residential work in the mid 1930s that he was aware of, and influenced by the work of Wm. W. Wurster, who had done several homes in Carmel, including the 1932 Converse House. Many of Comstock's residences of this period reference Wurster's and other California regionalists interest in vernacular forms. The Lockwood Studio/Hse. reflects not only how much he learned, but how sophisticated "the builder of dreams" could be. The textured Carmel stone wall, and the elegant proportions of the studio north window clearly reveal Comstock's ability to always keep in mind the suitability of his structural forms to the land on which they were sited; their practicality of use, and their permanence of beauty.
A native of Santa Cruz, Florence G. Lockwood studied at the Mark Hopkins Institute of Art in San Francisco She resided in Burlingame until she came to the Monterey peninsula in 1928. She was an early and active member of the Carmel Art Association, and exhibited her work at the Golden Gate International Exposition at Treasure Island in 1940, the year the studio/hse. was constructed. She lived in the house until her death in 1963.
The Lockwood studio/hse. reflects Carmel's pronounced taste for creativity and individualism. The Bay Area style was a logical extension of the Arts and Crafts aesthetic that prevaded the community during its early years of development. The property is consistant with the findings of the 1997 Carmel Historic Context Statement under the theme of architectural development.

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

Primary #
HRI #
Trinomial
NRHP Status Code *Looking East at the West side-elev.,*

Attachment 2

Other Listings
Review Code _____ Reviewer _____ Date _____

Page 1 of

Resource Name or #: (Assigned by recorder) *Mr. & Mrs. R. A. Coote Cottage*

P1. Other Identifier:

P2. Location: ☐ Not for Publication ☐ Unrestricted **a. County** *Monterey*

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

b. USGS 7.5' Quad **Date** **T** **; R** **;** **1/4 of** **1/4 of Sec** **;** **B.M.**

c. Address: City *Carmel by-the-Sea* Zip *93921*

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

e. Other Locational Data (Enter Parcel #, legal description, directions to resource, elevation, etc., as appropriate)

2 SE of 8th, E/side Santa Fe (Blk 101, Lot 7)

Parcel No. *010-055-002*

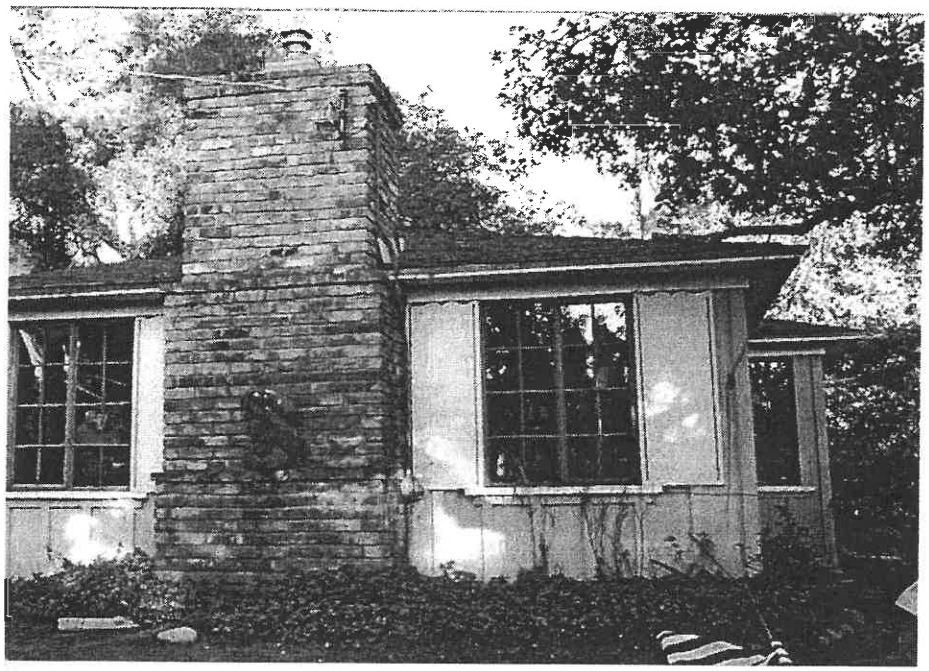
P3. Description (Describe resource and its major elements. Include design, materials, condition, alterations, size, setting, and boundaries)

A one-story, wood-framed vernacular residence, irregular in plan, resting on a concrete foundation. The exterior wall cladding is a vertical board-and-batten with wide, horizontal shiplap wood siding below the water table. The low-pitched hipped roof has wide, overhanging eaves with a closed soffit. There is one brick chimney present. It is an exterior eave wall type and is centered on the west side-elevation. It is decorated with an abstract ceramic cartouche, that may or may not be original to the feature. The roof is covered in composition shingle. The 1954 bedroom addition on the east side -elevation is gabled . Fenestration is irregular, with a combination of single and paired multi-paned industrial steel casement windows, and a large, fixed multi-paned window in a square bay projecting off the center of the south (rear) elevation. The windows flanking the central chimney on the west side-elevation have flat wood paneled shutters. Multi-paned steel framed French doors appear on the north (front) and south (rear) elevations. The principal entry, a wood paneled door with multi-paned lights above, is centered on the north elevation and has a Carmel stone stoop. The house sits back from the street behind a grape stake picket fence in an informal landscape setting of mature trees and natural ground cover. It is sited in a wooded neighborhood with one and two story residential dwellings of varying styles and age.

3b. Resource Attributes: (List attributes and codes)

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

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



P5b. Description of Photo: (View, date, accession #)
(View toward). Photo No: 5012-, .

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

1940 Carmel bldg. records

P7. Owner and Address
Pamela C. Crabtree
P.O. Box 3485
Carmel, CA 93921

P8. Recorded by: (Name, affiliation, and address)
Kent L. Seavey, Preservation Consultant, 310 Lighthouse Ave., Pacific Grove, CA 93950

P9. Date Recorded: *9/7/2004*

P10. Survey Type: (Describe)
Intensive-Carmel Historic Resource Inventory-ongoing

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

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

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

Attachment 2

UILDING, STRUCTURE, AND OBJECT RECORD

HRI # **Primary #**

ge 2 of

NRHP Status Code

Resource Name or #: (Assigned by recorder) *Mr. & Mrs. R. A. Coote Cottage*

B1. Historic Name:

B2. Common Name:

B3. Original Use: *residence* B4. Present Use: *residence*

B5. Architectural Style: *Vernacular (hipped roof cottage)*

B6. Construction History: (Construction date, alterations, and date of alterations)
Constructed 1940 (CBP#567); bedroom addition to rear 1954 (CBP#2688)

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

B8. Related Features:

B9a. Architect: *Designer/Hugh Comstock* b. Builder: *Hugh Comstock (1940); Warren Crabtree (1954)*

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

Period of Significance: *1903-1940* **Property Type:** *single family residence* **Applicable Criteria:** *CR 3*

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

The Coote Cottage is significant under California Register criteria 3, in the area of architecture as an example of the lesser work of noted Carmel master-builder Hugh Comstock, and as a late example of vernacular residential building design in Carmel. Many of the earliest homes built in Carmel by-the-Sea were one-story cottages typical of turn of the 20th century housing elsewhere in the country. A hipped roof and box-like proportions were hallmarks of the genre. They were sided with medium width clapboard, wood shingles, or vertical redwood board-and-batten. Typical features included bay windows with fixed sash. Details on these cottages related them to the Victorian era Queen Anne or Colonial Revival styles or to the Craftsman building tradition. These forms reflected a taste for simplicity that transcended the divisions of time and architectural fashion. The Coote Cottage is a little altered expression of this continuing vernacular tradition in Carmel.

Hugh White Comstock (1893-1950), outside of M.J. Murphy is the most important early builder in the village. With no architectural training and only basic carpentry skills, Comstock designed, and constructed Carmel's first "fairy-tale" cottage in 1924, as a showroom for his doll maker wife. The whimsical storybook cottage was so well received by Carmel's creative and independent residents that Comstock soon found himself in the construction business, creating thirty or so of his individual designs between 1924 and 1930. By then he was a fully established contractor with a bent for developing new materials and methods of construction. His later residences moved in the direction of the California Ranch House style, employing Post-Adobe building techniques that he developed in the late 1930s. The Coote Cottage is clearly an homage by Comstock to the traditional building forms found in Carmel, and as such is of great interest for comparison with its predecessors.

Maj. Ralph A. Coote, a titled Englishman, was an artist, and a patron of the Carmel Art Association who had a building compound next door (south) to the cottage, also designed by Comstock.

B11. Additional Resource Attributes: (List attributes and codes) *HP2 - Single Family Property*

B12. References:

Carmel bldg. records, Carmel Planning Dept., City Hall, Carmel
Carmel Historic Context Statement 1997
Hale, Sharron, *A Tribute to Yesterday,* Valley Publishers: Santa Cruz, 1980
Sanborn fire insurance map of Carmel, 1930-1962

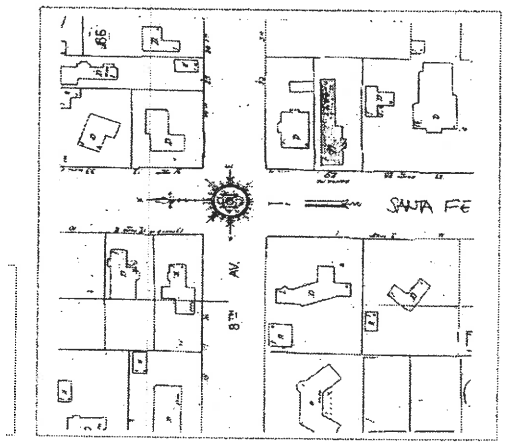
B13. Remarks: *Zoning R-1*
CHCS (AD)

B14. Evaluator: *Kent L. Seavey*

Date of Evaluation: *9/7/2004*

(This space reserved for official comments.)

(Sketch Map with north arrow required.)



P3. The 1954 bedroom addition on the east side-elevation of the Coote Cottage was designed and executed by then owner Warren Crabtree. Its use of a gable end rather than a hipped roof shape is consistent with the Secretary of the Interior's Standards for the Treatment of Historic Properties for differentiating newer construction from the old, and should be viewed as a change that has acquired historic significance in its own right, as specified in the Secretary of the Interiors Standard #4.

B10. The Coote Cottage clearly reflects the findings of, and is consistent with the 1997 Carmel Historic Context Statement under the theme of architectural development.

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

Primary #
HRI #
Trinomial
NRHP Status Code
Other Listings
Review Code Reviewer 5S2 Date

Page 1 **of** 3 ***Resource Name or #:** (Assigned by recorder) Village Corner Restaurant

P1. Other Identifier:

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

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

***b. USGS 7.5' Quad** _____ **Date** _____ **T** __; **R** __; __ ☐**of** __ ☐**of Sec** __; _____ **B.M.**

c. Address NE corner Dolores & 6th City Carmel-by-the-Sea Zip _____

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, decimal degrees, etc., as appropriate)
Blk 56 Lot 20; APN# 010-135-008

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

A one-story wood-frame, adobe & stucco commercial building, ell-shaped in plan, resting on a concrete foundation. The exterior wall-cladding consists of massive adobe corner sections supporting large wooden roof beams & posts, framing wide, multi-paned Wood windows. The windows rest on a base that appears to be stucco over wood framing. A low, open bench, faced with red brick, runs the length of the Dolores St. facade.The low-pitched, intersecting roof system has wide-overhanging eaves with a "v" shaped gutter. The eaves on the west facing facade are partial width, extending over a an entry door ,on the north end .and the length of the open bench. All roof covering is in wood shakes. Fenestration, as noted above includes wide, multi-paned glazed commercial windows, with a multi-paned wood door on the north end of the west facing facade, and glazed double-doors on the rear (east) elevation of the building envelope.

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

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

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

P5b. Description of Photo: (view, date, accession #)
Looking NE at the west facing facade, & south side elevation, Kent Seavey, March 5, 2018.

***P6. Date Constructed/Age and Source:**
1946 (CBP# 9242)

☑Historic ☐Prehistoric ☐Both

***P7. Owner and Address:**
Michael Draper R et. al.
P.O. Box221634, Carmel, 93922

***P8. Recorded by:** (Name, affiliation, and address)
Kent Seavey
310 Lighthouse Ave., Pacific Grove, CA 93950

***P9. Date Recorded:** March 11, 2018

***P10. Survey Type:** (Describe)
Required CEQA review

***P11. Report Citation:** (Cite survey report and other sources, or enter "none.")
Significant Building Survey of Carmel, by MARI, Janick, Boone & Seavey, 1979.

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

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

BUILDING, STRUCTURE, AND OBJECT RECORD

*Resource Name or # (Assigned by recorder) Carmel Village Corner *NRHP Status Code 5S2
Page 2 of 3

B1. Historic Name: Village Corner Restaurant B2. Common Name:
B3. Original Use: restaurant
B4. Present Use: restaurant *B5. Architectural Style: Adobe commercial building
*B6. Construction History: (Construction date, alterations, and date of alterations)
Constructed, 1946 (CBP# 9242); numerous temporary changes to the outdoor dining area over time. Undated brick planter.

*B7. Moved? ☑No ☐Yes ☐Unknown Date: Original Location:
*B8. Related Features:

B9a. Architect: Designer-Hugh W. Comstock b. Builder: Hugh W. Comstock
*B10. Significance: Theme Arch Development (1888-1965) Area Carmel by The Sea
Period of Significance 1946 Property Type HB6 ComDel Applicable Criteria CR 1, 3 (Discuss importance in terms of historical or architectural context as defined by theme, period, and geographic scope. Also address integrity.)

The Village Corner is significant under California Register Criterion 1, in the area of history, for its role in the the establishment of a strong historic preservation movement in Carmel in the late 20th century. It may also be significant under Criterion 3, in the area of architecture as one of the earliest post WWII commercial buildings constructed in downtown Carmel by noted designer/builder Hugh Comstock.

As noted in the 2008 Carmel Historic Context Statement, the post WWII years in the village witnessed a surge in population, both the new residents and tourists needed accommodation, which would have a profound impact on Carmel's character.

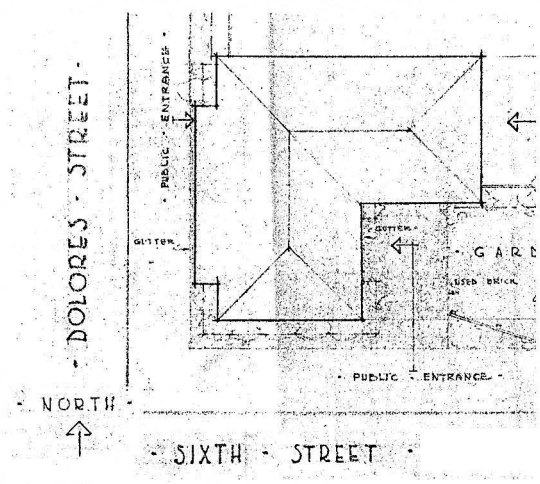
B11. Additional Resource Attributes: (List attributes and codes)
*B12. References:
Carmel building records, Planning Dept., City Hall, Carmel
Carmel Historic Context Statement, ARG: San Francisco, 2008.

B13. Remarks:
Zoning-CC

*B14. Evaluator: Kent Seavey
*Date of Evaluation: March 11, 2018

(This space reserved for official comments.)

(Sketch Map with north arrow required.)



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

Primary#
HRI #
Trinomial

CONTINUATION SHEET

Property Name: Village Corner Restaurant
Page 3 of 3

P3 (Cont.) The south facing wall of the ell shape is stucco-clad with a wood Dutch-door at its center. An open outdoor court to the rear (east) of the Village Corner is employed for outdoor dining, and has been modified several times over the years, but such modifications have proved reversible over time.
Character defining features include the ell-shaped footprint; low profile; adobe construction; Low-pitched hipped roof with wood shakes; large expanse of multi-paned wood windows and the open public bench along its Dolores St. facade.

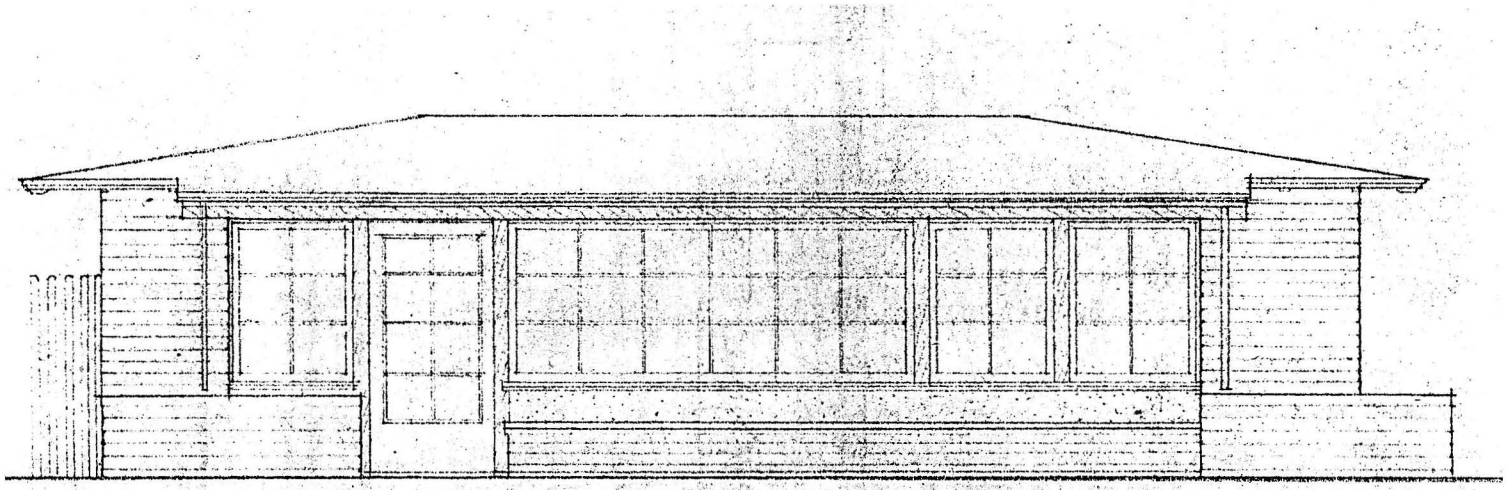
B10 (Cont.) From 1943 to 1948 the village population had grown by a thousand new residents, with more than an attendant influx of visitors, which according to the Monterey Peninsula Herald at the time was threatening to "engulf Carmel Village,". As a response to the problem the Carmel Planning Commission, in 1947, introduced a policy that defined a collective resolution against anything that could be construed as a threat to Carmel Tradition. The resolution stated in part:

> "Because of the inevitable period of growth and expansion which lies ahead; the Planning Commission...believes in... what has come to be known as the Carmel Tradition, a tradition from which there should be no departure. The people of Carmel do not desire the kind of progress that would disturb or alter the atmosphere and unique charms of Carmel.

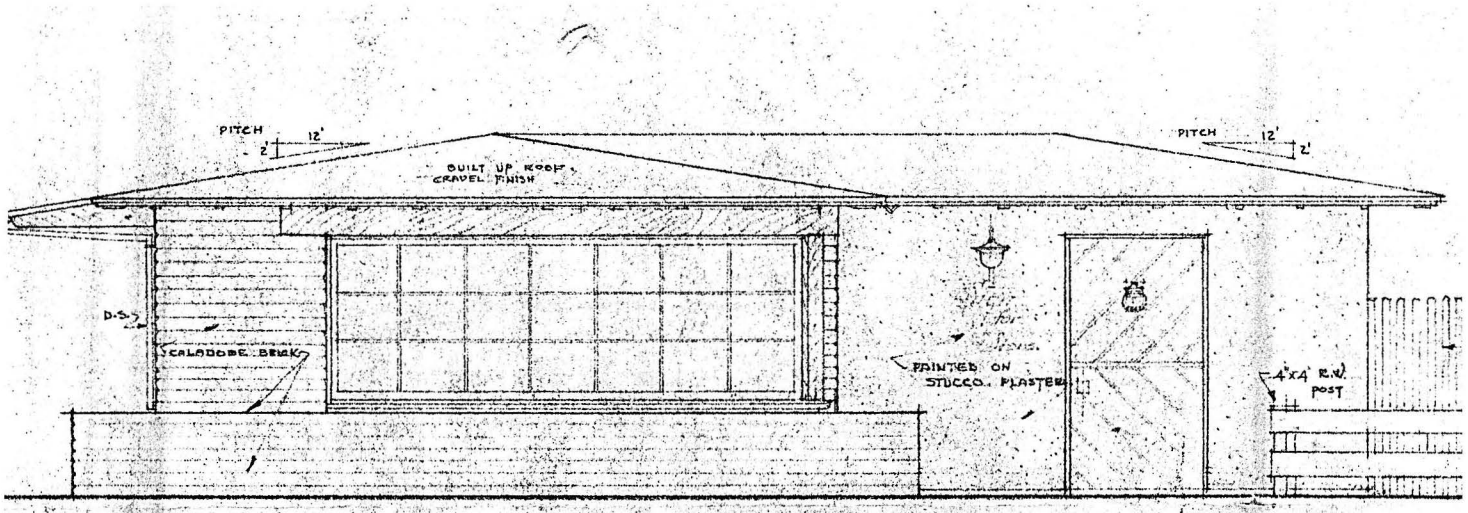
Although constructed in 1946, prior to the planning commission's Carmel Tradition edict was enacted, the Village Corner was a commercial paradigm for the policy. Mr. Rollo H. Payne built the Village Corner in the summer of 1946, with Hugh W. Comstock as his designer/builder. The restaurant provided both indoor and outdoor dining. Located near the old village bulletin board and Post Office, over the years it became a Carmel landmark as a meeting place for local residents. At the time of its construction, designer/builder Hugh Comstock was experimenting with his Post-Adobe method of construction. He employed "Caladobe" one of his stabilized adobe brick types to anchor the corners of the one-story building, which provided ample support for the massive wood roof beams that allowed for the wide spans of glass which made the restaurant space transparent. Rollo Payne operated the Village Corner for over thirty years.
Monterey Herald writer Hiram Powers noted in a 1993 article on the restaurant that, "it would be difficult to imagine a gathering place in Carmel with more history and character than the Village Corner.", citing it as a meeting place for Carmel writers, artists and politicians, as well as local residents for more that fifty years. By 1976 Carmel's traditions were again under fire because of the increase in property values and rents being brought on through another period of commercial expansion by big developers. When the Village Corner was threatened by demolition that year, to make room for more profitable outlets, a large group of local citizens met at the restaurant and formed an organization calling itself "Old Carmel". Its aim was to "save the Village Corner." while expressing hope the organization could work together toward keeping downtown Carmel attractive and livable for residents and shop owners by maintaining its uniqueness. One of the groups chief objectives was "to preserve the Village Corner as it presently exists both in architecture and business character." Old Carmel evolved, over time, into todays Carmel Heritage Society.
The Village Corner has been a Carmel landmark, and both catalyst and paradigm for the preservation of Carmel's unique historic character for well over fifty years. The design of the restaurant building still looks like the original working drawings done for it by Hugh Comstock in 1946, as it continues to anchor the corner of Dolores and 6th. Although the patio design has evolved over time, it remains reversible. The Village Corner's presence evokes a strong sense of time and place and of feeling and association with the commercial and cultural development of Carmel. Both its history and architectural design are consistent with the theme of Architectural Development in Carmel (1888-1965), as defined in the 2008 Carmel Historic Context Statement. It qualifies for listing in the Carmel Historic Resource Inventory at the local level of significance. Its period of significance is 1946-to present.

B12 (Cont.)
Carmel Pine Cone, (Obit.) Rollo Payne, 10-26-1978, p. 31.
_____, "Old Carmel Turns Out Crowd", 9-9-1976, p. 26
_____, "Old Carmel Sets 13 Objectives", 9-23-1976, p. 25.
_____, "Frustrated residents form Old Carmel, 10-14-1976, p. 3.
_____, "Old Carmel: Village Corner A second celebration, 2-2, 1977.
Carmel Pine Cone-Cymbal, "I Go Rolling Along", Spring, 1948.
_____, "Historic Carmel Building on The Move Again", N/D.
Drizari, N., Picturesque Garden of Enchancement, Publication Research Features; Carmel, 1977, p. 27.
Hudson, M., Carmel By-The-Sea, Arcadia Press:San Francisco, 2006, p. 66.
Janick, Boone & Seavey, Significant Building Survey of Carmel, by the Monterey Architectural Resource Inventory (MARI), 1979.
Monterey County Assessor's records, Mo. Co. Assessor's office, Salinas, CA.
Monterey County Herald, "At the Corner", 10-21-1993, p. 19.
Monterey Peninsula Herald, "Threat of Humanity Threatens to Engulf Carmel Village." Dorothy Stephenson, 1948.
Saturday Evening Post, "The Cities of America: Carmel, California," Elmont Waite, 11-2-1948.

NE Corner Dolores and 6th, Carmel
(Original renderings)



· DOLORES · STREET · ELEVATION ·
- WEST -
SCALE 1/4" = 1'-0"



· SIXTH · STREET · ELEVATION ·
· SOUTH ·
SCALE 1/4" = 1'-0"

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

March 18, 2024
PUBLIC HEARINGS

TO:	Historic Resources Board Commissioners
SUBMITTED BY:	Katherine Wallace, Associate Planner
SUBJECT:	**Historic Context Statement Phase II Update.** On January 9, 2024, City Council approved a contract with PAST Consultants, LLC, and also accepted a $40,000 CLG Grant with local match of $26,667, for Phase II of the City's Historic Context Statement Update. This effort will expand upon the Phase I update, completed in 2022, which extended the document content from 1965 to 1986. On March 18, 2024, PAST Consultants and City Staff will introduce the project and discuss a proposed revised Table of Contents and seek feedback.

RECOMMENDATION:

Consider and provide guidance to staff and PAST consultants.

BACKGROUND/SUMMARY:

Background/Summary

Carmel's Historic Context Statement (Attachment 1) is Appendix I of the City's General Plan and serves as the foundation for the City's historic preservation program. Carmel-by-the-Sea has adopted comprehensive historic preservation policies as part of the General Plan and implements these policies through the Historic Preservation Ordinance (CMC 17.32). The context statement is an important tool in preparing State of California Department of Parks and Recreation (DPR) records and evaluating which properties qualify for inclusion on the Carmel Inventory of Historic Resources.

The California Office of Historic Preservation (OHP) provides guidance on the purpose of historic context statements and offers the following:

> *"[Historic context statements] are not intended to be a chronological recitation of a community's significant historical events or noteworthy citizens or a comprehensive community history. Nor are they intended to be academic exercises demonstrating prodigious research, the ability to cite myriad primary and secondary resources, and write complex and confusing prose comprehensible only to professionals in the field. Rather, historic context statements need to be direct, to the point, and easily understood by the general public."*

While Carmel's Historic Context Statement currently includes an abundance of information within its 125 pages, it is not direct, to the point, or easily understood by the general public.

The current Historic Context Statement was originally adopted by the City Council in 1994, and subsequently updated in 1997, in 2008, and most recently updated in 2022. The 2022 update extended the context to cover a

twenty-year period: 1966-1986. The extension was funded by OHP as a Certified Local Government (CLG) $30k grant and was authored by PAST Consultants. As the update got underway, it became clear to OHP staff, City staff, the Historic Resources Board, and the community that the entire context statement was in need of an update; however, as a grant-funded project, inflexible reporting and expenditure deadlines limited the effort to the 1966-1986 extension. Understood to be a "Phase I" update, the extension was approved by OHP, adopted by the City Council on December 6, 2022 and approved by the California Coastal Commission on July 12, 2023.

In 2023, the City applied for and received a second OHP CLG grant to pursue a "Phase II" update. The City released RFP #23-24-2023 on October 27, 2023, seeking proposals from qualified professionals to assist in "Phase II" of the update. On January 9, 2024, the City Council passed Resolution 2024-009 approving a professional services agreement (Attachment 2) with PAST Consultants, not to exceed $79,380 and passed Resolution 2024-010 accepting the $40k CLG grant award with a $26,667 local match. On March 1, 2024, City staff initiated outreach to thirteen tribal representatives, inviting participation in this project.

Project Goals

1. Consistent formatting.
2. Chronological themes.
3. Streamlined content.

The three goals are described in additional detail, below.

1. Consistent formatting. The 2022 update covers a twenty-year period (1966 to 1986) and emphasizes architectural styles commonly developed in Carmel during that era. Each identified architectural style is addressed individually, with an accompanying list of character-defining features, representative buildings, and a selection of photographs. Importantly, evaluative criteria for the National Register, California Register, and Carmel Inventory aids in answering the question, "*is this building significant and does it retain integrity*?"

The 1966-1986 extension meets today's professional standards for context statements. However, this new section contrasts with the remainder of the document (pre-1966), which lacks dedicated architectural style summaries, evaluative criteria, and photographs. It is imperative that the architectural styles of the pre-1966 period now receive the same attention, and the entire document is formatted consistently.

2. Chronological themes. The current context statement begins with a "Prehistory and Hispanic Settlement" chapter and is followed by thematic chapters: "Economic Development," "Government, Civic and Social," "Architectural Development" and "Development of Art and Culture." While a thematic format is not without merit, a chronological format is preferred for flow when reading the document. Additionally, a chronological format would allow the reader to better understand a property in the context of its era of construction. PAST consultants has proposed a new Table of Contents (see below) for review by the HRB; proposed Chapter 3 will include the following chronological themes: Prehistory and Hispanic Settlement (1542-1846); Carmelo (1847-1903); Seacoast of Bohemia (1904-1923); Village in a Forest (1924-1945); Postwar Development (1946-1965); and Continuity in Change (1966-1986).

3. Streamlined content. The current context statement is 125 pages, with few photographs. The "Phase II" will result in additional content (architectural style sections, photographs, evaluative criteria). Unless the existing content is significantly streamlined, the context statement risks becoming too unwieldy and overwhelming. Staff recommends the current context statement be thoroughly reviewed for relevancy. Information that does not directly relate to Carmel's built environment should be retired from the context statement, but would remain available as a reference document in the Henry Meade Williams local history department.

Draft Outline

PAST Consultants has proposed a draft outline as follows. For more detail on the methodology behind the

outline, please refer to the consultant proposal (Attachment 2). Upon approval from the HRB, staff will present this draft outline to our OHP project contact, as required by our CLG grant timeline (Attachment 3). For insight on how the draft outline will (approximately) look as a completed document, please refer to the City of Pacific Grove Historic Context Statement (Attachment 4).

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V. APPENDICES

Subcommittee

In addition to providing feedback and guidance on the above goals and draft outline, staff is seeking guidance on whether the formation of a subcommittee is needed. In lieu of a subcommittee, staff is prepared to provide monthly status reports during regularly scheduled meetings. This approach would allow greater participation by the public and the full Board while empowering the project consultant to produce a quality work product.

Timeline

The Board is encouraged to review the OHP project timeline (Attachment 3), which is compressed and inflexible due to OHP grant reporting requirements. With the understanding that monthly status updates will be provided to the HRB, a high-level summary of committed deliverables aligned with regularly scheduled Historic Resources Board, Planning Commission, and City Council meetings is provided below:

- March 18: HRB to approve draft outline and provide project guidance to staff/ PAST.
- July 15: HRB to approve a working draft for submission to OHP.
- September 16: HRB to approve final draft for submission to OHP, recommend Council adoption.
- November 13: Planning Commission review of HCS, recommend Council adoption.
- December 3: City Council to adopt HCS.
- Early 2025: City to submit a Local Coastal Program Amendment to the Coastal Commission.

FISCAL IMPACT:

Fiscal Impact

The Historic Context Statement “Phase II” update has been included in the FY 2023-2024 Community Planning and Building Department budget ($79,380). The project will be partially funded by a $40,000 Certified Local Government (CLG) grant awarded to the City by the State of California Office of Historic Preservation (OHP).

ATTACHMENTS:

Attachment 1 - Carmel Historic Context Statement
Attachment 2 - PAST PSA

Attachment 3 - OHP Carmel HCS Update Scope of Work
Attachment 4 - Pacific Grove Historic Context Statement

HISTORIC CONTEXT STATEMENT
CARMEL-BY-THE-SEA

Prepared For
The City of Carmel-by-the-Sea

By
Teresa Grimes and Leslie Heumann
Leslie Heumann and Associates
September 1994

Revised By
Glory Anne Laffey
Archives & Architecture
May 31, 1996
Adopted January 7, 1997

Updated By
Architectural Resources Group, Inc.
Adopted by City Council September 9, 2008
Certified by the California Coastal Commission November 12, 2008

Updated By
PAST Consultants, LLC
Adopted by City Council December 6, 2022

The activity which is the subject of this Historic Context Statement has been financed in part with Federal funds from the National Park Service, Department of the Interior, through the California Office of Historic Preservation. However, the contents and opinions do not necessarily reflect the views or policies of the Department of the Interior or the California Office of Historic Preservation, nor does mention of trade names or commercial products constitute endorsement or recommendation by the Department of the Interior or the California Office of Historic Preservation.

* *

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National Park Service
P.O. Box 37127
Washington, D.C. 20013-7127

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0.0 PREAMBLE

Between 1997 and 2008, the City of Carmel-by-the-Sea utilized a Historic Context Statement that was adopted on 7 January 1997. It is a well-researched document that was carried out to professional standards and it will continue to be used by the City in conjunction with the updated material that follows. The themes outlined in the 1997 Historic Context Statement convey Carmel's early development and the influences that shaped the City until 1940. In association with the thematic history, the 1997 Historic Context Statement identifies associated resource types and significance.

In 2008, the 1997 Historic Context Statement was updated by Architectural Resources Group of San Francisco (ARG) to extend and incorporate the 25-year period, 1940 to1965. In accordance with *National Register Bulletin 24*, the updated document covered a broad pattern of historical development in this community. To update the Historic Context Statement, ARG undertook extensive documentary research and some fieldwork to review resources related to the development of the City between 1940 and 1965, and conducted research at local libraries, archives and repositories. Building and new construction permits from the City of Carmel-by-the-Sea for the period 1940-1965 were not available for the project. Based on research and fieldwork, ARG developed applicable contexts relating to the 1940 to 1965 period. Rewriting the 1997 Historic Context Statement was not part of the scope of the update, though minor edits for clarity were made.

The 2022 update by PAST Consultants, LLC, was grant-funded by the California Office of Historic Preservation. The update expands the existing document's historical narrative and thematic structure to cover significant events and architectural styles for the time period 1966 to 1986. Because several architectural styles began prior to 1966, the architectural development chapter has been expanded with a presentation of architectural styles from 1935 to 1986, and includes photographs of typical buildings, lists of character defining features and examples of significant or listed buildings. Unless otherwise noted, all photographs were taken by PAST Consultants, LLC, in 2022. Appendices were also updated, including the timeline up to 1986, and numerous architect biographies were added. Like the previous updates, the 2022 update was intended to expand the document within its existing format, in a cohesive manner.

1.0 INTRODUCTION

1.1 The Historic Context Statement

A historic context statement is a technical document containing specific sections mandated by the Secretary of the Interior in *National Register Bulletin 16*. The Bulletin defines a historic context as "a body of information about historic properties organized by theme, place, and time." Historic context is linked with tangible historic resources through the concept of property type. A property type is a "grouping of individual properties based on shared physical or associative characteristics."

A historic context statement is one of many tools used by municipalities as part of a comprehensive preservation program. Its purpose is to provide a framework for identifying historic resources, determining their relative significance, and applying the criteria for listing in the National Register of Historic Places. The Historic Context Statement is to be used in conjunction with the City's General Plan policies regarding historic preservation and the Preservation Ordinance found in Municipal Code chapter 17.32 to identify historic resources and is not a stand-alone document.

Throughout the Historic Context Statement specific place names, properties and individuals are included to clarify historical patterns and provide richer detail. Examples are included solely to illustrate physical and associative characteristics of each theme and/or property type. The specific reference to an existing

property within the Historic Context Statement is not a determination of historic significance at the present time, rather it signifies that the property contributes to a particular historical theme. Designation of a property as a historic resource is determined on an individual basis following a survey and evaluation process and ultimately reflects a judgment by the City that the property is significant.

The Context Statement is not meant to be all-inclusive, and exclusion from this report is not intended to diminish the significance of any individual historic resource or person.

1.2 Location and Boundaries of Carmel-by-the-Sea

Carmel-by-the-Sea is located on the Monterey Peninsula. It is approximately one square mile in area and is generally bordered by the Pacific Ocean to the west, Highway One to the east, the community of Pebble Beach to the north, and the Carmel River to the south.

1.3 Community Character and Values

When established in 1902, development in Carmel was greatly influenced by the Arts and Crafts movement. Much of the unique character of Carmel-by-the-Sea results from this Arts and Crafts influence coupled with an appreciation of the City's natural environment. Elements of the natural environment such as topography, vegetation and climate, shaped the human response to the built environment. As the community developed, efforts were made to adapt the man-made elements to the underlying natural elements. In the residential districts, roads are typically narrow and curve and undulate to follow the topography and make room for trees. In the commercial districts, sidewalks curve and are frequently interrupted by trees and mini-parks. Most shops and businesses are built to face open sidewalks and interior or exterior courtyards in acknowledgment of the mild weather. The use of open space encourages pedestrian exploration and movement. Architectural design includes construction with natural materials, pleasant open spaces, and abundant landscaping.

Over the years, there has been a conscious effort to maintain the village-like characteristics of the town. For example, there are no house numbers, residential sidewalks, parking meters, streetlights, or traffic signals. Houses are small and blend into their surroundings. Gardens are informal, making use of natural vegetation. Trees are greatly revered and given precedence over building expansion and the movement of traffic.

1.4 Overview of Themes

Each chapter of this report is organized by a theme, derived from a broad set of associated events that helped shape the history of Carmel. Each theme spans a particular period; however, at any given point in time, events contributing to more than one theme may be at work. Consequently, time periods for each theme may overlap. The starting and ending dates of thematic periods are usually determined by key historical events.

The development of Carmel-by-the-Sea can be organized into five broad themes: Prehistory and Hispanic Settlement (1542-1846); Economic Development (1846-1986); Government, Civic and Social Institutions (1903-1986); Architectural Development (1903-1986); and the Development of Arts and Culture (1904-1986). From 1542 through 1846, the story of Carmel was not separated from the surrounding region and revolved around the Native American inhabitants, European exploration, and Spanish and Mexican colonization. California's transformation to an American state after 1846 was characterized by the changes in the economy that led to the development of the village of Carmel and the rise of business and tourism in the area. Following Carmel-by-the-Sea's development in 1902 and incorporation in 1916, a number of government, civic and social institutions were established. The role of the Arts and Crafts movement permeates both the built environment and the cultural life of the town. The influx of artists and writers after 1905 set the stage for the development of an artists colony and the arts and culture have played a pivotal role in the identity of Carmel ever since.

1.5 Gender and Ethnicity

Women have been critical to the history of Carmel in terms of the development of architecture, cultural institutions and community activities. Beginning in 1889, Abbie Jane Hunter opened the first hotel in Carmel. In 1892 she formed the Women's Real Estate and Investment Company to help stimulate early land sales. She was followed in 1902 by Jane Powers, an accomplished painter, who worked with her husband Frank Powers to make Carmel-by-the-Sea a center for people of artistic temperament. She helped organize the Arts and Crafts Club in 1905 with several other ladies already involved in the arts. After the San Francisco 1906 earthquake, she encouraged many of her artistic friends to move to Carmel. These individuals were the vanguard of notable women who greatly influenced the character of Carmel.

Ethnic minorities also helped to shape the city's past. The ethnic history of Carmel can be traced back some 12,000 years to the Native American inhabitants of the region, discussed in the second chapter of this report. In the recent past, non-White ethnic groups played a variety of roles in the society including that of laborers, fisherman, small business owners, firemen, and artists. According to the 1910 census, about 90 percent of people living in Carmel were American born, with most migrating from other parts of California and others arriving from a variety of states in the East or Midwest. The population also encompassed a relatively small number of foreign-born immigrants from Asian and European countries including China, Japan, Sweden, Italy, Portugal, Germany, Norway, and Spain. Some of the first property sold by the Carmel Development Company was sold to Mrs. E.A. Foster, an African-American woman from Monroe, Michigan. She purchased two lots on Dolores and ten lots on the south side of Ocean Avenue between San Carlos and Mission. In 1903 Roland and Emma Henderson, an African-American couple from San Jose, opened a restaurant in the old carpenter shop on Dolores Street. Pon Sing opened the second restaurant in Carmel, which was also the town's first Chinese restaurant. He later became the cook at the Pine Inn, which opened in 1903. One of Carmel's many artists, Ling Fu Yang, was also of Chinese ancestry. Pon Lung Chung served with the Carmel Fire Department and in 1931 was reportedly the only fireman of Chinese ancestry in the United States.

In 1960, Carmel had a total population of 4,580 inhabitants, consisting of a significantly higher ratio of women to men, with the majority of the population ranging in age from forty to seventy-five and older.

Carmel was racially homogenous, 99% of the population was Caucasian,[1] and 83% of the population being of "native" versus of "foreign" parentage.[2] Only half of the population were employed and worked in various occupations ranging from sales and clerical workers, office managers, and craftsmen.[3] The main industries included wholesale and retail trade, finance, personal services, professional services, and public administration.[4] 54% of the housing units in Carmel were owner occupied and consisted of an average of five rooms, while the remaining 46% of the housing units were renter-occupied and consisted of an average of three-and-a-half rooms.[5]

Ethnic and gender contributions are considered integral elements that overlay all the themes discussed below. Where known, significant contributions by non-white groups and women will be discussed; however, the absence of specific gender or ethnic references does not preclude the importance that these demographic groups may have played in the development of the community.

2.0 PREHISTORY AND HISPANIC SETTLEMENT (1542-1846)

2.1 The Original Inhabitants

The history of Carmel begins in the millennia preceding the "discovery" of California by Europeans, when there were some 300,000 Native Americans throughout the territory that later became the state of California. These early inhabitants were divided into more than 100 tribes which typically shared cultural, linguistic, dress, housing, and other traits according to the regions of California in which they lived: southern, central (where Carmel is located), northwestern, or northeastern. The indigenous peoples of Carmel were the Coast people, given the name Costanoans by John Wesley Powell. They are also sometimes referred to as the Ohlones, more specifically the Rumsen or Rumsien. The Native Americans foraged for seeds and nuts, hunted small animals, and fished from boats. Archaeological evidence has placed Ohlone settlements near the present mission and at the mouth of San Jose Creek. Villages were made up of ten to twelve rounded dwellings of tule grass lashed to willow poles, each with a central fire pit. Other structures included sweat houses used for purification in times of illness and before a hunt.

2.2 Early European Exploration

The Ohlones may have come into contact with Europeans as early as 1542, when the Spanish explorer, Juan Rodriguez Cabrillo, journeyed to Alta California.[6] Contact with the Ohlones was first reported in 1602 by Sebastian Vizcaino, who had been commissioned to map the coast of Alta California. On December 16, 1602, Vizcaino, along with two hundred men and a few Carmelite friars, landed in Monterey Bay. The friars found the area to be almost identical to Mount Carmel and the hills of Galilee and persuaded Vizcaino to call the river through the area Rio Carmelo and the rounded mountain above it Mount Carmel. After surveying the area for three weeks, the group continued to sail north and eventually returned to Mexico to report on their expedition.

2.3 Hispanic Settlement

[1] U. S. Department of Commerce, U. S. Census of Housing: 1960, City Blocks, 1.
[2] U. S. Department of Commerce, Census of Population: 1960, Volume I, Characteristics of the Population, 6-395.
[3] U. S. Department of Commerce, Census of Population: 1960, Volume I, Characteristics of the Population, 6-395.
[4] U. S. Department of Commerce, Census of Population: 1960, Volume I, Characteristics of the Population, 6-395.
[5] U. S. Department of Commerce, U. S. Census of Housing: 1960, City Blocks, 1.
[6] Cabrillo was actually of Portuguese descent, but acting on the orders of the Spanish viceroy of Mexico.

Despite the sixteenth and seventeenth century Spanish explorations of Alta California, occupation and settlement did not begin until the eighteenth century. Fearful that the Russians or the English might try to expand their territory in North America, the king of Spain ordered Gaspar de Portola to set out on an overland expedition from San Diego in 1769 to establish missions, presidios, and pueblos. He was accompanied on his journey by Franciscan friars led by Father Junipero Serra. Father Serra was born in Petra on the Isle of Mallorca on November 24, 1713. He entered the Order of Saint Francis at a young age. At thirty-six he was sent to Mexico where he was a missionary for nineteen years before journeying to Alta California to establish the chain of missions.[7] The first of the missions was founded in San Diego on July 16, 1769. In 1770, the group arrived in Monterey Bay and on June 3 the Mission San Carlos Borromeo del Rio Carmel and the Royal Presidio were dedicated where San Carlos Church stands today in the City of Monterey. A year later the mission was moved five miles south to a more fertile area near the Rio Carmelo. A cross was erected, and work began on the first mud-plastered wooden buildings. By 1772 Serra could thus describe the mission:

> A stockade of rough timbers, thick and high, with ravelins in the corners, is something more than seventy varas long and forty-three wide, and is closed at night with a key, although it is not secure because of the lack of nails. The main house is seventy varas wide and fifty long. It is divided into six rooms, all with doors and locks. The walls are constructed of rough timbers plastered over with mud, both inside and out. Those of the principal rooms are whitewashed with lime. One of the rooms serves provisionally for a church. Near this building, on the outside, is the guardhouse or barracks for the soldiers; and adjoining it, their kitchen. All is enclosed in the stockade. All of these buildings have flat roofs of clay and mud, and for the most of them a kitchen has been made. There are various little houses for the Indians, with straw or hay roofs. Attention was later given to a small garden, which is near at hand, but for want of a gardener, it has made little progress.[8]

For the rest of his life, Father Serra used Mission San Carlos Borromeo del Rio Carmel as the headquarters from which he established seven more missions.[9] In ecclesiastical terms it became the most important of the missions.

Native American tribes, including the Ohlone (Rumsen, Sargentaruc, and Ensen tribes) and Esselen people were subjugated by the missionaries and required to convert to Christianity. Indeed, those who were baptised became the *de facto* labor force in as much as neophytes were not permitted to leave the mission. As enslaved laborers, they raised livestock, cultivated crops, and constructed buildings; harsh conditions and lack of immunity to European diseases caused illness and death. By 1783 the mission was self-sufficient and supported a population of 700.[10]

Construction of the church at Mission San Carlos Borromeo del Rio Carmel near the Carmel River was begun in 1793. Dedication took place in 1797 under the direction of Father Lasuén, who took over as "padre presidente" after Serra died on August 28, 1784. Unlike most of the missions in the chain, which

[7] The word "mission" applies not only to a church, but the entire individual settlement. The Franciscans followed, in general, the routine of deciding upon a likely spot for a settlement (good land, fresh water, native population, and strategic position), blessing the site, planting a cross, and erection of an open air structure for services. A small chapel, house for the missionaries, house for the female natives, soldier's dwellings, guard house and kitchen were then built. These early buildings were usually constructed of adobe with tule roofs. Later, a larger church, larger living quarter and store houses were built of brick or stone.

[8] James Ladd Delkin, *Monterey Peninsula*, p. 156-157.

[9] With the establishment of a mission in Sonoma in 1823, the chain totaled twenty-one and was linked by the El Camino Real.

[10] Harold and Ann Gilliam, Creating Carmel: The Enduring Vision, p. 46.

were designed by padres, Mission San Carlos Borromeo del Rio Carmel was designed by a stone mason, Manuel Estevan Ruiz, who was brought from Mexico. Ruiz also built San Carlos Church in Monterey, which was erected at the same time. The chief material was native brown sandstone, with mortar and plaster obtained from abalone shells. The simple nave plan is 150 feet by 29 feet, measured on the inside, with walls 5 feet thick. Firmly buttressed, the building is surmounted by two belfries, one of which is approached by an outside stairway. Typical of mission churches, the design of Mission San Carlos Borromeo del Rio Carmel is rooted in the architectural traditions of Spain and Mexico, although the constraints of the locale and climate, and the locally available materials and skills necessitated certain adaptations. The construction of other buildings—school, dormitories, shops, and granaries—preceded until 1815, when the completion of the mission quadrangle was celebrated with thanksgiving services.

By the 1820s, the lagging economy of the area began to change and increase due to the altered administrative policies of the new Mexican government. Two of these policies had important local ramifications. The first was the legalization of trade with foreign ships in the ports of San Francisco and Monterey. The traders exchanged tea, coffee, spices, clothing, leather goods, etc., for tallow and hides. Under the stimulus of this commerce, coastal settlements became lively trade centers.

The second change in policy to have far-reaching effects in California was the secularization of the missions and the establishment of large, private land grants. During Spanish rule the relationship between the missions and provincial government of Alta California became increasingly tense as the Franciscans were pressured into giving up control over their land and neophytes. Mexico's independence from Spain in 1821 removed trade restrictions that up until then had been imposed on the missions. Open trade allowed the missions to increase their productivity, thereby becoming a supply source for the settlers and travelers along El Camino Real, the road which linked the missions. The Franciscans amassed a great deal of economic as well as spiritual power. However, disputes soon arose between the Franciscans and Mexican government over debts to the missions, taxes, and authority over the neophytes. In 1822 Mexico's legislature finally mandated the formal secularization of the missions. The Franciscans were replaced, missions were converted to parish churches, and land holdings redistributed. During this time, the Mission San Carlos Borromeo del Rio Carmel was essentially abandoned, and San Carlos Church became the principal local place of Catholic worship.

With the change of governmental control from Spain to Mexico in 1822 and the secularization of the missions, new land utilization and ownership patterns began to evolve. In 1824, Mexico passed a law for the settlement of vacant lands in an effort to stimulate further colonization. Men, foreign or native, could select a tract of unoccupied land so long as it was a specific distance away from the lands held by the missions, pueblos, and Indians. The grantee petitioned the governor for a specific tract, which after investigation and if there were no objections, was granted. The grantee was responsible for building a house and keeping a minimum of 100 head of cattle.

A number of ranchos were created around Mission San Carlos Borromeo del Rio Carmel. The area along the coast south of the *Rio Carmelo* was *Rancho San Jose y Sur Chiquito*. It was granted to Teodoro Gonzalez in 1835 and re-granted to Marcelino Escobar in 1835. Another grant resulted in *Rancho El Pescadero*, located to the north of the mission and including Del Monte Forest, Cypress Point and the present-day community of Pebble Beach. It was granted to Fabian Barreto in 1836. *Rancho El Potrero de San Carlos*, also on the south side of the Carmel River, consisted of 4,307 acres that had been used by the mission as a pasture. It was granted to Fructuoso del Real in 1837. *Rancho Cañada de la Segunda* was granted to Lazaro Soto in 1839 and encompassed land east of the mission to *Cañada de la Segunda*.

Overseeing the immense acreage and herds of cattle, the California ranchero and his vaqueros spent many hours on horseback, the favored form of transportation. Cattle, allowed to range freely, were rounded up twice a year during a *rodeo*—in the spring to brand the calves and again during the late summer for

slaughter. The *rodeo* was often an occasion for socializing with the neighboring rancho families. With *fiesta* and *fandango*; the *rodeo* festivities often lasted a week or more.

In the early years of the province, the slaughter, or *matanza*, was solely for domestic needs. Cattle supplied beef to be eaten fresh or dried for future use; hides for shoes, lariats and outerwear; and tallow for candles and soap. During the period of Mexican rule the *matanza* became more systematic and extensive. Hides were carefully stripped from the carcasses and the tallow was rendered for domestic use and for export. In trade, the tallow brought six cents per pound, from 75 to 100 pounds were obtained from each carcass. Hides brought from one dollar to $2.50 a piece, becoming known as "California bank notes." The hide and tallow economy was fostered by foreign merchants who were settling in California during this period. Monterey merchant Thomas Larkin actively encouraged the rancho economy and exploited local resources by purchasing or taking in trade rancho products in exchange for manufactured goods brought by American and English trading ships.

2.4 Associated Property Types

2.4.1 Identification

There are few extant properties associated with the Native American culture or early European exploration and settlement of Carmel. Property types associated with this theme include:

- Archeological sites
- Mission structures and objects
- Rancho hacienda buildings and features

2.4.2 Description

Archaeological Sites

Tribal villages were located near Carmel and remain as culturally important sites to various native tribes.

Mission Structures and Objects

Mission San Carlos Borromeo del Rio Carmel is designated as a California Registered Historic Landmark and is listed in the National Register of Historic Places. It is significant as an excellent restored and reconstructed example of a California mission, which has the added importance of having been founded by Father Junipero Serra in 1770, and having served as the headquarters from which he directed the administration of the expanding mission system until his death.

The mission as it exists today is a fusion of an early building plus its early restorations with twentieth century structures sympathetic to the Mission style of architecture. Only parts of the mission church remain as originally built in the late eighteenth or even nineteenth century, while the remainder of the mission quadrangle and the nearby buildings are of more recent construction. The mission gradually fell into a state of disrepair after its secularization in 1833. During the 1880s the mission was maintained and altered in a piecemeal fashion. Early restoration efforts included the construction of the peaked roof which replaced the original tile, vaulted roof.

In 1931, San Francisco cabinetmaker Harry Downie was commissioned by Monsignor Philip G. Scher of San Carlos Church to restore the mission. Under Downie's supervision, the tile roof was restored, three steps to the original altar rail were changed to one, and radiant heating was placed under a new tile floor

which replaced the original burnt tile. Many of the original statues and works of art were returned. Restoration of the mission school was undertaken in 1945.

Rancho Haciendas

A number of Mexican ranchos were granted in the sphere of influence of Carmel-by-the-Sea. Although no hacienda sites are known to have existed in or near Carmel, it is possible that rancho activities associated with the coastal resources or shipping activities were located in the vicinity. A rancho hacienda was typically a small, self-sufficient village that, in addition to the main residence, could also include auxiliary residences for vaqueros and Indian labor, kitchen, privies, granary, ovens, wells, spring house, blacksmith shop, tanning vats, trash deposits, corrals, and gardens and orchards. Most of the building materials would have also been manufactured on site; however, some may have been "borrowed" from San Carlos Mission which had been abandoned after secularization. Barrow pits for the making of adobe bricks and kilns for firing roof and floor tiles would have been located nearby.

2.4.3 Significance

Archaeological sites associated with the Native American, Mission, and Rancho periods that retain integrity may qualify for listing in the National Register of Historic Places under Criteria D because they have yielded, or may be likely to yield, information important in prehistory of history. The State Office of Historic Preservation or the Archaeological Information Center should be contacted regarding known archaeological sites in the area; exact locations of sites are protected information.

As the headquarters for the California missions, any resources associated with Mission San Carlos Borromeo del Rio Carmel have a high degree of significance despite low levels of integrity due to deterioration and subsequent restoration. According to the National Register nomination form, only the mission church is listed. Related resources which may qualify for listing on the National Register under Criterion C include a statue of Serra and a cenotaph by Joseph Mora, as they "represent the work of a master and possess high artistic values." The statue was dedicated during the Serra Pageant in 1922, but is located outside of the city boundaries at the foot of Serra Road in the Carmel Woods neighborhood. The cenotaph was dedicated to the memory of Serra in 1924 and is located in the mission church.

There also may be other standing and archaeological features associated with mission activities at and/or near the current mission compound. The old pear orchard adobe was occupied by Christiano Machado, which later served as the Mission Tea Room and more recently as a residence. Archaeological features may include building foundations, tanning vats, olive presses, blacksmith shops, canals and other water features, grain mills, etc. The archaeological remains of mission and rancho resources would be important in furthering a more complete understanding and interpretation of the development of the Hispanic frontier.

3.0 ECONOMIC DEVELOPMENT (1846-1986)

3.1 Early Agriculture and Industry

3.1.1 Ranching and Farming

In May 1846, the United States declared war on Mexico and shortly thereafter the Americans raised the flag in Monterey. In 1848, the United States acquired the Mexican province of California in the Treaty of Guadalupe Hidalgo. Closely following the annexation of California by the United States, the discovery of gold in the Sierra foothills precipitated a sudden influx of population to the State and accelerated

California's statehood. After California was admitted into the Union as the thirty-first state in 1850, increasing numbers of European settlers made their homes in the Carmel area. The U.S. Board of Land Commissioners was created to confirm the Spanish and Mexican land grants. During this time, many ranchos began to break up as Mexican families lost control over their land in court to other claimants because titles were unclear. Others were forced to sell off portions of land to European settlers to help pay taxes and legal fees incurred during the confirmation process.

A similar pattern of land segmentation emerged in the Carmel area. A small section of the once extensive lands of Mission San Carlos Borromeo del Rio Carmel, most of which were sold by the Mexican government, was returned to the church. On February 19, 1853, Joseph Sadoc Alemany, Roman Catholic Bishop of the Diocese of Monterey, petitioned the U.S. Board of Land Commissioners for the return to the Church of a portion of Mission San Carlos Borromeo del Rio Carmel including the buildings and surrounding land. The grant was confirmed on December 18, 1855, and a patent was issued on October 19, 1859 for nine acres. On some maps these lands are shown as Rancho Mission Carmel. Honoré Escolle, a French immigrant, gained control over the land to the north of the mission which he called *Rancho Manzanitas*. His land included the area from present-day Junipero Avenue to Monte Verde Street. In 1860, John Martin acquired a large parcel of land between Escolle's property on the north and the mission on the south. It encompassed the land between present-day Twelfth and Santa Lucia Avenues and continued west to the shoreline to include Carmel Point. It is believed that John and Anna Murphy settled on land west of Escolle about 1846. Because of unsettled land titles, it was not until 1875 that Murphy received a deed for ninety acres of land along the shoreline. The *Rancho Cañada de la Segunda* passed through numerous owners until acquired in 1869 by Mrs. Dominga Doni de Atherton, wife of Faxon Dean Atherton, and mother of Gertrude Atherton. William Hatton became Mrs. Atherton's ranch manager in 1888, later purchasing the western portion in 1892.

Land use during the early American period was primarily cattle ranching and dairies. William Hatton managed several dairying operations in Carmel Valley. Most of the farms and ranches in the area practiced general farming, raising livestock and poultry, producing butter and eggs, planting orchards and vineyards, and growing a variety of field crops. What was not consumed by the family was sold locally or shipped to San Francisco.

The earliest surviving example of a nineteenth century ranch house in Carmel is the Murphy-Powers Residence and Barn/Studio, located on a beach front parcel west of San Antonio Avenue. The farmhouse dates back to 1846 when John Murphy and his family settled the property. John Murphy's title to 90 acres, including this property, was confirmed in 1875. The house and barn may predate 1875; evidence has been found to support construction as early as 1846.

During the twentieth century, the property changed hands several times and underwent several alterations. In 1904 the buildings and property were sold to Frank Powers, president of the Carmel Development Company. Powers, with his wife Jane, reportedly made improvements to the house. At the same time, they turned the old pine log barn into a studio for Jane, an accomplished artist. In 1920 James and Maud MacKenzie moved into the ranch house and stuccoed the board and batten exterior. The barn/studio property was later subdivided and incorporated into a new house for Herbert and Luella Chapman.

3.1.2 Whaling and Fishing Industries

During the mid-nineteenth century, the abundant marine life of Monterey Bay attracted Chinese, Portuguese, and Japanese fishermen to the area. Possibly as early as 1851, a Chinese fishing village was located on a level terrace above the cove at Point Lobos, now called Whalers Cove. By 1860 six Chinese fishermen lived in the small village, and were joined in 1862 by Portuguese whalers. The two groups shared the cove until the Chinese left in the 1870s. Located at this site was a stone quay from which the

Chinese could ship their catch as well as pull their boats out of the water when necessary. Leasing land from David Jacks, there were also Chinese fishing villages located at Pescadero Point and at Stillwater Cove (now Pebble Beach Golf Course) as early as 1868. In 1880, Jacks sold his Pescadero ranch to the Pacific Improvement Company, who opened a scenic drive along the coast in 1881. Within a year of the drive's construction, the Chinese at Pescadero opened a roadside stand where they sold polished shells and souvenirs to the parade of tourists. In 1888, J.W. Collins noted the village for the U.S. Fish Commission:

> At Pescadero, on Carmel Bay, is another Chinese fishing camp, settled in 1868, and [it] has a resident population of some 30 fishermen; it is picturesquely situated on a road that skirts the shore, and is within easy reach of the fishing grounds on Carmel Bay.

Numbers dwindled at the Pescadero fishing village until it was abandoned about 1912.[11]

Whalers Cove near Point Lobos became the focal point of the Portuguese whaling industry in 1862. Whalers Knoll was the area from which whales were sighted. The captured whales were brought to Whalers Cove to be "flenced." The Portuguese built residences on the south side of the cove. Antonio Victorine, a native of the Azores and a whaler by trade, came to the Point Lobos whaling station in 1863. In addition to whaling, he also established a dairy near the mouth of San Jose Creek. The Victorine family stayed in the area, marrying into other local families, with many members of the extended family taking an active role in the development of the region.

Around 1880, the availability of less expensive kerosene for lighting supplanted whale oil, which began the demise of the Carmelo Bay Whaling Company. Some Portuguese whalers returned in 1897 to join the Japanese in a whaling venture operating for a short period under the name Japanese Whaling Company.

In 1896, Gennosuke Kodani, a Japanese marine biologist, arrived from Japan and began an abalone fishing business at Point Lobos. In 1898, Alexander M. Allan purchased Point Lobos for a business investment and residence. Kodani and Allan established and operated an abalone fishery in 1898 and constructed an abalone cannery in 1902. This partnership continued until 1930. After the abalone cannery was shut down, Japanese divers continued to harvest abalone until shortly before World War II.[12]

3.1.3 Extractive Industries

Although very little in the way of heavy industry took place in the village of Carmel, there were a number of mining ventures that took place at various locations around Carmel Bay. Point Lobos was also the scene of several extractive industries. As early as 1854, granite was quarried from a nearby rock outcropping. About 35 men were employed in the extraction. The granite was shipped from the stone quay in Whalers Cove. The rock was used in the construction of the Old Monterey Jail, U.S. Mint in San Francisco, and in the Mare Island shipyard.

In 1863, the San Carlos Gold and Silver Mining Company was formed by local citizens. Several abandoned mine shafts have also been discovered on John Martin's ranch near Mission San Carlos Borromeo del Rio Carmel.

In 1874, low-grade coal was discovered and brought from Malpaso Canyon in the Carmel Valley to Coal Chute point by four horse wagon teams. A narrow gauge, horse-drawn railroad was built by the Chinese in the valley in 1878. The low-grade coal was never found in enough volume to be a very successful

[11] Sandy Lydon, Chinese Gold: The Chinese in the Monterey Bay Region, pp. 138-139
[12] Pt. Lobos State Reserve, The Whaler Cabin and Whaling State Museum.

operation, and the mining efforts were abandoned in 1901. In an attempt to recoup losses, the Carmel Land and Coal Company subdivided property near Point Lobos, selling lots for $50 or less.

Sand and gravel from Carmel Bay beaches were also exploited. Surveyor George Tolman's 1872 field notes note that the "large drift of white sand" on Carmel Beach was "much used by painters and glass blowers." In 1888 sand deposits were mined at Pebble Beach. The sand brought $2.50 per cubic yard. Dr. Walton Saunders signed an agreement with the San Francisco and Pacific Glass Works for the purchase of 89 acres west of Monte Verde Street between the lands of Murphy on the north and Martin on the south. In 1899, Alexander Allan laid narrow-gauge railroad tracks from San Jose Beach to the Coal Bunker at Point Lobos for transporting sand to ships. In 1901, Ann Murphy leased 37 acres of her Carmel Beach ranch to E.B. Lindauer of San Francisco. According to the terms of the lease, Lindauer could haul away at least 500 tons of "pure white sand" annually, paying Ann 20 cents per ton removed. Sand was to be removed by steamship or railway.[13] Point Lobos sand pits again went into operation during World War II when the Monterey Sand Company sent sand to the Navy Shipyards in the San Francisco area. In the 1920s, gravel was quarried at the "Pit" near Point Lobos and trucked to San Jose Beach and crushed for construction use.

After Carmel-by-the-Sea was established the only industrial activities within or near the village boundaries were associated with the building industry. The Plaza Fuel company produced brick and in 1925 Albert and Emma Otey became the owners of the Carmel Thermotite Company in partnership with Ella Maugh. Thermotite was a type of interlocking concrete building block invented by H.E. Clauser and Floyd Bohnett in Campbell in the early 1920s. Clauser and Bohnett produced the machines and molds for the blocks which they sold as franchises throughout the country.[14] In Carmel, Thermotite was distributed from a small factory building on Santa Fe and Third streets from 1922 to 1931. The structure still stands today. The Seven Arts Building at Lincoln and Ocean streets and the Flanders Mansion were built of the Thermotite hollow concrete block system.

3.2 Commerce and Tourism

3.2.1 Real Estate

In 1888, Santiago J. Duckworth purchased 324 acres of land from Honoré Escolle and filed a subdivision map for Carmel City.[15] Surveyed by W.C. Little and Davenport Bromfield, Carmel City was generally bounded by Monte Verde Street on the west, Monterey and Carpenter Streets on the east, Twelfth Avenue on the south, and First Avenue on the north. Ocean Avenue divided the area into north and south while Broadway (now Junipero) bisected it into east and west. Duckworth, already established in the real estate business in Monterey, planned to develop Carmel City as a summer resort for Catholics, akin to the Methodist retreat already established in Pacific Grove. Considering the number of tourists the mission had been attracting since its first restoration, the idea seemed to have merit. In July 1888 the sale of lots began. Corner lots were sold for $25, inside lots for $20 or more and business lots sold for $50. An advertising brochure highlighted the advantages of the lots for commercial purposes, access to the Southern Pacific train station in Pebble Beach, and the soon to be completed road to Monterey over Carmel Hill.

In the first few years, development of Carmel City seemed to be advancing as planned. Cottages were built and businesses established. Duckworth opened the Hotel Carmelo on the northeast corner of Ocean

[13] Kirstie Wilde, History of the Murphy-Powers-Comstock Barn/Studio, p. 9.
[14] Eugene Sawyer, History of Santa Clara County, California, p. 1403.
[15] Gilliam and Gilliam state on page 61 of their book, *Creating Carmel*, that Duckworth purchased 324 acres from Escolle, a prosperous Frenchman.

Avenue and Broadway (Junipero) in 1889.[16] Abbie Jane Hunter, with her uncle, Delos Goldsmith, as builder, was responsible for the creation of one of the first important businesses in Carmel, a bathhouse. Located at the foot of Ocean Avenue, the Carmel Bathhouse also opened in 1889. It was eventually sold to the City of Carmel in 1921, which in turn sold it in 1929 to Mrs. W.C. Mann who dismantled it.

By the early 1890s, however, Duckworth's plans began to collapse as the boom of the 1880s quickly turned into the depression of the 1890s. He turned to Abbie Jane Hunter for assistance, and for a short time business seemed to regain its momentum. Hunter was an unusual woman for the era, having formed the Women's Real Estate and Investment Company in January 1892. In April of that year she sent William T. Dummage to Carmel as her resident agent. By 1895, the company had sold some three hundred lots in Carmel, mostly in what is now the business district. Sales soon declined, however, and Hunter was forced to disinvest as well.

In 1902 James F. Devendorf took over the unsold land from Duckworth with the financial backing of San Francisco lawyer Frank H. Powers and the two formed the Carmel Development Company with an office at the northwest corner of Ocean and San Carlos. Devendorf, who was the on-site manager, is generally credited with shaping the development of early Carmel. Originally from Michigan, he went to San Jose in 1874 to be with his mother who had relocated there some years earlier. With a love for the land and experience as a salesman, Devendorf joined the booming California real estate market and came to own extensive property in San Jose, Morgan Hill, Gilroy, Alviso, and Stockton. Unlike other real estate developers, he was not interested in land speculation; his passion was for building communities. When Duckworth approached him about exchanging land in Carmel for part of his holdings elsewhere, Devendorf was intrigued by the idea, having visited Carmel on vacation with his family in the early 1890s. Envisioning the opportunity to build a community that enhanced the natural environment, he made the exchange and filed a map of Carmel-by-the-Sea with the County Recorder in 1902. The new tract was a re-subdivision of most of Carmel City west of Broadway, now renamed Junipero Avenue. Soon thereafter Devendorf built a cottage for himself at Lincoln and Sixth (now demolished). His family continued to live in Oakland where he would join them on weekends.

Frank Powers shared Devendorf's love for nature and commitment to the development of Carmel, but he had more of a financial stake in its success. Like Duckworth, Powers was certain that the Southern Pacific Railway extension from Pacific Grove would be built. The fact that the rail link to Carmel never came to fruition, of course, probably allowed the natural character of the town to be maintained. Powers and his wife, socialite and oil painter Jane Gallatin, remodeled the old Murphy ranch house as a family home and artist studio. Powers also maintained his social ties and legal practice in San Francisco.

Initially, lot sales in Carmel-by-the-Sea were slow. A $500 cottage was easily secured with a $5 or $10 deposit, or $6 per month to rent. By 1905 there were seventy-five residents, several stores, a restaurant, a school and hotel. After the 1906 San Francisco earthquake, however, lots sold more vigorously as displaced San Franciscans looked for a new place to live. By 1913 there were approximately 550 permanent residents and thousands of summer visitors.

The majority of lots sold by the Carmel Development Company included restrictive liquor clauses in the deeds. Buyers were not permitted to sell, exchange, or give away 'intoxicating liquor' and faced re-possession if found in breach of the conditions. Many early residents of Carmel-by-the-Sea were attracted to the village because of temperance-inspired attitudes and policies. The restrictive deed provisions remained in place until the post-Prohibition era, when challenged in court.

[16] There is some disagreement as to whether Duckworth or Hunter built the Hotel Carmelo. Sharron Lee Hale states on page 11 of her book, *A Tribute to Yesterday*, that Hotel Carmelo was established by Hunter with Goldsmith as builder. Apparently Duckworth and Hunter were partners, and Goldsmith was the builder.

By 1940 Carmel had experienced growth but still maintained an intimate population of 2,837 citizens.[17] By this time, the village composition had matured into a population of middle-aged residents and retirees, many of whom had roots in Carmel's pioneer years. Carmel's small size allowed the charming idiosyncrasies that defined village character through the 1930s to continue into the early 1940s, including the lack of street addresses, a telephone service without a dial system, and the use of a community bulletin board that served as a social gathering place.[18] Still, the autonomy and utopian nature of Carmel, so embraced and promoted by the community at large, did little to protect the village from the events that would shape the entire country in the late 1930s and early 1940s.

In 1937, after eighteen years of construction, California State Route 1 was connected between San Simeon and Carmel.[19] Few events have had a greater impact on Carmel's character. The completion of this segment allowed traffic to flow easily from Southern California to Carmel. Tucked into the southernmost corner of the Monterey Peninsula and virtually inaccessible from the south throughout its history, Carmel's status as a tourist destination was undoubtedly solidified by the connection of this great coastal highway.

The carefree days of Carmel were brought to a halt on December 7, 1941, when Japanese planes attacked the United States Naval Base at Pearl Harbor, forcing the United States into World War II. Immediately after the attack on Pearl Harbor, fears of a coastal invasion sent the country into a panic. After the announcement of the draft, 418 Carmelites signed up for duty.[20] Under orders from the Army commandant at the Monterey Presidio, the entire village of Carmel was evacuated for a day and subsequently forced under a cloak of darkness during mandatory blackouts during the first few weeks of the war. Residents installed blackout shades and painted the headlights of their vehicles while sentries took up posts on the beach. Local citizens volunteered to watch for enemy planes. Firemen were taught how to deal with incendiary bombs, should they be dropped on the village. Carmel became home to 200 navy men who were stationed at the Aviation Pre-Flight School in Monterey's Old Del Monte Hotel, which had been appropriated by the Navy (it is now the Naval Postgraduate School).[21] The Manzanita Club at Dolores near Eighth Avenue (later the American Legion Hall/Post No 512) was transformed into a United Service Organization (USO) Club and was popular with men from both Fort Ord and the Naval School. The Pine Inn on Ocean Avenue between Lincoln and Monte Verde dedicated one of its rooms as a relief station for officers.[22]

Carmel's experience during and after World War II was intensified by its proximity to Fort Ord and the U.S. Naval Postgraduate and Army Language Schools in Monterey. The post-war years in Carmel witnessed a surge in population that would have a profound impact on the village's character. Servicemen attracted to Carmel's charm during recreational leaves returned to settle as permanent residents at war's end. Officers stationed at the nearby bases were equally inclined to retire in Carmel.[23] In 1948 a former serviceman reported at least sixty retired officers were living in Carmel, including Admiral Richmond K. Turner. General Joseph W. Stilwell lived in Carmel until his death in 1946.[24] An

[17] "This is Carmel 1957."
[18] "This is Carmel 1957."
[19] Carmel Business Association. Carmel-by-the-Sea A Booklet Prepared for Those Who
Desire to Learn More of Our World-Famed Village. Carmel, Ca.: Printed for the Carmel Business Assoc. by the Carmel Press, 1940s.
[20] Sydney Temple, Carmel-by-the-Sea: From Aborigines to Coastal Commission, 1987.
[21] Sydney Temple, Carmel-by-the-Sea: From Aborigines to Coastal Commission, 1987.
[22] Kay Prine, "Carmel and World War II," Unpublished manuscripts from the Unpublished manuscript from the Henry Meade Williams Local History Department at the Harrison Memorial Library (date unknown).
[23] "This is Carmel 1957."
[24] Elmont Waite, "The Cities of America: Carmel, California," *The Saturday Evening Post*, 15 May 1948.

additional demographic of younger, non-military residents hoping to open businesses tipped the scales. The sheer volume and composition of this new wave of residents, coupled with a post-Depression economic cushion resulting in a sudden influx of tourism, affected Carmel in ways heretofore unseen.

By 1943, Carmel's population was estimated to exceed 4,000 and included a smattering of homes in unincorporated areas.[25] In 1948 approximately 5,000 lived in the village, and by the next year the crush of people had resulted in population-related problems so powerful they threatened to "engulf Carmel Village," according to the Monterey Peninsula Herald.[26] Around this time, the Planning Commission introduced a statement of policy that defined a collective resolution against anything that could be construed as a threat to Carmel tradition:

> Because of the inevitable period of growth and expansion which lies ahead; the Planning Commission…believes in…what has come to be known as the Carmel tradition, a tradition from which there should be no departure…The people of Carmel do not desire the kind of progress that would disturb or alter the atmosphere and unique charms of Carmel…[27]

Essentially, this was a reaffirmation of Carmel's Magna Carta, a set of laws written into ordinance in the 1920s that codified Carmel's desire to maintain its residential character.

It is often said that isolationism was the theme of the 1950s, an understandable reaction to the growth and change that defined the 1940s. In 1956 a citizens' committee set about closing Ocean Avenue to traffic and bar parking at the beach in an effort to stave the swelling tide of tourists.[28] One droll solution, proposed by City Councilman Francis Whitaker, suggested changing all streets to one-way streets that led out of town.[29] Both ideas are evidence that the anti-growth platform of the 1920s was persisting nearly three decades later. By 1957, Carmel had reached a population of 5,500 within its incorporated boundaries.[30] The town had grown large enough to boast five bars and three art galleries, yet there was still no mail service within the village limits. The community bulletin board had become less of a gathering place and more of a tourist attraction for weekenders seeking vestiges of Carmel's earlier years.[31] Though growing in population, Carmel did everything in its power to maintain its small-town character, going so far as passing an ordinance that disallowed short pants within village limits. However, "It [was] all right to be half naked on the beach," Mayor Horace Lyon reassured.[32]

In 1956 Lewis Livingston, Jr., a planning consultant hired by the City, submitted the *Plan for the Conservation and Enhancement of Carmel-by-the-Sea and Environs*. In the report, Livingston, in conjunction with a "Citizens Committee" of fifty Carmelites, defined the objective of the Plan as a guide to "preserve the primarily residential character of the community." As such, the Plan called for the following changes: the removal of tourist accommodations from the residential districts; the prevention of development that would be "inharmonious with the present character of Carmel"; the preservation of green space surrounding the community; the realignment of Highway 1 to Junipero Avenue; the addition of parking spaces downtown; and the addition of recreational facilities. The Central District Plan's most controversial recommendation called for "closing Ocean Avenue from Junipero Avenue to Monte Verde

[25] "This is Carmel 1957."
[26] Dorothy Stephenson. "Threat of Humanity Threatens to Engulf Carmel Village." *Monterey Peninsula Herald*, 1948.
[27] Elmont Waite, "The Cities of America: Carmel, California," *The Saturday Evening Post*, 15 May 1948.
[28] Susan Beck, "Carmel in '50s: residents feat 'LAization'," *Carmel Pine Cone*, 2 November 1989.
[29] "Carmel…An Artist's Village Grown Into a City of Contrasts," *Monterey Peninsula Herald*, 13 August 1957.
[30] "This is Carmel 1957."
[31] "This is Carmel 1957."
[32] "Carmel in '50s: residents feat 'LAization'."

Street and Mission, San Carlos, Dolores, and Lincoln Streets between Sixth and Seventh Avenues to automobile traffic in order to create park-like pedestrian malls."[33] Livingston's Plan caused much consternation among citizens, and the document was lambasted. After several revisions, the plan was adopted on 28 May 1957.

The plan also warned: "Carmel's tourist trade can only be expected to expand. Constant vigilance will be necessary to prevent inappropriate commercialization of the area's tourist attractions."

At that time, there were still a few empty water-front lots left to sell. In the late 1950s, most large land holdings in Carmel were owned by descendants of pioneer families. These decedents included Tom Doud, a cattle rancher from Monterey; Mary Goold, a descendant of the Carmel Mission Machado family and the widow of former councilman and livery stable operator Charles Goold; Robert and Fred Leidig; and the estate of Mary Dummage.[34]

Due to the post-war flood of new residents wanting to settle in Carmel, real estate costs reached unforeseen peaks in the mid to late 1940s. In 1945 a two-bedroom house on Casanova sold for $4,000. The same house sold for $8,500 in 1946 and $14,000 a year later. In 1948 the most expensive home listed in the *Pine Cone Cymbal* was $45,000.[35] In 1957 the average price of a home was $20,000; empty inland lots sold for an average of $3,500 and lots on the coast were listed for $9,000.[36] The swelling of the number of real estate agents working in Carmel from 10 in 1947 to 31 in 1963 serves as a good indicator of the success of the real estate business in the immediate postwar era.[37] The Carmel Board of Realtors was located on Sixth near Lincoln Avenues at this time.

Real estate, specifically the types of commercial and residential development that would be permitted in Carmel, became the topic of discussion in the 1970s as the City worked to update their general plan. While population did not change dramatically from 1960 (4,351) to 1970 (4,525), the typical fight between keeping Carmel residential versus the threat of tourism and commercial overdevelopment continued. The 1970 census data indicated 2,820 housing units, with merely 23 listed as vacant or seasonal. Demand for Carmel real estate as a secondary or vacation residence was not yet significant. [38]

3.2.2 Business

Carmel's business "district" as it exists today began during the first decade of the twentieth century when the Hotel Carmelo was moved and as the Pine Inn was expanded. Commercial services which catered to residents and increasingly to tourists eventually lined both sides of Ocean Avenue between Junipero and Monte Verde and the blocks to either side between Fifth and Eighth Avenues. The commercial climate of the village was relaxed and informal, a characteristic that was also reflected in the architecture of the business district. In order to maintain the unique character of the downtown business district, in 1931 the city council passed an ordinance preventing the use of "neon" and other types of electric signage within the city.

One of the first entrepreneurial businessmen to settle in Carmel was Louis Slevin, who arrived with his mother in 1902. Slevin opened the first general merchandise store, served as the first official postmaster,

[33] Lawrence Livingston, Plan for the Conservation and Enhancement of Carmel-by-the-Sea and Environs, 1956.
[34] "This is Carmel 1957."
[35] Elmont Waite, "The Cities of America: Carmel, California," *The Saturday Evening Post*, 15 May 1948.
[36] "This is Carmel 1957."
[37] Polk City Directory.
[38] "Carmel-by-the-Sea Population 1920 – 2020," *Carmel Pine Cone*, 6/3/2022, 26A; 1970 U.S. Dept. of Commerce, *1970 Census of Population and Housing*.

first express agent, and first city treasurer. Slevin was also an avid photographer whose pictures document much of Monterey County during the early part of the century.

In the 1920s and 30s, art galleries became a focal point of the business district. While many artists had established studios in the village, the only gallery was the clubhouse of the Arts and Crafts Club on Casanova between Eighth and Ninth, at the current location of the Golden Bough Theatre. In 1927 the Carmel Art Association was formed, and the somewhat exclusive membership paid dues of one dollar per month to the association which would provide exhibition space, hire a curator, and make sales. Their first gallery was rented space in the Seven Arts Building at Lincoln and Ocean. The association purchased the former studio of artist and poet Ira Remsen on the west side of Dolores Street in 1933. The building was expanded in 1937 and updated in the 1960s and continues to accommodate the Carmel Art Association today.[39] Hazel Watrous and Dene Denny formed the Denny-Watrous Gallery in 1928 which sponsored concerts and art exhibitions in the Tudor building on the east side of Dolores between Ocean and Seventh. Through these and other galleries, the work of local artists found its way into the private and museum art collections all over the world.

By the 1940s, Carmel had very few businesses that catered solely to local residents, such as pharmacies, hardware stores, and medical offices. The downtown area contained more shops dedicated to tourists than residents. Typical throughout the entire country, business slowed or closed completely during World War II. The businesses that catered solely to tourists were hit the hardest. Nonetheless, Carmel was resilient, and recovered quickly, aided by the Carmel Business Association based in City Hall.

The 1951 city directory provides evidence of a commercial district laden with industries dedicated to tourism. There were nine hotels and twenty-one restaurants, such as Blue Bird and Carmel Restaurant on Ocean Avenue and The Tuck Box still active on Dolores. Nineteen clothiers, such as Bandbox and The Hour Glass on Ocean Avenue, and Viennese in the Seven Arts Court building, sold mostly high-end clothes. Seventeen gift shops pedaled themed knick knacks; there was Wee Bit of Scandinavia on Sixth, The Burlwood Shop on Ocean Avenue, and Denslow's on Lincoln. The Carmel Art Shop on Ocean, The House That Jack Built on Dolores and Sixth, and Village Jewelers all specialized in jewelry. The Gardener's Friend sold horticultural supplies on Fifth Avenue near Mission. Only a single art gallery was listed: the Carmel Art Association gallery on Dolores between Fifth and Sixth. The Carmel Dairy, an institution in Carmel since 1932, closed after World War II and the space was subsequently leased for use as a soda fountain. In 1953 Italian grocer Joe Bileci moved his Mediterranean Market from San Carlos Street to the Carmel Dairy building on Ocean Avenue. In the early 1950s, rents for downtown shops and offices – monopolized by a small handful of families – ranged from $100 to $450.[40]

In 1956, the city directory shows a jump in the number of motels to twenty-six, in addition to eight hotels and various guest houses. Seven additional restaurants appeared, including Birgit & Dagmar and Gene & Parvin's on Dolores. There were twenty-three gift shops, up from seventeen in 1951. The largest increase in business fell under the clothier category: thirty-five clothiers were listed, under such whimsical names as Bib 'n Tucker on Ocean, and The Best from Britain on Lincoln. Two art galleries joined the Carmel Art Association: Artists Guild of America, Inc. on Monte Verde and Morgan M. DeNeale Studio on Lincoln. And five artists listed themselves in the city directory, including Mrs. Joyce C. Nielsen on San Carlos, John O'Shea on Vista and Ling Fu Yang on Dolores.[41]

Two large-scale commercial development projects in the 1950s, markedly out of proportion to the existing buildings downtown, sparked one of Carmel's strongest anti-development movements in history.

[39] Carmel Art Association: History. https://carmelart.org/history/, accessed 7/27/22.
[40] Polk City Directory.
[41] Ibid.

Carmelites opposed the Jade Tree Motel on Junipero Avenue for both its height and massing. Sited on a slope, the Motel's five stories appeared to rise above the two-story height limit; though, due to the unique nature of the topography, the building was not in violation of the limits. The second controversial project was Carmel Plaza on Ocean Avenue. Undisputedly the largest commercial development in Carmel up to that point, the shopping center covered an entire block and was three stories in height.[42]

By 1963, city directories showed the number of hotels and motels had increased to forty-six. There were thirty-two restaurants, an increase of eleven from 1951.[43] The Village Corner, still in existence today, appeared on Dolores and Sixth, in addition to Anzel's Café on Ocean and The Little Swiss Café on Sixth. Gift shops, thirty in all, were often styled with Asian and Scandinavian themes, contributing to the village's fantastical international feel, which was very much a construct of the business community. Examples of this include Kjell of Norway and The Little Shanghai Shop on Dolores and Kon-Tiki Imports on Ocean. Thirteen art galleries appeared between 1956 and 1963, including The Louvrette Gallery on Lincoln and Zantman Galleries on Sixth. Comparatively, Monterey had three galleries and Pacific Grove had one. In addition to galleries, eight artists were listed. The Gardener's Friend was still supporting the gardening community on Fifth Avenue. Continuing along a historical trend, there were fifty clothiers listed in the directory, an increase of thirty-one in twelve years. Carmel appeared to have more shops selling clothes than either Monterey or Pacific Grove.[44]

The Shell-by-the-Sea gas station at San Carlos and Fifth, constructed in 1963-64, is a remarkable example of a utilitarian building whose design blended well with the existing architectural fabric of Carmel. An industrial take on the Bay Region style so popular in Carmel from the 1940s through the 1960s, the station is softened by skylights in the roof over the service area and wood trellises over the gas pumps and corner signage. The uniqueness and sensitivity of the design was the successful result of the Carmel Planning Commission's insistence that a "manufactured service station" would never be built in Carmel.[45] Designed by local firm, Burde, Shaw & Associates, the Shell-by-the-Sea gas station garnered an award from the Governor's Design Awards Jury in 1966 as California's best example in the Service Facilities category.

In 1950, a group of thirty-three merchants formed a local chapter of the Monterey Peninsula Chamber of Commerce, which became the Carmel Business Association. Understanding how some Carmelites would balk at the idea of promoting business in the village, the group announced, "We have assured Carmel that we have no designs on their traditional 'Way of Life.'"[46] Nonetheless, as one newspaper reported, "almost everybody in Carmel rose in righteous wrath" against the formation of the chapter.[47] Yet, despite the aggressive opposition, the Business Association persevered and existed through at least the 1960s. The group's first chairman was Robert Wallace.

In the early 1940s, a City Council with a majority of Carmelites from the "artistic element" voted to abolish parking on the median of Ocean Avenue. Nationally renowned landscape architect Thomas Church redesigned the median with stone walls, shrubs, and flowers.[48] Parking has long been a troublesome issue in the downtown core. People who worked downtown often parked their cars on nearby residential streets, which resulted in loss of parking for residents. Consensus was reached that

[42] Harold and Ann Gilliam, *Creating Carmel: The Enduring Vision*, 1992.
[43] Polk City Directory.
[44] Polk City Directory.
[45] "Architects Saluted for Design," *Monterey Peninsula Herald*, 26 December 1966.
[46] "Carmel Now Has Chamber of Commerce," Source provided by the Henry Meade Williams Local History Department at the Harrison Memorial Library, 1950.
[47] Barnard Norris, "Carmel Up in Arms Over Mention of Any Such Thing," *Monterey Peninsula Herald*, 14 December 1950.
[48] Harold and Ann Gilliam, Creating Carmel: The Enduring Vision, 1992.

parking meters were out of the question, so, in 1955, a one-hour parking zone was delineated around the downtown area. In 1957 a newspaper complained, "With little room to park in the business district and the ever-present threat of a ticket…visitors are increasingly discouraged from shopping [downtown]."[49]

3.2.2.1 Downtown Architectural Development: 1965 – 1986

The downtown business district (Ocean Avenue between Junipero and Monte Verde and the blocks to either side between Fifth and Eighth Avenues) received minimal architectural development during the 1960s, with the exception of infill development along the streets adjacent to Ocean Avenue.[50] Two modernist architectural additions to the commercial core arrived in the form of banks. In 1965, Olaf Dahlstrand completed his Organic-style design for the Wells Fargo Bank on the east side of San Carlos Street, between Ocean and Seventh Avenues. In 1972, the firm of Burde Shaw and Associates completed the design for the Northern California Savings and Loan Building, a commercial example of the firm's Bay Region Modern design.

Wells Fargo Bank (1965) by Olof Dahlstrand on San Carlos Street, between Ocean and Seventh Avenues.

Northern California Savings & Loan Building (1972) by Burde Shaw & Associates, SW Dolores Street and Seventh Avenue.

[49] "This is Carmel 1957."

[50] The "Downtown Conservation District" was adopted with the 2004 Zoning Code update to provide protections to Ocean Avenue and the commercial properties that surround the corridor; see City Municipal Code 17.20.260.

Perhaps the largest project of the time period was the expansion of Carmel Plaza. The original 40,000 square foot design by Olof Dahlstrand, constructed in 1962, was substantially enlarged in 1974 with 70,000 square feet of additional retail space and significant changes in circulation, fenestration and exterior materials.[51] The development met with much controversy among Carmelites who considered it out of scale and character with the City's existing commercial architecture, with the *Carmel Pine Cone* noting that it "stirred a lot of interest among local residents and merchants."[52] Residents and civic leaders grew increasingly concerned with the type and extent of commercial development in the business district, which culminated in a four-month moratorium on all new commercial building construction, winning a 4-1 vote in 1973. Planning Commissioner Ted Fehring said the Carmel Plaza expansion (approved in 1973 and completed in 1974) 'triggered' the moratorium.[53] The moratorium is discussed in more detail in Chapter 4.1. Civic Development and Incorporation.

Carmel Plaza (1962) by Olof Dahlstrand, SW of Ocean Avenue and Junipero Street. The site was substantially enlarged in 1974.

In 1976, local residents concerned with overdevelopment secured a preservation victory when the local preservation group Old Carmel, led by former *Carmel Pine Cone* editor Frank Lloyd and his wife and "unofficial historian," Marjory, saved the threatened Village Corner restaurant. The restaurant was a favorite meeting place for Carmelites and continues to operate today.[54]

[51] "Carmel Plaza Grand Opening," *Santa Cruz Sentinel*, 5/16/1974, p.46.
[52] "What Happened in 1973," *Carmel Pine Cone*, 12/27/1973.
[53] "'Motels are not a dirty word to me," *Carmel Pine Cone*, 12/27/1973, p.3.
[54] Gilliam, Harold and Ann, *Creating Carmel*, 205.

Village Corner (1946) restaurant by Hugh Comstock, NE Dolores Street and Sixth Avenue.

In 1980, the Nielsen Brothers Market building was developed under the new commercial building ordinance. Designed by Olaf Dahlstrand, the 9,000 square foot market is located at San Carlos Street and Seventh Avenue. The architect was careful to avoid creating a massive structure by placing the parking underground. The upper floor was designed as office space. The market remains a favorite of locals today.

Nielsen Brothers Market (1980) by Olof Dahlstrand, NE San Carlos Street and Seventh Avenue.

3.2.3 Tourism

In 1902 when Carmel City was taken over by Frank H. Powers and John Franklin Devendorf, one of their first projects was to move the Hotel Carmelo, of which they had also taken possession, closer to the beach. The two-story, wood-frame structure was partially dismantled and rolled down Ocean Avenue on logs to Monte Verde Street where it became the core of the Pine Inn. Completed in 1903, the Pine Inn included a campground with tents to accommodate the overflow of customers during the summer months. With the depression over by this time, the two men began to promote the town, which they called Carmel-by-the-Sea, as a family-oriented community encouraging people with artistic temperament.

While Mission San Carlos Borromeo del Rio Carmel continued to attract sightseers from around the country, Devendorf and Powers kept rates low at the Pine Inn in hopes of attracting visitors from San Francisco or the inland valleys who might buy lots and build homes. While lots did sell, a significant number of early buyers were not interested in making Carmel their permanent home. Rather, many of the first lots in Carmel were developed as weekend cottages or summer homes by professors from Bay Area universities, particularly Stanford University and the University of California.

The emerging popularity of the automobile in the 1920s further enabled the public to indulge its zeal for travel. While the Pine Inn remained the grande dame of hotels in Carmel, several others soon joined it to keep up with the burgeoning tourist trade. The Carmel Development Company applied the same formula for success in the Carmel Highlands as it did in Carmel-by-the-Sea: they built a resort hotel as the hub for a housing development. Located south of Point Lobos, well outside of the city boundaries, the Highlands Inn became a favorite destination for honeymooners after it opened in 1917. The La Playa Hotel was also started in 1911.

It was not by happenstance that Carmel became renowned as an artistic enclave. The community character that continues to define Carmel was pre-determined by its founders. California historian, Kevin Starr, writes: "Shrewdly, [Frank Powers and J.F. Devendorf (the developers of Carmel)] realized that if they brought the right people into Carmel, they could establish a tone, a style, that would become self-reflecting and self-perpetuating."[55] Thus, it is easy to understand why the events that unfolded in the 1940s and subsequent decades had such a powerful impact on Carmel. For the first time in its history, Carmel experienced a sudden increase in new residents and tourists, fundamental shifts in demographics, and the arrival of a real estate industry bent on exploiting the uniqueness of the village for profit. By mid-century, a great schism developed between the old guard, composed of older pioneers and what was left of the artistic and utopian set, and a new crop of younger, business-minded residents that moved to Carmel with the intention of setting up shop. Thus, the debate over change was born – a debate so fervid and enduring that it would define the second half of the twentieth century.

The changes that Carmelites fought so desperately to stave off are changes that would have affected Carmel's architectural traditions. 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. 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. Almost immediately, native Carmelites resisted not only the influx of visitors, but fought fiercely against the encroachment of architectural styles that were not in keeping with the quaintness of the more vernacular or storybook styles – Modernism in particular. Additionally, the fight against progress was in large part a debate against commercialization – a struggle that spans the history of Carmel from the anti-progress mayoral campaign of Perry Newberry in the 1920s to the present. To this day, Carmel continues to balance the tension between the conflicting goals of protecting the village's identity and the promotion of local business, which is largely geared toward tourists.

By the 1950s, Carmelites had developed a complex relationship with tourists. Residents were openly disdainful of the problems caused by the extra number of visitors, yet equally aware that tourism was an economic boon for the village. In 1952, according to the City Clerk's office, sales tax returns netted Carmel ten dollars in tax per capita – six dollars higher than the state average. The disparity was attributed to tourism, and it was estimated that five-sixths of tax was paid by visitors, while the rest was

[55] Kevin Starr, The Dream Endures: California Enters the 1940s, 1997.

paid by residents.[56] In 1957 shop keepers estimated that fifty percent of their sales were made by tourists.[57]

I. Magnin & Company, a luxury department store, opened in the Carmel Plaza in 1960. The appearance of this high-fashion outlet, along with a growing number of art galleries (thirteen in 1963) and gift shops (thirty in 1963), is illustrative of a change in tourist demographic. Whereas the tourist of the first half of the twentieth century traveled to Carmel to partake in passive enjoyment of the natural and cultural scenery, the tourist of the latter half of the century traveled to Carmel to shop.

The growth of the tourist trade in Carmel saw the need for an architectural infrastructure that would support it, particularly lodging. City directories delineate patterns of growth and help show the number and type of businesses that were located in a place at a given time. Between 1947 and 1963, multiple hotels were listed in city directories for Carmel. Guest houses were first listed in the mid-1950s. Though not comprehensive, the following lists offer examples of the hotels that were located in Carmel during a given period.[58]

The following hotels and guest houses appeared in the 1947 city directory:

- Carmel Inn on San Carlos between Sixth and Eighth;
- Colonial Inn on San Antonio between Twelfth and Thirteenth;
- Green Lantern Hotel Cottages on Casanova and Sixth;
- La Playa Hotel on Eighth and Camino Real;
- La Ribera Hotel on Lincoln and Sixth;
- Lobos Lodge on Ocean between Monte Verde and Casanova;
- McPhillips Hotel on San Carlos near Fifth;
- Pine Inn on Ocean between Lincoln and Monte Verde;
- Sea View Inn on Camino Real between Eleventh and Twelfth;
- Williams Hotel on Ocean and Dolores.[59]

The following hotels and guest houses first appeared in the 1952 and 1956 city directories:

- Beverly Terrace Lodge on San Carlos and Fourth (1952);
- Cypress West Hotel on Lincoln and Sixth (1952);
- Dolores Lodge on Dolores near Eighth (1952);
- Hide-a-Way Inn on Junipero (1952);
- Lobos Lodge on Ocean between Monte Verde and Casanova (1952);
- Torres Inn Hotel on Ocean and Torres (1952);
- Anchorage Guest House on Carmelo near Twelfth (1956);
- Edgemere Guest House on San Antonio near Thirteenth (1956);
- Happy Hills Guest House on San Antonio near Thirteenth (1956);
- Schwerin Guests on Carmelo near Twelfth (1956);
- The Homestead on Lincoln near Eighth (1956);
- Rosita Apartment Hotel Fourth and Torres (1956);
- Tally Ho Inn on Monte Verde near Sixth (1956).[60]

The following hotels and guest houses appeared in the 1960 and 1963 city directories:

[56] "This is Carmel 1957."
[57] "This is Carmel 1957."
[58] Polk City Directory.
[59] Polk City Directory.
[60] Polk City Directory.

- Green Pastures Guest House on Santa Lucia near San Antonio (1960);
- The Stonehouse Guest House on Eighth near Casanova (1960);
- The Rider Apartment Hotel on Lincoln near Fifth (1960);
- The Stonehouse on Eighth and Monte Verde (1960);
- Wayside Inn on Mission and Sixth (1960);
- Argonaut Guest House on Monte Verde near Ninth (1963);
- Whispering Pines on Monte Verde near Ninth (1963).[61]

Vacationing, tourism, and a recreational tradition were established in the area in the 1890s when the Hotel Del Monte in Monterey was established. Recreation, specifically the sport of golf, has a long tradition on the Monterey Peninsula. The Del Monte Golf Course in Monterey, immediately a popular tourist destination, opened shortly thereafter as a nine-hole course in 1897. The area surrounding the City of Carmel is host to many historic, challenging, and internationally known golf courses. The Pebble Beach Golf Links opened in 1919. The Pebble Beach Resorts includes The Links at Spanish Bay (1987), Spyglass Hill (1966) and the Peter Hay Golf Course (1957). The Monterey area courses have been the sites of many invitational and championship tournaments.

While no golf facilities exist within the boundaries of the City of Carmel, the golfing tradition continues to draw tourists to the area and remains a popular activity for residents. The sport of golf has played a major role in the development of early tourism and recreation on the Monterey peninsula.[62]

3.2.3.1 Developments in Tourism: 1965 – 1986

A contingent of Carmelites became increasingly vocal about the negative impacts of tourism in the postwar period and midcentury era. The 1970s was a decade of city planning proposals and numerous planning commission hearings on how to balance the needs of city residents with the increasing commercial and tourist pressure. A 1973 *Carmel Pine Cone* article noted that "The tourist has been the subject of endless debate in Carmel since his dollars began to flow into a once sleepy little village. There is little that goes on in Carmel which doesn't take the tourist into account since he literally supports many businesses which thrive here."[63]

With tourism continuing to rise in the 1970s, the city government prioritized the threats from tourism and commercialism in its discussions regarding updating the 1959 General Plan. The 1973 commercial building moratorium and subsequent 1974 building control ordinance was one such step. The emergency ordinance banned the construction of new hotels and motels, prohibited commercial shop additions to apartment units, reduced the maximum size of commercial buildings from 10,000 to 8,000 square feet and limited the height of structures to 30 feet and a two-story maximum.[64] In a similar vein, the Planning Commission, led by the efforts of Albert Henry Hill, proposed a four-month ban on new restaurants in 1974. Local newspapers noted that Carmel had too many restaurants, "with nearly one restaurant seat for every man, woman and child living in the city." 53 restaurants were within the city limits in 1974, combining for a total of 3,060 restaurant seats. Noting the geometric proliferation of restaurants, Albert Henry Hill stated: "Sixty persons to each restaurant in Carmel to me is ludicrous."[65] Despite the

[61] Polk City Directory.
[62] All information in these two paragraphs is summarized from the book *Pebble Beach Golf Links: The Official History* by Neal Hotelling,
[63] "Merchants See Tourism as Mixed Blessing," *Carmel Pine Cone*, 8/30/73.
[64] "Rewriting Effort Begins on Zoning," *Monterey Peninsula Herald*, 8/2/73. "Planners Open Study in Carmel," *Monterey Peninsula Herald*, 7/20/73.
[65] "Moratorium Proposed on New Restaurants," *Monterey Peninsula Herald*, 11/21/74.

moratoriums and the various studies conducted, various issues delayed the General Plan update, which was not passed until December of 1983 and was officially adopted in 1984.

Demographics tell the story of considerable commercial growth in Carmel in the 1970s and 1980s. Retail sales were approximately $21.5 million in 1970, and up to $100 million by 1985. Over two million tourists came to Carmel per year during this time period, contributing to the rising demand for new retail stores in the commercial business district. By 1980, the City boasted a population of 4,707, yet there were 900 retail and service businesses, about one for every four residents. Over 50 motels were crammed into the city limits, totaling over 940 rooms. As stated previously, the number of restaurants approached 60, invoking the emergency ordinances of the 1970s.[66]

3.3 Transportation

From the Spanish period, there were three routes between the Mission and Monterey. The more direct main trail, described by surveyor George Tolman in 1872 as "the old road" from the Mission to Monterey, passed over Carmel Hill and crossed the peninsula. By 1872, there was also a "wagon road" that roughly followed the route of the state highway. Another route was known as the beach trail. In 1888 Mexican and Chinese laborers were brought in to cut trees and clean the streets. Old ranch roads were the main routes through the wilderness in early Carmel, with Ocean Avenue serving as a secondary street to Broadway (now Junipero).

In 1888 the Southern Pacific Railroad surveyed a route west of the Monterey depot through Pacific Grove and around the point to the sand deposits, and for a time rumors flew that the line would be extended to the Carmel Valley and the coal deposits there. By July 1889 the SP line reached the sand deposits where it stopped, and despite periodic proposals to extend the line to Carmel, it never went farther, which dampened the prospects of Duckworth and other investors in Carmel City during the 1890s. Powers and Devendorf still had expectations the railroad would be extended to Carmel at the time they made their investments in Carmel-by-the-Sea.

During this period, the Monterey Development Company provided tours of the mission by horse and wagon. In the early 1900s, the Coffey Brothers had a livery stable in Carmel and provided hired rigs for sightseers. They also ran stages to and from Monterey from the stage stop in front of the Hotel Carmelo. The Carmel Development Company also ran stages to pick up visitors and prospective buyers from Monterey and the Del Monte Hotel. Joseph Hitchcock worked for Devendorf as a surrey driver. From 1911 to 1916, he drove a four-horse stage from the train depot in Monterey to Carmel. In 1912 Charles Goold took delivery of two sixteen-passenger buses, eventually buying out the Coffey and Hitchcock operations. Additional bus services continued to expand until replaced by the Greyhound service and Joe's Taxi in 1930.

With the increased popularity of automobile travel, blacksmith shops, except for The Forge in the Forest which lasted until 1964, and livery stables gave way to gasoline stations and auto service facilities. Determined to maintain the rural appearance of the village, early residents and city fathers resisted paving city streets. The Carmel-Monterey Highway was paved in 1916, and Ocean Avenue was paved in 1922.

3.4 Associated Resource Types

3.4.1 Identification

Properties associated with the context of Economic Development (1846-1986) include:

[66] Statistics quoted from Temple, Sydney, Carmel-by-the-Sea: From Aborigines to Coastal Commission, 1987, 201.

1. Properties associated with agriculture and industry
    - Ranch houses and farm buildings
    - Fishing, Whaling, and Extractive Industries
2. Properties associated with business and tourism
    - Commercial Buildings
    - Hotels, Inns and Boarding Houses
    - Seasonal Homes
3. Properties associated with transportation
    - Gasoline/service stations

3.4.2 Description

Properties associated with agriculture and industry

Ranch Houses and Farm Buildings. Few resources remain in Carmel that are associated with the area's early agricultural history. This resource type includes ranch houses, barns, other outbuildings, water towers and windmills. As the oldest remaining residential structures in Carmel and due to their association with the rancho period of Carmel's history as well as their connection with Frank and Jane Powers, the Murphy-Powers residence and Barn/Studio have been designated as landmarks under Carmel's Historic Preservation Ordinance. Other ranches in Carmel's sphere of influence include the Martin's Mission Ranch, the Hatton Ranch, the Victorine Ranch behind the Bay School at San Jose Creek, and Palo Corona, today the Fish Ranch.

Fishing, Whaling and Extractive Industries. Although not located in the City of Carmel, there is a residence built by Chinese fishermen at Whalers Cove, which houses the Whaling Station museum at Point Lobos State Park. It is unlikely that any resources associated with the fishing industry in Carmel Bay are located in the City of Carmel.

Likewise, few if any resources associated with quarrying and mining activities in the area would be located within the boundaries or the sphere of influence of Carmel. Little is known of the silver mining activities near Mission San Carlos Borromeo del Rio Carmelo. Evidence of mine shafts have been discovered. It is therefore possible that there may be some subsurface evidence of silver mining activities in the vicinity of the Mission and in the Walker Tract near Junipero Avenue and Rio Road.[67]

The brick kilns of the Plaza Fuel Company and buildings associated with the Thermotite concrete block operation still exist near Santa Fe and Third, but are no longer in operation. If further research and study reveal the existence of resources associated with local industrial activities, they might be considered as significant.

Properties Associated with Business and Tourism

Commercial Buildings. Most of the historic commercial buildings (those built prior to 1940) are located on Ocean Avenue and Sixth and Seventh Avenues between Mission and Monte Verde Streets. They consist primarily of two story reinforced concrete and wood frame buildings in a variety of architectural styles with retail and/or gallery space on the ground floor and office space and artist's studios on the upper floors.

[67] Sharron Lee Hale, A *Tribute to Yesterday*, p. 119

Hotels, Inns, and Boarding Houses. Tourist accommodations have played an important role in the economic development of Carmel since the days of the Hotel Carmelo and Carmel City. In fact, a business census of the community in 1956 listed forty-six such establishments. Built during all periods of Carmel's development, hotels, inns, and lodges reflect a wide range of architectural preferences.

Many times older structures were remodeled to serve as inns. Built in 1929, The Cypress Inn, formerly called La Ribera Hotel was built specifically for the purpose of lodging. Oakland architects Blain and Olsen were responsible for its Spanish Colonial Revival design, highlighted by a lavish stucco entry, tower, generous use of tile, and a flower-strewn patio.

On the other hand, the La Playa Hotel began in 1903 as the home and studio of Chris Jorgensen and was converted to hotel use after the tragic drowning of Mrs. Angela Ghiradelli Jorgensen in 1911. The house was designed around a two story stone tower with gable-roofed wings extending west and south. In 1921 more rooms were added, but in 1924 it was almost completely destroyed by a fire. The Godwins, who had also been associated with the Pine Inn, rebuilt the hotel, retaining some of the original stonework, and added 30 rooms in 1925. Subsequent additions increased the room count substantially. This hotel is now listed by the National Trust as a Historic Hotel of America.

Likewise, the Holiday House was originally the home of Stanford professor Guido Marx. Built in 1905, it was sold to Basilicio Jesena who converted it into the Holiday Inn in 1926. It was renamed the Holiday House in 1929 when it was taken over by Isabel and Mary Smith. The Sea View Inn at Camino Real and Twelfth, built in 1905, was owned and run by the Stout sisters.

Many of the local residents opened their homes during the summer season for boarders, such as professor Vernon Kellogg on Casanova between Ninth and Tenth streets. Some residents added guest cottages to accommodate extended family and summer visitors. Many of these homes later were expanded to become full-time inns, as were Edgemere Cottages and the Green Lantern.

Seasonal Homes. Carmel's identity as a vacation or part-time destination originated in the Carmel City era and continued past World War II into the present. A substantial percentage of homes in Carmel are still only occupied or rented for part of the year. In most ways, these houses are indistinguishable from year-round homes, except perhaps for an increased tendency towards informality, simplicity and outdoor orientation leftover from the early days.

Properties associated with transportation

Resources associated with pre-automobile transportation activities would include early trails and roads, blacksmith shops, livery stables, and stage stops. The Mission Trail exists in part from the Carmel Mission north, probably to old Highway 1. Oliver Road is the old road to Carmel Valley. This resource category would include the Forge in the Forest, and the stage stop at the Goold Building at San Carlos between Ocean and Sixth. Charles Goold also owned a garage at the southeast corner of Ocean and San Carlos which later became the Standard Oil Station and is now a clothing store.

With the advent of the automobile, associated resources would include early service stations, garages, car dealerships, taxi companies, and bus depots, such as the first depot built by Jon Konigshofer on the northwest corner of Junipero and Sixth. Existing resources include the Texaco (now Shell) Station at the corner of San Carlos and Fifth, the Richfield station on the southwest corner of Seventh and San Carlos, and Miller Harris' Shell station. Levinson's Automobile Agency was located at Dick Bruhn's on the southeast corner of San Carlos and Ocean. Until 1970, a Volkswagen showroom and sales agency was located at the corner of Fourth and Mission Streets.

3.4.3 Significance

Due to their relative scarcity, any properties associated with the agricultural and industrial economy would be considered significant resources. Agricultural resources usually existed in complexes of several types of functionally related structures. Generally the more pivotal buildings in the complex such as barns and farmhouses would have a greater significance than sheds and other ancillary resources.

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.

Due to relative scarcity and the importance in representing the continuum of development within this context, pre-automobile transportation resources would have a high degree of significance. Due to the prevalence of adaptive reuse, there would be a lower level of integrity expected for these resources. Significance of resources within this context would be enhanced by association with individuals that played important roles in the development of the Carmel business community or promoted tourism in the area.

4.0 GOVERNMENT, CIVIC AND SOCIAL (1903-1986)

4.1 Civic Development and Incorporation

In addition to assisting with the early formation of community and cultural institutions, James Devendorf also acted as the unofficial mayor, resolving disputes between residents. Ultimately, however, he could not create the kinds of ordinances or regulations necessary to control development or shape public improvements. A group in favor of cityhood circulated a petition for incorporation in October 1916. The County Board of Supervisors approved the petition and scheduled an election for October 26. There were 199 votes cast with 113 in favor and 86 against. At the same time, the first Board of Trustees was elected. There were five members in the total with two holding two-year terms and three holding the four year terms. The Board then elected a president to a two-year term. The charter members included A.P. Fraser, president, Peter Taylor, G.F. Beardsley, E.K. DeSabla and D.W. Johnson. In addition, Louis Slevin was elected treasurer and J.E. Nichols was elected as clerk. In 1920 Saidee Van Brower was elected City Clerk. Serving until 1942, she started and kept the only city building records. The position of City Clerk became elevated to City Administrator when Hugh Bayliss was promoted in 1968. In 1978 the system was slightly modified when the office of Mayor was changed to a publicly elected position. William Askew, Sr. was superintendent of Public Works for thirty years. Also employed by the city, William Askew, Jr. also served as the superintendent of Public Works for thirty years.

In 1917, the first official City Hall was located in the Philip Wilson Building on the northwest corner of Ocean and Dolores. In 1927, City Hall was located upstairs in the Oakes-Mitchell Building on the west side of Dolores between Ocean and Seventh. It moved again in 1946 to the old All Saints Episcopal Church on the east side of Monte Verde between Ocean and Seventh. The Department of Public Works was located in the little green building on the southwest corner of Mission and Seventh with the Police Station. In 1966, the new Public Works/Police Station, designed by Burde, Shaw & Associates and located on the east side of Junipero between Fourth and Fifth, was dedicated.

From the beginning there has been general agreement among Carmel residents for slow growth and preservation of the residential character of the village. One of the first city ordinances prohibited the cutting down of trees on public land. Determined to keep the rural setting, residents also fought the

introduction of paved streets, mail delivery, and electricity. Public improvements and development continued, but not without controversy. Even the paving of Ocean Avenue, which did not occur until 1922, was so hotly debated that the issue had to be resolved in court. Another battle raged over the development of the Dunes, a stretch of the beach at the foot of Ocean Avenue. A resort hotel planned for the site was defeated when a group of residents successfully persuaded Devendorf to sell the land to the city for $15,000. Citizens voted four to one in favor of its purchase.

Another hot issue was the bathhouse on Carmel beach. The bathhouse, constructed in 1889 for Women's Real Estate Company by Delos Goldsmith, served Carmel with dressing rooms and towels, had a tea room, and served as a meeting place and a site for wedding receptions. The City of Carmel purchased the building in the 1920s. However, the cost of upkeep and the potential for lawsuits should someone drown while using the life rope which extended from the bathhouse to the ocean, led many to question ownership of the property. The bathhouse was sold in 1929, and later demolished.

Battle lines over such issues were usually drawn between the art and business factions in the community. Perry Newberry became one of the central leaders of the art faction. Newberry had come to Carmel in 1910. Formerly on the art staff of the *San Francisco Examiner*, he became the assistant editor of the *Carmel Pine Cone* and later its owner until he sold it in 1935. He was first inspired to run for public office in response to a proposal to construct a city hall, an idea he opposed. He successfully ran for the Board of Trustees in 1922 and fought to preserve the unique and rural quality of Carmel. He promised voters:

Believing that what 9,999 towns out of 10,000 want is just what Carmel shouldn't have, I am a candidate for trustee on the platform, DON'T BOOST. I am making a spirited campaign to win by asking those who disagree to vote against me.

> DON'T VOTE FOR PERRY NEWBERRY:
>
> If you hope to see Carmel become a city.
> If you want its growth boosted.
> If you desire its commercial success.
> If concrete street pavements represent your civic ambitions.
> If you think a glass factory is of greater importance than a sand dune, or a millionaire than an artist, or a mansion than a little brown cottage.
> If you truly want Carmel to become a boosting, hustling, wide-awake, lively metropolis,
>
> DON'T VOTE FOR PERRY NEWPERRY.

In an effort to control the postwar building boom, Carmel re-established a new Planning Commission in 1946. The newly re-organized Commission was comprised of Bert Heron, former City Council member and mayor; Hugh Comstock, architect; Clara Kellogg, city trustee and co-creator of Devendorf Park; and Florence Josselyn, wife of Talbert Josselyn, a writer for the *Saturday Evening Post*.[68] All members were either part of the artistic element or were avid supporters of it. This group of individuals was responsible for codifying some of Carmel's most recognized planning restrictions, including bans against billboards, electric signs, and displays over sidewalks; requirements for off-street parking at motels; a two-story building height limit and appropriate setback; a restriction against sidewalks in the residential districts; and the most notorious of all, an ordinance requiring a signed waiver for anyone wearing high-heeled

[68] Harold and Ann Gilliam, Creating Carmel: The Enduring Vision, 1992.

shoes. In 1954 the Commission hired San Francisco planner Lawrence Livingston, Jr. to author a city plan, which he submitted in 1956. Highly controversial, the plan made such suggestions as eliminating vehicular traffic on Ocean Avenue to create space for an open-air pedestrian mall.[69] After a series of revisions, the Carmel General Plan was adopted in 1959.

Throughout the history of the village, Carmelites have appreciated the urban forest and sought to preserve it. In 1945 a gentleman denied a request to cut down his tree sent a poem to the *Monterey Peninsula Herald*: "I asked them to cut down that tree; I was prepared for 'ifs' and 'buts'; they answered me in one word – 'nuts.'"[70] Carmel formally declared its respect for local trees in the establishment of a forestry commission in 1958. Driven by the determination of council-member Gunnar Norberg, the Forest Commission took the responsibility of the City's trees from the City Council and placed it in the hands of a forester. The city's first forester, Robert Tate, was quoted as saying, "Without the trees, the city would be little different from many other coastal villages in California."[71] Carmel's urban forest took a toll on city sidewalks, as tree roots damaged asphalt and pavers. On October 9, 1963, in an effort to curb injury claims, the City Council decided to make it illegal to wear high heels without obtaining a special permit and signing a waiver of legal claims.

4.1.1 Civic Policy Development: 1965 - 1986

City government officials and residents continued their concern with the commercial and tourist pressures on the small village in the forest. Planning policy regulations were aimed at updating the 1959 General Plan, and various emergency building moratoriums, curbs on commercial and residential development, and measures to handle the massive influx of nonpermanent residents were implemented with much wrangling among citizens and city officials.

After winning the highest number of votes in the 1968 City Council election, businessman and pragmatist Barney Laiolo became the City's appointed mayor. That same year, there was an influx of hippies seeking to expand the Summer of Love to Carmel's quiet streets; many occupied Devendorf Park, the beachside sand dunes, and the downtown business district, and some solicited tourists and residents for money. Laiolo did not favor violent police intrusion, but police did quietly address illegal mischief. On July 31, 1968, the City passed a controversial emergency ordinance that regulated the use of public property. The State Supreme Court rescinded the ordinance in 1971, with the *Carmel Pine Cone* declaring, "sitting on the grass is legal now."[72]

In the 1970s, planning policy aimed to control commercial development and new restaurant construction in the downtown and the construction of large homes in residential zone. As previously described, the commercial building moratorium approved on July 24, 1973 was meant to address "the needs of permanent residents in relation to the needs of the mushrooming commercial district." It was the first building moratorium enacted by the City since its 1916 incorporation. The moratorium was proposed by planning commissioner Albert Henry Hill, who identified an alarming new trend of out-of-town business capital placing pressure on the little village. Indirectly referring to the proposed size and scale of expanded Carmel Plaza, Hill stated that the new business interests' intent was to "buy up, tear down, rebuild – and make it big to pay." Hill was backed by fiery councilmember Gunnar Norberg, who warned

[69] Harold and Ann Gilliam, Creating Carmel: The Enduring Vision, 1992.
[70] Steve Hauk, "Carmel Determined to Keep its Charm," *Monterey Peninsula Herald*, 1 June 1970.
[71] "Carmel Determined to Keep its Charm."
[72] Gualtieri, Kathryn and Lynn A. Momboisse, *A Village in the Pine Forest: Carmel-by-the-Sea*, 2016, 11.

of "far more serious things that appear on the horizon, huge enterprises coming from outside to remake Carmel block by block."[73]

The moratorium was extended to give the City time to perform studies to determine the best solutions to excessive commercialization, and work on amended development standards.[74] In December 1973, the Planning Commission voted unanimously to adopt an ordinance to amend the general regulations for commercial buildings, amend uses within commercial zones, and change the height definitions for commercial structures; the City Council voted to officially adopt the building control ordinance in March 1974.[75] Norberg cast the singular dissenting vote because he did not consider the building controls strict enough. The ordinance was aimed at insuring adequate open space, limiting maximum commercial building size and height, and encouraging second-story apartment uses.[76]

Residential development was another issue of the 1970s, when Carmelites began to express concern about Carmel losing its historic and stylistic character. In 1972, the City Council asked the Planning Commission to discuss a residential design ordinance and the implementation of design controls to residential properties, which heretofore only applied to the commercial district. Then-councilmember Barney Laiolo disagreed with the request noting, "It's pretty hard to control people's taste. One man might want a flat-top roof, another might like a peaked roof." Councilmember Olaf Dahlstrand, former head of the Planning Commission, agreed, stating, "You can't legislate beauty. One of the dangers (of design control) is that something really good that's ahead of its time might not get approved." Finally, City Councilmember Gunnar Norberg convinced the City Attorney to draft an ordinance that would "prevent gross intrusions against the residential character of the village, and that would take into account the complex policing job that might be created." [77] In 1978, City Councilmember and former mayor Bernard Anderson voted against a proposed moratorium on the new construction of two-story homes in the residential district.[78] These matters would not be resolved until the adoption of the 1984 General Plan.

Additional ordinances were proposed throughout the 1970s – all aimed at keeping Carmel "Carmel." In 1974, with planning commissioner Albert Henry Hill noting "sixty persons to each restaurant in Carmel to me is ludicrous," the City Council passed an emergency ordinance banning any new restaurants. An ordinance banning the use of illegal kitchens in the residential zone was also passed in 1974, in an effort to curb illegal cooking in boarding rooms and transient apartments. While these efforts continued throughout the decade, with much discussion among planning staff, commissioners and the public, these various concerns would not be addressed significantly until the adoption of the 1984 General Plan.[79]

The culmination of over one decade of discussion was the passing of the Carmel General Plan Update in December of 1983. Officially adopted in 1984, the new General Plan sought to address concerns about commercial overdevelopment, to foster small-scale commercial development in the business district and residential design controls. Plan highlights included:

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[73] "Carmel Votes 4-Month Building Moratorium," *Monterey Peninsula Herald*, 7/25/73. "Rewriting Effort Begins on Zoning," *Monterey Peninsula Herald,* 8/2/1973.

[74] "Carmel Votes 4-Month Building Moratorium," *Monterey Peninsula Herald*, 7/25/73; "Rewriting Effort Begins on Zoning," *Monterey Peninsula Herald,* 8/2/73; "Building moratorium extended eight months," *Carmel Pine Cone*, 11/15/1973, p.33.

[75] "Planners adopt altered commercial restraints," Carmel Pine Cone, 12/20/1973, p.10; "Council adopts building control law," *Carmel Pine Cone*, 03/21/1974.

[76] "Planners adopt altered commercial restraints," Carmel Pine Cone, 12/20/1973, p.10; "Council adopts building control law," *Carmel Pine Cone*, 03/21/1974.

[77] "City Attorney Asked to Draft Ordinance on Residential Design Control," *Carmel Pine Cone,* 8/10/72.

[78] "Retiring Councilman's Last Vote Stymies Move to Ban Two-Story Homes," *Carmel Pine Cone,* 3/14/78.

[79] "Moratorium Proposed on New Restaurants," *Monterey Peninsula Herald,* 11/21/74; "Two Ordinances Proposed for Limiting Second Kitchens, Additional Tenants," *Carmel Pine Cone*, 11/7/74.

- Establish a "village preservation overlay zone" on Ocean Avenue, implementing design restrictions on additions/alterations to new buildings.
- New second-story retail shops are not permitted in the commercial zone; however, residential apartments are permitted, as are professional offices defined as services.
- New motels are permitted only in the new RC: Residential and Limited Commercial Zone, located outside the commercial zone and adjacent to the R-1 Residential Zone.
- New tourist-related stores (including T-shirt shops and art galleries) are only allowed in the central commercial district, subject to the granting of a use permit.
- New restaurants would be allowed in the central commercial district and the commercial service zones, subject to the granting of a use permit.
- Commercial uses are no longer permitted in the R-4 multiple-family district.[80]

The City Council's first reading of the 1984 General Plan occurred in June, with a spirited, lengthy meeting that included, "name-calling, open threats of recall and a six-hour marathon session." The second and final reading occurred on July 3, 1984.[81]

During this time period, Carmelites also voted to confirm an ordinance making the mayor an elected position in 1978, a decision formerly under the purview of the City Council. In 1980, former mayor (1968 to 1972) and pragmatist Barney Laiolo became the first elected mayor of Carmel.[82] Laiolo served as mayor for one term, from 1980 to 1982, and returned the city administration to a business friendly environment. The mayoral election of 1982 became another political battle between the practical Laiolo and his old foe Gunnar Norberg, the latter seeking to return the city to an anti-commercialism platform. Despite both men's plans, Carmel native Charlotte Townsend won the mayoral race in 1982, becoming the first elected female mayor in Carmel's history.[83]

Charlotte Townsend served two terms as mayor from 1982 until 1986. After nearly ten years of hearings, she stewarded the passage of the 1984 General Plan (discussed above), which endeavored to provide a compromise between commercial development and keeping Carmel a local place. As implementation of the new General Plan occurred, business owners increasingly grumbled at the Plan's restrictive policies, viewing the new administration as anti-development, despite its intentions to balance both commercial and local needs. To assess the opinions of Carmelites, the Townsend administration released a survey to residents in the summer of 1985, with questions regarding the General Plan policies, including the limits of new restaurants and tourist-related stores, the location of hotels and the changes to second-story development in the commercial zone. The survey was distributed to 3,900 residents. The *Carmel Pine Cone* summarized the preliminary responses of the first 1,000 residents in a July article, notably that the city has "too many" tourist-related shops, such as gift shops, antique shops and art galleries; and that the city needs more shops that provide goods for locals, including book stores, hardware shops, furniture and auto parts stores. What became clear from the survey results is that locals felt underrepresented in their community, again reviving Carmel's longstanding conflict between commercialism and local needs. This controversy would lead to the election of Clint Eastwood in 1986.[84]

In 1985, Hollywood celebrity Clint Eastwood submitted plans for a new building on San Carlos Street. Initial designs were rejected by the Planning Commission, who viewed the proposed Eastwood building as too large and out of character with Carmel's village-like atmosphere. Negotiations continued for

[80] "New City General Plan Ordinances Would Limit Shops, Galleries, Eateries," *Carmel Pine Cone*, 4/26/84.
[81] "1984: The Year in Review," *Carmel Pine Cone*, 12/27/84.
[82] Gualtieri, Kathryn and Lynn A. Momboisse, *A Village in the Pine Forest: Carmel-by-the-Sea*, 2016, 12.
[83] Harold and Ann Gillian, *Creating Carmel, the Enduring Vision,*1992, 206.
[84] Michael Gardner, "Carmel Residents Voice Strong Views in Survey," *Carmel Pine Cone*, 7/25/85.

months. A bitter compromise was reached in 1985 and Eastwood was granted a permit for construction of the building. The results did not sit well with both locals and the business community, the latter viewing the fight as anti-commercial and not in the best interest of business development. The battle also resulted in Clint Eastwood's decision to run for mayor in 1986.

In 1986, Carmel made national headlines for reportedly banning ice cream. The media fervor stemmed from the denial of creamery permits (denied due to water requirements and restrictions on take-out food), misconstrued as an outright ban on ice cream. Eastwood made the issue part of his campaign, promising to bring back ice cream. Eastwood's campaign created yet another surge of visitors onto Carmel's quaint streets, as tourists swarmed into town to perhaps get a glimpse of the Hollywood icon. Running on an anti-government ticket, Eastwood sought to return Carmel to the people, and the actor embraced both locals and tourists alike during his campaign. Articles about Eastwood's movements and interactions with the people dominated the *Carmel Pine Cone* in 1986. Both locals and tourists wrote frequent letters to the editor during the Eastwood campaign, reflecting the ongoing conflict between local and tourist needs. The Letters to the Editor page from March 20, 1986 featured both sides of the debate, with one Carmelite writing, "Clint Eastwood may be a very nice person and a smart businessman, but what we need is a person who can and will give their full-time effort to being responsive to the needs of the residents. One who will do their best to keep what's left of the Carmel character intact, insofar as possible." The opposing view was presented by a southern California tourist who frequented Carmel for decades: "My daughter and I are sitting here wearing Clint Eastwood pins and eating Paul Newman popcorn. Let me tell you that Clint Eastwood is more like the residents of Carmel in those days than most of the ones today. Down-to-earth, unassuming and genuine.[85]

Clint Eastwood was elected mayor in April of 1986. Despite fears over a return to commercialism, Eastwood's term resulted in several benefits to Carmel residents. He revitalized the Carmel Youth Center, providing a place for Carmel children to meet and socialize in a safe environment. He also purchased the Mission Ranch in 1986, and restored the area's agricultural buildings with minimal intervention that both preserved the ranch's historic character and allowed for additional open space. Though ice cream was never actually banned in Carmel, Eastwood is credited with passing Ordinance 86-10, "Amending Title 17 of the Municipal Code redefining and establishing standards for eating places primarily selling frozen dessert products" to ensure an ice cream-friendly regulatory environment in Carmel.[86]

4.2 Public Services

Carmel's early residents organized to provide themselves with local public services and utilities long before the community was incorporated. In addition to the more frequently recognized services discussed below, other important community infrastructure basics include sanitation and disposal services. In 1966 a new Public Works Department building was constructed at Junipero and Fourth Avenue.[87]

4.2.1 Communication

The history of postal service in Carmel began in 1889, when leather mail pouches were hauled over the hill from Monterey to a small building in Carmel Valley known as the White Oak Inn. This arrangement was discontinued in April 1890. This post office was re-established in 1893, and there was an abortive attempt to move it in September 1903. At this time, Frank Powers traveled to Washington, D.C., where he successfully lobbied to have Carmel made the official post office for the area. The Carmel post office

[85] "No Coney Island (Letters to the Editor)," *Carmel Pine Cone*, 3/20/86; "Keep Carmel Intact (Letters to the Editor)," *Carmel Pine Cone*, 3/20/86.
[86] Gualtieri, Kathryn and Lynn A. Momboisse, *A Village in the Pine Forest: Carmel-by-the-Sea*, 2016, 13.
[87] Sydney Temple, Carmel-by-the-Sea from Aborigines to Coastal Commission, 1987.

was finally established in December 1903. The first mail carrier was A.F. Horn, who carried the mail between Carmel and Monterey on a one-horse wagon, along with baggage express and passengers. Charles Goold, who owned a local stage and hauling company, eventually earned the contract to bring Carmel mail from Monterey. Mail was distributed from Devendorf's office at the general store and Devendorf's brother-in-law, J.P. Staples, handed out the mail. Burton Williams, proprietor, acted as post-master until Louis Slevin had been a resident of Carmel for one year. Beginning with eight boxes, Slevin was Carmel's first official postmaster, a position he held from 1904 to 1914. Slevin was followed by L. Payne from 1914 to 1918, and Stella Vincent was postmaster from 1918 to 1929. Subsequent post office locations include Dolores near Seventh, where it moved in 1922; the southwest corner of Ocean and Mission in 1934; and the second building from the northeast corner of Dolores and Sixth. Since there was never door-to-door delivery, the post office, now located at the southeast corner of Fifth and Dolores, has always been a favorite spot to meet and chat with friends. In 1951 the post office was moved to its current location on Fifth Avenue between Dolores and San Carlos. The building received an addition and doubled in size in 1957.[88]

In the early days, Carmel residents devised a unique method of communication, described by Daisy Bostick and Dorothea Castelhun in *Carmel at Work and Play*. On an old board fence on Ocean Avenue, residents and visitors posted lost and found notices, announcements of meetings, help-wanted signs, advertisements, and bits of world news. One enterprising individual attached a pad of paper and a pencil with the command, "Leave your orders for wood here." As the village developed, the bulletin board found new sites. It remained a community institution until recent years.

It was often said, "If you don't hear about it on a trip to the bulletin board or the post office, you'll read it in the *Pine Cone*." The *Carmel Pine Cone* was established in 1915 by William Overstreet. An ex-San Francisco news reporter, clerk and correspondent, he dreamed of owning his own newspaper. Beginning on a shoestring budget with a second hand press in the room behind the post office, the *Carmel Pine Cone* became the voice of the village. Although the newspaper has changed hands several times over the years, it continues today as Carmel's primary news organization. There have been numerous competitors and other local news publications; however, none outlasted the *Carmel Pine Cone*. Examples include the *Carmel News* from 1914-1917; the *Carmelite* co-founded by Lincoln Steffens, lasted from 1925-1931; the *Village Press* from 1926 to 1935; and the *Village Daily* published from 1930 to 1935, to name a few.

The first telephone service in Carmel was the Sunset Telephone Company, established in 1903. The Carmel Telephone Exchange was established in 1913 in a section of Blood's Grocery on the corner of Ocean and Lincoln, with 35 customers. On April 13, 1917, a two-party telephone line was ordered by Carmel's city government, one for the residence of the city marshal and one for the office of the clerk in City Hall. By 1928 there were 880 subscribers in the village. In 1949 a new telephone central office building was constructed on Sixth Avenue between Junipero and Mission Streets. The building housed equipment for a new dial telephone system.

4.2.2 Utilities

As in most frontier locations, water for domestic use was originally provided by individual wells. Windmills and tank houses were common components of rural settlements during the early American period. In 1888, Wesley Hunter and his uncle Delos Goldsmith carried water from the Carmel River until a good well was dug. The first well in the city was on Carpenter near Ocean, but was too alkaline. The second, "Mary's Well," was at Guadalupe and Fifth. Water was piped to a windmill on Ocean Avenue where a tank supplied the Hotel Carmelo.

[88] Sharon Lee Hale, *A Tribute to Yesterday*, 1980.

The Pacific Improvement Company constructed the first unit of the water system when they piped the spring at the head of Laguna Grande, which proved unsuccessful. The first reliable water was supplied by a pipeline from Carmel Valley, built to supply water to the Del Monte Hotel in Monterey and Los Laureles Lodge, a spa in Carmel Valley. Water was supplied from the original San Clemente Dam built by 700 Chinese laborers in 1882-1883 under the supervision of William Hatton. After the dam was completed, a pipeline was constructed to a new reservoir in Pacific Grove. The Pacific Improvement Company laid a pipeline down Ocean Avenue. Those not connected to the pipeline drew water from the line and hauled it in barrels. The Carmel Water Works had a large holding tank during the early days, and there was a public water trough at Ocean and San Carlos.

In 1905, the Carmel Development Company installed its own water system, with a pump at the river to bring water into a large tank at Ocean Avenue and Mountain View. Horse drawn barrels allowed water to be brought to higher elevations. Later, the Monterey County Water Works took over water distribution. In 1935, the Monterey County Water System was owned and operated by the California Water and Telephone Company, a private corporation serving Monterey, East Monterey, Del Monte, Carmel, Pebble Beach, and various Carmel Valley locations. Cal-Am (California-American) now supplies water to Carmel.

Electricity may have come to the area as early as 1894. Monterey Electric Light and Development Company organized in 1891 and extended lines into Pacific Grove in 1894. However, Sharron Hale and other long-time residents agree that electricity did not arrive in Carmel until 1914. In the early days, the merchants and developers in Carmel-by-the-Sea agreed that the village should grow slowly and gas and electricity should be "forbidden." Gas service finally arrived in Carmel in 1930.

4.2.3 Healthcare

Carmel's first healthcare institution was a sanitarium operated by Dr. Himmelsbach. Opened in 1902, the Pine Sanitarium was located in his parent's home on the northeast corner of Dolores and Ninth. A second facility, Carmel Hospital, was established in 1927, the brainchild of Edith Ballou Shuffelton, a graduate of the nursing school at Stanford. Shuffelton persuaded individuals to donate funds for a facility to meet the general medical needs of the community. Located in Carmel Woods, the hospital was designed by Robert Stanton and built by Michael J. Murphy. In a matter of a few years, however, the facility proved to be inadequate. The equipment was sold to the Monterey Peninsula Community Hospital and the building converted to the Forest Lodge apartments.

The Metabolic Clinic was founded in 1928 by Grace Deere Velie Harris, an heir to the John Deere Tractor fortune. This clinic conducted research on the blood disease from which Harris suffered. Unfortunately, Harris died before the facility was completed in 1930. The Clinic was dissolved in 1934 and the structure became the Monterey Peninsula Community Hospital on Highway 68. Community Hospital had formed in 1934 and was located in the former Metabolic Clinic on Valley Way and Highway 1. When Community Hospital moved into its modern facility outside of the Carmel city limits, the building was transformed into a convalescent home (the Carmel Convalescent Hospital).

In the 1950s Samuel F.B. Morse donated twenty-two acres for the relocation of the Community Hospital of Monterey County. Famed modernist, Edward Durell Stone, received the commission for its design. The new hospital opened on 28 June 1962 and received many awards for its progressive design. The hospital was the first in the country to offer private rooms to all its patients. The hospital cost $3.5 million, two-thirds of which was donated by the community.[89] As stated above, the hospital is outside the boundaries of the City of Carmel, but it does serve the city's residents.

[89] "Our History," Community Hospital of Monterey Peninsula Online, 2008.

4.2.4 Fire and Police Departments

A group of twenty citizens, led by Robert Leidig, established a volunteer fire department in 1908. Equipment was stored in a tent on the southwest corner of San Carlos and Sixth and in a garage still standing at Santa Fe and Fourth streets. The Citizen's Fire Protection Committee organized to raise funds for a proper fire engine and a permanent fire company in 1915. The equipment was kept in a building contributed by the Carmel Development Company. When the city incorporated the following year, the fire protection service became the responsibility of the city. In January 1917, the Fire Protection Committee reported to the City Council that the Monterey County Water Works would lay six-inch drain pipes down Ocean Avenue to Monte Verde, then down Monte Verde to Twelfth with necessary fire hydrants. In 1920, John Jordan, owner of the Pine Inn, donated the shed which housed McDonald's Dairy on Sixth between San Carlos and Dolores. Moved in 1936, this building is now at the old Thermotite site on the west side of Santa Fe and Third. Through the approval of a bond and a federal Works Project Administration grant, money was raised for a new firehouse in 1936. Completed in 1937, the new firehouse designed by Milt Latham was constructed of poured-in-place concrete faced with Carmel stone. The Carmel Fire Department underwent significant equipment upgrades in the 1950s and 1960s, including the installation of a radio system in 1958, a new ambulance, and in 1963, a La France Engine, which cost the city $27,000. The Fire Department celebrated its fiftieth anniversary in 1965. Robert Leidig served as chief from 1925 to 1941; Vicente Torras from 1941 to 1956; Robert E. Smith from 1956 to 1965; J. Robert 'Bob' Baker from 1966 to 1970; and Robert Updike from 1970 to 1988.[90]

In 1948 Carmel's police force was decidedly small and consisted of only eight men.[91] In 1957, Carmel allocated a third of its budget toward policing the village, yet a newspaper from that year was quick to underscore that such a police force was unnecessary, as "almost nobody – and sometimes not even a few forgetful businessmen – lock their doors at night."[92] In 1967 a new police department station was completed at Junipero and Fourth Avenue, designed by Burde, Shaw and Associates.[93] The new police station was designed and engineered for future construction of a City Hall, Council Chambers and City Offices. The Carmel Police Department was headed by Roy C. Fraties from 1940 to 1950; Clyde R. Klaumann from 1950 to 1976; William H. Ellis from 1976 to 1981; and John J. McGilvray from 1982 to 1994.[94]

4.3 Educational and Religious Institutions

4.3.1 Schools

The Carmelo School District was established in the 1850s and served all the families in the Carmel Valley and beach area. The Bay School was established in 1879 on Joseph Gregg's ranch at the mouth of San Jose Creek. The Sunset School, founded in 1904, was the first and only public school established in the village of Carmel.[95] Children first attended classes in Delos Goldsmith's shed with Mary Westphal as teacher. Increasing enrollment, however, created a need for larger quarters. Classes were temporarily moved to Michael J. Murphy's lumber yard while plans were drawn for a two-room school house on the

[90] Sharon Lee Hale, *A Tribute to Yesterday*, 1980.
[91] Elmont Waite, "The Cities of America: Carmel, California," *The Saturday Evening Post*, 15 May 1948.
[92] "This is Carmel 1957."
[93] "Council Gives 'Go Ahead' on Civic Center," *Carmel Pine Cone*, 17 February 1966, p.1.
[94] Sharon Lee Hale, *A Tribute to Yesterday*, 1980.
[95] State law at the turn of the century required that a school be formed when as many as seven children lived in a town. Sharron Lee Hale states on page 10 of her book, *Tribute to Yesterday*, that "Devendorf, who was in favor of beginning a school in Carmel, begged the Nortons to stay so that Mabel [their daughter] would make the seventh pupil the law required and he could have his school."

southeast corner of Ninth and San Carlos. Completed in 1906, the mission Revival style building held forty-eight students in eight grades during its first year. In late 1931, additional classrooms and an auditorium were built to accommodate the growing student body. During this time, older students attended high school in Monterey or Pacific Grove. Miss Emma Williams taught a private school at two sites from 1906 through the 1930s.

The Forest Hill School was opened in 1922 at the southwest corner of First and Mission streets. Founded by Minna Steel Harper, the school temporarily closed in 1941; the *Carmel Pine Cone* states "during the war years, the building was used as a lounge and club for Fort Ord officers."[96] The school opened again in 1943, with students enrolled from kindergarten to third grade, but closed by 1961.

In 1938, the Sunset School District seceded from the Monterey Union School District. In 1938 a bond was issued for the construction of Carmel High School. Designed by acclaimed school designer Franklin & Kump Associates with Hugh Comstock, the high school was completed in two phases in 1939 and 1941.[97] Though the high school is located across Highway 1 outside of Carmel's city limits, the school's progressive design is worth noting. Immediately after its construction, Carmel High School caught the attention of the national architectural community. Pencil Points magazine raved in 1945, "Carmel High School deserves an exceptionally high rating."[98]

By the 1940s, the Carmel School District (formerly, the Sunset School District) had a population of 400 students.[99] In 1947 three schools were listed in the city directory: Carmel High School, Sunset Grammar School, and Forest Hill School. In the mid to late 1950s, the district population rose to 1,081 students and was comprised of four schools, three of which were located outside Carmel's incorporated boundaries.[100] In 1953 two additional schools appeared in the city directory: Carmel Woods on Dolores near Vista and Carmel Pre-School on Santa Rita near Third Avenue. In 1958 two new schools appeared: Carmel River School on Fifteenth near Monte Verde and Carmel Art Institute on Ocean Avenue near Monte Verde.

The 1956 *Plan for the Conservation and Enhancement of Carmel-by-the-Sea and Environs* stated: "The Sunset School buildings do not comply with earthquake resistance requirements of the State Law, and the site is substandard in size."[101] Soon thereafter, in the early 1960s, the district offered to sell the Sunset School to the City of Carmel-by-the-Sea. In 1964 the City Council voted to acquire the Sunset School with the intention of developing the complex into a cultural center. The school cost $550,000 and was purchased in 1965 after passing a bond measure.[102] Renamed the Sunset Center, it housed 733 in its auditorium and quickly became the Monterey Peninsula's regional theater and the permanent home of the Bach Festival.

In the early 1960s the district covered more than 500 square miles and oversaw nine schools. In 1963 three new schools appeared in the city directory: Academy of Applied Osteopathy on Third Avenue near Carpenter; Bishop Kip School on Dolores near Ninth Avenue; and the Kramer School for Secretaries on Fifth near Mission.

4.3.2 Libraries

[96] "History Beat by Neal Hotelling: That time Carmel was reluctant to 'impose art' on valley residents," *Carmel Pine Cone*, 10/18/2019, p.26A.
[97] The twenty-two-acre campus of Carmel High School is actually located outside the city limits.
[98] "Carmel High School, Carmel-by-the-Sea, California." *Pencil Points*, 1945.
[99] Daisy Bostick, Carmel Today and Yesterday, 1945.
[100] "This is Carmel 1957."
[101] Lawrence Livingston, Plan for the Conservation and Enhancement of Carmel-by-the-Sea and Environs, 1956.
[102] Nancy Hills, "City Showed Foresight in Buying Sunset Center," *Carmel Pine Cone*, 21 September 1989.

As was the case with many early community institutions in Carmel, the first libraries were located in private homes. Mrs. Helen Jaquith operated the first library in Carmel out of her cottage.[103] Beginning in 1904, she would receive books as gifts in exchange for lending privileges. The following year the Carmel Free Library Association was formed. The group, led by Frank Powers, dedicated itself to establishing a permanent public library by sponsoring fundraising events, expanding the collection of books, and attracting new members. In 1911 the group changed its name to the Carmel Library Association. Shortly thereafter, the Carmel Development Company donated a building for the library at Lincoln and Sixth. The box-like building resembled many of the small cottages built in Carmel during the period. Clad with Shingles, it was capped by a hipped roof with flared and extended eaves. The façade featured a central door flanked by bay windows. As the books in the library began to exceed capacity, funds were raised to purchase the adjacent lot. In 1921, the existing building was relocated diagonally across Sixth Street, presumably to provide space to construct larger facilities. After the new library was completed, the old library building was remodeled for use by the Girl Scouts.

Ella Reid Harrison can be considered the most generous supporter of Carmel's library. Harrison bequeathed a large portion of her estate, including bonds, land, books and furniture, to the city on the condition that they be used to build a public library in memory of her late husband, California Supreme Court Justice Ralph Chandler Harrison. Designed and built by Michael J. Murphy in consultation with Bay Area architect Bernard Maybeck, the Ralph Chandler Harrison Memorial Library was completed in 1928. Located at the northeast corner of Ocean Avenue and Lincoln, the building is designed in the Spanish Colonial Revival style. The L-shaped plan consists of two wings, one facing west and one facing south. Characteristics of the style, the cross-gabled roof is covered with red tile, and the exterior walls are finished with smooth stucco. Arched, multi-paned windows allow sunlight to flood into the reading room in the south wing. The building was modernized in 1949 and 1976.

4.3.3 Religious Institutions

As Carmel was originally envisioned as a religious retreat for Catholics, it is not surprising that churches were some of the first community institutions to form. After the Mission was re-dedicated in 1884, Catholic services were once again held there. Other religious denominations in Carmel which can trace their roots back to the turn of the century include Christian Scientists, Methodists, and Episcopalians. These early congregations often held services in hotels, private homes, or out-of-doors.

In 1903, a group of Christian Scientists began to meet at the newly-built Pine Inn. That congregation eventually disbanded, but Christian Scientists continued to meet in each other's homes on a more informal basis. Organized meetings commenced again in July 1913 in the Arts and Crafts Hall on Casanova Street between Eighth and Ninth avenues. The First Christian Scientists Society of Carmel incorporated in 1917. The following year a church was dedicated. In 1936 a reading room was established on Ocean Avenue.[104] The congregation relocated to a new building at Monte Verde between Fifth and Sixth avenues in 1950.

Methodists in the area began to meet under the trees on the corner of Dolores and Sixth in 1904. James Devendorf hired the Reverend George Clifford as pastor of the congregation, and donated two lots on Lincoln near Ocean for a Mission Revival style church which was dedicated in 1905. As the congregation grew so did the need for larger quarters. In 1926 Michael J. Murphy constructed a new room for Sunday services, a kitchen, and a recreation hall. In 1940 the name of the church was changed

[103] Dora Hagemeyer, a poet, operated the Woodside Library out of a cottage on San Carlos Street north of Fourth. It moved to Monte Verde in 1927 and eventually closed when the Harrison Memorial Library took root.
[104] The Christian Science Reading Room is now located at the church on Lincoln near Sixth.

to the Carmel Community Church, and a new building at Lincoln and Seventh was dedicated. Designed by Robert Stanton, the new church was a single stuccoed mass under a front-facing gabled roof. The name of the church changed again in 1947 to the Church of the Wayfarer. The Church of the Wayfarer celebrated its sixtieth anniversary in 1964 with a membership of 529.[105]

The Carmel Presbyterian Church was founded on 3 January 1954 by Dr. Harry Clayton Rogers. Arriving in Carmel in 1953 to retire after forty-two years in ministry service, Dr. Rogers soon realized the need for a Presbyterian church. On 14 November 1953, the first service was held in the Carmel Woman's Club. Located on Mountain View and Junipero, the Carmel Presbyterian Church building was dedicated on 11 September 1955. President and Mrs. Dwight D. Eisenhower attended services on 26 August 1956. An educational building and parking lot were added in 1964.[106]

An Episcopalian congregation had been meeting at various locations since 1907. In 1910 the Reverend E.H. Maloney, the rector of St. Mary's-by-the-Sea in Pacific Grove, began to hold services in the basement of the Pine Inn. Soon a committee was created to raise funds for a church. Devendorf donated two lots for the church that later were exchanged for ones on Monte Verde. Completed in 1913, All Saints Church was designed by Albert Cauldwell, a San Francisco architect, and built by Michael J. Murphy. Eventually, Reverend Darwell was hired as the full-time minister. In July 1948 retired U.S. Navy officer, M. R. Allen, launched a building-fund campaign for a new church at the southwest corner of Dolores and Ninth. All Saints' Episcopal Church commissioned famed local Modernist Robert R. Jones to design the building and charged preeminent landscape architect Thomas Church with the design of the patio and terrace.

The groundbreaking was celebrated on 5 February 1950, and the church was completed in 1951. The next year, *Architect and Engineer* magazine devoted six pages to new building, writing: "… the All Saints' Episcopal Church…is a unique blending of traditional church structure features and modern church design."[107] Constructed of Carmel stone and redwood, the church served a membership of 600 into at least the 1960s. In 1960 Jones designed an auditorium addition at the south end of the church site. In 1961 the church formed the Bishop Kip Day School under direction of headmaster, Rev. Peter Farmer.[108] The old All Saints' church on Monte Verde was purchased for use as City Hall in 1949.

"White Cedars," the home of Mrs. M.E. White on the corner of Ninth and Dolores was the site of the founding of the Carmel Missionary Society in 1907 by the auxiliary of the San Jose Presbyterian Society. The Missionary Society built a chapel in 1911, which it occupied until 1951. Located on the southeast corner of Dolores and Eighth, the chapel was also used by the local Chinese. White Cedars was purchased by All Saints Church in 1946, when it was moved to become the home of Rev. Seccombe, All Saints' new pastor.
After 1940, the sole religious organization listed in city directories was the International Association of Religious Science Churches on Lincoln near Seventh Avenue.

4.4 Social and Recreational Institutions

From its earliest days, Carmelites took their playing very seriously. Undoubtedly, the informal atmosphere, the pleasant weather, and the beautiful scenery promoted the casual lifestyle and the enthusiastic participation of the residents in a wide variety of social and recreational activities. In 1911, James Devendorf in the Carmel Development Company brochure extolled the opportunities for

[105] "Celebrate Oldest Protestant Church in Carmel," *Monterey Peninsula Herald*, n.d.
[106] "Carmel Presbyterian Church Completes 1st Decade," *Monterey Peninsula Herald*, 23 March 1964.
[107] "All Saints' Episcopal Church: Carmel-by-the-Sea, California," *Architect and Engineer*, December 1952.
[108] "All Saints Church Grew with Carmel," *Monterey Peninsula Herald*, 23 March 1964.

swimming, fishing, hiking, and riding in the area. Local shopkeepers felt free to put up a "gone fishing" sign anytime the mood struck. In addition to fishing, swimming, and picnics on the beach there were also more organized opportunities that played important roles in the social life of Carmelites. Many of these organizations also contributed to the arts and cultural development of the community, and will be discussed in Chapter 6.

The Bathhouse, completed in 1889, was probably the first of the recreational institutions constructed in Carmel. Besides providing towel and suit rentals to sea bathers, it was the site for many club meetings, dances, and church outings. In 1906, James Machado opened the Carmel Bowling Alley on Ocean Avenue, which also offered "Pool, Cigars, and Tobacco." Formed in 1905, the Manzanita Club was responsible for bringing the first moving pictures to Carmel in 1916. The club was incorporated in 1925 and the clubhouse was constructed in 1926. The Manzanita Club was responsible for many plays, outdoor athletic events, and a summer camp.

The Arts and Crafts Club sponsored festivals, parades, street fairs, and fundraisers such as the Dutch Market and Sir-Cuss Day. These events were enjoyed by all segments of the community—artists, writers, craftsmen, business owners, police and firemen, and their families.

Carmel's first and only golf course was located south of the village on Point Loeb (Carmel Point). Designed by Philip Wilson, who settled in Carmel in 1905, the golf course was abandoned during World War I. Wilson also kept a fleet of 20 rowboats that he rented to tourists during the spring and summer months. After the first World War, informal softball games were organized and played at a rough field on Carmel Point near Inspiration Avenue. The games led to the formation of the Abalone League in 1921, the first softball league in the western United States. Whole families joined in the Sunday double-headers. League rules required that at least one woman and one child be on each team. In time the league moved its games to Tortilla Flat in Carmel Woods at a triangular shaped area bordered by Camino del Monte, Serra, and Portola. The league lasted until 1938.

Clubs organized for young people included the Carmel Boys Club, the Boy Scouts and the Girl Scouts. The Boy Scouts in Carmel began with a visit from Sir Baden-Powell in 1910. Baden-Powell stayed at the Presidio of Monterey and camped with a group from the presidio and some of the members of the Boys Club of Carmel. All the boys and their leader, John Neikirk, became official scouts, with the help of Douglas Greeley, Sr. and Fred Leidig. The Scouts raised funds to build a clubhouse at Mission and Eighth. The clubhouse was built by M.J. Murphy. According to city directories, local Boy Scout Troop 86 was active through at least the early 1960s and still based in the same clubhouse. Organized by Mrs. Eva Douglass in 1922, Carmel's Girls Club specialized in cooking and other homemaking activities. In 1923, this group officially became Carmel's first Girl Scout Troop. City directories list the "Girl Scout House" on the corner of Sixth and Lincoln which served as home for the Scouts in the 1950s and 1960s.[109]

Nurtured for many years by artists Josephine Culbertson and Ida Johnson, the Boys Club provided opportunities for boys to learn parliamentary law, hear interesting talks from learned men who were visiting in the area, as well as hiking, camping, and picnics on the beach.

The Carmel Youth Center was established in October 1949 and received a home soon thereafter. Designed by architect Robert Jones, construction began on the Carmel Youth Center in 1949. The idea for the Youth Center was conceived by Bing Crosby, then a resident of Pebble Beach. Crosby was responsible for the organization of over 200 private non-profit youth centers across the country. Of all

[109] Polk City Directory.

Crosby's operations, the Carmel Youth Center is the sole remaining privately operated outfit.[110] The Youth Center is still extant on the corner of Fourth and Torres and in operation today.

The Carmel Woman's Club was an outgrowth of informal salons held in the home of Anne Martin on Mission and Eleventh. Martin, a suffragette who ran for senate in 1918 and was Vice Chair of the National Woman's Party, moved to Carmel in the early 1920s.[111] Martin was a friend of Mary Austin and Carol Steinbeck. Immediately after her arrival, Martin's home became the center for Carmel's nexus of progressive women. Martin served as the western regional director for the Women's International League for Peace and Freedom from 1926 through 1931, provoking discussions of local concerns, including spillage of sewage into Monterey Bay, unnecessary tree cutting, poor city planning policies, and the killing of local wildlife.[112] The Carmel Woman's Club was officially founded in the 1940s. The Carmel Woman's Club entertained local women with card games, reading groups, cocktail parties, and afternoon teas.[113] The Woman's Club building is located at San Carlos and Ninth Avenue and the club continues to meet.

The American Legion Post 512 was organized after World War II in 1934 and set up its hall in the former Manzanita Club on Dolores and Eighth Avenue. The Legion Post 512 hall is still extant and the organization is active. Additional postwar social clubs consisted of the Carmel Pistol Club on San Carlos near Ocean Avenue, Cypress Club on Lincoln near Seventh Avenue, and the High Twelve Club on Lincoln near Seventh Avenue.

Additional benevolent or civic organizations active between 1940 and 1965 include the following: Carmel Masonic Club on Lincoln between Seventh and Eighth Avenue; Catholic Daughters of Carmel in Court Number 1496 on Sixth and Lincoln; American National Red Cross on Dolores near Eighth; Carmel Foundation on Lincoln near Eighth Avenue; Carmel Lodge Number 680 on Lincoln near Seventh Avenue; Carmel Lions Club on Dolores near Ocean Avenue; and Carmel Rotary Club on Camino Real and Eighth Avenue.

Artistic organizations in operation between 1940 and 1986 were: Artists Guild of America, Inc. on Monte Verde and First; Carl Cherry Foundation northwest of Guadalupe and Fourth Avenue; Carmel Craft Studios, Inc. on San Carlos near Ocean Avenue; Monterey Peninsula Chapter of the American Federation of Arts on Lincoln near Ocean Avenue; and Carmel Bach Festival, Inc. on San Carlos near Ocean Avenue. Created in 1927, The Carmel Art Association at Dolores Street between Fifth and Sixth Avenues, continues to be active today.[114]

4.5 Associated Resource Types

4.5.1 Identification

The following property types have been identified with the context of Government, Civic and Social Institutions:

- Properties associated with civic and public services

[110] From "A Brief History of the Carmel Youth Center" distributed at the Anniversary Open House on 26 April 2008.
[111] "Nevada Woman to Run for Senate," *New York Times*, 4 March 1918.
[112] John Thompson, "Turn-of-the-Century Feminist: Anne Martin," (accessed online) 2006.
[113] Daisy Bostick, Carmel Today and Yesterday, 1945.
[114] Carmel Art Association Website: https://carmelart.org/.

- Schools and churches
- Social and recreational property types

4.5.2 Description

Properties associated with civic and public services

This property type includes buildings and other resources that have served public functions. Examples may include buildings that served as City Hall, post offices, library, police departments and firehouses. Also included here would be other resources that represent public works and services. Resources associated with this theme also include the homes of individuals who played significant roles in civic affairs or were employed in positions that influenced the development of the city. Such individuals would include, for example, mayors and council members, city attorneys, the Chief of Police, Fire chief, postmaster or mistress.

Newspapers also played an important role in civic development. The *Carmel Pine Cone* has had a continuing role in reporting local events, as well as taking editorial stands on the development of community character. Competing, although shorter lived, newspapers were important in that they often presented views in opposition to the *Carmel Pine Cone's* editorial position on civic issues. Resources include not only buildings where newspapers had their offices and printing facilities, but also the homes of newspaper editors or publishers.

Utilities, whether private or public, are resources associated with this theme. Resources that represent the development of water management, electrical and gas service, and waste management are important in the full understanding of a community's history. Resources associated with the development of communication include telephone and telegraph services, as well as post offices and newspapers.

Healthcare is also an important aspect of community development. Associated resources include hospitals, clinics, sanitariums. Resources also include the homes or offices of prominent local physicians, dentists, and other types of healthcare providers.

Schools and churches

A number of schools and churches were established in Carmel before 1940. Resources in this category include surviving residences or buildings that were used as schools, as well as buildings specifically constructed to serve as private and public schools. Also included are resources that represent particular developments in the history of local education, such as kindergartens, nursery schools, and the Arts and Craft summer school programs. The Sunset School, opened in 1906 and now part of the Sunset Center, is a significant resource associated with this theme.

Churches and resources associated with religious institutions include Mission San Carlos Borromeo del Rio Carmel, previously discussed in Chapter 2, as well as churches established since 1903, such as the Christian Science Church, All Saints Episcopal Church, the Church of the Wayfarer and the Presbyterian Church. In addition to church structures, buildings that served other religious functions or served as residences for the pastor should be considered under this property type.

Social and recreational property types

The people of Carmel led active social lives and were involved in a variety of community activities. This property type would include buildings that served as club houses or that were associated with important social events that are not included under other contexts. This property type would also include resources

associated with recreational and athletic activities. Certainly, this would include any extant resources associated with the Abalone softball league.

4.5.3 Significance

From its inception the residents of Carmel were active in the civic, educational and social life of the community. Property types associated with this theme are important in reflecting this aspect of the community's character. The significance of these resources would depend not only on the association with significant aspects of community life and its high degree of integrity, but also on the quality of the impact the activity had on the social life of Carmel residents.

5.0 ARCHITECTURAL DEVELOPMENT IN CARMEL (1888-1986)

5.1 Environmental and Cultural Influences on Architecture

Carmel is located in the angle formed by two ranges of hills, one running in a generally east-west direction, forming the backbone of the Monterey peninsula, and the other at a right angle to it, forming the natural barrier between the Carmel Bay and the Carmel River (Rio Carmelo). In this angle a forest of pine trees has grown. East of the town along the Carmel River lies the Carmel Valley, a strip of rich alluvial soil thirty miles long and from one-half to two miles wide. West of the town is the Pacific Ocean, the water of which is rarely colder than fifty-five degrees nor warmer than sixty-five degrees. The Carmel Valley acts as an equalizing factor by furnishing currents of warmer or cooler air whenever the land and ocean temperatures differ. For that reason, Carmel's temperature is moderated to a range of twenty degrees lower or higher than the ocean's temperature.

Carmel as viewed by Spanish explorers or even as observed later by European settlers differs significantly from today's landscape. The most obvious sign of human intervention, of course, is the town itself. Devendorf inherited Duckworth's county-approved map of Carmel City with its conventional grid pattern. He continued to use it, but did not hesitate to curve roads around trees or topographical features in later additions. His respect for the natural environment was in contrast to many developers who flattened hills and cleared trees. Devendorf also encouraged the planting of trees so much that an illusion has been created of an area more wooded than originally. A reporter for the *Oakland Tribune* described how Devendorf "drove up and down and crosswise in a buggy drawn by a white horse, planting trees as he went along. When he sold a lot, he threw in a few trees for good measure. If he actually got cash for the lot—which rarely happened—the buyer might have had a whole grove presented to him as a bonus."[115] Early photographs show open meadows or coastal scrub with few trees west of Monte Verde except in natural canyons or near water courses. The efforts of Devendorf and others who followed have created a more forested character for Carmel-by-the-Sea.

The other important influence in the development of Carmel was the Arts and Crafts Movement. A reaction against the impersonal production of the Industrial Revolution and the loss of pride of craftsmanship, the movement had its roots in England during the last half of the nineteenth century reaching its zenith in 1888 when the Arts and Crafts Exhibition Society was founded in London by the young members of the Royal Academy. These individuals were frustrated by the institutional definition of art in terms of the fine arts only, relegating the applied and decorative arts to a position of second place.

[115] Harold and Ann Gilliam, Creating Carmel: The Enduring Vision, p. 69.

In the United States, the Arts and Crafts Movement gained momentum from the 1893 Columbian World's Exposition in Chicago, which preceded an expansion of trail-blazing developments in building techniques. After 1893 dozens of arts and crafts societies were formed across the nation. The years between the 1901 Pan-American Exposition in Buffalo, NY, and the outbreak of World War I in1916 are often referred to as the "Craftsman Movement." The movement was named after the *Craftsman* magazine, which was the voice of a generation of designers who established a severe geometric style of furniture and ornamentation and the rise of the Prairie school of architecture. Architecture in California, moving away from the Queen Anne style of the late Victorian period, was seeing the influence of young eastern architects. Ernest Coxhead and his young protégé, Bernard Maybeck, were designing simple, shingle-clad houses in San Francisco and Berkeley. Dedicated to the work of Maybeck, Charles Keeler wrote in The Simple Home in 1904, "The ideal home is one in which the family may be most completely sheltered to develop love, graciousness and individuality, and which is at the same time most accessible to friends, toward whom hospitality is as unconscious and spontaneous as it is abundant."[116] This statement surely describes Carmel's architecture and society during this formative period.

By the 1940s, Carmel was comprised of a conglomeration of architectural styles, and the village was known world-wide for the uniqueness of its building stock. Yet, despite a history of local acceptance of designs wrought by quirky individualism, the Modern movement was initially met with resistance. By 1950 Modern architectural styles had gained enough visibility in Carmel to draw both scorn and acclaim from village citizens. A press release from September of that year summarized the extent of the distaste for the movement in its title, "Modern Style in Carmel Brings Cries of Anguish."[117] Even local poet, Robinson Jeffers, chimed in: "Motors and modernist houses usurp the scene."[118] Those who were accustomed to Carmel's distinctive pitched roofs and vernacular construction considered the horizontality and manufactured materials of the Modern design vocabulary an affront to tradition. Merchants, especially, were hyper-conscious of the power that story-book-style buildings had in luring tourists through their doors; to these shopkeepers, Modern architecture was a potential impediment to business. Conversely, in the spirit of a village known for avant-garde thought, many residents welcomed the novelty and ingenuity of Modern buildings. To these residents, the practical functionality and minimalism of designs provided a welcome respite from the buildings that dated to earlier periods in Carmel's history. Either way, Modernism was triumphant, as Carmel saw the construction of an incalculable number of Modern-style buildings between the years of 1940 and 1986.

5.2 Geographic Development and Expansion

As related in Chapter 3, Carmel City was the vision of Santiago Duckworth who purchased part of Las Manzanitas Rancho from Honoré Escolle in 1888. Located in the northeastern portion of Carmel-by-the-Sea, Duckworth subdivided 164 acres bounded by Monte Verde, Pescadero Canyon and First Street, Monterey Street, and Ocean Avenue. The 1888 grid overlaid small lots across slopes, canyons, and forests. In 1902, Devendorf and Powers took over the unsold land from Duckworth and formed the Carmel Development Company, which re-subdivided the Carmel City tract. Powers also brought up a number of adjoining tracts owned by Honoré Escolle, V.D. Moody, portions of the Mission Ranch from the Martin heirs, the P.H. Sheridan property, 702 lots from Dr. Saunders, and land previously owned by the San Francisco Pacific Glass Works. People often purchased multiple lots.

The early subdivision maps greatly influenced the later character of Carmel. The 1888 grid overlaid slope, canyons, and forests, and street routes were adjusted to fit the topography and to avoid trees. Drainage systems and the street layout were designed in a non-urbanized manner.

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[116] Keeler is quoted in Robert Judson Clark's *The Arts and Crafts Movement in America 1876-1916*, p. 81.
[117] "Modern Style in Carmel Brings Cries of Anguish," *Monterey Peninsula Herald*, 9 September 1950.
[118] Harold and Ann Gilliam, Creating Carmel: The Enduring Vision, 1992.

In the 1920s, many cities across the nation responded to the City Beautiful Movement by instituting city planning measures. Having formed a Planning Commission in 1922, Carmel was in the forefront of this movement. The original members of this commission were Dr. Alfred Burton, Susan Creighton, Thomas B. Reardon, Charles Sumner Greene, and Jessie A. Botke. In 1923, the first rudimentary zoning ordinances were passed by the city. The city adopted its first comprehensive zoning ordinance on March 2, 1925, which was the first ordinance to prohibit most non-residential uses from the residential zone. At this time fewer than 500 cities in the country had adopted zoning ordinances and it was not until 1926 that zoning was upheld as constitutional by the U.S. Supreme Court. On June 5, 1929, a new simpler zoning plan was adopted that began with the now famous preamble by City Attorney Argyll Campbell: "The City of Carmel-by-the-Sea is hereby determined to be primarily, essentially, and predominantly a residential City wherein business and commerce have in the past, and now, and are proposed to be in the future, subordinated to its residential character." This ordinance defined the commercial district and helped shape and sustain Carmel's unique character.

As the population of the town increased, the lands adjoining the original subdivisions were supplemented by a number of additions made between 1905 and 1922:

> Addition #1, 1905, generally bounded by Monte Verde Street, Santa Lucia Avenue, San Antonio Avenue, and Ocean Avenue (formerly the Sheridan property)
> Addition #2, 1916 (surveyed 1906), bounded by Mission Street, Santa Lucia Avenue, Casanova Street, and Twelfth Avenue (the northern portion of John Martin's Mission Ranch)
> Addition #3, 1907, bounded by Monte Verde Street, Ocean Avenue, San Antonio Avenue, and Second Avenue (a portion of the Murphy ranch purchased by Powers in 1904)
> Addition #4, 1908, generally bounded by Junipero Avenue, Third Avenue, Monte Verde Street, and a zig-zag line beginning at the intersection of Monte Verde and Second and continuing northeast in block increments to Alta Avenue
> Addition #5, 1910, known as the Eighty Acres, generally bounded by Forest Road, Eleventh and Twelfth Avenues, Junipero Avenue, and Ocean Avenue
> Addition #6, 1910, bounded by San Antonio Avenue, Santa Lucia Avenue, Scenic Road, and Eighth Avenue
> Addition #7, about 1911, part of the Martin Ranch that included Point Loeb (Carmel Point), bounded by Carmelo, Santa Lucia, and Scenic Drive (outside Carmel's southern city limits)
> Addition #8, 1922, generally bounded by San Antonio Avenue, Eighth Avenue, Del Mar Avenue, and Ocean Avenue

Other subdivisions included Paradise Park, between Forest Avenue and the City limits, which was subdivided in 1918 but remained undeveloped until the 1940s. Del Monte Properties opened the Carmel Woods area for development in the 1920s. The Walker Tract adjacent to the Eighty Acres was subdivided in the 1920s. On September 3, 1950 the City Council purchased the beach and lagoon that stretched from the end of the city limits to the Carmel River.[119]

A resource for tracking development patterns is Sanborn Fire Insurance maps published by the Sanborn Fire Insurance Company. In addition to earlier maps, Carmel was surveyed by the Sanborn Company in 1910, 1922, 1930, and 1962. For the most part, the areas to the east of Junipero Avenue were not surveyed by the Sanborn Company; the exception was a rectangular section bounded by Third Avenue to the north, Ninth Avenue to the south, Junipero Avenue to the west and Guadalupe Street to the east. Despite the thirty-two-year gap, a comparison of the 1930 and 1962 maps is important in understanding how the city grew during those three decades. In 1930, most blocks were only partially developed, with

[119] Sydney Temple, Carmel-by-the-Sea from Aborigines to Coastal Commission, 1987.

the exception of the Ocean Avenue commercial district where nearly all parcels contained a building. The 1922 subdivision north of Third Avenue was the least developed, with an average of seven residences per block. The residences north of Ocean Avenue were generally small, square or rectangular dwellings of a single story in height. South of Ocean, the residences were larger and had more irregular footprints.

Remarkably, the majority of homes extant in 1931 were still standing in 1962. Approximately sixty-seven residential buildings and twenty-five commercial or institutional buildings disappeared, either through demolition or accidental loss – a very low average for such a lengthy span of time. Most of the residences were located near Ocean Avenue and were replaced by commercial buildings. Equally notable, Carmel experienced vigorous development during this period with the addition of over six-hundred residences. In 1962 almost every parcel was developed, and many parcels had been subdivided to allow the construction of additional residences. The subdivision north of Third Avenue was still sparsely developed and the parcels were generally larger than those in other areas. Many new residences were constructed with detached guest houses or outbuildings.

5.3 Builders and Architects

The tradition of designer-builders began with Delos Goldsmith, who was responsible for the construction of many of the buildings in Carmel before the turn of the century. However, M.J. Murphy and Hugh Comstock were responsible for giving Carmel its unique architectural character.

When Devendorf and Powers took over the development of Carmel, prefabricated cottages from San Francisco were offered as a low-cost housing alternative. After materials for one hundred cottages failed to show up in 1904, Devendorf hired Michael J. Murphy to take charge of the building for the Carmel Development Company. Murphy went on to become the most prolific designer-builder in the history of Carmel, with the Pine Inn, Highlands Inn, La Playa Hotel, Sundial Lodge, Harrison Memorial Library, several notable commercial buildings, and about 350 houses to his credit. He also worked with Robinson Jeffers on the Tor House. It is estimated that about 80% of the homes in Carmel were designed or constructed by Murphy by the 1930s.[120] Never a proponent of a particular style, Murphy designed buildings to suit his client's taste, often in currently popular styles. His earliest homes were late Victorian cottages and Craftsman bungalows. Born June 26, 1885, in Mendon, Utah, Murphy first came to Carmel on a visit in 1900. In 1914 he established M.J. Murphy Inc., an enterprise which sold building supplies, provided rock crushing services and concrete work, and operated a lumber mill and cabinet shop located between San Carlos and Mission. When Murphy retired in 1941, Carmel lost its first and most important master builder.

Earl Percy Parkes was a building contractor who moved to Carmel in 1919; he worked as a contractor, designer and builder and kept an office in the Parkes Building on Dolores Street south of Ocean Avenue. Parkes is credited as the builder of the Seven Arts Building southwest of Ocean Avenue and Lincoln Street, the Mary Dummage Shop southwest of Ocean and Dolores, and several other commercial buildings and residences, many of which were designed in the Spanish Colonial Revival style.[121] He built a residence for Jo Mora on San Carlos 3 southwest of First Avenue, and a home for Charles Sumner Greene on Monte Verde between Thirteenth and Santa Lucia Avenues.[122]

Hugh Comstock developed the "Fairy Tale" style with which Carmel has become closely identified. Born in Evanston, Illinois, in 1893, Comstock moved to Santa Rosa with his family in 1907. In 1924, he came to Carmel to visit his sister, artist Catherine Seideneck, where he met and married Mayotta Brown. The

[120] Carmel Inventory of Historic Resources.
[121] Janick, Richard N. *Percy Parkes Building* (DPR523 Form), 2002.
[122] *Carmel Pine Cone*, 7 April 1921, p.1; *Carmel Pine Cone*, 18 March 1920, p.3.

newlyweds decided to remain in Carmel where Mayotta had a successful doll-making business. Comstock's career as a designer-builder began when his wife asked him to build a cottage for her dolls. The "Doll's House" became the first of many Fairy Tale style cottages he would design and build. Several commercial buildings, including the Tuck Box on Dolores and the old Monterey County Trust on Dolores near Seventh (now the China Art Building), remain as good examples of his work. Comstock also designed buildings in many of the traditional styles of the 1920s and 1930s. After World War II, Comstock developed the post-adobe system of construction, which he described as "simplified adobe construction combining a rugged timber frame and modern stabilized adobe."[123] Though never having received a degree in architecture, Comstock was described by the *Monterey Peninsula Herald* as one of Carmel's most influential architects.[124]

Carmel's most famous resident architect, Charles Sumner Greene, who made significant contributions to California architecture in the early part of the century, moved to Carmel in 1916. Greene, along with his brother Henry Mather Greene, established the architectural firm of Greene and Greene in Pasadena in 1893. Together, the brothers developed and refined the Craftsman style of architecture into high art. D.L. James engaged Charles Greene in 1918 to design a home on a rocky bluff overlooking the Pacific Ocean south of Carmel; a year later he began a gradual withdrawal from the firm Greene and Greene and eventually made Carmel his permanent residence.[125] After building his own home and studio on Lincoln Street, Greene worked on commissions in Pebble Beach and the Fleishacker house in Woodside. He did the extensive remodeling of Spindrift, the Martin Flavin house in Carmel Highlands, and several homes in Carmel, since demolished. Greene also designed the War Memorial Arch on Ocean Avenue at San Carlos.

Robert Stanton was one of the few academically trained architects to practice in Carmel. A graduate of the University of California School of Architecture, he designed many notable buildings in the Monterey and Santa Cruz areas. He was born in Torrance, California, and worked for the architect Wallace Neff as a traveling superintendent until 1934. At that time, he moved to Pebble Beach, having developed a liking for the area during his honeymoon at the Highland Inn twelve years earlier. Establishing his office in Carmel on the northeast corner of Lincoln and Ocean, his first local commission was the Salinas County Courthouse in 1935. He also designed sixteen hospitals and forty schools. His projects in Carmel include the Normandy Inn and All Saints Episcopal Church. His office later became Merle's Treasure Chest on the southeast corner of Lincoln and Ocean.

Other builders and contractors active in the early decades of the twentieth century included Artie Bowen, George Mark Whitcomb, A.C. Stoney, Meese and Briggs, Percy Parkes, Fred Bigland, Lee Gottfried, Perry Newberry, and Donald Hale. Dene Denny and Hazel Watrous constructed seven houses in Carmel Woods. Most of the builder/designers lived in Carmel and were also active in other aspects of the village's development. Prominent architects who worked in Carmel include C.J. Ryland, who designed the Sunset Center, Milton Latham, Albert Farr, Mark Daniels, Guy O. Koepp, Bernard Maybeck, Willis Polk, and William Wurster.

Though Modern-style buildings were the most likely designs to appear between 1940 and 1986, other styles appeared as well. Notable examples include George Whitcomb's Tudor Revival Etting House on Camino Real and Sixth Avenue that was designed in 1941; a Cape Cod bungalow at Carpenter Street and Fifth Avenue was designed in 1951; a post-adobe residence, the L.L. Spillers Guest Cottage at Carpenter Street and Third Avenue, was designed in 1951 by William Cranston; the Ranch-style Ernest Bixler

[123] Hugh W. Comstock, *Post-Adobe*.
[124] Dorothy Stephenson, "Carmel's Architecture Both Interesting and Livable," 1 June 1970.
[125] Note that D.L. James always went by D.L.; Daniel James was his son.

House at Sixth Avenue and Forest Road was designed in 1954; and the Spinning Wheel Restaurant on Monte Verde Street south of Ocean Avenue was designed in the Monterey Revival style in 1952.

As a strong testament to the prominence of the Modernist architectural idiom that emerged in Carmel in the post-war era, some of the movement's most recognized names designed buildings locally. Frank Lloyd Wright designed a house on the coast for Mrs. Clinton (Della) Walker, which was completed in 1952.[126] Premier Bay Region architect, Gardner A. Dailey designed a home for himself on Ocean and Forest Road in 1945. William Wurster of the San Francisco firm Wurster Bernardi and Emmons designed the Nelson Nowell House on Scenic between Tenth and Eleventh in 1947-48 and the Dr. Albert K. Merchant House on Scenic and Eleventh in 1961-62. Though not necessarily recognizable on the national stage, architects well-regarded in California also designed buildings in Carmel. Albert Henry Hill, promoter of the Second Bay Region Tradition, designed multiple homes in Carmel, including the following: Chazen Residence on Scenic between Ocean and Eighth in 1948; a second house for himself and his family on Lopez Avenue in 1961; the Mr. and Mrs. Irving Fisk House on Lopez in 1961 (with partner John Kruse); the Vivian Homes House on Mountain View and Santa Fe in 1962 (with John Kruse); and the Vivian Homes II House on Torres and Ninth in 1963. Mark Mills, a Taliesin Fellow in the 1940s, designed the Mills House on Mission and Thirteenth in 1952-53; the Walker Spec House on Rio Road and Junipero in 1951-52; and the Mr. and Mrs. William Junk House on San Carlos and Thirteenth in 1965. Additional notable architects who designed buildings in Carmel between 1940 and 1965 include Hugh Comstock, Jon Konigshofer, Clarence Mayhew, and Marcel Sedletzky.

Prominent architects and designers who worked in Carmel in the post-war era include Carl Bensberg, Will Shaw, Walter Burde, William L. Cranston and Thomas S. Elston, Olaf Dalhstrand, Gardner Dailey, Lee Gottfried, Roger Gottfried, Albert Henry Hill, James Heisinger, Sr., Robert Jones, Jon Konigshofer, Fred Keeble, John 'Jack' Kruse, Frank Lloyd, Rowan Maiden, Clarence Mayhew, Mark Mills, James Pruitt, Guy Rosebrook, Marcel Sedletzky, Edwin Lewis Snyder, Robert Stanton, Robert A. Stephenson, George Thomson, George Willox, Frank Wynkoop, and landscape architect Thomas Church. Some architects spanned the pre- and post-war era such as William Wurster. This was also true for builder Miles Bain and contractor George Mark Whitcomb. Father and son, Richard Bixler and Ernest Bixler were prominent builder/contractors in Carmel in the 1940s and 1950s.

It is worthy of note that a number of prominent Carmelite architects, designers and builders created homes for themselves in Carmel-by-the-Sea, including but not limited to: Ernest S. Bixler, Gardner Dailey, Albert Henry Hill, Frank Lloyd, William A. Smith, Robert A. Stephenson, and Helen T. Warren. See Appendix 9.9 for biographical information on architects working in Carmel, 1940-1986.

5.4 Architectural Styles

This section has been augmented to include both a narrative presentation of the primary architectural movements that developed in Carmel-by-the-Sea and to develop an analytical framework for evaluating buildings constructed between 1935 and 1986. After a brief discussion of commercial architectural styles, the various architectural movements affecting residential design are presented. The final section presents an analysis of Carmel architectural styles from 1935 to 1986 and includes photographs, lists of character defining features and representative examples.

Commercial Architectural Styles

[126] PAST Consultants, LLC, *Mrs. Clinton Walker House, National Register of Historic Places Registration Form*, 2017, 6. The Keeper of the National Register formally listed the building in 2017.

Commercial buildings in the business district display wide architectural variations. Generally, buildings are one to two stories in height and form contiguous street faces, interrupted by frequent courtyards. Intercommunication between courtyards is possible in several places. Commercial uses occupy the ground levels, with upper stories frequently used for office or residential space. Window boxes, decorative paving, and other urban design amenities are frequently employed.

The oldest buildings in the business district, although remodeled, retain features associated with the Italianate and commercial false front styles typical of late nineteenth and early twentieth century American "Main Street" vernacular. These include second-story bay windows, double-hung sash windows, remnants of board-and-batten and tongue-and-groove siding, quoins, and paneled and glazed doors. The building housing the Carmel Bakery, located on the south side of Ocean Avenue between Lincoln and Dolores Streets, exhibits these characteristics. However, it was the construction that took place in the 1920s, under the influence of architectural revival styles, which left the most lasting imprint on the character of the business district. Both the Spanish Colonial Revival and the Tudor Revival were widely employed. Beyond the usual Spanish stylistic trademarks of stuccoed exteriors or tiled roofs, Carmel's many Spanish styled buildings feature ornate wrought iron and carved wood detailing, generous use of colorful glazed tile for staircase risers, dados, fountains, planters, and backsplashes, patios and courtyards spaces, arcades, and towers. Tudor Revival buildings typically feature characteristic half-timbering and gabled rooflines.

Residential Architectural Styles

Carmel is essentially a residential community with single-family homes as the most prevalent property type. Residential neighborhoods surround the business district and display a wide architectural variety due to age, aesthetic and architectural preferences, lot size, building siting, and the subordination of buildings to nature. Architects' and builders' response to Carmel's unique location, with its hilly and wooded terrain facing the Pacific Ocean, has continuously resulted in creative approaches to the placement of the building within its environment. No tracts of similar homes were constructed in Carmel, and not one block was constructed in a single period of time. Early in the City's development, a taste for simplicity, often articulated by the use of shingles or board-and-batten siding, transcends the divisions of time and architectural fashions. Other features which regularly appear regardless of architectural style include "Dutch" doors, which can be opened on the top and left closed on the bottom, and the use of the local chalkrock or Carmel stone for chimneys, paving, garden walls, and exteriors. An adjunct to many houses figuring prominently in the streetscapes of Carmel is a detached single garage, usually front-gabled, sided with board-and-batten, entered via an arched vehicular door, and set close to the street.

Many of the earliest homes built in Devendorf's and Powers' Carmel-by-the-Sea were one story cottages typical of turn of the century housing elsewhere in the country. A hipped roof and box-like proportions are the hallmarks of this genre. They could be sided with narrow or medium clapboard, shingles, or clear heart redwood board and batten. Typical features include bay windows on the front or sides, porches attached to the façade or tucked into one corner, and double-hung or fixed sash windows with decorative patterns of muntins in the smaller upper sash. Details of such cottages related them either to the Victorian era Queen Anne style, the Colonial Revival style (enclosed soffits, frieze and endboards) or the Craftsman style (exposed rafters in the eaves, tripartite windows). Turn of the century cottages of these types were built through the first decade of the twentieth century.

The Craftsman style was an expression of the philosophy of the Craftsman movement, with the American adaptation of the English Arts and Crafts Movement, which had crystallized around William Morris in the second half of the nineteenth century. Popularized in this country with Gustav Stickley and his *Craftsman* magazine, and in California by the work of architects such as Bernard Maybeck, Julia Morgan and the brothers Charles and Henry Greene. Craftsman homes were characterized by horizontality of

proportions, seen in the spreading lines of low-pitched, overhanging gable roofs and informal building plans; reliance on the honest use of materials such as wood, brick, and stone and undisguised structural elements such as exposed beams, braces, and rafters for architectural beauty; and enjoyment of the natural setting through porches, outdoor spaces, and the clustering of windows into horizontal bands. The architectural precedents for Craftsman homes were the wood traditions of Japan and India, as well as past styles such as the American Colonial and the English Tudor. Typical features of Craftsman homes in Carmel include stucco or shingle siding, "L: or "U" shaped plans which enclose a patio, and windows—either sliding, hinged casement, or double-hung sash in operation—which are framed by extended lintels and sills. The heyday of Craftsman building in Carmel lasted from about 1905 into the early 1920s.

Both the aesthetic characteristics of the Craftsman style, and its philosophical underpinnings, which linked it to progressive political, social, and artistic movements in the early twentieth century, made it popular with Carmel's academic, literary, and artistic residents. The Craftsman style and the emerging popularity of architectural revivals, particularly those based on medieval England, set the stage for a burst of individualism and creativity in Carmel during the 1920s. Hugh Comstock, with his fanciful Tudor cottages, was the most visible manifestation of this period. Steep gables, decorative half-timbering set on stuccoed surfaces, and diamond-paned windows were some of the characteristics of this deliberately picturesque mode of design. Some builders expressed themselves through their choice of materials—clothing an entire building in bark or the local Carmel stone—while others whimsically combined features associated with several styles on a single home to create a unique and eclectic whole. For example, heavy wooden lintels that suggest adobe construction would be incorporated into a home whose other details were derived from an English manor.

In the 1920s and 1930s a taste of revivalism in architecture swept the country. The English, French, Spanish, Italian, and early American countryside were explored for architectural inspiration. This fashion coincided in Carmel with an increase in building of summer homes by the well-to-do, as well as with new demands for traditional amenities by year-round residents. Most of Carmel's larger homes date from this era. English homes were inspired by a variety of precedents. Tudor homes were usually stuccoed, half-timbered, and gabled. Cotswold houses mimicked thatched roofs with rolled eaves and shingled surfaces. English Revival homes could be sided with stucco, shakes, or even board and batten or Carmel stone and usually had at least one arched opening, often a front door. The French Revival could be distinguished from the English by the use of hipped roofs and the occasional incorporation of turreted bays. Spanish and Italian Revival houses adhered to the Mediterranean customs of stucco sheathing, tile roofs, and arched opening. American Colonial Revival homes could look to the Cape Cod tradition of New England, with side gabled volumes faced with shingles and pierced by a symmetrical arrangement or neatly framed opening. Regionally popular styles such as the Monterey Revival, usually recognized by a second story balcony across the façade, or the Pueblo Revival, characterized by flat-roofed, cubic massing, were also occasionally attempted.

Simplified traditional styles during the 1930s and into the onset of the World War II include the Minimal Traditional style (1935-1950), which emerged during the years of the Depression as the Federal Housing Administration established national criteria for inexpensive homes. Houses built in this style generally reflect traditional forms but lack decorative detailing or enrichment. Roof pitches tend to be low or intermediate rather than steep, and eaves are narrow rather than overhanging. Built nationwide in great numbers before World War II up until circa 1950, in Carmel these houses are commonly wood-framed and wood-clad, with a brick or Carmel stone chimney. Regional architects such as Edwin Lewis Snyder, Robert Stanton and Julia Morgan experimented in the style, with several examples listed on the City's Historic Resources Inventory.

Characteristics of the California Ranch style (1935-1970), which originated in California, include asymmetrical single-story forms, low-pitched roofs, wide overhanging eaves, and modest traditional

detailing, typically decorative iron or wooden porch supports, ribbon windows and decorative shutters. Period detailing can include elements of the Spanish Colonial- and Monterey Colonial-revival styles, such as partially enclosed courtyards or patios, or a continuous front veranda on plain or decorated columns. The private outdoor living areas to the rear of the house are a direct contrast to the large front and side porches of most late nineteenth and early twentieth century styles. In Carmel, the California Ranch style is also expressed using the Post-adobe construction method pioneered by Hugh Comstock in the late 1940s.

Buildings in postwar modernist styles migrate to Carmel largely from the San Francisco Bay Area and Southern California, as architects received commissions to design vacation or second homes for their urban clients. A visual presentation of these styles follows this section and includes examples of some of the City's most unusual residences. Carmel's unique topography and climate has resulted in many idiosyncratic examples of modernist styles, such as the Bay Region Modern and Organic styles. Constraints derived from Carmel's narrow hillside and/or wooded lots have resulted in singular examples by leading modernist architects, designing in the Bay Region Modern, Organic and Expressionist styles.

The Bay Region Modern style represents Carmel's unique development of the Second and Third Bay Region styles. This warmer and rustic variation of the colder and more austere Modern styles has been described under multiple labels: Bay Area, Bay Area Regionalism, San Francisco Bay Regionalism, Bay Region, post-war Bay Region and Bay Tradition. The style was not officially named until October 11, 1947, when Lewis Mumford, author of the New Yorker column *Skyline*, described a new phenomenon occurring on the West Coast:

> I look for the continuous spread, to every part of our country, of that native and humane form of modernism, which one might call the Bay Region Style, a free yet unobstructed expression of the terrain, the climate, and the way of life on the Coast.[127]

In its infancy, Bay Region was little more than a movement or an "attitude" rather than a formal style. Architectural historian David Gebhard qualifies three loosely defined schools of the Bay Region style: The principle adherents of the First Bay Tradition, also identified as the Arts & Crafts or Craftsman Style, (1890-1930) were A. Page Brown, Ernest Coxhead, Bernard Maybeck, Willis Polk, and John Galen Howard, among others. The principals of the Second Bay Tradition (1930s-1959) were William Wurster, Joseph Esherick, John Dinwiddie, and Gardner Dailey. Charles Moore and his contemporaries defined the Third Bay Tradition (1960 onward). For purposes of defining Carmel's modernist architectural styles, the Second and Third Bay traditions have been classified into a single style, the Bay Region Modern style, that has been continuously developed into the 1980s.[128]

The Bay Region Modern style became somewhat formalized when this loosely-knit group of architects in California's San Francisco Bay Area redefined Modern designs to include natural, local materials. The plentiful stock of redwood in Northern California made this an obvious choice for structural and aesthetic elements. The result was a softer expression of Modernism that was sensitive to California's unique natural setting, yet still incorporated key principles of the Modern movement, such as clean lines, strong horizontals, and open and airy designs. For proponents of Bay Regionalism, the site – topography, vegetation, viewshed – drove both the form and materials of the building. A Bay Region building was viewed as an organic extension of nature. Large expanses of glass window walls, sliding doors and

[127] David Gebhard, Roger Montgomery, Robert Winter, John Woodbridge, and Sally Woodbridge. *A Guide to Architecture in San Francisco & Northern California,* 1973.
[128] David Gebhard, Roger Montgomery, Robert Winter, John Woodbridge, and Sally Woodbridge. *A Guide to Architecture in San Francisco & Northern California,* 1973.

partitions, and lofty ceilings allowed the outdoors to flow flawlessly into the interior living spaces. In a place like Carmel where the natural environment reigned supreme, the Bay Region was a perfect fit.

Bay Region Modern buildings in Carmel share similar characteristics, such as irregular-shaped plans; sharp, angular forms and irregular massing; vertical board and batten, shiplap, or shingle cladding; local stone cladding; plate-glass window walls; skylights; flat, low-pitched gable or shed, A-frame, or inverted, butterfly-shaped roofs; wind screens; terraces and decks; and ample gardens and garden courts. The use of traditional materials within a Modern architectural vocabulary is common. The integration of house, setting and landscape is a critical consideration.

Another variation of the Modern architectural style appeared in Carmel in the late 1940s and early 1950s. The Wrightian Organic style, was realized in Carmel by adherents of Frank Lloyd Wright, and includes architects Mark Mills (a Taliesin fellow), Albert Henry Hill, Rowan Maiden, Jon Konigshofer and Olaf Dahlstrand. The most recognizable characteristic of Wrightian architecture found in Carmel is dramatic roof forms sheltering buildings constructed of natural materials. Influenced by Frank Lloyd Wright's Organic design principles, Carmel architect Jon Konigshofer pioneered the "hillside house," a residence designed specifically to fit into a hilly, wooded lot. A typical design would place the driveway at the top of the site, with an integrated carport serving as the building's entrance. Living spaces would be developed downhill, with open views out to the landscape. In the absence of a flat site, the hillside house utilized substantial, cantilevered decks to provide private outdoor space.

Leading shelter magazines, including *Sunset Magazine, The Architectural Record and House Beautiful* featured stories on the hillside house. On the West Coast, the hillside house became a distinct type of house design, as promoted by the shelter magazines. In the 1950s, *Sunset Magazine* published *Sunset Ideas for Hillside Homes*, an architectural pattern book featuring designs of hillside homes by leading West Coast architects. Jon Konigshofer's typical hillside design, as evidenced by the 1948 Keith Evans House (on the Historic Resources Inventory), was featured in several editions of this publication.[129]

Initially, locals pondered the unusual designs; however, Carmel's modernist buildings received favorable regional and national reviews. Popular shelter magazines, such as *Sunset, Good Housekeeping* and the *Architectural Record* began featuring Carmel's modern buildings. A 1948 newspaper article noted: "Carmel architecture is holding the spotlight in a number of publications of nation-wide circulation these days…Sunset magazine has already featured the Konigshofer residence and has a layout on the Ford home scheduled soon."[130]

Continuing into the 1970s and 1980s, architects such as Walter Burde, Will Shaw and Mark Mills designed buildings in various modernist styles, including the Organic and Bay Region Modern styles. More recent architects, such as John Thodos updated the Bay Region Modern style by incorporating transparent rooms of glass, with mitered corners to almost completely merge interior and exterior space.

[129] The 1956 printing of *Sunset Ideas for Hillside Homes* features the Keith Evans House on page 5.
[130] Dorothy Stephenson, "Carmel Architecture Gets Wide Publicity," *Monterey Peninsula Herald*, 5/29/48.

5.4.1 A Visual Presentation of Architectural Styles: 1935 - 1986

A visual presentation of Carmel architectural styles from 1935 to 1986 appears below and covers prewar styles such as Minimal Traditional and California Ranch, as well as modernist architectural styles that continue to be employed today.[131] Seven architectural styles are represented by this time period:

1. Minimal Traditional Style (1935-1950)
2. California Ranch Style (1940-1970)
3. Bay Region Modern Style (1940-1986)
4. Postwar Modern Style (1945-1960)
5. Wrightian Organic Style (1945-1986)
6. Regional Expressionist Style (1945-1986)
7. Post-Adobe Style (1948-1970)

For each architectural style, photographs of typical examples are provided, along with character defining features and representative buildings. Whenever possible, buildings listed on the Historic Resources Inventory have been featured. However, not all pictured or "representative" buildings are listed, as some styles are not yet well represented on the Inventory. The inclusion of a property in the Historic Context Statement does not automatically indicate it will be listed on the Inventory.

[131] The date ranges provided for various styles are general rather than absolute ranges.

Minimal Traditional Style (1935-1950)

Minimal Traditional house (1935) at Guadalupe Street and Sixth Avenue.

Pope House (1940) by Julia Morgan at 2981 Franciscan Way.

Minimal Traditional house (1944) at Santa Fe Street and First Avenue.

Alta R. Jensen House (1947) by Edwin Lewis Snyder at Torres Street 5 NE of Eighth Avenue.

Introduction

To stimulate the faltering housing industry during the Depression, the Federal Housing Administration (FHA) released several publications for the development of inexpensive and easily constructible homes. A typical Minimal Traditional house bears a rectangular plan, a simple gable or hipped roofline, sparse ornamentation, a small wood porch on square columns, multi-pane windows and wood siding. In Carmel, the style may also feature gable-on-wing in massing, a well-crafted brick or Carmel-stone chimney, and may contain exposed knee braces and corner windows in anticipation of the Modern movement.

Character Defining Features

- Single-story rectangular plan
- Side-gable, hipped or gable-on-wing massing
- Wood clapboard, board-and-batten or shingle wall cladding
- Small front porch on square columns or Modernist knee braces
- Multiple-light wood-sash windows; may contain corner windows
- Some examples may feature a Carmel stone or brick chimney

Representative Buildings

- Dr. Emma W. Pope House, Julia Morgan (1940)
- Paul Stoney House (1940)
- Alta R. Jensen House, Edwin Lewis Snyder (1947)
- Harry Turner Jr. House (1948)

California Ranch Style (1935-1970)

California Ranch house (1947) at 2960 Santa Lucia Avenue.

California Ranch house (1961) at 25985 Ridgewood Road.

Introduction

The California Ranch style became the ubiquitous postwar style in the United States. The style occurs in large numbers in the California suburbs, where vast swaths of farmland were redeveloped into housing. Popular trade journals, such as *Sunset Magazine*, presented architect-designed ranch houses that extolled the benefits of combined indoor and outdoor living. In Carmel, California Ranch houses utilize the typical street-facing horizontal ranch form and turn it within the lot to take advantage of the city's narrow-but-deep lot configuration. Earlier Carmel ranch houses are designed with Monterey- or Spanish Revival detailing. Carmel Ranch houses may be constructed using adobe walls or the post-adobe construction method.

Character Defining Features

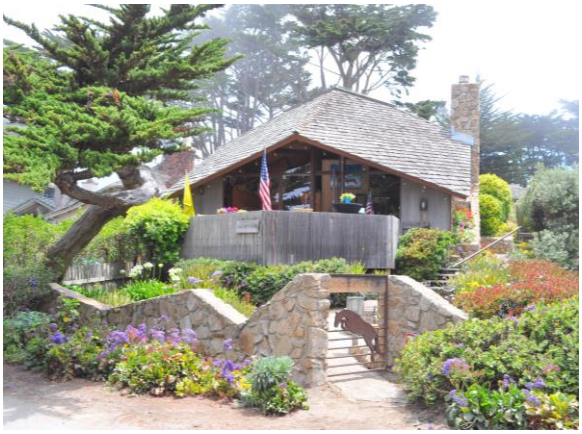
- Low-slung, single-story, horizontal massing
- Gable, hipped or flat roofs, often with incorporated porch
- Wood-framed and sheathed, post-adobe, or adobe wall construction
- Carport or garage (attached or detached)
- Fenestration may consist of wood, aluminum, or steel-framed windows
- Wide brick, adobe or Carmel stone chimneys
- Applied ornamentation in period revival styles (Spanish, Colonial and Monterey Colonial styles)

Representative Buildings

There are early examples of the California Ranch style throughout the Village, including several in the vicinity of Ridgewood Road and Lausen Drive, where development followed Suburban design principles. However, the style is not yet well represented on Carmel's Inventory of Historic Resources. The Inventory does list the Bauman House (1950).

Bay Region Modern Style (1940- 1986)[132]

Merchant House (1962) by William Wurster at Scenic Road and Eleventh Avenue.



Esther M. Hill House (1964) by Marcel Sedletzky at Scenic Road and Thirteenth Avenue.

Reflections (1968) by David Allen Smith for Burde Shaw & Associates at Dolores Street and Franciscan Way.

Golub House by Albert Henry Hill (1972) by Albert Henry Hill at San Antonio Street near Fourth Avenue.

Light House (1982/1997) by John Thodos on Scenic Road between Ocean and Eighth Avenue.[133]

Thodos House (2006) by John Thodos at Torres Street 3 SE of Third Avenue.[134]

[132] Note the Bay Region Style in ongoing; however, this document does not include a study of the post-1986 period.
[133] Photo by Wayne Thom, used with permission. The Light House was constructed in 1982, burned in 1994, and was rebuilt in 1997.
[134] Photo by Patrick Tregenza, used with permission.

Introduction

The Bay Region Modern style includes the Second and Third Bay Region styles as they migrated from the San Francisco Bay area through individual designs by important regional architects and subsequently practiced by Carmel's local architects. The Second Bay Region style departed from the rigid expression of the International Style's "box within a landscape" and expressed volume using the vernacular forms of California's agricultural buildings – primarily sheds, barns and ranches – what William Wurster called "Soft Modernism." Modernist design principles, such as integration of the building within the landscape, wide expanses of glass and exposed structural framework were expressed using wood for structure, and particularly, exterior wall cladding.

Third Bay Region architects used the design idiom of the Second Bay Region, but expressed them in vertically oriented buildings with complex roof forms. In Carmel, Third Bay Region buildings prioritize views and often contain projecting shed-or flat-roofed volumes with decks or terraces. The Bay Region Modern style continued into the 1990s, with architects like John Thodos. Most examples are singular designs by leading regional architects. Buildings in this aesthetic continue to be designed today.

Character Defining Features

- Building integrated with surrounding landscape
- Landscape may be designed by a significant landscape architect
- Horizontal massing with low-pitched gable, hip or nearly flat roofs; or
- Vertical massing with flat or shed roofs
- Projecting shed or boxy volumes
- Exposed structural elements
- Wide expanses of glass set within wood frames
- Wood siding as exterior wall cladding

Representative Buildings

The Carmel Historic Resources Inventory (HRI) contains a number of buildings in the Bay Region style. Listed and significant examples include:

- Nelson Nowell House, William Wurster (1948)
- Merchant House, William Wurster (1961)
- Weekend House and Kruse House, Albert Henry Hill (1961)
- Esther M. Hill House, Marcel Sedletzky (1964)
- Reflections, David Allen Smith for Burde Shaw and Associates (1968)
- Golub House, Albert Henry Hill (1972)
- Thodos House, John Thodos (2006)

Postwar Modern Style (1945-1960)

Postwar Modern House (1948) at Torres Street 3 SE of Eighth Avenue.

Postwar Modern House (1952) at San Carlos Street 3 SE of Thirteenth Avenue.

Introduction

The Postwar Modern Style was a favorite of builders following World War II, when the American dream of home ownership became available for millions of returning veterans. In Carmel the flat-roofed version of the building type was the most prevalent. Building developer Frank Lloyd hired two architect veterans, Thomas Elston & William Cranston to draw plans for his firm. Elston & Cranston would become one of the major architectural firms in Carmel after 1950. The building form was an economic subtype of the American International Style, which was introduced to California in 1920s Los Angeles by Richard Neutra and Rudolph Schindler. Buildings resemble the International Style with flat roofs, and boxy massing, clad with wood, brick or stone. Almost always one-story, many have attached carports.

Character Defining Features

- Low-slung, single-story massing
- Low-pitched shed or gable roof, or flat roof, with wide eaves throughout
- Open roof overhangs
- Minimal exterior decoration
- Fenestration consisting of wood- or aluminum-framed windows
- Attached, flat- or shed-roofed wood carports common

Representative Buildings

A concentration of this house type occurs along Torres Street, where the firm of Elston & Cranston designed variations of the style. Other examples can also be found scattered about the City. However, the style is not yet well represented on Carmel's Inventory of Historic Resources. The Inventory does list the Thomas Elston House by Elston & Cranston (1948).

Wrightian Organic Style (1945-1986)

Keith Evans House (1948) by Jon Konigshofer at 2969 Franciscan Way.[135]

Mark Mills' Walker Spec House (1951) at Rio Road and Thirteenth Avenue.

Mrs. Clinton (Della) Walker House (1952) by Frank Lloyd Wright at Scenic Dr. near Santa Lucia Avenue.

Wells Fargo Bank (1965) by Olof Dahlstrand at San Carlos Street between Ocean and Seventh Avenues.

Introduction

In his 1939 book, *An Organic Architecture – The Architecture of Democracy*, Frank Lloyd Wright described his "organic" style, which dictated the harmony of the building with its natural environment; the use of regional and natural materials to relate the building to its setting; designs with low-pitched overhanging roofs to provide protection from the sun in the summer and to provide some weather protection in the winter; and the integration of interior and exterior space through expanses of glass and exterior decks or patios. In Carmel, Wrightian architects such as Mark Mills and Jon Konigshofer used these techniques to construct modernist buildings of local materials that take advantage of the hilly, wooded Carmel landscape.

[135] Photography courtesy of Google Street View, 2019.

Character Defining Features

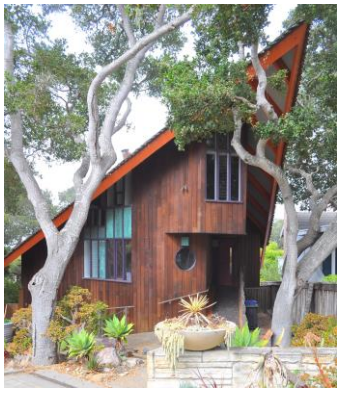
- Irregular plans and asymmetrical composition
- Geometric, low-pitched roof expressions with wide overhangs and exposed structure
- Use of modernist construction methods but with natural and local materials
- Wide expanses of glass in wood or metal frames
- Clerestory windows
- Wood- or metal-framed fenestration
- Integrated landscape features of local materials
- Landscape may be designed by significant landscape architect

Representative Buildings

- Keith Evans House, Jon Konigshofer (1948)
- Dorothy Green Chapman House, Rowan Maiden (1949)
- Robert A. Stephenson House, Robert Stephenson (1949)
- Walker Spec House, Mark Mills (1951)
- Mills House, Mark Mills (1951)
- Mrs. Clinton (Della) Walker House, Frank Lloyd Wright (1952)

Regional Expressionist Style (1945-1986)

Butterfly House (1952) by Frank Wynkoop, at Scenic Road and Stewart Way.[136]



Cosmas House (1961) by Albert Henry Hill at Lopez Street between Second and Fourth Avenues.

Hofsas House (1965) by Ralph Stean, at Dolores Street and Fourth Avenue.

Introduction

Regional Expressionism applies new technologies and construction techniques to design modernist buildings that are attuned to Carmel's regional topography, geology and climate. With advances in concrete and metal technologies, rooflines soar with space-age forms, including butterfly, arched, serrated, airplane and parabolic. The structures beneath were expressed boldly and employed wide expanses of glass to view Carmel's varied and natural landscape.

Character Defining Features

- Irregular plans and forms addressing the immediate setting & its environment
- Soaring rooflines in butterfly, arched, serrated, airplane or parabolic shapes
- Exposed steel or wood structural system
- Wide expanses of glass in wood or metal frames
- Concrete and cement-block walls, integrated with patio and landscape features
- Landscape may be designed by a significant landscape architect

Representative Buildings

- Butterfly House, Frank Wynkoop (1952)
- Cosmas House, Albert Henry Hill (1961)
- Hofsas House, Ralph Stean (1965)

[136] Note that the Butterfly House is south of the City limits but within the Carmel-by-the-Sea sphere of influence and is pictured here to illustrate the Regional Expressionist Style.

Post-Adobe Style (1948-1970)

Post-Adobe house (1950) at Vizcaino Avenue and Flanders Way.

Post-Adobe House (1950) at Scenic Road and Eighth Avenue.

Carmel Village Inn (1954) by James Pruitt at NE Ocean and Junipero Avenues.

Carmel Red Cross Headquarters (1954) at SE Dolores Street and Eighth Avenue.

Introduction

Post-Adobe is both a building style and method-of-construction. Conceived by Carmel master builder Hugh Comstock in the late 1930s in anticipation of World War II building materials shortages, Comstock began constructing adobe homes while experimenting with waterproofing methods for his bricks. By 1940 he had developed a wall-framing method of Redwood posts infilled with waterproof adobe bricks, which also allowed for internal wiring and other infrastructure to be accommodated within the adobe walls. In Carmel and the region, the construction method was well suited for the California Ranch-style. In 1948, Hugh Comstock published his construction manual, *Post-Adobe: Carmel by the Sea*, detailing the construction method and offering a number of house plans for constructing the buildings.

Character Defining Features

- Building forms in Postwar architectural styles, notably Postwar Modern and California Ranch styles
- Roof forms may be gable, hip or flat
- Waterproof adobe bricks framed between redwood timbers; also used for adobe chimneys
- Fenestration includes either metal- or wood-framed casements or sash

Representative Buildings

- L.L. Spillers Guest Cottage, Elston & Cranston (1951)
- Carmel Village Inn, James Pruitt (1954)
- Carmel Red Cross Headquarters (1954)

5.5 Public and Domestic Landscaping

The garden was one of the most important contributions of the Arts and Crafts Movement to creating natural, unpretentious, and harmonious environments. According to the tenets of the movement, gardens were intended to express regional character, built from local materials and simple plants. They were meant to be used as outdoor rooms and places for growing productive plants. Ideally, Arts and Crafts gardens had an irregular path system through the landscape and conformed with the natural topography avoiding trees and natural rock outcrops. Bernard Maybeck and Charles Sumner Greene were important exponents of this type of garden.

The influence of the Arts and Crafts movement combined with the Carmelites' appreciation and enjoyment of the natural coastal environment is expressed in the prevalence of gardens, courtyards, and informally landscaped open space throughout the city. Most homes have some sort of outdoor living space, be it a paved terrace nestled between wings of the house or an area carpeted with pine needles set in amongst the trees. Pines, oaks, cypress, and other trees punctuate the lots, and flowers and vines grow, seemingly unchecked on and around them. No front lawns or sidewalks separate the properties from the streets; rather, garden fences of pickets, stakes, or stone blend in with the landscape. Since Carmel homes do not have addresses, signs with the owner's or the house's name are attached to fences, walls, or posts. Daisy F. Bostick and Dorothea Castelhun in their affectionate description of Carmel in 1925 state "The true Carmel garden knows no straight line nor conventional symmetry of arrangement."[137]

Public landscaping projects were promoted by Devendorf and Powers. Powers was a nature lover who took delight in planting trees in the village and often made gifts of seedlings to friends. Trees were not always planted in a random fashion, especially on commercial streets. In 1904, Devendorf had his Japanese work crew plant Monterey pine trees down the middle of Ocean Avenue and a boardwalk was built on both sides, affording some relief to shoppers from the dust in the summer and the mud in the winter. Two years later Scenic Road and San Antonio Avenue were planted with cypress trees. Devendorf also gave children a one-cent piece to plant seedlings.

In 1921, a group of prominent citizens lobbied the city to purchase 15 acres of dunes from James Devendorf to preserve it for the future. The price was set at $15,000 and the voters approved the purchase by the city. The purchase included the dunes and beach and Block 69, now Devendorf Park. For a considerable time Block 69 served a multitude of uses—polo field, horseshoe pit, campground, and fairground. Unfortunately, most of the time it was either a dust bowl in summer or a quagmire in winter. By 1928, it became apparent that beautification could be realized through the support of the clubs and organizations. The development of Devendorf Park was accomplished by the city in 1932.[138]

In the early 1940s, a City Council with a majority of Carmelites from the "artistic element" voted to abolish parking on the median of Ocean Avenue. Nationally renowned landscape architect Thomas Church redesigned the median with stone walls, shrubs, and flowers.[139]

One of the leading American modernist landscape architects active from the 1930s to the 1970s, Thomas Church is known for his pioneering modern garden designs that were appropriated to the local environment and climate. His design approach influenced the next generation of landscape architects, including Garrett Eckbo, Robert Royston, Lawrence Halprin, Theodore Osmundson, and Douglas Baylis,

[137] Daisy F. Bostick and Dorothea Castelhun, *Carmel at Work and Play*, p. 30.
[138] Sharron Hale, *A Tribute to Yesterday*, p. 55.
[139] Harold and Ann Gilliam, Creating Carmel: The Enduring Vision, 1992.

acknowledged as pioneers of the "California Style" of landscape design.[140] Church was educated at the University of California, Berkeley, and Harvard, where he became fascinated with issues of California's climate and outdoor living. [141] By 1930 Church had established his own practice in San Francisco, the neoclassical style was the prevailing approach in landscape and city planning design. Church's unique approach towards unifying building and landscape with particular attention towards climate context and lifestyle gave birth to modern landscape design and planning. Some of Church's most notable works include the residential design of Donnell Gardens in Sonoma County, California, and the innovative middle-income housing development of Parkmerced in San Francisco. Church and William Wurster, of Wurster, Bernardi and Emmons, were close friends and collaborated on many house and garden projects.[142]

One of the most significant open space additions to Carmel-by-the-Sea occurred following purchase of 17.5 acres of the Doolittle Property at the wooded southeast corner of town and the 14.9-acre Flanders Estate in 1972. The combined properties became Mission Trail Park, the largest open space located within the city limits. The two land acquisitions were widely popular and viewed as a major victory for locals and environmentalists, as a large-scale residential development was in competition for the land.[143]

As a village in the forest, Carmel has a continuous history of environmentalism. In 1979, the Piccadilly Nursery, located on the west side of Dolores Street between Ocean and Seventh Avenues went out of business. Disputes ensued within the City Council, which was debating developing the vacant site or making it a city park. In 1980, Carol Stratton and Jean Mitchell formed the Carmel-by-the-Sea Garden Club. They quickly made saving the site for a park their top priority. City Councilmember Helen Arnold, a champion of environmental and residential rights, wrestled with the male-dominated City Council and became a vocal advocate for the creation of Piccadilly Park. She was reelected to the City Council in 1980 and battled mayor Barney Laiolo, who sought commercial development, for the park's creation. The combined work of these women, particularly Helen Arnold's voice within the Council led to the delightful open space within the dense commercial blocks of the commercial core. Piccadilly Park opened in 1996 with a plaque honoring its founders and Councilmember Helen Arnold.[144]

5.6 Associated Resource Types

5.6.1 Identification

Within the context of Architectural Development in Carmel the following resource types have been identified:

- Single family houses
- Commercial buildings
- Landscaping and public art

5.6.2 Description

Single family houses

[140] Corbett, 19.
[141] Marc Treib, editor. *Modern Landscape Architecture: A Critical Review*, Cambridge, MIT Press, 1992, 169.
[142] Corbett, 12.
[143] "The 70s: A Decade in Review," *Carmel Pine Cone*, 1/24/80. Gualtieri and Momboisse, 12.
[144] Gualtieri, Kathryn, "The Fight over Whether or Not to Construct Piccadilly Park (unpublished research paper)," 6/10/22.

Carmel has always been a residential community and has consciously resisted efforts to develop and urbanize in defiance of economic pressures. Therefore, a substantial percentage of Carmel's residential properties were developed prior to World War II and constitute the bulk of the historically significant resources in the city. Described in detail in Section 5.4, architectural styles include the simple vernacular cottages from the earliest period, craftsman bungalows, and the revival styles popular during the 1920s and 1930s. Many Carmel residences also represent the work of notable architects and designer/builders.

Commercial buildings

Commercial construction which took place under the influence of the architectural revivals of the 1920s has left the most lasting imprint on the character of the business district; however, buildings that represent earlier building periods should also be considered for preservation. In 1903, the Carmel Development Company constructed the first "fireproof" commercial building of concrete blocks made to look like stone. Formerly the Carmel Development Company's office, the People's Market, and Holman's Hardware store, this building is still standing at the northwest corner of San Carlos and Ocean.

Both the Spanish Colonial Revival and the Tudor Revival styles are well represented in the business district. Beyond the usual Spanish stylistic trademarks of stuccoed exteriors and tiled roofs, the Spanish styled buildings feature ornate wrought iron and carved wood detailing, generous use of colorful patterned tile for staircase risers, dados, fountains, planters, and backsplashes, patios and courtyard spaces, arcades, and towers. The courtyard complexes, Las Tiendas (1921) and El Paseo (1927), are among the best exponents of this genre of commercial construction.[145] Other notable Spanish buildings include the China Art Center (1929) on Dolores and the Mediterranean Market (1932) on the corner of Ocean and Mission. Hugh Comstock's Tuck Box (1926-29) on the east side of Dolores Street between Ocean and Seventh Avenues symbolized Carmel's love affair with the quaint and the picturesque to many visitors. Like his residential "doll houses," the Tuck Box employs steep gables with uneven rakes, rolled eaves, and a capricious combination of shingles, bricks, Carmel stone, stucco, and wooden half-timbering. Other Tudor Revival commercial buildings such as the Amelia Gates Building at the southeast corner of Ocean and Monte Verde were more conventional in their use of half-timbering, vari-colored brick, and multi-paned casement windows.

Landscaping and public art

Regardless of building use, architectural style, or period of construction, Carmel's neighborhoods reflect a love of nature, expressed in terms of gardens, window boxes, and trees. In addition, civic improvements such as street trees, the island on Ocean Avenue, the street pattern which is especially noteworthy when it bends and curves to accommodate a tree, and stone-lined curbs and culverts do much to shape the character of the built environment. Picadilly Nursery/Park, the Church of the Wayfayer's Biblical Garden, and the War Memorial Arch designed by Charles Sumner Greene are also prominent landscaping and public art examples.

5.6.3 Historic Significance and Integrity

Nearly every commercial building on Ocean Avenue and Dolores Street contributes to the character of the historic business district. Other commercial properties in the city may also be eligible for listing if they were constructed more than 50 years ago, are good representatives of a given architectural style and that

[145] Architect Bertram Goodhue's buildings for the 1915-16 California Pacific International Exposition in San Diego are said to have inspired Spanish style buildings in the 1920s in California, particularly in Santa Barbara, and beyond.

possess sufficient historic integrity. Since it is the nature of commercial buildings that storefronts are frequently remodeled, such modifications do not necessarily compromise a building's integrity. Historic associations enrich the significance of most buildings in the business district as well, and may outweigh a lack of architectural integrity in the application of the criteria for listing.

Significant single family residences are those that are related to Carmel's architectural chronology as described in Section 5.4 above; that reflect Carmel's pronounced taste for individualism; or that represent the work of a master builder or architect. Residences should be considered for individual merit or contribution to potential historic districts on the basis of architecture (in addition to or in lieu of any historic associations with notable residents). Architectural integrity should be substantially intact and based on individual evaluation of each building based on the above lists of character defining features for each architectural style. Where there are many representatives of a particular style or examples of a master's work, the property should retain a high degree of physical and architectural integrity.

Significant landscape and garden resources are those that characterize the Arts and Crafts ideal of integrating the natural environment into the overall ambiance of the building site, streetscape, neighborhood, or district.

The following table summarizes the National Register-, California Register- and Carmel-by-the-Sea Inventory of Historic Resources criteria for historic significance.

Ntl / CA Register	**Carmel Municipal Code §17.32.040**	**Significance**	**Analysis for Carmel Inventory of Historic Resources**
A/1	1	Events, Patterns Trends	Should support at least one historic theme listed in the historic context statement.
B/2	2	Persons	Should be associated with significant persons that contributed to the City through economic development, government, civic, cultural, artistic or social institutions.
C/3	3	Architecture, Construction Method	Buildings designed by a significant architect, landscape architect, or a significant builder; buildings designed by unrecognized architect/builder, but being a good representative of an architectural style listed in this context statement. Individual 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
D/4	4	Information Potential	Confined primarily to archaeological or subsurface resources that contribute to an understanding of historic construction methods, materials, or evidence of prehistoric cultures.

National Register Bulletin 15: How to Apply the National Register Criteria for Evaluation defines **historic integrity** as "the ability of a property to convey its significance." Historic properties either retain their integrity or they do not. To retain integrity, a resource will always retain several and usually most of the seven aspects of integrity:

1. **Location:** the place where the historic property was constructed or the place where the historic event occurred.
2. **Design:** the combination of elements that create the form, plan, space, structure, and style of a property.
3. **Setting:** the physical environment of a historic property.
4. **Materials:** 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.
5. **Workmanship:** the physical evidence of the crafts of a particular culture or people during any given period in history or prehistory.
6. **Feeling:** a property's expression of the aesthetic or historic sense of a particular period of time.
7. **Association:** the direct link between an important historic event or person and a historic property.

After establishing the property's historic significance, the evaluator assesses integrity using *National Register Bulletin 15*'s four-step approach:

1. Define the **essential physical features** that must be present for a property to represent its significance.
2. Determine whether the **essential physical features are visible** enough to convey their significance.
3. Determine whether the property needs to be **compared with similar properties**. And,
4. 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.

National Register Bulletin 15 emphasizes that "ultimately, the question of integrity is answered by whether or not the property retains the **identity** for which it is significant."[146]

To use the above four-step approach when a building has not been previously evaluated, consult the list of architectural styles and character defining features to determine what the essential physical features of the building are (step one); determine if sufficient character defining features are present (step two); compare the building to others of similar style (step three); and determine if sufficient historic integrity is present (step four).

The following two lists provide Minimum Eligibility Requirements and Integrity Thresholds for determining if a given building maintains sufficient historic integrity. These lists should be used in conjunction with the architectural style photographs and lists of character defining features.

<u>Minimum Eligibility Requirements</u>

- Retains sufficient character defining features to represent a given architectural style.
- Retains original form and roofline.
- Retains the original fenestration pattern.
- Retains original exterior cladding (or original cladding has been replaced in-kind).

<u>Integrity Thresholds</u>

[146] U.S. Department of the Interior, National Park Service, *National Register Bulletin 15: How to Apply the National Register Criteria for Evaluation*. Washington, D.C.: National Park Service, U.S. Department of the Interior, 1997, 44-49 (bold in original).

- Carmel's Modernist buildings primarily use local and natural materials. Retention of original construction materials (or in-kind replacement) is essential.
- Carmel buildings with garages constructed contemporaneously with the residence enhance a site's historic integrity.
- Additions/alterations are acceptable provided the alterations meet the *Secretary of the Interior's Standards for Rehabilitation.*

6.0 DEVELOPMENT OF ART AND CULTURE (1904-1986)

6.1 Arts and Crafts Movement

As previously discussed, the Arts and Crafts Movement was very influential in many aspects of Carmel's physical and cultural development. The movement promoted the pride of craftsmanship and had particular influence on the decorative arts and architecture of the period. However, Arts and Crafts ideals permeated all aspects of American society as can be seen in the changes in dress and fashion, home management and patterns of living, trends in education, and in social reform. The philosophy of the Arts and Crafts Movement was spread through popular literature and periodicals, as well as through the establishment of clubs, societies, and schools.

The Arts and Crafts Club in Carmel was established in 1905 by Elsie Allen, former editor of *Harper's* magazine and faculty member of Wellesley College, Jane Powers, Louis Slevin, and a number of other like-minded citizens. Arts and Crafts were broadly defined to include all the visual and decorative arts, literature, music, domestic arts, and drama. The club also established a natural history museum, sponsored fund-raising events, mounted exhibitions of the members' artwork, and promoted civic improvements. In the following years a number of more specialized art, music, literature, and drama clubs and associations were formed. In 1910, the Arts and Crafts Club organized its first summer school, called Cedar Croft, offering classes in botany, drawing and painting, pottery, china painting, art needlework, dramatic reading, music, and art metal, in addition to tutoring in Latin, English, and mathematics. The school operated until the mid-1920s, giving students from around the country the opportunity to work with nationally recognized artists as well as noted local artists.

The art community continued to grow in the 1940s, but by the 1950s concerns mounted over the dearth of artists living in Carmel in relation to the growing number of art galleries catering to tourists. The "art for art's sake" folk were forced out not only by the skyrocketing price of real estate, but also by artists who began to create art purely for profit. Yet again a rift formed between the artistic and business elements. For gallery owners, the commodification of art was good business, as tourists' appetites for art proved voracious. To the artistically inclined old guard, the popularity of art galleries was yet another threat to community character; Carmel was on its way to becoming less of an artistic getaway and more of an attraction for tourists. Local artist and art teacher, John Cunningham warned, "Carmel is going to destroy itself as an art center by too many galleries that are selling too much schlock."[147]

The Carmel Art Association maintained its status as the largest art organization in the community with a working membership of 175 and an overall membership of 800 in 1945.[148] (See Appendix 9.5.1 for a list of artists who were members of the Carmel Art Association and were working in Carmel, 1940-1965.) Founded in 1937, the Carmel Art Institute was bought by John and Pat Cunningham in 1939, whereby it was moved to the Court of the Golden Bough and then the Flanders mansion. The Art Institute was a center of the art-education community in Carmel for the decades to follow.

[147] Harold and Ann Gilliam, Creating Carmel: The Enduring Vision, 1992.
[148] Daisy Bostick, Carmel Today and Yesterday, 1945.

The Carmel Art Gallery, a non-profit organization first listed in city directories in the early 1950s continued to feature work by local artists. The Carmel Art Gallery was in operation on Dolores between Fifth and Sixth Avenues through at least the early 1960s. The Carl Cherry Foundation gallery at Fourth and Guadalupe, housed in the home of Jeanne D'Orge (nee Lena Yates), was a notable bohemian salon. In the late 1940s, the talented abstract artist and poet converted her home into a gallery and theater where she showcased her and other artists' work and hosted experimental plays. At her house and gallery, Jeanne D'Orge hosted the avant-garde set for nearly two decades until her death in 1964.[149] The Foundation is now the Carl Cherry Center for the Arts.

In 1958 the City Council, under the encouragement of Gunnar Norberg, voted to create an Arts Commission. The Arts Commission was composed of representatives from each of the arts. In 1967 the Commission was reorganized into the Community and Cultural Commission.[150] Additional arts organizations that were active during this period include the Carmel Camera Club, the Carmel Adult School, the New Group Gallery, and the Carmel Music Society.

6.2 Artist and Writer Colony

6.2.1 Artists

The Mission San Carlos Borromeo del Rio Carmelo (known to locals as the Carmel Mission) and the breath-taking landscape of the surrounding area has made Carmel a popular destination for artists since the 1870s. Coupled with the discounted lots and agreeable terms offered by the Carmel Development Company, many artists decided to make Carmel their home. The remodeled barn of Jane Gallatin Powers, an accomplished artist and wife of Frank Powers, is considered to be the first art studio in Carmel. Mrs. Powers persuaded many San Francisco artists to relocate their studios to Carmel, after the 1906 earthquake. Other studios were soon established, including those of Mary DeNeale Morgan, Arthur Vachell, Laura Maxwell, Jessie Frances Short and William Silva.

By 1911, James Devendorf reported that over 60% of the residents of Carmel were devoting their lives to work connected with the "aesthetic arts." Although Carmel was a thriving artist's colony by the 1920s, there were no galleries except for the clubhouse of the Arts and Crafts Club, which was used for other functions as well. Even this limited gallery space disappeared when the Club ceased to hold its annual exhibition in 1922, and it sold the clubhouse to the Abalone League in 1927. Many artists displayed their work in their home studios. That strategy proved to be unsuccessful, however, as potential buyers, mainly tourists, often had a difficult time finding the studios, given the lack of addresses and street lighting. This problem was resolved in 1927 by the formation of the Carmel Art Association. Members paid dues of one dollar per month to the association which would provide exhibition space, hire a curator, and make sales. Twenty-five percent of sales went to the curator, five percent to the association and the rest to the artists. Meetings were held at "Gray Gables," the home of Josephine Culbertson and Ida Johnson. The group first rented commercial space in the Seven Arts Building, designed by Herbert Heron, at Lincoln and Ocean. Through the assistance of Barnet Segal, the association purchased Ira Remsen's old studio on Dolores Street in 1934 and expanded it in 1937.

Three particularly active members of the Carmel Art Association were Mary DeNeale Morgan, William Ritschel, and Armin Carl Hansen. Born in San Francisco in 1868, DeNeale Morgan attended the California School of Design from 1888 to 1890. She later exhibited throughout the United States. She had previously come to Carmel in 1903 with her mother and brother Thomas and helped run the Pine Inn

[149] Harold and Ann Gilliam, Creating Carmel: The Enduring Vision, 1992.
[150] Harold and Ann Gilliam, Creating Carmel: The Enduring Vision, 1992.

for a little more than a month for Frank Devendorf. Morgan returned the following year and occupied a cottage on Monte Verde near the Pine Inn. Six years later she established her permanent home and studio in the former Sidney Yard studio on Lincoln near Seventh. An avid painter in tempera and oils, DeNeale Morgan was also active in the Forest Theater Society and All Saints' Church.

William Ritschel and Armin Carl Hansen were two of five members of the Carmel Art Association to be admitted into the National Academy of Design, one of the highest forms of recognition for artists. Marine landscapes artist Ritschel was born in Nuremberg, Bavaria in 1864. He came to the United States in 1895 and settled in New York City. Having later visited Carmel, he returned in 1918 to have his "Castle" built in the Highlands with the help of a Spanish stone mason. Born in San Francisco on October 23, 1886, Hansen studied art at the California School of Design and later in Stuttgart, Germany. He was a painter and etcher who was noted for his portrayals of the Spanish and Portuguese fisherman of Monterey Bay.

In 1937 Hansen and Paul Whitman, an etcher, founded the Carmel Art Institution as a school where all branches of art were taught. Their studios were in the Seven Arts Buildings on Lincoln. Two years later, however, Hansen became ill and asked another active member of the Carmel Art Association, John Cunningham to take over. Cunningham—and his wife Pat, an oil painter and muralist—moved the institute first to the Court of the Golden Bough and then to the city-owned Flanders Mansion. Closed after Cunningham's retirement, the Institute was a vital part of Carmel's art scene for decades; among its faculty were such internationally-famed artists as Fernand Leger and Alexander Archipenko.

Carmel also attracted a number of cartoonists. In the early years, Gene Byrnes, creator of "Reg'lar Fellers," was named by *Literary Digest* in 1923 as one of the seven big cartoonists of the United States. Bill O'Malley, creator of the cartoon, "The Little Nuns" was a Carmel resident. Other cartoonists that have made their homes in Carmel include Jimmy Hatlo, Hank Ketcham, Gus Arriola, Eldon Dedini, and Bill Bates.

The natural beauty of the area has also attracted photographers. Arnold Genthe, a native of Prussia with academic training, came to San Francisco in the early part of the century. Here he discovered photography and began specializing in informal portraits and landscapes. As a member of the Bohemian Club and a friend of poet George Sterling, he first visited Carmel in 1905. Attracted by the easy terms offered by the Carmel Development Company, he built a house and studio in Carmel on Camino Real between Tenth and Eleventh avenues, where he lived periodically for ten years. It was here that he took the first color photographs of "the cypresses and rocks of Point Lobos, the always varying sunsets, and the intriguing shadows of dunes offered a rich field for color experiments."[151] In 1911 he displayed one of the first exhibitions of color photographs in the United States. Other photographers included Edward Weston, Lewis Josselyn, Johann Hagemeyer and George Seideneck. Edward Weston maintained a second floor studio at the southeast corner of Ocean Avenue and Monte Verde between 1929 and 1937. This influential photographer helped establish the West Coast Tradition of fine art photography and was a prolific interpreter of the Carmel Valley, Point Lobos and Big Sur environments. One of the most important local photographers was Louis Slevin. A man of many facets, Slevin was a shopkeeper, postmaster, writer, and stamp collector, collector of rare books, and maritime historian. Ranging from 1899 to 1935, Slevin's photographs provide important documentation of the changes as the Monterey Bay area developed. The businesses of Louis Slevin and Dale Hale's Camera Shop supported local photographers by selling the tools of the trade.

Craftsmen of every type found a home in Carmel. Ruth Kuster kept a weaving shop in her husband's Court of the Golden Bough. Catherine Seideneck specialized in hammered brass and copper, leather work, and hand-made jewelry. Mayotta Brown Comstock fashioned handmade dolls, and Ida Johnson

[151] Franklin Walker, *The Seacoast of Bohemia*, p. 24

produced fine pottery. J.J. Wright established the Press in the Forest where he wrote, set the type, printed and bound each volume by hand. Also notable were artist/blacksmith Francis Whitaker and Charles Sayers, a master woodcarver.

6.2.2 Literature

Arriving from 1901 to 1907, the earliest writers to come as full or part-time residents were David Starr Jordan, Hal Lewis (later Sinclair Lewis), and Frederick Bechdolt. The author of *Blood of the Nation, The Higher Sacrifice* and *The Strength of Being Clean*, Jordan first visited the Carmel area in 1880 while taking the U.S. Census. Short story writer Jimmy Hopper, editor of *Commonweal* Michael Williams and his wife Peggy, and Grace MacGowan Cooke and her sister Alice MacGowan also settled in Carmel in the early years of the century.

Jimmy Hopper moved to Carmel permanently after the San Francisco earthquake in 1906. First renting a cottage on Dolores and Ninth, he later took over George Sterling's house at Torres and Eleventh, which was destroyed by fire in 1924 and rebuilt on the same site. Hopper wrote more than four hundred short stories and several novels for popular magazines such as *Collier's* and *The Saturday Evening Post*.

Born on July 27, 1874, in Mercersburg, Pennsylvania, Frederick Ritchie Bechdolt went from placer mining in the Klondike, to cow punching, to rubbing shoulders with criminals at San Quentin and Folsom. When he first arrived in Carmel in 1907, he rented a cottage in the Eighty Acres until he met and married Adele Hale. His novels include *When the West Was Won, The Hard Rock Man, Tales of Old Timers* and *9009* in collaboration with Jimmy Hopper. He also wrote for various newspapers including the *Seattle Star* and *Los Angeles Times*. In addition to being a prolific writer, Bechdolt served as postmaster, city council member and police commissioner. He died in 1950.

Alice MacGowan and Grace MacGowan Cooke moved to Carmel in 1908 to join the literary colony. They had already achieved wide popular success with their novels, short stories, essays, and poems, a success that began as early as 1888 with the publication of Grace's first magazine stories. They bought a two-story, shingled house located on a cliff above the beach at what came to be known as "Cooke's Cove." They were also active in the Forest Theater Society from its founding in the spring of 1910.

Soon after the MacGowan sisters arrived in Carmel, they wired twenty-three-year-old Sinclair "Hal" Lewis to join them as their secretary and collaborator. The three had met at Helicon Hall, a utopian writer's colony in New Jersey established by Upton Sinclair. For a little over a year Lewis lived in the house of Josephine Foster on the beach near the MacGowan house; that spring he shared his modest quarters with friend William Rose Benet. During the summer, the two young men were hosts to *The Nautilus* editor Elizabeth Towne and her husband, William E. Towne.

The cut-rate prices for building lots offered by Devendorf made Carmel a magnet for the Bohemian writers of San Francisco. George Sterling had moved to California in 1890 from Sag Harbor, Long Island. He studied for the priesthood for three years, then left to work for his uncle, Frank Havens, as a realtor. He married Carrie Rand and settled in Piedmont. During his fifteen years as a businessman he made a point of meeting most of the literary figures of San Francisco, and he gradually came to think of himself as a poet instead of a realtor. Eventually Sterling became the center of a group of artists and writers that met at Coppa's, a San Francisco restaurant. About the same time Sterling joined the Bohemian Club, San Francisco's refuge for playful businessmen, and received the title "King of Bohemia." His friend, writer Ambrose Bierce, helped him publish his first collection of poems in 1903. In 1905, Sterling and author Mary Austin visited Mission San Carlos Borromeo del Rio Carmel. Soon thereafter, each decided to make Carmel their permanent residence. The Sterlings built a house in the

Eighty Acres, on Torres Street between Tenth and Eleventh. Jack and Chairman London were frequent guests.

Born on September 9, 1868, in Carlinville, Illinois, Mary Austin was a prolific writer who published some thirty-two books and approximately two hundred periodical articles. Austin had moved to a ranch near Bakersfield with her family when her father died in 1888. Married to Stafford Wallace Austin in 1891, Austin eventually left her husband to devote herself to her intellectual interests. After a prolonged visit to Italy, Austin returned to Carmel in 1912. Always unconventional, Austin had San Francisco architect Louis Mulgardt design a quaint redwood cabin and a studio platform around the limbs of an oak on her North Lincoln property. Austin called the studio her "wick-i-up" and spent many hours there writing about nature and women's rights. By 1924 she had established herself in Santa Fe where she fought for the preservation and rehabilitation of Native American and Spanish art and handicrafts.[152]

The circle of writers and artists around Sterling began to crumble in 1910 when he made the first of what came to be regular summer trips back to his family home on Long Island. His marriage to Carrie Rand, which had been shaken many times by his infidelity, broke up in 1914 as the result of a particularly flagrant affair. He left Carmel for good the following year, settling in Greenwich Village where he hoped to begin a new and more successful career. Despondent over the death of his friend Jack London and the estrangement with his wife, Sterling committed suicide in 1926.

Robinson Jeffers was Carmel's most original poet. Sterling's enthusiastic, lyrically descriptive letters describing Carmel and its isolated inhabitants, struck a chord with Jeffers. He rented a house on Monte Verde near Ocean in 1914. After his marriage to Una Call Kuster, the Jeffers purchased land on Carmel Point and hired Michael J. Murphy to build a house in 1918. Constructed of native granite, they called it "Tor House" because the treeless, windswept lot facing the ocean reminded them of the tors in England. Observing the stone masons' techniques during the construction of "Tor House," Jeffers later built "Hawk Tower" himself. Robinson Jeffers continued to live in Tor House until his death in 1962. In 1941 he produced the play *The Tower Beyond Tragedy* for the Forest Theater. The play starred Judith Anderson. In 1950 Robinson's wife, Una, passed away from cancer. Jeffers' poetry became retrospective in his grief. When the Carmel Master Plan was published in 1956, Jeffers' learned that his famous house and property were planned to house the "Jeffers Memorial Library," a plan that he knew nothing about. Jeffers was furious and out of revenge sold a portion of his property for a subdivision.[153] Although Jeffers did not replace Sterling as the center of Carmel's bohemian society, he was not the hermit many have made him out to be. Indeed, he attracted many friends and visitors to his home including Lincoln Steffens and his young wife, Ella Winter.

Son of a wealthy Sacramento dry goods merchant, Lincoln Steffens became a "muckraking" reporter, holding several editorial positions with magazines that included *McClure's Magazine* and *American Magazine* before he wrote *The Shame of Cities*. Steffens and Winter moved into a cottage on San Antonio near Ocean Avenue in 1927, where Steffens wrote his autobiography. Steffens also took an active interest in the affairs of the town, in its politics and schools. He also edited the *Pacific Weekly* and wrote a regular column for the local weekly, *The Carmelite*, edited by his wife. During this period, Steffens was host to many of the world's *literati* and politically important people. In 1929, Ella sued Steffens for divorce amid much gossip. After the divorce was final in 1931, Steffens remained in Carmel until his death in 1936.

[152] Austin's place of residence during this time alternated between Europe, New York Carmel and Santa Fe with various sources contradicting the actual time periods. One source has her moving back and forth between Europe and New York from 1903 until she moved to Santa Fe in 1918. Another source has her living in either Carmel or New York between 1911 and 1918 until she moved permanently to Santa Fe in 1924.
[153] Harold and Ann Gilliam, Creating Carmel: The Enduring Vision, 1992.

6.2.3 Drama and Theater

Drama in Carmel was pursued in close conjunction with the other arts. The first theater in Carmel was created by Herbert Heron, a professional actor with the Belasco and Morasco Stock Company in Los Angeles. He first visited Carmel in July 1908 and returned a year later to build a home at Guadalupe and Mountain View. He selected a site for an open air theater in the Eighty Acres which Devendorf gave to him on a long term lease without rent to build a stage and seats. Devendorf was so excited about the idea that he tossed in the remainder of the block and two workmen to help clear the grounds. By 1910 there were enough interested individuals living in Carmel to form the Forest Theater Society. Its motto was "to produce plays by local writers, and to give local writers the opportunity and experience of writing, producing, acting and directing as well as stage and costume design." The first production was the play *David*, written by Constance L. Skinner and directed by Garnet Holmes, which took place on July 9, 1910. Most of the town's residents played a role in this and following productions or were part of the audience.

Perry Newberry and a group broke away from the Forest Theater for a time and formed the Western Drama Society in 1912. Later, in 1919, the two groups were reunited and merged with the Carmel Arts and Crafts Club, the Forest Theater Society becoming its theater wing. The Arts and Crafts Club constructed an indoor theater on Monte Verde near Ninth Avenue in 1924. During the Depression Era productions at the Forest Theater were halted, and the facility was deeded to the City of Carmel so that the Public Works Administrative could rebuild the stage and continue its upkeep. For almost a decade, from 1937 through 1947, the Forest Theater was dark. From 1939 to 1940, the Theater was reconstructed by the Works Progress Administration under direction of local architect Hugh Comstock. Rock was used to re-face the concrete dressing rooms and original stage, the plain wood benches were replaced with redwood plank seating, and a new fence was built around the property. In 1941, the Theater opened briefly for its first original production, Robinson Jeffers' play *The Tower Beyond* Tragedy starring actress Judith Anderson, before closing during World War II due to blackout regulations. [154] Historian Kevin Starr writes, "The very elaborateness of [Forest Theater] productions, which called for the cooperative effort of hundreds of Carmelites, testified to the coherence of the Carmelite identity among its permanent summer residents."[155] The Theater opened briefly in 1947 for Dan Totheroh's play, *The Distant Drum*.[156] In 1949 after being dark for nearly a decade, the city-owned theater sought a sponsor. Founder Herbert Heron met with Cole Weston, son of famed photographer Edward Weston, and twenty villagers; together, they formed the Forest Theater Guild, which was charged with the Theater's financial oversight. Cole Weston directed several plays at the Forest Theater through the early 1960s when the popularity of the outdoor venue dimmed.

A prominent figure in the development of theater in Carmel, Edward J. Kuster came to the village in 1919 from Los Angeles where he had been a lawyer for twenty years. He gave up the legal profession to study theater arts with a former client, Ruth St. Denis. He was first cellist with the Los Angeles Philharmonic, and an amateur bicyclist. He then spent two seasons in Berlin and Munich, moving to Carmel in 1920 to work with the Forest Theater Society as its president and director. Next he went to New York to study classical and medieval architecture and later enrolled in the San Francisco School of Theatre. Again he returned to Carmel, and decided to build a state-of-the-art indoor theater. He opened the Theatre of the Golden Bough on Ocean Avenue at Monte Verde on June 3, 1924. Constructed for experimental drama, the Golden Bough featured a projecting semicircular platform connected to the main stage by a flight of wide shallow steps, indirect lighting and small balconies. Costing $100,000, the theater resembled an old

[154] Harold and Ann Gilliam, Creating Carmel: The Enduring Vision, 1992.
[155] Kevin Starr, The Dream Endures: California Enters the 1940s, 1997.
[156] Michael Whitcomb, Carmel: The Architectural Spirit, 1978.

pagan temple and was praised nationwide by critics, not only for the quality of the production, but for its comfort and beauty.

The Theatre of the Golden Bough opened with a summer session in 1924 with Maurice Brown's original play, *The Mother of Gregory*, based on an old Scot legend of Annie of Lochroyan. Theater productions in Carmel had usually been plays involving almost the entire community from small children to elders in every aspect of its production. While great community involvement, fun, and satisfaction was evidenced, Kuster felt a more disciplined professional product was necessary.

During the Depression, Kuster leased the theater as a movie house. He also took over the old Arts and Crafts Theater from the Abalone League, which he renamed The Studio Theater of the Theatre of the Golden Bough, and leased it out as well. In 1935, he began bringing back live theater. On May 17, the play *By Candlelight* opened and two days later the theater burned, leaving only a portion of the lobby intact. After the fire, the theater was moved to the old Arts and Crafts Theater (near Monte Verde and Ninth) and renamed the Golden Bough Playhouse. It became Carmel's first art movie house—Carmel Filmarte.

Kuster continued to present theater productions and summer workshops. He was called "The Starmaker" because Hollywood scouts would attend his productions to find promising young actors. Some of the actors he nurtured include Rosemary de Camp, Ruth Warshawsky, Robert Ryan, Nanette Fabray, and Donnon Jeffers, son of Robinson Jeffers.

The Golden Bough Playhouse was damaged by fire in 1949 while again running *By Candlelight*. A new Golden Bough Theater was built at this site on the Monte Verde side, and The Circle Theater of the Golden Bough was built behind it on the Casanova side. When rebuilding was completed by a newly organized corporation, Kuster was hired as manager. He retired in 1956 and moved to Switzerland in 1961, where he died an untimely death. The Circle Theater continued to offer productions until 1969 when it was purchased by United Artists.

The team of Watrous and Denny were active participants in the cultural life of Carmel. Hazel Watrous was a supervisor for the Alameda school system, and also had experience as a stage designer. She moved to Carmel in 1924 with her companion, Dene Denny, whom she had met at Berkeley. During 1927 and 1928 they leased the Golden Bough Playhouse from Kuster and presented eighteen plays.

The Studio Theater, a dinner theater, presented plays by local thespians; it was located on Dolores Street between Ocean and Seventh.

6.2.4 Music

From the early days of Carmel, informal groups of music lovers gathered in homes to hear resident or visiting artists play or sing. Sally and Teresa Ehrman, Mrs. Lawrence Strauss, and Mabel Gray Young formed the nucleus of the musical colony. Young is believed to have been the first trained musician to settle in Carmel. She often gave concerts in San Francisco and was said to be teaching piano to most adults in Carmel.

The Norwood Music Colony established in 1917 had eleven cottages where many eminent musical artists lived. A large number of notable musicians spent some time in Carmel. Cellist Frederic Preston Search worked with local organizations. Concert Pianist Katherine Vander Roest Clarke held informal Sunday afternoon musicals in her Carmel home. Others included Thomas Vincent Cator, Henry Cowell, Antonio DeGrassi, Edward Johnson, Betty Lawrence, Nathan Firestone, Marina Ralston, Evadna Lapham, Louis Persinger, George H. Richardson and his wife, and David Alberto.

Denny and Watrous were responsible for organizing the most important musical events and venues in Carmel. They founded the Carmel Music Society in 1926 which hosted chamber music concerts. Later the two became professionally involved in music management and promotion. They opened the Denny-Watrous Gallery on Dolores which hosted informal recitals and exhibitions. They also sponsored concerts in other cities as well. In 1935 they organized the Carmel Bach Festival. Although envisioned as a venue for local talent, it achieved national recognition, featuring noted professional musicians. Presented in the Sunset School Auditorium and at the Mission, the festival originally consisted of five concerts, two organ recitals, and a series of lectures on related musical subjects. Each series was concluded by the *Mass in B Minor*, sung in the Carmel Mission by the full chorus accompanied by a full orchestra. The conductors were Ernst Bacon, followed by Michael Penha until 1939, and then Gatson Usigli from 1938 to 1955. The Festival's first permanent conductor, Usigli was born in Venice and was known as an inveterate perfectionist with a fiery temper. Sandor Salgo took the reins as conductor of the Bach Festival from 1955 through 1992. The company was made up of approximately 60 musicians and a chorus of 50 singers. One of the more important supporters of music and especially the Bach Festival was Noel Sullivan, the nephew of James D. Phelan, mayor of San Francisco, state senator, and builder of Saratoga's Villa Montalvo. The Festival was suspended for three summers during World War II.[157]

The City acquired the Sunset School on 30 June 1965 with the intention of developing the complex into a cultural center. The school cost $550,000 and was purchased after a bond measure was passed.[158] Renamed the Sunset Center, it housed 733 in its auditorium and quickly became the Monterey Peninsula's regional theater and the permanent home of the Bach Festival. The buildings surrounding the auditorium space housed a photography gallery, pottery and dance studios, and workshops for the arts.

6.3 Academia and Science

Dr. David Starr Jordan was the first of the college professors to settle in Carmel. He first visited the area while taking the U.S. Census in 1880. In 1904, Jordan, then president of Stanford, purchased three lots on the northeast corner of Camino Real and Seventh where he built a "comfortable and stately" house in 1905. Soon after, many professors, no doubt responding to a brochure they received from Devendorf inviting "school teachers of California and other brain workers at indoor employment," began to populate Carmel-by-the-Sea. Starr's colleagues from Palo Alto such as Vernon Kellogg, George Pierce, Karl Rendtorff, and Guido Marx soon followed. Since most of them bought lots on Camino Real south of Ocean, that section of town became known as "Professors' Row." Professors from the University of California at Berkeley tended to build homes in other parts of Carmel. For example, John Galen Howard, Dean of the School of Architecture, purchased lots on Monte Verde between Thirteenth Avenue and Santa Lucia while George Boke, Dean of the School of Law, settled on the northwest corner of San Carlos and Santa Lucia.

Among the professors and scientists who had permanent or vacation homes in Carmel were plant ecologist William S. Cooper; Professor James Worthington, a fellow of the Royal Astronomical Society of Great Britain and conductor of eclipse expeditions; Dr. Alfred E. Burton, former dean of Massachusetts Institute of Technology; Drs. Fenner and Stillman, early experimenters with vitamins; zoologist Professor Vernon Kellogg; and Dr. J.L. Fish, engineering expert. Dr. Karl G. Rendtorff, a professor of Germanic languages, came with his family and built a house in 1910 and subsequently became very active in village life. Dr. O. V. Lange was a professor at the University of California. The home of Professor Guido Marx at Ninth and Camino Real became the Holiday House.

[157] Harold and Ann Gilliam, Creating Carmel: The Enduring Vision, 1992.
[158] Nancy Hills, "City Showed Foresight in Buying Sunset Center," *Carmel Pine Cone*, 21 September 1989.

The Department of Botanical Research of the Carnegie Institute, locally known as the Coastal Institute, was located at the east end of Twelfth Street at Junipero. The Lab brought many members of the scientific community to Carmel. Institute staff included Dr. Daniel T. MacDougal, who served as director of botanical research for thirty years; Dr. Beverly Clark, authority on photosynthesis; Professor Benjamin M. Duggar, physiological pathologist; Dr. Forest Shreve, known for his map of North America; and Professor Francis E. Lloyd, a botanist who specialized in the study of carnivorous plants.

6.4 Influence of Women

From its earliest years, Carmel has attracted intelligent, creative and independent women from all walks of life. Whether artists, writers, community activists, healthcare advocates, politicians, philanthropists, or builders, women were unusually visible and dynamic participants in the creative and physical development of Carmel. The early social structure of the village allowed women to challenge typical gender roles and lifestyles and to fully exercise their talents in business, art, and politics, while in other localities women were still engaged in the struggle for recognition and autonomy.

The organization and activities of the Arts and Crafts Club was dominated by women. Elsie Allen served as the first president. She was followed in office by Josephine Foster and Mary E. Hand. Hand led the group for sixteen years, organizing fundraisers and overseeing the construction of the Arts and Crafts Theater in 1922. Fannie Yard (Mrs. Sidney Yard) was the director of the Cedar Croft School, a position she held for many years.

Many female artists who made Carmel their home took an active role in the community. A good friend of James Devendorf, Mary DeNeale Morgan first came to Carmel in 1903 with her family. A painter in oil and tempera, she had graduated from the California School of Design in 1890 and exhibited her work throughout the United States. She was a founding member of the Arts and Crafts Club, the Forest Theater, All Saints Church, and the Carmel Art Association. She also taught drawing and painting in the Cedar Croft school, and led the 1921 campaign for the city purchase of the Sand Dunes.[159] and Block 69.

Morgan's good friends, artists Josephine Culbertson and Ida Johnson, came to Carmel in 1906 and were active in the development the community. Both gifted artists, Culbertson painted in oils and Johnson was a potter. Culbertson was also a talented organist who played in the Arts and Crafts orchestra as well as at the Community Church. They organized "The Dickens Club" for the young men of the village. Miss Culbertson also had a hand in the organization of the Carmel Art Association in 1927. Ida Johnson was the chairwomen and curator of the "Museum of Yesteryear," sponsored by the Arts and Crafts Club. Both ladies were active in the Carmel Library Association, founded in 1904. Miss Johnson served as the Association's president in 1911-1912. The contributions of Dene Denny and Hazel Watrous have already been discussed. Both were very influential in the development of art, music, and drama in Carmel. Daisy Bostick, co-author of *Carmel at Work and Play* with Dorothea Castelhun, wrote for many years for the *Carmel Pine Cone*.

Women were involved in local politics from the date of city incorporation in 1916. Eva K. DeSabla was a charter member of the city's board of trustees. She was reelected to a second term on April 12, 1920 and appointed president of the board. Saidee Van Brower was first elected city clerk in 1920 and won every bid for reelection thereafter. A dance instructor in Berkeley, Van Brower was one of the many artistic-minded people who moved to Carmel in 1907. She performed in the Forest Theater productions as well as directed the corps de ballet, as did her niece Jeanette Hoagland Parkes, who married Percy Parkes.

[159] Devendorf gave Block 69 to the City as part of the Sand Dunes sale.

The contributions of other influential women have been discussed in the foregoing sections, i.e., Abbie Jane Hunter, Jane Powers, and Mrs. E.A. Foster (Section 1.5); Mrs. Dominga Doni de Atherton, Ann Murphy, Emma Otey and Emma Maugh (Section 3.1); Dene Denny and Hazel Watrous (Section 3.2, 5.3 and 6.2); Grace Deere Velie Harris (Section 4.2); Emma Williams, Helen Jaquith and Ella Reid Harrison (Section 4.3); Josephine Culbertson and Ida Price (Section 4.4 and 6. 2); Elsie Allen and Jane Powers (Section 6.1 and 6.2); and Mary DeNeale Morgan, Ruth Kuster, Catherine Seideneck, Mayotta Brown Comstock, Mary Austin, Alice MacGowan, Grace MacGowan Cooke, Mabel Gray Young, Sally Ehrmann and Katherine Vander Roest Clarke (Section 6.2). Other women who were active in community life or made significant contributions in their fields of endeavor include Laura Maxwell, Ivy Basham, Agnes Signor, Daisy Bostick, Mary Goold, Josephine Foster, Marie Gordon, Nora May French, and Eunice Gray.

6.5 Associated Resource Types

6.5.1 Identification

Properties associated with context of Development of Art and Culture include:

- Homes and studios
- Art galleries
- Theaters

6.5.2 Description

Homes and studios
The homes of artists, writers, dramatists, photographers, musicians and others who shaped Carmel's identity as an art cultural center between 1905 and 1940 are easily distinguishable from their neighbors, perhaps due to the strong individualism of their inhabitants and their expression of personal creativity. Studios and other types of work spaces would also be important resources associated with this context.

Art galleries and shops
The Carmel Art Association building and numerous art galleries are focal points of this context throughout the business district. Many craftsmen kept retail shops to sell the products of their art.

Theaters
Historic theaters in Carmel include the open-air Forest Theater and the Arts and Crafts Community Theater, now the Pacific Repertory Theater (also known as the Golden Bough Theatre, on Monte Verde south of Eighth Avenue). In addition, remnants of the Kuster's Theatre of the Golden Bough on Ocean and Monte Verde exist in the Court of the Golden Bough. The Sunset Center is significant within this context for the role it played in the community as an auditorium for cultural events since 1934. Designed by C.J. Ryland, the Sunset Center has been the venue of many cultural activities and performances, including pottery classes, dance recitals, painting studios, and lecture and meeting rooms. Other resources include the American Legion Hall and the Woman's Club at Ninth and San Carlos, which each include a large hall with a stage.

6.5.3 Significance
The registration requirement for a property associated with this context would be the role the resource played in the development of art or culture, and its integrity to the period of significance, i.e., the occupation of the person in question and his or her productive years, or with the period of significant activity. Commercial buildings significant under this context include those which were associated with notable artists and craftsmen or promoters of art and culture.

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9.0 APPENDICES

This section contains supplemental information to the Context Statement. Reference to any specific property, place name, address or individual within the Appendices is not a determination of historical significance of a particular property at the present time, rather it is a reference to a historical contribution. Designation of a property as a historic resource is determined on an individual basis, after a survey and evaluation process.

9.1 Elected Officials of Carmel-by-the-Sea

Charter Members of the Board of Trustees and Elected Officials, 1916

A.P. Fraser, President
Peter Taylor
G.F. Beardsley
Eva K. DeSabla
D.W. Johnson
L.S. Slevin, Treasurer
J.E. Nichols, Clerk

President of the Board of Trustees, 1916-1928

A.P. Fraser, 1916-1920
Eva K. DeSabla 1920 (resigned)
William Kibbler 1920-1922 (appointed to replace DeSabla)
William Maxwell 1922 (resigned)
Perry Newberry 1922-1924 (appointed to replace Maxwell)
William Kibbler 1924-26
John B. Jordan, 1926-1928

Mayors, 1926-1992

A.P. Fraser, 1916-1920
Eva DeSabla, 4/12-9/29/1920
William T. Kibbler, 1920-1922
William L. Maxwell, 4/10-5/29/1922
Perry Newberry, 1922-1924
William Kibbler, 1924-1926
John B. Jordan, 1926-1928
Ross E. Bonham, 1928-1932
Herbert Heron, 1930-1932 and 1938-1940
John C. Catlin, 1932-1934
James H. Thoburn, 1934-1936
Everett Smith, 1936-1938
Keith B. Evans, 1940-1942 (resigned)
Percy McCreery, 1942-1946
Frederick M. Godwin, 1946-1950
Allen Knight, 1950-1952
Horace D. Lyon, 1952-1958
John S. Chitwood, 1958-1960
Frank Putnam, 1960-1962
Eben Whittlesey, 1962-1964
Herbert B. Blanks, 1964-1966
Steve Grant, 1966-1968
Bernard Laiolo, 1968-1972
Bernard Anderson, 1972-1976
Eugene Hammond, 3/2-9/7/1976
Gunnar Norberg, 1976-1980
Bernard Laiolo, first elected Mayor, 1980-1982
Charlotte Townsend, 1982-1986
Clint Eastwood, 1986-1988
Jean Grace, 1988-1992
Kennedy White, 1992-2000
Sue McCloud, 2000-2012
Jason Burnett, 2012-2016
Steve Dallas, 2016-2018
Dave Potter, 2018-current

Members of the Board of Trustees, 1916-1950

A.P. Fraser, 1916-1920
Peter Taylor, 1916-1920
G.F. Beardsley, 1916-1918
Eva K. DeSabla, 1916-1920 (resigned)
D.W. Johnson, 1916-1918
William T. Kibbler, 1918-1926
Courtland J. Arne, 1918-1922
T.B. Reardon, 1920-1924
Fred Bechdolt, 1920 (resigned)
Michael J. Murphy, 1920-1922 (appointed to replace Bechdolt)
George M. Dorwart, 1920-1922 (appointed to replace DeSabla)
William Maxwell, 1922-1924
Helen Parkes, 1922, 1926
Perry Newberry, 1922-1924
John Dennis, 1924-1928
Henry Larouette, 1924-1928
C.O. Goold, 1924-1926
John B. Jordan, 1926-1934
George Wood, 1926-1930
Alfred K. Miller, 1926 (resigned)
Fenton P. Foster, 1926-1928 (appointed to replace Miller)
Ross E. Bonham, 1928-1932
Vassamine Rockwell, 1928-1932
Lavon E. Gottfried, 1928-1930
Herbert Heron, 1930-1934 & 1938-1941 (resigned)
Clara Kellogg, 1930-1934; 1936-1940
John Catlin, 1932-1936
Robert A. Norton, 1932-1936
Bernard Rowntree, 1934-1938 & 1944 (died)
James H. Thoburn, 1934-1938
Joseph A. Burge, 1934-1938
Everett Smith, 1936-1938
Gordon Campbell, 1938 (resigned)
Hazel Watrous, 1938-1940 (appointed to replace Campbell)
Keith Evans, 1940-1942 (resigned)
Frederick M. Godwin, 1940-1942 & 1946-1950
Arthur Hill, 1941-1942 (appointed to replace Heron)
Fred U. McIndoe, 1942-1943 (died)
L.L. Dewar, 1942-1944 (appointed to replace Evans)
Fred J. Mylar, 1943-1944 (appointed to replace McIndoe);
1945 (appointed to replace Rowntree) (Resigned)
H.E. Hefling, 1944-1948
Allen Knight, 1944-1952
Charles M. Childers, 1945-1946 (appointed to replace Mylar) & 1946-1948
Donald M. Craig, 1946-1952
Andrew Martin, 1948-1952
Gene A. Ricketts, 1948-1952

9.2 Members of the Arts and Crafts Club of Carmel

Founding Board, 1905

Elsie Allen, President
Mary Braley, Recording and Responding Secretary
Mrs. Frank Powers, Vice President
Louis Slevin, Treasurer

Second President, 1906

Josephine Foster

Fundraising Committee, 1906

Mary E. Hand
Fannie Yard
Dr. J.E. Beck
Carrie R. Sterling
Sidney Yard
William E. Wood
Arthur Vachell

Cedar Croft Staff, 1910

Sidney Yard, Director and dramatic reading
Helen Parkes, botany
Mary DeNeale Morgan, drawing and painting
Etta Tilton, pottery, china painting and art needlework
Carrie Carrington, music

Museum of Yesteryear

Ida Johnson, Chairwoman and Curator

Civic Committee

Thomas Reardon
Dr. Alfred E. Burton
Jessie Arms Botke
Susan Creighton Porter
Charles Sumner Greene

9.3 Founding Members of the Forest Theater Society

Joseph and Mary Hand
Helen Parkes
George and Carrie Sterling
Lucia Lane
Maud Lyons
Stella Vincent
Jessie Francis Short
George Boke
Virginia Smiley
Mary DeNeale Morgan
Fred and Clara Leidig
Saidee Van Bower
J.E. Beck
Thomas Reardon
Nellie Murphy
Ferdinand Burgdorff
Frederick Bechdolt
Helen Cooke
Alice MacGowan
Perry and Bertha Newberry
Herbert Heron

9.4 Charter Members of the Carmel Free Library Association

Edmund Arne
George Beardsley
Annie Gray
Mrs. F.H. Gray
Helen Jaquith
Annie Miller
Miss Parmele
Mrs. Franklin Powers
Franklin Powers

9.5 Founding Board Members of the Carmel Art Association

Pedro Lemos, President
Henry F. Dickenson, First Vice President
Josephine Culbertson, Second Vice President
Ida Maynard Curtis, Secretary
W. Seivery Smit, Treasurer
Sarah Deming
Homer Emmons
Jo Mora
George Seideneck
Edgar Alwyn Payne
Barnet Segal

9.5.1 Artists Working in Carmel, 1940-1986

Martin Baer
Clancy Bates, sculptor
Dudley Carter, sculptor
John Catlin, sculptor
William Chase, painter
John Cunningham
Patricia Cunningham, painter
Ida Maynard Curtis, painter
Eldon Dedini, cartoonist
Linford Donovan, painter
Leslie Emery, painter
Nora Grabill
Armin Hansen, painter
Jimmy Hatlo, cartoonist
Edda M. Heath, painter
Austin James, sculptor
Charles Chapel Judson, painter
Hank Ketcham, cartoonist
Bill O'Malley, cartoonist
John O'Shea
Paul Kirtland Mays, painter
David Ligare, painter
Alec Miller, sculptor
Frank Moore
Jo Mora, sculptor
Philip Nesbitt, illustrator
Lee Randolph
William Ritschel, painter
Catherine Seideneck, sculptor
George Seideneck, landscape painter
Celia Seymour
William Silva, painter
Howard Smith, painter
Vaughan Shoemaker, cartoonist
Alison Stilwell, painter
Donald Teague, illustrator
Edward Timmons
Gerald Wasserman, painter
Brett Weston, photographer
Edward Weston, photographer
Alexander Weygers, sculptor
Clifton Williams

9.6 Notable Architects, Designers and Builders in Carmel, 1940-1986

Architects

Frank Ashley
Richard Barrett
Carl Bensberg
Walter Burde
George Brook-Kothlow
Thomas Church
William L. Cranston
Olaf Dahlstrand
Gardner Dailey
Gordon Drake
Thomas S. Elston
Albert Farr
John Gamble
Donald Goodhue
Charles Sumner Greene
Albert Henry Hill
Robert Jones
Paffard Keatinge-Clay
Fred Keeble
Guy Koepp
Jon Konigshofer
Jack Kruse
Milt Latham
Frank Lloyd
Rowan Maiden
Bernard Maybeck
Clarence Mayhew
Charles Moore
Julia Morgan
Mark Mills
Louis Mulgardt
Athanese Nastovic
Willis Polk
James Pruitt
Guy Rosebrook
C.J. Ryland
Marcel Sedletzky
Will V. Shaw
David Allen Smith
Edwin Snyder
Robert Stanton
Ralph Stean
Robert A. Stephenson
John Thodos
George Thomson
Helen Warren
George Whitcomb
George Willox
Frank Lloyd Wright
William Wurster
Frank Wynkoop
Joseph Henry Wythe

Designer/Builders

Miles Bain
Frederick Bigland
Ernest Bixler
Delos Goldsmith
Lee Gottfried
Donald Hale
Percy Parkes
Frank Ruhl
A. C. Stoney

Richard Bixler
Daisy Bostick
Artie Bowen
Hugh Comstock
James Heisinger, Sr.
C.H. Lawrence
Meese & Briggs
M.J. Murphy
Hazel Watrous
George Mark Whitcomb

9.7 Historical Chronology of Carmel

1542 Juan Rodriguez Cabrillo sails by Monterey Bay, inhabited by Native Americans for thousands of years prior to Spanish exploration.

1595 California coast mapped by Sebastian Rodriguez Cermeno, who calls Monterey Bay "Bahia de San Pedro."

1602 Sebastian Vizcaino also maps coast and names Monterey Bay after the viceroy of New Spain, names Point Pinos and "El Rio Carmelo."

1769 Captain Gaspar de Portola and Franciscan padre Junipero Serra set out to establish a chain of missions and presidios in Alta California.

1770 On June 3, Mass is celebrated by Father Serra and founds a mission on the shores of Monterey Bay as the second of the Alta (Upper) California Spanish missions.

1771 Father Serra moves the mission near the ocean mouth of the Carmel River; he plants a cross to designate site of Mission San Carlos Borromeo, the 'Carmel Mission.'. In August work begins on the first buildings, log structures with thatch roofs surrounded by a stockade.

1773 Father Francisco Palou joins Serra and begins building a larger church at Carmel Mission.

1784 Father Serra dies and is buried at the Carmel mission.

1793 Construction begins on new stone church which is completed in 1797. Manuel Estevan Ruiz, a Mexican stonemason, is the designer.

1803 Father Fermin Francisco de Lasu**é**n, who had taken over from Father Serra as the head of the missions, dies. Decline of missions begins.

1822 Control of Alta California passes from Spain to Mexico.

1833 Secularization of the missions.

1835 Richard Henry Dana visits Monterey and records his impressions in *Two Years Before the Mast*.

1848 California ceded to the United States by Mexico by the Treaty of Guadalupe Hidalgo.

1849 The first Constitutional Convention is held in Monterey.

1850 California becomes the thirty-first state in the Union. Its first capital is San Jose.

1861 Mission San Carlos Borromeo described as a complete ruin.

1880 Southern Pacific Railroad opens resort hotel in Monterey, later called the Del Monte, and a mission restoration fund begun. Actual restoration not completed until fifty years later by Harry Downie, a San Francisco cabinetmaker.

1888 Development rights of 324 acres of the Las Manzanitas Ranch, owned by Honoré Escolle, pass to Santiago Duckworth.

Santiago Duckworth files map of "Carmel City" at county seat in Salinas. Plans resort development and builds Hotel Carmel at the intersection of Junipero (then Broadway) and Ocean. Two hundred lots sold and some cottages built before the 1890s depression.

1892 Duckworth is joined in his venture by Mrs. Abbie J. Hunter founder of the Women's Real Investment Company of San Francisco. Mrs. Hunter's uncle-in-law, Delos Goldsmith, builds bath house in 1889 at the foot of Ocean Avenue.

1902 James Franklin Devendorf purchases land in Carmel from agent Santiago Duckworth. Frank Powers becomes his partner and the two formed the Carmel Development Company with Devendorf as the on-site manager. Hotel Carmelo moved four blocks down Ocean to present location and re-named the Pine Inn.

1903 Brochure, addressed to "the School Teachers of California and other Brain Workers at Indoor Employment" distributed by Devendorf in May. Pine Inn officially opens on July 4.

1904 Stanford president David Starr Jordan builds at the northeast corner of Camino Real and Seventh. His assistant Vernon Kellogg also builds cottage. Camino Real just south of Ocean becomes known as "Professor's Row."

1905 Poet George Sterling moves to Carmel. His house becomes the nucleus of a literary colony.

Arts and Crafts Society organized.

1910 Forest Theater founded by Herbert Heron and Forest Theater Society formed. Open air facility opens July 9, 1910, with a production of "David."

1912 Forest Theater improved with larger stage with dressing rooms beneath. Electricity installed a year later. Western Drama Society breaks away from the Forest Theater Society and also begins producing plays. Arts and Crafts Society becomes third producer.

1913 Permanent population 550 by unofficial count with several thousand summer visitors. Devendorf issues another promotional brochure.

1914 Robinson and Una Jeffers arrive in Carmel from Monterey.

1915 Carmel Highlands subdivided by Devendorf and Highlands Inn completed in 1917.

1916 Carmel incorporates.

1928 Robinson and Una Jeffers begin building Tor House on Carmel Point.

1919 Three societies producing plays at the Forest Theater reunite.

1922 City purchases Devendorf Park and the Sand Dunes from James Devendorf.

1923 Opening of the Bank of Carmel by State bank charter.

1927 Carmel Art Association organized.

1929 Residential character of Carmel-by-the-Sea proclaimed by ordinance.

Bath house sold by City to Mrs. W.C. Mann who dismantled it.

1937 Highway 1 opened down the coast of California.

1930s Perry Newberry suggests building a fence around Carmel and charging a toll to enter.

1940 Carmel High School opened.

1941 Town experiences nightly blackouts during World War II. Carmelites rally to support troops through recycling programs, donations, and entertainment in the form of USO entertainment at Fort Ord.

1946 Monterey County Symphony founded, housed at Sunset Auditorium.

Village Corner constructed on NE corner of Dolores Street and Sixth Avenue.

Hugh Comstock appointed to Planning Commission.

1947 Planning Commission delivers a statement of policy that outlines a strict adherence to "Carmel tradition," from which there should be "*no* departure."

Home prices skyrocketed after war. Home on Casanova that sold for $8,500 in 1946 sold for $14,000 in 1947.

1948 Hugh Comstock launches "Dream Houses for the Common Man" project.

1948 Anti-rooming house law upheld in court.

Newspaper article claims anti-progress/modernization sentiments still strong. Carmel fought gas and electricity and in 1948 refuses to own its utilities. No numbers on homes or mail delivery. Community bulletin board used by all.

Buildings in commercial district could not exceed two stories. Bowling alleys, pool halls, or major industries not permitted in town.

1949 City purchases All Saints' Church for use as a City Hall annex.

1949 Founded by Bing Crosby, the Carmel Youth Center, a recreational center for teenagers is established.

1949 Construction began on Carmel Youth Center, designed by Robert Jones.

1950s City Council issued an ordinance stating that any Carmelite over 10 had to be clothed "from shoulder to knee."

City made plans to purchase 600-feet-long beach strip Santa Lucia to the Walker House.

New post-War architectural development boom.

Mark Mills moved to Carmel from San Francisco (where he lived briefly after living at Taliesin West).

City employees sign non-Communist oath.

1950 Chamber of Commerce established (Carmel merchants participated in Monterey Peninsula Chamber of Commerce). Residents opposed.

Carmel's telephone central office building completed.

Carmel Foundation, a group dedicated to elderly and the maintenance of Town House, a social center for elderly, founded.

1950 Ground broken for new All Saints' Episcopal Church on White Cedar tract, which was purchased from Mrs. Margaret Hitchcock for $12,000. Church designed by Robert R. Jones.

1950 City Hall expands into adjacent former All Saints' Church building.

1952 Della Walker House (designed by Frank Lloyd Wright in 1949), completed on West side of Scenic Road and Santa Lucia.

1953 First worship service for Carmel Presbyterian Church held in Carmel Woman's Club.

1954

Carmel Ballet Academy Building, designed by Elston and Cranston, constructed on Mission Street between Seventh and Eighth Avenues.

1954 Carmel Presbyterian Church formally organized with 70 charter members.

1955 One-hour-parking signs installed on Ocean Avenue.

1955 Forest Theater Workshop inaugurated.

New shopping center proposed at corner of Ocean and Junipero, which was at this time occupied by Murphy's lumberyard and the San Carlos Canning Company. Property owned by Leslie Fenton.

1955 Newly constructed Carmel Presbyterian Church dedicated.

1956 Robinson Jeffers sells a portion of his property for subdivision. More is sold after his death in 1962.

1956 Citizen's committee recommended closing Ocean Avenue to traffic and discontinuing additional parking at beach for tourists.

City Council purchased parking lot across street from post office for $45,000 and Murphy Lumber Yard lot on Ocean for $117,000.

1958 City Council instituted an Arts Commission, which was particularly charged with operation and maintenance of the Forest Theater.

Forestry Commission instituted to conserve trees and guide reforestation. City Council embarks on monthly special tree tour meetings.

1959 State of California gifted half-block-long strip of Ocean Avenue between Carpenter and Highway 1 to Carmel.

Carmel General Plan adopted.

Carmel Citizens' Committee formed with membership of 600.

1960 Carmel Plaza, designed by Olaf Dahlstrand, opens.

1962 First official Carmel Sand Castle contest held.

50 gift shops, 20 art galleries, 24 restaurants, 50+ hotels/motels.

Shell Oil Station, designed by Burde, Shaw, and Associates, constructed on SE corner of San Carlos Street and Fourth Avenue.

1964 Citizens approve a $575,000 bond measure to purchase Sunset Center and its two-block site.

1965 Sunset Center purchased by the City.

1965 Wells Fargo Bank, designed by Olaf Dahlstrand, constructed on E side of San Carlos between Ocean and Seventh Avenues.

1966 Vocal city council member Gunnar Norberg chairs Carmel's Golden Anniversary celebration, marking the 50-year anniversary of Carmel's incorporation.

1966 New Carmel police station, designed by Burde, Shaw and Associates, completed on Junipero and Fourth.

1968 Carmel Plaza additions approved despite public controversy.

1969 Carmel passes emergency ordinance regulating the use of public property.

1970 Council member Gunnar Norberg leads successful fight to save the Forest Theater.

1971 California Supreme Court strikes down the 1969 public property ordinance.

1972 Northern California Savings and Loan building, designed by Burde Shaw Associates constructed on Dolores and Seventh.

1972 City of Carmel purchases the Flanders Estate, including 14.9 acres of land, eventually developed into Mission Trail Park.

1972 California voters pass Proposition 20, creating the California Coastal Commission.

1973 The *Carmel Pine Cone* publishes the first cartoon by artist Bill Bates.

1976 Gunnar Norberg selected as mayor and serves two terms until 1980.

1976 Carmel citizens group Old Carmel, and former *Carmel Pine Cone* editor Frank Lloyd fight for and save Hugh Comstock's Village Corner restaurant.

1976 California State Legislature adopts the California Coastal Act of 1976.

1976 First architectural survey of Carmel's Significant Buildings conducted by Richard Janick, architectural historian. The survey concluded with a Proposed Carmel Significant Building list published in the *Monterey Peninsula Herald* in 1978.

1978 Carmel citizens pass an ordinance to make the mayor an elected position.

1978 First major study of Carmel's significant historic buildings conducted by architectural historian and Monterey Peninsula College instructor Richard Janick. A list of 112 structures was published in the *Monterey Peninsula Herald*.

1980 Former Carmel mayor Barney Laiolo (having served from 1968-1972) becomes Carmel's first elected mayor.

1982 Charlotte Townsend becomes second female mayor in Carmel's history.

1982 Mayor Charlotte Townsend wins a second consecutive term.

1984 Carmel passes new general plan.

1984 Improvements to M. J. Murphy's 1913 All Saints Episcopal Church updated and improved in an effort to modernize City Hall.

1984 Marjory Lloyd, local Carmel historian and advocate, forms the Carmel Heritage Society.

1985 Mayor Townsend's Beach Task Force completes Phase One of Carmel beach/bluff stabilization and the installment of new drainage infrastructure, in response to the 1983 winter storm.

9.8 Who's Who in Carmel

*The purpose of this appendix is to provide a biographical information on historic figures in Carmel's history, especially the creative people from all disciplines who shaped Carmel's character. It is in no way intended as a complete list, but rather a synopsis of information collected during the preparation of this report. Exclusion from this appendix does not diminish the significance of any individual historic person. Elsie Allen – Founding president of the Arts and Crafts Club of Carmel, Allen was a former editor of *Harper's* magazine and retired faculty member of Wellesley College.

Mary Austin – Born on September 9, 1868 in Carlinville, Illinois, Austin was a prolific writer who published some thirty-two volumes in addition to approximately two hundred articles in periodicals. Austin moved to a ranch near Bakersfield with her family when her father died in 1888. Married to Stafford Wallace Austin in 1891, she gave birth to a daughter the following year who was later found to be mentally retarded. She separated from her husband and moved to Carmel in 1906. Unable to afford the construction of a house on the lot she had purchased, she rented a cottage and later stayed in the Pine Inn. San Francisco architect Louis Mulgardt designed a studio platform around the limbs of an tree on her North Lincoln property. Austin called it her wick-i-up and spent many house there writing about nature and women's rights. In 1908, thinking herself hopelessly ill, she went to Italy to study prayer and mysticism with the Blue Nuns. Her book, *Christ in Italy*, was a product of her experience there. In 1912 she returned to Carmel and finally built a cottage beside her tree house. In 1924 she established herself in Santa Fe where she fought for the preservation and rehabilitation of Indian and Spanish arts and handicrafts.

Leonard Bacon – Bacon moved to Carmel in the 1920s. He wrote the satirical verse "Guinea Fowl", "Lost Buffalo" and others for *Harper's Weekly*.

Raymond Stannard Baker (AKA David Grayson) – Journalist, Pulitzer Prize winning biographer and essayist, Baker was born in Lansing, Michigan on April 17, 1870. From 1892 to 1897 he was a reporter for the Chicago Record. He moved to New York with his wife and children in 1898 to work for *McClure's Magazine* of which he served as associate editor until 1906. Baker then joined in the purchase of American Magazine, of which he was one of the editors until 1915. He was asked by Woodrow Wilson to edit his papers. Baker received the Pulitzer Prize for biography in 1940 for *Woodrow Wilson: Life and Letters*. He died in 1946.

Frederick Ritchie Bechdolt – Born on July 27, 1874 in Mercersburg, Pennsylvania where he received his formal education, Bechdolt later went from placer mining in the Klondike, to cow punching, to rubbing shoulders with criminals at San Quentin and Folsom. When he first arrived in Carmel in 1907, he rented a cottage in the Eighty Acres until he met and married Adele Hare. His novels include *When the West Was Won, The Hard Rock Man, Takes of Oldtimers* and *9009* in collaboration with James Hopper. He also wrote for various newspapers including the *Seattle Star* and *Los Angeles Times*. In addition to being a prolific writer, Bechdolt served as postmaster, city council member and police commissioner. He died in 1950.

William Rose Benet – Poet and novelist, Benet was born on February 2, 1886. He was on the staff of Century Magazine from 1911 to 1918. From 1919 and 1920 Benet was assistant editor of the Nation's Business, and went from there to the *Literary Review of the New York Evening Post*, from which the *Saturday Review of Literature* grew. In 1942, he received the Pulitzer Prize for *The Dust Which Is God*, an autobiographical verse narrative. Benet shared a cottage in Carmel with his former Yale classmate Sinclair Lewis.

Geraldine Bonner – Bonner moved to Carmel after the San Francisco earthquake. She was a writer for the *San Francisco Argonaut* and author of *The Pioneer* and *The Emigrant Trail*.

Daisy Bostick – Daisy Fox Desmond Bostick first came to Carmel from San Jose as a guest of the Newberrys in 1910. She moved to the village permanently in 1918, pursuing a variety of activities including managing the Hotel Carmel with her husband Lou Desmond and writing a column for the *Carmel Pine Cone*. An acute observer of life in Carmel, she co-authored *Carmel at Work and Play* with Dorothea Castelhun in 1925.

Arthur (Artie) Bowen – Born in Sotoville in January 1887, Bowen moved to Carmel from San Jose. He built a cottage for himself on the east side of Casanova between Ninth and Tenth where he resided until his marriage in 1906. He worked for Devendorf for six years and later went into contracting and remodeling. He died in 1969.

Van Wyck Brooks – Literary historian and novelist, Brooks arrived in Carmel for a short period in 1911. He was the author of *The World of H.G. Wells* and *America's Coming of Age*. Although he was critical of the lifestyle of the bohemians in Carmel, he returned for extended visits during the 1930s and 1940s.

Davenport Bromfield – In April of 1888 W.C. Little and Bromfield were commissioned to survey Carmel City for Santiago Duckworth. Bromfield, Little's apprentice, ended up doing most of the work while living in a small cottage he built for himself on the east side of Carpenter Street between Second and Third.

Ferdinand Burgdorff – Born on November 7, 1881 in Cleveland, Ohio. Burgdorff first came to Carmel in 1908 to visit his friend and fellow Bohemian Club member, Charles Rollo Peters. He soon returned and rented a small portion of the kitchen belonging to the Arts and Crafts Club, which he used as his first studio while often swapping notes with Sidney Yard. He later built a home on Boronda Road in Pebble Beach. Burgdorff died in 1975.

Argyll Campbell – Born on December 2, 1892 in San Jose, Campbell was the city attorney and responsible for drafting many of Carmel's first zoning laws and ordinances. He is best remembered for writing Carmel's "Magna Carta": The City of Carmel-by-the-Sea is hereby determined to be primarily, essentially, and predominately a residential city wherein business and commerce have in the past, are now, and are proposed in the future to be subordinated to its residential character.

Dorothea Castelhun – Castelhun moved to Carmel from Massachusetts during the 1920s. She published the series of stories for girls, *The Penelope Books*, and co-authored *Carmel at Work and Play* with Daisy Bostick.

Father Angelo Casanova – Casanova, a priest at San Carlos Church, was responsible for the partial restoration of the Carmel Mission in 1884, which involved putting a roof on the church to protect it from the elements.

Lena Cherry – Cherry was a poet and artist who moved to Carmel in 1920 with her first husband M.I.T. professor, Dr. Alfred E. Burton. Six years later she left him and their three children for inventor Carl Cherry. They purchased Delos Goldsmith's house which was constructed between 1892 and 1894. After her husband died, Cherry created the Carl Cherry Foundation and remodeled their house into a gallery and theater.

Hugh Comstock – Hugh Comstock developed the Fairy Tale style of architecture with which Carmel has become closely identified. Born in Evanston, Illinois in 1893, Comstock moved to Santa Rosa with his

family in 1907. In 1924, he came to Carmel to visit his sister and met and married Mayotta Brown. The two decided to remain in Carmel as Mayotta had a successful doll making business. Comstock's career as a designer-builder began when his wife asked him to build a cottage for her dolls. The "Doll's House" became the first of many Fairy Tale style cottages he would design and build. Comstock's interest in architecture eventually changed, however, to the development of the post-adobe system of construction.

Josephine Culbertson – Culbertson came to Carmel in 1906 with her friend and companion, Ida Johnson. Soon they opened a studio to display their art and built a home at Lincoln and Seventh, known as "Gray Gables." They helped organize the Carmel Art Association, of which Culbertson was the founding vice-president. In addition to their artistic endeavors, they established The Dickens Club, a local boys club.

John Cunningham – Cunningham originally appeared in Carmel in 1926 with a cast of amateur actors from Berkeley. He stayed on for a few months painting sets for the Forest Theater. A decade later he returned with his wife, Pat, and set up permanent residence. In 1939, the Cunninghams bought the Carmel Art Institute from Armin Hansen and Paul and Kit Whitman.

Pat Cunningham – Cunningham, an oil painter and muralist, was the first woman president of the California Art Association. She and her husband, John, bought the Carmel Art Institute from Armin Hansen and Paul and Kit Whitman in 1939.

Dene Denny – born in Callahan, California, Denny acquired a degree from the University of California at Berkeley. She moved to Carmel in 1924 with her companion, Hazel Watrous. They first built a studio on Dolores near First, which Watrous also designed. From 1927 to 1928 they leased the Golden Bough Playhouse from Edward Kuster and presented eighteen plays. They formed the Denny-Watrous Gallery in 1928 which sponsored concerts and art exhibitions. They also co-founded the Bach Festival in 1935.

Eva K. DeSabla – DeSabla was first elected to public office as a City Trustee October 31, 1916 when Carmel-by-the-Sea incorporated. She was reelected April 12, 1920 and appointed president, but resigned from office September 29, 1920. She came to Carmel from Marysville, where she was known as Eva K. Couvileau.

Frank Devendorf – Born April 6, 1856, Devendorf left his native town of Lowell, Michigan at sixteen to join his mother who lived in San Jose. He later established himself in the real estate business there and in Stockton. In 1902 he acquired Carmel City from Santiago Duckworth and the following year established the Carmel Development Company with Frank Powers. He set the stage for the development of Carmel-by-the-Sea and became its unofficial mayor. He and his wife Lillian had four daughters Edwina, Marion, Myrtle and Lillian.

Paul Dougherty – An artist who achieved fame as a seascapist, Dougherty was a National Academician who settled in Carmel Highlands in 1928. He served as president of the Carmel Art Association in 1940.

Harry Downie – Downie was a cabinetmaker from San Francisco. He was commissioned by Monsignor Philip G. Scher of San Carlos Church to restore the Carmel Mission in 1931. He died March 10, 1980 and was buried alongside the mission.

Santiago Duckworth – In 1888, Santiago J. Duckworth purchased 324 acres of land from Honoré Escolle and filed a subdivision map for Carmel City. The area was surveyed by W.C. Little and generally bounded by Monte Verde on the west, Forest Road on the east Twelfth Avenue on the south and First Avenue on the north. Duckworth, already established in the real estate business in Monterey, planned on developing Carmel City as a summer resort for Catholics, akin to the Methodist retreat already established

in Pacific Grove. He opened the Hotel Carmelo on the northeast corner of Ocean Avenue and Broadway (Junipero) in 1889.

Louise Norton Drummage – A native of Illinois, Louise came to California in 1897 to work at the Agnew State Hospital in San Jose. While taking a holiday in Pacific Grove in 1899, she met and later married Melvin Norton, proprietor of the Cash Package Grocery. The couple first visited nearby Carmel in June 1903 where they bought property and established the village's first restaurant. They built a house at Seventh and San Carlos, which was later moved to Ninth and San Carlos. In 1906, Louise opened a bakery, and later built the Tel and Tel Building, constructed by Percy Parkes, which was razed in 1957. She later married William T. Drummage.

William T. Drummage – Drummage was sent to Carmel in 1892 as the resident agent for Abbie Jane Hunter. He and his mother moved from San Jose to Carmel in 1898 to a house he built on the lot bounded by San Carlos, Mission and Fourth streets. In 1899, Abbie Jane Hunter sold Drummage a portion of her Carmel holdings. He was Carmel's first plumber. He later married the widow Louise Norton.

Amos Engle – A landscape artist, Engle moved to Carmel during the 1920s.

Nora May French – A gifted poet and protégé of George Sterling, French came to Carmel in 1907. Sterling built a cabin for her in the Eighty Acres so she would have a place to write. She later committed suicide.

Delos Goldsmith – Born in Painsville, Ohio on September 3, 1828, Goldsmith moved to San Francisco at nineteen where he worked as a carpenter. He moved to Carmel in 1888 and began constructing homes. He was the uncle of Wesley Hunter, husband of Abbie Jane Hunter.

Lee Gottfried – A builder responsible for numerous homes and commercial buildings, alone and as half of the partnership of Gottfried and Hale, Lee Gottfried was active in village life, helping to organize the Abalone League of softball teams and the building and loan society.

Eunice Gray – Gray moved to Carmel during the 1920s and lived in one of the first beach cottages, "The Barnacle." She wrote *Cross Trails* and *Chaparral*.

Charles Sumner Greene – Greene, along with his brother Henry Mather Greene, established the architectural firm of Greene and Greene in Pasadena. Together the brothers developed the Craftsman style of architecture into a high art. D.L. James engaged Charles Greene in 1918 to design a home on a rocky bluff overlooking the Pacific Ocean in the Carmel Highlands. Charles Greene Charles Greene left Pasadena and settled in Carmel, where he built his own home and studio on Lincoln Street. Greene was a member of the Civic Committee of the Arts and Crafts Club and in 1921 designed the War Memorial Arch at San Carlos and Ocean Avenue. He was also one of Carmel's first Planning Commissioners. His daughter Bettie built stables on Junipero and Fifth streets which were razed in 1958.

Arnold Genthe – Prussian Arnold Genthe had originally intended to become a teacher in his homeland. He came to Carmel via San Francisco, where he became a member of the Bohemian Club and a fledgling photographer, not long after his friend George Sterling. He built a redwood home on Camino Real near Eleventh and continued to develop his skill and his reputation as a portrait and landscape photographer. While living in Carmel, he took his first color photographs. In San Francisco in 1911, he displayed one of the first exhibitions of color photographs in the United States.

Armin Carl Hansen – Born in San Francisco on October 23, 1886, Hansen studied art at the California School of Design and later in Stuttgart, Germany. He was a painter and etcher who was noted for his portraits of Spanish and Portuguese fisherman of the Monterey Bay. A National Academician, he was an organizer of the Carmel Art Association—of which he was later president—and the Carmel Art Institute. He died April 23, 1957.

Ella Reid Harrison – Ella Reid Harrison can be considered the most generous supporter of Carmel's library. Harrison bequeathed a large portion of her estate including bonds, land, books and furniture to the city on the condition that they be used to build a public library in memory of her late husband, California Supreme Court Justice Ralph Chandler Harrison.

Herbert Heron – Heron was born in 1883 in New Jersey. He had been a professional actor with the Belasco and Morasco Stock Company in Los Angeles and first visited Carmel in July of 1908. Returning one year later, Heron built a home at Guadalupe and Mountain View. The following year he formed the Forest Theater Society. Heron also opened the first genuine book shop in 1918 in the Eighty Acres. It was later moved to the Seven Arts Building on the corner of Lincoln and Ocean which he built in 1925, and sold in 1940. In later years he served on the city council and as mayor from 1930 to 1934.

James Hopper – Hopper was born in Paris on July 23, 1876. His first book, *Caybigan*, was published in 1906. He taught school in the Philippines for a while, but returned to the United States to dedicate himself to writing. He wrote more than four hundred short stories and several novels for popular magazines such as *Collier's* and *The Saturday Evening Post*. He moved to Carmel permanently after the San Francisco earthquake in 1906. First renting a cottage on Dolores and Ninth, he later moved into George Sterling's house. After it burnt down, he built a new home on the same site. His first wife, Mattie, was particularly active in raising funds for the development of Devendorf Park. In 1938, Hopper married Elayne Lawson of Monterey, and died in 1956. His daughter Janie married actor Richard Boone and Herb Vial.

Abbie Jane Hunter – Hunter founded the Women's Real Estate and Investment Company in 1892. She acquired partial interest in the development of Carmel City and sponsored the Carmel Bathhouse (built by Delos Goldsmith). She is credited with coining the name Carmel-by-the-Sea.

Robinson Jeffers – Jeffers was born in Pittsburgh, Pennsylvania. He studied various fields including forestry and medicine before deciding to become a poet. Initially considered to have an unpromising career, his genius blossomed during the 1920s. His principal work, *Roan Stallion, Tamar and Other Poems*, was published in 1925. Jeffers and his wife, Una, began renting a house on Monte Verde near Ocean in 1914. Several years later they purchased land on Carmel Point and hired Michael J. Murphy to build a house. Constructed of native granite, they called it "Tor House" because the treeless, windswept lot facing the ocean reminded them of the tors in England. Observing the stone masons during the construction, Jeffers later built "Hawk Tower."

David Starr Jordan – The first president of Stanford University, Jordan built a house at the northeast corner of Camino Real and Seventh in 1905. That section of the street later became known as "Professor's Row." Jordan was also the author of *Blood of the Nation, The Higher Sacrifice* and *The Strength of Being Clean.*

William Keith – California's best known landscape artist, Keith was born in Aberdeenshire, Scotland on November 21, 1838. he was a prolific artist, however, 2,000 of his paintings, sketches and studies were destroyed in the San Francisco fire of 1906. He died April 13, 1911.

Harry Lafler – Literary editor of the *Argonaut*, Lafler moved to the Carmel area after the San Francisco earthquake. He actually lived down the coast most of the time and wrote for local papers. He also worked on the publication of poems by Nora May French after her death.

Father Fermín Francisco de Lasu**é**n – The building at Mission San Carlos de Borromeo was begun in 1793 under the direction of Father Lasu**é**n.

Sinclair Lewis – The first American to win the Nobel Prize for literature in 1930, twenty-three year-old Lewis joined the MacGowan sisters in Carmel in 1908 to act as their secretary and collaborator. The three had met at Helicon Hall, a utopian writer's colony in New Jersey established by Upton Sinclair. For a little over a year Lewis lived in a house on the beach near the MacGowan house; that spring he shared his modest quarters with friend William Rose Benet. He worked off and on as a reporter before becoming a novelist. He won the Pulitzer Prize in 1926 but refused it saying he did not believe in prizes. His principal works include: *Elmer Gantry, Main Street, Babbit* and *Arrowsmith*.

W.C. Little – In April of 1888 W.C. Little and Davenport Bromfield were commissioned to survey Carmel City for Santiago Duckworth.

Grace and Alice MacGowan – The MacGowan sisters moved to Carmel in 1908 to join the literary colony. They had already achieved wide popular success with their novels, short stories, essays and poems. They bought a two-story, shingled house located on a cliff above the beach at what came to be known as "Cooke's Cove." They were active in the Forest Theater Society from its founding in the spring of 1910.

Xavier Martinez – Martinez was born in Guadalajara, Mexico on February 7, 1874. He moved to San Francisco in 1893 to study art and in 1895 went to Europe for six more years of study. Martinez returned to San Francisco where he taught at the California School of Arts and Crafts. Most of his impressionist paintings are of the Piedmont hills where he lived; however, he spent summers teaching at the Arts and Crafts Club School and made frequent trips to Carmel to visit friends and sketch. He died January 13, 1943. His house at Carmelo and Sixteenth was occupied by his wife and daughter until 1989.

Laura Maxwell – Maxwell was born in Carson City, Nevada on October 13, 1887. She moved to Carmel permanently in 1918 and opened her first studio at Carmelo and Santa Lucia. She died August 7, 1967.

Joseph Mora – Sculptor, painter and writer, Mora was born in Uruguay and came to the United States as a child. He studied art in New York and Boston. After World War I, he moved to Carmel, purchasing a full block at San Carlos and First where he built his home and studio. Soon after his arrival he was commissioned to do the Serra Cenotaph for the Carmel mission which was completed and dedicated in 1924. Shortly afterward he sold his property in town and moved to Sunridge Road in Pebble Beach. Other notable works by Mora include a monument to Cervantes at Golden Gate Park, the Bret Harte Memorial at the Bohemian Club, and the Memorial Fountain at the Salinas County Courthouse.

Mary DeNeale Morgan – Born in San Francisco in 1868, DeNeale Morgan attended the California School of Design from 1888 to 1890. She later exhibited her art throughout the United States. She visited Carmel briefly in 1903 with her family who helped run the Pine Inn for a little more than a month for Frank Devendorf. Morgan returned the following year and occupied a cottage on Monte Verde near the Pine Inn. Six years later she established her permanent home and studio in the former Sidney Yard studio on Lincoln near Seventh. An avid painter in tempera and oils, active in the support of the Forest Theater and All Saints Church, and one of the founders of the Carmel Art Association, she died in October 1948.

Michael J. Murphy – Born June 26, 1885 in Mendon, Utah, Murphy first came to Carmel in 1902. Two years later Frank Devendorf hired him to do the building for the Carmel Development Company. Murphy went on to become the most prolific designer-builder in the history of Carmel, with the Pine Inn, Highlands Inn, La Playa Hotel, Sundial Lodge, Tor House, Harrison Memorial Library, and numerous houses to his credit. In 1924 he established M.J. Murphy Inc., which sold building supplies, did rock crushing and concrete work and operated a lumber mill and cabinet shop located between San Carlos and Mission.

M.M. Murphy – Murphy moved to Carmel during the 1920s and lived at Twelfth and Casanova. He was an author, paleontologist and Navajo Indian Reservation official.

Perry Newberry – Perry Newberry came to Carmel with his wife, Bertha, in 1910. He was formerly on the art staff of the *San Francisco Examiner*. He became the assistant editor of the *Carmel Pine Cone* and later its owner until he sold it in 1935. In 1922, he successfully ran for the Board of Trustees and became the fifth mayor of Carmel. Newberry fought to preserve the unique and rural quality of Carmel before passing away in 1938.

Helen Parkes – Helen Parkes was one of the multi-faceted women who pepper the early history of Carmel. Her accomplishments include stints on the city council and the first planning commission, service as assistant postmistress, botany instructor at Cedar Croft, and reader of the Christian Science Church. She was one of the first members of the Forest Theater Society, and wrote and produced one of its plays, *The Columbine*. In many of her activities she was joined by her lifelong friend, Stella Vincent.

Earl Percy Parkes – One of the early builders of Carmel, Parkes counted among his commissions the Seven Arts Building erected for Herbert Heron, the Corner Cupboard or Drummage's Drive-in Market, and Monte Verde Inn. He also built a residence for Jo Mora on San Carlos 3 southwest of First Avenue, and a home for Charles Sumner Greene on Monte Verde between Thirteenth and Santa Lucia Avenues.

Ralph Pearson – Pearson, a noted etcher, moved to Carmel from New Mexico during the 1920s.

Charles Rollo Peters – Born in San Francisco on April 10, 1862, Peters left the insurance business to become an artist in 1885. Following five years of study in San Francisco and Paris, he settled on the Monterey Peninsula. Peter's home was a gathering place for other artists when he was not working. He died in 1928.

Frank Powers – Generally credited as one of the founders of Carmel, Powers and James Franklin Devendorf became partners in the Carmel Development Company in 1903. An attorney, Powers loved nature and the arts. He maintained the old Murphy property on San Antonio as a vacation home for his family.

Jane Gallatin Powers – Married to Frank Powers, Jane Powers was a painter and a founding member of the Arts and Crafts Club. She was the daughter of one of California's wealthiest industrialists, Albert Gallatin, and the sister-in-law of Ernest Seton Thompson.

Ira Remsen – An artist, Ira Remsen was a New Yorker who had studied painting in Paris. His studio on Dolores Street became the permanent home for the Carmel Art Association in 1933, five years after the artist himself had committed suicide. During his residency in Carmel (on the Highlands), Remsen was active in the Arts and Crafts Club, the Carmel Art Association, and the Forest Theater.

William Ritschel – Marine landscape artist Ritschel was born in Nuremberg, Bavaria in 1864. He came to United States in 1895 and settled in New York City. Having later visited Carmel, he returned in 1918

to build his "Castle" in the Highlands with the help of a Spanish stone mason. Ritschel was a founder the Carmel Art Association and a National Academician. His second wife was Elanora Havel.

Dane Rudhyar – Musician and philosopher, Rudhyar moved to Carmel during the 1920s.

Frederick Preston Search – An accomplished cellist and composer, Search and his wife established their home on the corner of Thirteenth and Monte Verde in 1914. From 1920 to 1933 he directed the orchestra at the Del Monte Hotel. Later he lived on Jamesburg Road in the Carmel Valley.

Catherine Comstock Seideneck – Seideneck was the daughter of Nellie Comstock, the patron of the Carmel Art Institute, and the sister of Hugh Comstock. She taught leather work at the School of Fine Arts at the University of California at Berkeley and later at the Carmel Arts and Crafts Summer School.

George Seideneck – Seideneck was born in Czechoslovakia in 1885. He moved to Chicago as a young man where he studied at the Art Institute and later became a commercial illustrator. Upon moving to California, Seideneck was a long time staff artist with the coastal laboratories of the Carnagie Institute as well as photographer and artist of landscapes and portraits. He belonged to the group which formed the Carmel Art Association and became its first president. His other cultural activities included the Carmel Music Society. Seideneck designed the walls and corners of Devendorf Park. He and his wife Catherine opened their studio in the Studio Building on Ocean Avenue August 17, 1922 and built their home in the Carmel Valley.

Father Junipero Serra – Serra was born in Petra on the Isle of Mallorca on November 24, 1713. He entered the Order of Saint Francis at a young age. At thirty-six, he was sent to Mexico where he was a missionary for nineteen years before being sent to California to establish a chain of missions. He arrived on the shores of the Monterey Bay in 1770 with the Portola exhibition and established the Carmel Mission. Serra went on to establish seven more missions and died on August 28, 1784.

William Posey Silva – An artist, Silva built the Carmelita Gallery on San Antonio north of Ocean Avenue.

Louis Slevin – An avid photographer, Slevin held the first of many posts in Carmel. A man of many facets, Slevin was a shopkeeper, postmaster, city treasurer, writer, and stamp collector, collector of rare books, and maritime historian. Ranging from 1899 to 1935, Slevin's photographs provide important documentation of the changes in the Monterey Bay area.

Robert Stanton – Carmel architect Robert Stanton was the designer of many notable buildings in the Monterey and Santa Cruz area. A native of Torrance, California, Stanton worked for the architect Wallace Neff as a traveling superintendent during the early 1930s. In 1934, he moved to Carmel which he had developed a liking for during his honeymoon at the Highland Inn twelve years earlier. His first commission in the area was the Salinas County Courthouse in 1935. He also designed some sixteen hospitals and forty schools.

Lincoln Steffens – Political writer and social critic, Steffens was born on April 6, 1866 in San Francisco. He received a Ph.D. from the University of California. He became a "muckraking" reporter and held several editorial positions with magazines including *McClure's Magazine* and *American Magazine*. He and his wife, Ella Winter, moved into a cottage on San Antonio near Ocean during the 1920s where he wrote his autobiography and edited the *Pacific Weekly*.

George Sterling – Poet George Sterling came to California in 1890 from Sag Harbor Long Island. He studied for the priesthood for three years, then left to work for his uncle, Frank Havens, as an insurance

agent. He married Carrie Rand and settled in Piedmont. His friend, Ambrose Bierce, helped him publish his first collection of poems in 1903. Jack London introduced him to Mary Austin who in turn introduced him to Carmel in the summer of 1905. He built a house in the Eighty Acres on Torres between Tenth and Eleventh. Sterling committed suicide in 1926.

Joyce Stevens – An artist, architect and environmentalist, Joyce Stevens worked as a watercolorist before earning an architecture degree at the University of Washington. After working for several firms in Alaska, she designed a building at Ladd Air Force Base near Fairbanks. She arrived in the Monterey Area in 1962, designing several buildings at Fort Ord. By 1964, she resided in Carmel, designing a modernist home for herself. A devoted Conservationist, Joyce Stevens coauthored the book, "Coastal California's Legacy: the Monterey Pine Forest," in 2011 as part of her decades-long effort to preserve the area's native pine forests. She succeeded and in 2014, the Monterey Peninsula Regional Park District purchased the 851-acre Rancho Aguajito property and dedicated it as the Joyce Stevens Monterey Pine Forest Preserve.[160]

Saidee Van Brower – Saidee Van Brower was first elected city clerk in 1920 and won every bid for reelection thereafter. A dance instructor in Berkeley, Van Brower was one of the many artistic-minded people who moved to Carmel in 1907. She performed in the Forest Theater productions as well as directed the corps de ballet.

Stella Vincent – Like her close friend Helen Parkes, Stella Vincent was prominent in several aspects of village life. Librarian from 1911 until 1915, she was assistant postmistress during the tenure of I.E. Payne and assumed the principal post in 1918, serving until 1929. She was one of the founding members of the Forest Theater Society, was an officer of the Bank of Carmel established in 1923, and was an early member of the Christian Science Church.

Grace Wallace – Wallace moved to Carmel during the 1920s and lived at "Wee Gables" on Camino Real near Thirteenth. She was known for her plays *Sun Gazers* and *Poorest of the Poor*.

Hazel Watrous – Watrous was a supervisor for the Alameda school system. She moved to Carmel in 1924 with her companion Dene Denny, who she met at Berkeley. They first built a studio on North Dolores, which Watrous also designed. From 1927 to 1928 they leased the Golden Bough Playhouse from Edward Kuster and presented eighteen plays. They formed the Denny Watrous Gallery in 1928 which sponsored concerts and art exhibitions. They also co-founded the Back Festival in 1935. In addition to being active in drama, music and art, they designed thirty-six houses in Carmel. Watrous also served on the city council.

Florence Wells – Wells came to Carmel in 1908. She was one-time president of San Francisco Women's Press Club. Wells owned and built the first house on the Point, "The Driftwood."

Edward Weston – A nationally recognized photographer, Weston moved to Carmel in 1929 and established a small studio to support his children. In 1932 Weston, along with Ansel Adams, was one of the seven founding members of the F/64 Club which promoted straight photography as a true art form. Weston is best known for his interpretations of the natural environment (Point Lobos, Big Sur, Carmel Valley and the Southwest) and for his insightful portraiture. In 1937 he relocated to a small cabin built by his son above Wild Cat Creek in Big Sur.

George W. Whitcomb – Born in 1898, Whitcomb was one of the builders who shaped early Carmel. Like many of his contemporaries in Carmel, he was not formally trained as an architect; rather, he had been an

[160] "Ninety Years of Life – and 60 Years of Conservation," *Carmel Pine Cone*, 1/27/2017.

instructor in mechanical drawing and manual training in Minnesota before coming to Carmel. His first local project was the Hagemeyer studio and home, now the Forest Lodge on Mountain View, in the 1920s.

Paul and Kit Whitman – The Whitmans helped found the Carmel Art Institute in 1937.

Michael Williams – One-time city editor of the *San Francisco Examiner*. Williams moved to Carmel after the San Francisco earthquake. He was noted for his collaboration with Upton Sinclair on two books in 1908 as well as his own books, *The Little Flower of Carmel* and *The Little Brother Francis of Assisi*.

Harry Leon Wilson – Author of *The Spenders* and *The Lions of the Lord* and contributing editor of the *Puck* in New York, Wilson was one of the first writers to move to Carmel along with George Sterling. His home, known as "Ocean Home," was located near Sterling's in the Eighty Acres.

Fannie Yard – The wife of Artist Sidney Yard, she was the director of Cedar Croft, the Arts and Crafts Club Summer School.

9.9 Biographical Information on Architects Working in Carmel between 1940 and 1986

Miles Bain - Designer/builder Miles Bain is best known for building Frank Lloyd Wright's Walker House and the Nathaniel Owings House. Bain arrived to Carmel in the 1920s to work as an estimator for contractor George Mark Whitcomb.[161] In the 1930s, Bain earned his own contractor license and constructed a number of houses in Carmel. After WWII, Bain and Whitcomb partnered up again to work for Bechtel Corporation, building oil-pumping stations in Saudi Arabia. Upon his return to Carmel, Bain received building commissions for the residences of Frank Lloyd Wright, Nathaniel Owings, Ansel Adams, and Neil Weston. Bain's Carmel office was listed in 1963 City Directories.

Richard Barrett - Born in 1943, Richard Barrett received a Master of Architecture degree from Yale University and worked for the San Francisco office of Skidmore Owings & Merrill for several years and moved to Monterey, where he was employed for Hall & Goodhue (now HGHB Architects). While employed at Hall & Goodhue, he designed the Roman House on Junipero Avenue in 1973. In 1976 he established his own practice in Carmel-by-the-Sea and continues to practice in 2022. His modernist designs reflect his principle that modern buildings should harken to past romantic movements and should not all reflect the harshness of the International Style. More recent houses utilize modern interpretations of buildings from the English Arts & Crafts Movement. Additional commissions in Carmel include The Sweeney House (1976) on Mission Street south of Thirteenth Avenue, and the MacKenzie House (1979) on Eight Avenue north of Santa Fe Street.[162]

Carl Bensberg - An architect, is shown in City Directories as residing in Carmel from 1947 through 1963.

Ernest and Richard Bixler - Ernest Bixler (1898-1978) was a prominent builder/contractor in Carmel in the 1940s and 1950s. Bixler was introduced to the contracting business from his father and was trained as a carpenter in Oakland.[163] He began working as a builder in Carmel and Pebble Beach in 1940 while serving as Carmel's Postmaster. After WWII, Bixler served on Carmel's Planning Commission at a time when the community's zoning standards were in a state of flux. He retired from contracting in 1966. His own residence in Carmel is a hipped roof, California Ranch style building. Bixler is listed in City Directories as residing in Carmel at the southwest corner of Eleventh Avenue and Junipero from 1947 to 1963.

George Brook-Kothlow – A Minnesota native, George Andrew Brook-Kothlow (1934-2012) graduated from the University of Colorado, Boulder with a degree in architecture. Following graduation, he trained for several years with Frank Lloyd Wright's granddaughter, Elizabeth Wright-Ingraham, and with San Francisco architect Warren Callister. He moved to Big Sur in 1966 and designed his first home there in what would be termed "Bohemian Modern," a design idiom that emanated from the Beat movement in the 1960s/1970s that emphasized a return to the land via handmade houses of natural materials that embraced the natural environment. His typical houses were designed under Wrightian Organic architectural principles combined with the use of exposed structural elements and Redwood sheathing. His buildings would be constructed "from the ground up," using salvaged and on-site materials, such as reclaimed wood taken from demolished railroad trestles. An example of his Carmel designs is a house on Seventh Avenue east of Forest Road.[164]

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[161] Department of Parks and Recreation, Building, Structure, and Object Record, Mary D. Crile House, 2.
[162] *Carmel Modernism*, Exhibit by the Monterey Area Architectural Resources Archive (MAARA), Carl Cherry Center for the Arts, Carmel-by-the-Sea, 2017. "Richard Barrett (Biography)," MAARA archives.
[163] Department of Parks and Recreation, Building, Structure, and Object Record, Ernest Bixler House, 2.
[164] "George Andrew Brook-Kothlow (obituary)," *Monterey Peninsula Herald*, 9/23/2012. Richard Olsen, "In Memory of George Brook-Kothlow, Architect.

Burde, Shaw & Associates –Walter Burde (FAIA) graduated from the Miami University (Ohio) School of Architecture in 1934 and began his career locally designing hospitals and residences in the Toledo, Ohio area. Following World War II, he began his private practice in 1950, as chief designer for Robert Jones, AIA, aiding design in the award winning Monterey Airport. Walter Burde has won numerous architectural awards, including the American Institute of Architects (AIA) National Honor Award (1969), the Governor's Design Award (1966), the Monterey Bay Chapter Awards of Merit (1959 and 1976), and became a Fellow at the American Institute of Architects in 1987. His work has been published in numerous architectural journals. Walter Burde was active in the local community and held every office in the Monterey Bay Chapter of the AIA, receiving the Robert Stanton, FAIA award in recognition of his outstanding service. He designed numerous commercial, civic and residential buildings in the region and collaborated with fellow architect Will Shaw under the firm name Burde Shaw Associates.[165]

Born in Los Angeles in 1924, William Vaughn Shaw (FAIA) received his Bachelor of Architecture at the University of California, Berkeley in 1950. Shortly thereafter, he moved to Carmel, where he established his own firm. Will Shaw was admitted to the American Institute of Architects in 1957, served as president of the local Monterey Chapter in 1964 and was awarded his fellowship to the AIA in 1984. Will Shaw was active in local community development and served in various civic capacities. In 1978 Will Shaw, along with Ansel Adams and Fred Farr, founded the Big Sur Foundation, dedicated to the preservation of the Big Sur coastal environment.

Walter Burde joined Will Shaw's practice in Carmel, California in 1953 when the latter renamed the firm Burde, Shaw and Kearns, Associates (later Burde Shaw Associates). The partners developed a symbiotic partnership, with Walter Burde reportedly being the more artistic of the two partners and Will Shaw the pragmatist. The firm designed numerous successful and significant commercial, civic and residential projects in the greater Monterey Peninsula area. In Carmel, significant commercial buildings include the Palo Alto-Salinas Savings and Loan Association building on the corner of Dolores Street and Seventh Avenue (1972); and the Shell Oil Gas Station on the corner of San Carlos Street and Fourth Avenue (1963). The latter project received a Governor's Design Award in 1966 for its outstanding design.[166] In 1969, the partners split the two firm offices, with Walter Burde retaining the Carmel office; and Will Shaw retaining the Monterey office. However, the two continued to collaborate both professionally and in their various civic endeavors.

Thomas Church - One of the leading American Modernist landscape architects active from the 1930s to the 1970s, Thomas Church is known for his pioneering Modern garden designs that were appropriated to the local environment and climate. His design approach influenced the next generation of landscape architects, including Garrett Eckbo, Robert Royston, Lawrence Halprin, Theodore Osmundson, and Douglas Baylis, acknowledged as pioneers of the "California Style" of landscape design.[167] Church was educated at the University of California and Harvard, where he became fascinated with issues of California's climate and outdoor living. [168] By 1930 Church had established his own practice in San Francisco, the neoclassical style was the prevailing approach in landscape and city planning design. Church's unique approach towards unifying building and landscape with particular attention towards climate context and lifestyle gave birth to Modern landscape design and planning. Church and William

[165] Janick, Richard and Kent Seavey, *Celebrating Walter Burde, F.A.I.A.*, unpublished manuscript, MAARA archives; Walter Burde, FAIA Nomination Application, 1987, MAARA archives.
[166]. "Architects Saluted for Design," Monterey Peninsula Herald, 12/26/66. "Architect Association Honors 2 Peninsulans," Monterey Peninsula Herald, 4/18/84.
[167] Corbett, 19.
[168] Marc Treib, editor. *Modern Landscape Architecture: A Critical Review*, Cambridge, MIT Press, 1992, 169.

Wurster, of Wurster, Bernardi and Emmons, were close friends and collaborated on many house and garden projects throughout their careers.[169]

Elston and Cranston (Thomas S. Elston and William L. Cranston) - The architectural firm of Elston and Cranston made significant contributions to the post-WWII architectural character of Carmel with their Modernist residential work that reflect the Bay Area regionalist styles popular during their time.[170] Born in Manila, Philippines and educated in the U.S., William L. Cranston (1918-1986) received his architectural degree from Princeton University.[171] After World War II, Cranston arrived to Carmel and worked for developer Frank Lloyd designing speculative housing. In 1948, Cranston partnered with Thomas S. Elston, a fellow speculative housing designer. Cranston was President of the Monterey Bay Chapter of the American Institute of Architects and a member of the Carmel Valley Master Plan Committee.[172] The firm is also known for their school designs in the region. Their design for the Carmel Middle School won the Northern California AIA Merit Award in 1963.[173] Examples of Cranston's work in Carmel include the L. L. Spillers Guest Cottage and the house for Dr. and Mrs. Chester Magee.[174] Cranston is listed in City Directories as residing in Carmel from 1947 to 1963.

Olof Dahlstrand (1916-2014) –Born in Wisconsin, Olof Dahlstrand graduated with a degree in architecture from Cornell University in 1939. After designing buildings for the defense industry during World War II, he relocated to the San Francisco Bay area where he designed seven buildings in the Wrightian Organic idiom for individual clients. He established his architectural practice in Carmel in 1960, designing residences, schools and commercial buildings, including the 1966 Carmel Valley Shopping Center and the Wells Fargo Savings Bank (1964), extant on Dolores Street in Carmel and an example of Frank Lloyd Wright's Organic architectural style. Dahlstrand was an active participant in Carmel's community, having served on both the planning commission and city council. He retired in 1984, but he continued to do renderings for other architects in the latter part of his career.[175]

Gardner Dailey – Daily was educated at the University of California, Berkeley, Stanford University, and Heald's College of Engineering. Dailey established his practice in San Francisco in 1926, embracing many of the stylistic tenets of the Bay Area traditions exemplified in his design of the Miller House in Carmel. One of the leading architects in the region at that time, Dailey reviewed building plans for Samuel Morse and the Del Monte Corporation of Pebble Beach.[176] His work was featured in *House and Home* in February 1954 in which the Dailey's three design guidelines, verticality, rhythm and outdoor enclosure, were upheld as the lessons to make "any house more livable." In Carmel Gardner Dailey designed his own house on Ocean Avenue near Carpenter Street.[177]

Gordon Drake (1917-1952) – Born in Childress, Texas in 1917, Gordon Drake graduated with an architecture degree from the University of Southern California in 1941. His early influences were the work of Harwell Hamilton Harris and Carl Birger Troedsson. He designed his first structure as a U.S. Marines combat leader during World War II and worked at designing affordable houses for veterans following the war. The latter effort was an attempt to develop an architectural training and construction

[169] Corbett, 12.
[170] Department of Parks and Recreation, Building, Structure, and Object Record, L. L. Spillers Guest Cottage, 2.
[171] Department of Parks and Recreation, Building, Structure, and Object Record, L. L. Spillers Guest Cottage, 2.
[172] Department of Parks and Recreation, Building, Structure, and Object Record, L. L. Spillers Guest Cottage, 3.
[173] Department of Parks and Recreation, Building, Structure, and Object Record, L. L. Spillers Guest Cottage, 3.
[174] Department of Parks and Recreation, Building, Structure, and Object Record, Dr. & Mrs. Chester Magee, 2.
[175] Olaf Dahlstrand biography, *Carmel Modernism*, 2017. "Olaf Dahlstrand (obituary), *Monterey Peninsula Herald*, 7/22/2014. "Olaf Dahlstrand (1916-2014)," Environmental Design Archives, University of California, Berkeley: https://archives.ced.berkeley.edu/collections/dahlstrand-olof.
[176] Department of Parks and Recreation, Building, Structure, and Object Record, Gardner A. Dailey House.
[177] *House & Home*, February 1954, 124-129.

school for World War II veterans that designed simple houses along modernist design principles. When he relocated to northern California in 1951 he planned to develop the training program in earnest; however, he died in a skiing accident in 1952.[178]

John H. Gamble – John Howard Gamble began his design career in Monterey California in 1948. During his lifetime he created hundreds of designs for homes and commercial structures on the Monterey Peninsula. A licensed California architect, his work has been featured in *Architectural Digest* and many other architectural periodicals. John moved his offices to Carmel, California in 1957, where he formed John Gamble and Associates with John Cocker, a Pebble Beach architect. His son, John Beeson Gamble continues to design in the region today. John H. Gamble's homes were designed along modernist styles, includin g Wrightian Organic and Regional Expressionist styles, modern, rarely varying from this paradigm. His Carmel projects include the Jerome Politzer House on Mission Street northeast of Tenth Avenue and the Lillian Lim House (1965) on Dolores Street at the SE corner of Second Avenue.[179]

Donald Goodhue (FAIA) – Donald Goodhue received his Masters Degree from Harvard University in 1956. Following graduation, worked for the San Francisco office of Skidmore Owings and Merrill before moving to Carmel to work under Olof Dahlstrand from 1958 – 1959. In 1960, Donald Goodhue opened his own firm, teaming with cofounder Gordon Hall, forming the firm of Hall and Goodhue (later Hall Goodhue Haisley and Barker, or HGHB) in Monterey. Donald Goodhue was director of the Monterey Bay Chapter of the American Institute of Architects in 1970 and 1975. He was awarded Fellow of the American Institute of Architects in 1987. The firm worked extensively on the Monterey Peninsula, developing master plans and architectural designs for a diverse client base. Architectural projects include the Carmel Center Shopping Center, the Monterey Savings and Loan Building (Salinas), and the Customs House Urban Renewal Plan. In Carmel-by-the-Sea, the firm designed the Harrison Memorial Library annex.[180]

Roger and Lee Gottfried - Roger Gottfried, an architect, is listed as a resident in Carmel City Directories from 1947 through 1963.

Albert Henry Hill (1913-1984) – Hill is a prominent figure in California architectural history for his contributions towards the emergence of the Second Bay Tradition style, which combined elements of the International Style with regional and vernacular influences.[181] Born in England and educated at University of California, Berkeley, and Harvard University, Hill studied under Bauhaus proponents, Walter Gropius and Marcel Breuer.[182] Hill worked with John Ekin Dinwiddie and Eric Mendelssohn in San Francisco in the late 1940s prior to establishing his private practice in Carmel and San Francisco. His partnership with architect Jack Kruse produced a number of "weekend houses" in Carmel, characterized by sharp and angular forms, use of traditional materials, and integration of the house into its local setting.[183] The partnership lasted until Hill's death in 1984.[184] Hill moved to Carmel in 1971, designing numerous homes throughout the region and serving on Carmel's planning commission.[185] Hill's Carmel modernist houses

[178] MAARA archives and "Drake, Gordon (1917-1952)," Environmental Design Archives, University of California, Berkeley: https://archives.ced.berkeley.edu/collections/drake-gordon.
[179] "John H. Gamble (obituary)," *Monterey Peninsula Herald*, 11/6/1997.
[180] Seavey, Kent and Richard Janick, *Donald Goodhue, FAIA* (Unpublished Manuscript), Monterey Area Architectural Resources Archives (MAARA).
[181] Dave Weinstein, "Flamboyant modernism: Henry Hill's stellar taste and love for the arts is reflected in the homes he designed," in *San Francisco Chronicle*, 11 June 2005.
[182] Department of Parks and Recreation, Building, Structure, and Object Record, Henry Hill House, 2.
[183] Progressive Architecture, "Three Weekend Houses," August 1962, 120-125.
[184] Progressive Architecture, "Three Weekend Houses," August 1962, 120-125.
[185] Monica Hudson, *Images of America: Carmel-by-the-Sea*, Arcadia Publishing, 2006, 122.

include the three "Weekend Houses" (Vacation, Kruse and Cosmas houses - 1962) on Lopez Avenue north of Fourth Avenue, the Vivian Homes House (1962) on Mountain View Avenue, the Vivian Homes II House (1963) on Torres and Ninth, and the Golub House (1972) on San Antonio Avenue.

Robert Jones (1911-1989) –A Carmel architect for 50 years, Robert R. Jones designed numerous residences and commercial buildings in the Monterey region Born in Berkeley in 1911, he was educated at the University of California, Berkeley before locating on the Monterey Peninsula to work for architect Robert Stanton. Jones opened his own architectural practice in 1939 designing house plans for war housing and FHA apartments. By the war's end, Jones opened additional offices in Merced and Oxnard. On the Peninsula, his firm designed 27 canneries and reduction plants, as well as public buildings in Carmel and Pacific Grove, including an addition to the Pacific Grove Library. Jones designed several buildings the Monterey Peninsula Airport. His modernist design for the Monterey Airport Administration Building was considered won a major design award from the Smithsonian Institute. He also designed the Elk Lodge in Monterey. In Carmel, he designed the All Saints Episcopal Church and the Carmel Youth Center. Jones also designed a number of houses in the region and developed a signature, flat-roofed Modern style.

Paffard Keatinge-Clay (Born 1926) – Born in England in 1926, Paffard Keatinge-Clay moved to the United States, where he apprenticed with several important architects, such as Frank Lloyd Wright, Le Corbusier and the firm of Skidmore Owings and Merrill. His modernist designs in the San Francisco Bay area include an addition to the San Francisco Art Institute and the Student Union Building at San Francisco State University. As a Taliesen apprentice with Frank Lloyd Wright in Arizona, Keatinge-Clay designed the 1952 meditation room at the Carl Cherry Center for the Arts in Carmel.[186]

Jon Konigshofer (1906-1990) – Konigshofer began his career in the office of local designer, M.J. Murphy, a practitioner of the more traditional styles popular in Carmel during the first half of the twentieth century.[187] Konigshofer was an adherent of Frank Lloyd Wright and applied Wright's philosophies to the houses he designed in Carmel. Through the use of inexpensive materials and effective budgeting, Konigshofer eventually became known for the minimalism and affordability of his designs, and is regarded as one of the foremost pioneers of Modernism in Carmel. The *Monterey Peninsula Herald* described Konigshofer – along with M.J. Murphy and Hugh Comstock – as having "influenced house design [in Carmel] more than any other." Similar to Frank Lloyd Wright and Hugh Comstock, Konigshofer was neither licensed nor degreed in architecture, yet his buildings, according to the *Herald*, "attracted as much comment and praise in the architectural world as those designed by many a high ranking degreed architect."[188] Jon Konigshofer's buildings include the Robert Buckner House (1947), the house at Thirteenth and Scenic (Kip Silvey), the house at Santa Lucia and Casanova (E.S. Hopkins), the Sand and Sea development (1941) on San Antonio Avenue, and the Keith Evans House (1948) on Franciscan Way.

John ('Jack') Walter Kruse (1918-2000) - Formed a partnership with prominent Carmel architect Albert Henry Hill in 1948 after having worked together in the San Francisco office of influential European Modernist architect, Eric Mendelssohn. Hill was known to have been the principal designer and Kruse the engineer.[189] The firm of Hill and Kruse was based in San Francisco and designed over 500 commercial and residential buildings. His partnership with architect Henry Hill produced a number of residences in Carmel, characterized by sharp and angular forms, use of traditional materials, and integration of the

[186] Seavey, Kent. *Carl Cherry Center for the Arts* (DPR523 Form), 2001, 4. Kent Seavey, *Paffard Keatinge-Clay* (unpublished manuscript), MAARA archives.
[187] "Modern Style in Carmel Brings Cries of Anguish."
[188] "Carmel's Architecture Both Interesting and Livable."
[189] Monica Hudson, *Images of America: Carmel-by-the-Sea*, Arcadia Publishing, 2006, 123.

house into its local setting, an example being Walter Kruse's house, one of three designs by Hill and Kruse on Lopez Avenue.[190] The partnership lasted until Hill's death in 1984.[191]

Frank Lloyd - Local builder Lloyd and his family arrived in Carmel in 1911 at which time his family bought a block of property along San Carlos Street. Lloyd was educated at McGill University in Montreal, Canada where he received his Bachelor of Arts. Upon returning to Carmel in 1934, Lloyd decided to permanently settle there and built a house on his family's property. Lloyd held various jobs throughout the 1930s and 1940s from fisherman to writer for local newspapers. He constructed 12 houses in Carmel after WWII, some designed by himself, and others designed by the architectural firm of Elston and Cranston. An active member of the community, Lloyd was a member of the Carmel Citizens Committee, an environmentalist, and elected official to the Carmel City Council.[192]

Rowan Perkins Maiden (1913-1957) – An architect and student of Frank Lloyd Wright, Maiden apprenticed at Taliesen West from 1939 to 1941. He settled in New Monterey on Huckleberry Hill in 1948 and designed several residences for artists in the area. Although steeped in Wright's Organic architectural philosophy, he designed modernist homes in his own vision of the style. His design in Carmel for Dorothy Green Chapman (on the Inventory of Historic Resources) was featured in *Sunset Magazine* in 1952 and *House Beautiful* in 1957. Maiden's most visible work is his design for Nepenthe Restaurant in Big Sur, completed just before his untimely death after falling off a roof in 1957. His Carmel commissions include the Chapman House (1949) on San Antonio Avenue southeast of Fourth Avenue.[193]

Clarence Mayhew - Born in 1907, Mayhew was educated at the University of California, Berkeley.[194] He was employed in the San Francisco office of prominent early twentieth century architects, Miller and Pflueger, before opening his own private practice in 1934. Some of his most significant work was designed from 1934-1942. Some of his inspirations derived from the traditional craftsmanship of Japanese architecture, which led him to write the article, "The Japanese Influence," for the 1949 catalogue of the "Domestic Architecture of the San Francisco Bay Region" exhibit.[195] In Carmel, Mayhew designed the Helen Proctor House (1948) on Scenic Road near Eleventh Avenue. Mayhew retired in 1955.[196]

Mark Mills (1921-2007) - A native of Arizona, Mills completed his Bachelor of Science in architectural engineering at the University of Colorado prior to working in the offices of Frank Lloyd Wright as a Taliesin Fellow from 1944-1948.[197] As a Taliesin Fellow, Mills worked on such projects as the Johnson Wax Building in Wisconsin. Mills eventually moved to San Francisco to work for the firm of Anshen + Allen. Other pioneering works of Modernism include his dome house in Cave Creek, Arizona designed with architect Paolo Soleri and the Eichler homes for Anshen + Allen architects in San Francisco in 1950. Mills' designs for the Marcia Mills House (1952) and Fairfield House (1953) on Mission Street and Rio Road in Carmel demonstrate Wrightian influences in the use of local building materials, an abstract plan, and landscape setting. His sculptural design of a residence for an artist in Carmel, featuring intersecting

[190] Progressive Architecture, "Three Weekend Houses," August 1962, 120-125.
[191] Progressive Architecture, "Three Weekend Houses," August 1962, 120-125.
[192] Department of Parks and Recreation, Building, Structure, and Object Record, Frank Lloyd House, 3.
[193] "Rowan P. Maiden (obituary)," *Carmel Pine Cone*, 1/17/1957. "Mrs. Chapman Works to Preserve Carmel," *Monterey Peninsula Herald*, 4/9/1964.
[194] Department of Parks and Recreation, Building, Structure, and Object Record, Helen I. Proctor House, 2.
[195] Department of Parks and Recreation, Building, Structure, and Object Record, Helen I. Proctor House, 2.
[196] Department of Parks and Recreation, Building, Structure, and Object Record, Helen I. Proctor House, 2.
[197] NorCalMod, 282.

barrel vaults and a sprayed Gunite exterior, was widely published and praised in 1972. Mills remained in Carmel and worked until his death in 2007.[198]

Charles Willard Moore (1925-1993) – Born in Benton Harbor, Michigan, Charles Moore received a bachelor's degree in architecture from the University of Michigan, Ann Arbor in 1947. He traveled extensively, first in Europe, then in Japan while he served in the Army Corps of Engineers during the Korean conflict. He earned a master's degree and fine art doctorate from Princeton in 1957, writing his master's thesis on Monterey Adobe architecture. Moore relocated to the San Francisco Bay Area where he became a partner in the firm Moore, Lyndon and Turnbull – famous for their Third Bay Region residential designs at Sea Ranch (1966) in Sonoma County, which won numerous awards, both locally and from the American Institute of Architects. He designed numerous residential and commercial buildings, many steeped in a Bay Region modernist style. His final design was for the Dart Wing addition to the Monterey Museum of Art at La Mirada in 1992. Steeped in an understanding of architectural history, Moore spoke often about not replicating historic architectural designs, noting that such a practice gives a "movie set air" to the region's genuine historic buildings. Charles Moore traveled and taught extensively throughout his career and served as chair of the architecture department at the University of California, Berkeley from 1962 to 1965. He also taught at Yale, Princeton and UCLA. The American Institute of Architects awarded him a Gold Medal in 1991. In Carmel, Moore designed the Warren Saltzman House (1966) on Palou Avenue.[199]

Athanase Nastovic (1888-1965) – A native of Belgrade, Serbia, Athanase N. Nastovic taught at the architecture department of Moscow University. He immigrated to Oakland, California with his wife, Olga in 1924 where the architect began designing commercial and residential buildings, including an apartment building on Kempton Avenue, where he resided. In 1927, the *Monterey Herald* noted the architect's design of a number of buildings in the Hatton Fields area of Carmel in period revival styles. He received contracts for the design/build of additional Monterey-peninsula buildings, but he went bankrupt during the Great Depression. The last known West Coast reference to the architect's work appeared in the *Los Angeles Times* in 1932, where his work was being displayed in a local exhibit. He passed away in Flushing Grove, New York in 1965 and is buried in Cedar Grove Cemetery.

Guy Rosebrook - Trained as an architect in various firms in San Francisco before obtaining licensure, Rosebrook worked for many years as the supervising architect of Standard Oil of New Jersey before returning to California during the Depression. In 1940, he moved to Salinas, where he designed Moderne style commercial buildings. One of his more notable works was a Spanish Revival style house for Maria Antonio Field on Highway 68. Many of Rosebrooks' residential designs in Carmel are extant, though have been altered.[200]

Marcel Sedletzky - Known for a design aesthetic that reflected his Modernist European training and exposure to the forceful Modernism of Le Corbusier, as well as the effects of the natural environment that characterized the Craftsmen and Bay Area Traditions. Born in Russia, Sedletzky lived most of his life in Monterey, California and Mexico.[201] In addition to his practice, Sedletzky played an important role in the architectural department at Cal-Poly, San Luis Obispo, and helped to establish the university's reputation

[198] "Mark Mills (obituary)," *Monterey Peninsula Herald,* 6/20/2007. Janey Bennett, *The Fantastic Seashell of the Mind: The Architecture of Mark Mills* (ORO Editions, 2017).
[199] Muschamp, Herbert, "Charles Moore, Innovative Post-Modern Architect, is Dead at 68," *New York Times,* 12/17/1993; "Architect Charles Moore Dies," *San Francisco Examiner*, 12/17/1993; Steve Hauk, "The Man Who Made Architecture Fun," *Monterey Peninsula Herald*, 1993. See also: Charles Moore Foundation: Biography, http://www.charlesmoore.org/who.html.
[200] Department of Parks and Recreation, Building, Structure, and Object Record, Frances C. Johnson House, 2.
[201] http://www.architectureweek.com/2003/0625/next_week.html, accessed 28 March 2008.

as a top architectural school on the West Coast.[202] His design for the Esther M. Hill House in Carmel is the only known example of Sedletzky's work in Carmel, and a representative example of the Third Bay Region Style.

David Allen Smith (Born 1935) – Born in 1935 in Detroit, Michigan, David Allen Smith earned an architecture degree from the University of Southern California. After working for several firms in Los Angeles, he moved to Carmel in 1956 to work for Burde Shaw and Associates. After opening his own firm, he designed numerous Bay Region-style modernist residences in Carmel and the Monterey Peninsula region, many of them published in architectural journals. His Garcia House in Carmel won an AIA Honor Award in 1976. His design for Reflections (1972) is a recent example of the Bay Region style constructed in Carmel.[203]

Edwin Snyder (1888-1969) - Born in Stockton, California, Edwin Lewis Snyder was educated at the University of California, Berkeley and the Ecole des Beaux Arts in Paris. Prior to establishing his own firm in Berkeley, Snyder worked in the offices of Day and Weeks, then one of the prominent San Francisco firms of the early twentieth-century, and the large real estate firm of Mason-McDuffie designing period revival homes. Snyder represented that group of architects who continued the traditional as opposed to modernist trends in design, as is evidenced in his Monterey Colonial Revival style design for the Spinning Wheel Restaurant in Carmel. [204]

Robert Stanton - Trained as a contractor, Stanton arrived to Carmel in 1925. He was trained in the southern California office of architect Wallace Neff before returning to Carmel in 1936 to set up his own practice, housed in a Tudor Revival style French Norman chalet.[205] Stanton had a profound influence in the region, training a generation of local architects. He helped establish the Monterey Bay Chapter of the American Institute of Architects in the 1950s, of which he was the first fellow.[206] His many other community activities included serving as board member and president of the Monterey Peninsula Community Chest, president of the Monterey History and Art Association, the Monterey County Symphony Association, and the Monterey Peninsula Museum of Art.[207] One of Stanton's notable works in Carmel includes the Church of the Wayfarer on Lincoln and his own residence. Stanton is listed as residing in Carmel according to 1963 City Directories.

Ralph L Stean – Born in Massachusetts, Ralph Leo Stean (1918-2004) was leading building contractor for the Carmel Valley Fire District Station in 1948. Stean resided in Carmel Valley and constructed a number of post-adobe houses in the Carmel Valley region. Stean was the contractor for the hyperbolic-roofed Donna Hofsas House (1960) and resided at the property in the 1970s where he ran for City Council in 1976.[208]

Robert A. Stephenson – Born in Findley, Ohio, Robert Anderson Stephenson, AIA (1917-2012) studied architectural drafting at the University of Southern California and became a civilian draftsman for the United States Navy following graduation. Stephenson moved to Carmel in 1947 to work for the architect Robert Stanton and for Hugh Comstock briefly in the 1950s. He subsequently opened R.A. Stephenson Building Design, where he worked until his retirement in 1998. He was active in Carmel politics as a

[202] Department of Parks and Recreation, Building, Structure, and Object Record, Esther M. Hill House, 2.
[203] "David Allen Smith (unpublished biography)," MAARA archives.
[204] Department of Parks and Recreation, Building, Structure, and Object Record, Spinning Wheel Restaurant, 2.
[205] Monica Hudson, *Images of America: Carmel-by-the-Sea*, Arcadia Publishing, 2006, 84.
[206] Monica Hudson, *Images of America: Carmel-by-the-Sea*, Arcadia Publishing, 2006, 84.
[207] "Stanton to be honored by fellow architects," *Carmel Pine Cone, Carmel-by-the-Sea, Calif.*, 24 August 1972.
[208] Richard Janick, *Donna Hofsas House (DPR523 Form)*, 2002. "Wilder Files for Carmelo District; Three for Tularcitos," *Carmel Pine Cone*, 3/14/52; "Twelve Candidates Vie for Three Seats," *Carmel Pine Cone*, 2/26/76.

member of the Planning Commission and later a City Council member. He was also active in Carmel's music community and supported the Monterey County Symphony and the Carmel Bach Festival. Stephenson designed homes in Carmel including his own residence at Forest Street and Eighth Avenue.[209]

John H. Thodos (1934 - 2009) –The son of Greek immigrants, John Harry Thodos earned a degree in architecture from the University of Oregon in 1960 and established his own firm in Portland, Oregon after working with Northwest Regional-style architect William Fletcher and Skidmore, Owings, and Merrill (SOM). He also served on the Portland Design Review Commission and the city's Metropolitan Arts Commission. In the mid-1970's, after rejecting a move back to his native Greece, he purchased a home in Carmel, despite having never visited previously, to use as a design studio, allowing him to get away one week per month from his Portland office. A few years after that, he purchased an empty lot on Scenic Road between Ocean Avenue and Eighth and proceeded to design and build a glass and wood home which eventually became known as the "Light House" that was widely published and won an AIA Honor Award. In 1989, Thodos moved his office to Carmel to live and work here full time. He was a modernist architect known for fitting buildings onto challenging sites and connecting indoor spaces to the outdoors with expansive, light-filled spaces. As a Carmel architect, John Thodos designed numerous award-winning houses, as well as, commercial work in Carmel and the Monterey Peninsula area, winning 15 awards from the American Institute of Architects. His Carmel designs include the "Light House" on Scenic Road and the design for his private residence on Torres Street. These are excellent examples of his unique architectural style and can be seen as part of the Bay Region Modern-style idiom, taking the historical precedents of the Second- and Third- Bay Region influences a step further. In 2010, he was posthumously inducted into the AIA College of Fellows for design excellence.[210]
George Thomson - Prior to forming his partnership with Joe Wythe, George Thomson worked in the offices of influential modernists Frank Lloyd Wright and Bruce Goff.[211]

Helen Warren - Although not an architect or designer by profession, Helen Warren's design for her own house in Carmel illustrates the tradition of women working in the architectural profession in post-World War II Carmel.[212] Most were not designers but real estate entrepreneurs and builders, such as Dene Denny and Hazel Watrous, contractors who designed approximately thirty residences in Carmel in the 1920s.[213] Although not much information is available on Warren's contribution to the architectural character of Carmel, her work is reflective of the times and demonstrates knowledge of using vernacular materials in the contemporary design traditions.

George Whitcomb – An architect, Whitcomb is listed in City Directories as a resident of Carmel from 1947 to 1963.

George Willox – An architect, Willox is listed in City Directories as a resident of Carmel from 1947 to 1963.

Frank Lloyd Wright (1867-1959) - Considered one of the founding fathers of Modernism, Frank Lloyd Wright has influenced generations of architects through his early Prairie Style houses, exemplified by the Robie House in Chicago, and later with his design philosophy of "organic" architecture, exemplified by

[209] Department of Parks and Recreation, Building, Structure, and Object Record, Robert A. Stephenson House, 2. "Robert Anderson Stephenson (1917-2012) Obituary," *The Salinas Californian*, 2/27/12.
[210] Thodos, Diane, "Remembering John Thodos, Award Winning Architect – 1934-2009," MAARA archives. "John Harry Thodos Obituary, http://www.tributes.com/obituary/show/John-Harry-Thodos-87248601; AIA Monterey Bay Arts and Architecture Lecture Series: Creating the Architecture of the Monterey Peninsula: John Thodos, FAIA presented by Erik Dyar, AIA (September 23, 2021). https;// https://www.youtube.com/watch?v=jyUcqKXzjAk
[211] Department of Parks and Recreation, Building, Structure, and Object Record, Norman Rial House, 2.
[212] Department of Parks and Recreation, Building, Structure, and Object Record, Helen T. Warren House, 2.
[213] Department of Parks and Recreation, Building, Structure, and Object Record, Helen T. Warren House, 2.

Fallingwater in Bear Run, Pennsylvania. Wright's extensive body of work included a number of building types, including schools, museums, offices, and hotels. In addition to these, Wright was also known for his design of interior features including furniture and stained glass windows. Other high-profile works throughout the U.S. include the Johnson Wax Headquarters building and the Solomon R. Guggenheim Museum. The Walker House (1952) in Carmel is a representative example of Wright's concept of "organic" architecture, with its use of native wood and stone materials, window patterns and careful siting. Wright influenced numerous Carmel architects, including Mark Mills and Jon Konigshofer.[214]

William Wurster (1895-1973) - Born in Stockton, California, William Wurster has been widely recognized as the father of "Everyday Modernism," utilizing the vernacular architectural forms and materials of the California landscape in novel ways, particularly his residential designs in the 1930s to the 1950s.[215] Educated at the University of California, Berkeley, Wurster began his career in the New York office of Delano and Aldrich, and subsequently in the San Francisco office of John Reid. He founded his own practice in 1924, and was later joined by Theodore Bernardi in 1934 and Donn Emmons in 1945. In addition to his practice, Wurster taught at MIT and the University of California, Berkeley. Wurster returned to California in 1950 and held the post of Dean of Architecture at U.C. Berkeley until 1963, where he is most well known for combining the architecture, landscape architecture and city and regional planning departments to create the College of Environmental Design. William Wurster, Theodore Bernardi, and Donn Emmons were named Fellows of the AIA and Wurster received the coveted AIA Gold Medal Award for lifetime achievement in 1969. The Dianthe Miller House, Nelson Nowell House, and Albert Merchant House in Carmel are representative examples of Wurster's design aesthetic, mixing natural materials and new technologies. In Carmel, Wurster designed two houses on Scenic Rd.: the Nelson Nowell House (1947) and the Merchant House (1961). The Nelson Nowell House was featured in the First Museum Exhibition of Domestic Architecture of the San Francisco Bay region held at the San Francisco Museum of Art in 1946.[216]

Frank Wynkoop - Born in Denver, Colorado, Frank Wynkoop is known primarily for his school and public building designs and in the mid-twentieth century, had established offices throughout California, including San Carlos, San Francisco, Fresno, Bakersfield, and Carmel. Wynkoop's best known work in Carmel was his sea house on Carmel Point. At the time of its construction in 1952, the building was the subject of much controversy with its U-shaped plan, lack of chimney and flue, and inverted, butterfly-shaped roof.[217]

Joseph Henry Wythe (1920 - 2019) – Raised in San Jose and a graduate of the University of California, Berkeley with a degree in architecture, Joseph Wythe apprenticed under Bruce Goff at Oklahoma University before moving to Monterey in 1951. Following a meeting with Frank Lloyd Wright, Wythe became interested in the master's Organic architectural designs and designed residences in partnership with George Thomsen. His best-known architectural design in Carmel is the Rial House at Lincoln Street and Fourth Avenue in 1963.[218] Wythe also taught architecture at Monterey Peninsula College. After his marriage with Idaho native, Lois Renk, the couple relocated to Sandpoint, Idaho in 1977.

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[214] Department of Parks and Recreation, Building, Structure, and Object Record, Mrs. Clinton Walker House, 4.
[215] Department of Parks and Recreation, Building, Structure, and Object Record, Helen Nelson Nowell House, 3-4.
[216] Department of Parks and Recreation, Building, Structure, and Object Record, Helen Nelson Nowell House, 3-4.
[217] Pete Gilman, "New Carmel Point House Has Many Novel Features," 10 April 1952; https://digital.lib.washington.edu/php/architect/record.phtml?type=architect&architectid=410&showall=0&lname=Wynkoop&lcity=&lstateprov=&lcountry=&bionote=&award=&family=&nationality=United+States&birthdate=&deathdate=; accessed 31 March 2008.
[218] "Joseph Wythe biography, "*Carmel Modernism* (2017 exhibit at the Cherry Center for the Arts; Joseph Wythe obituary: https//lakeviewfuneral.com/obituaries/joseph-wythe/179/.

9.10 Decision-Making Criteria

Section 17.32.040 of the City of Carmel-by-the-Sea's Historic Preservation Ordinance establishes the eligibility criteria for listing on the City's Inventory of Historic Resources. Of particular importance is Section 17.32.040.D, which addresses the criteria for properties that qualify under California Register Criterion 3 only. For consistency between the Historic Context Statement and the Historic Preservation Ordinance, Section 17.32.040 shall serve as the primary decision-making criteria when evaluating the eligibility of individual properties for the Inventory of Historic Resources. The information contained in the Significance sections (2.4.3, 3.4.3, 4.5.3, 5.6.3, and 6.5.3) at the end of each Theme is provided to supplement the decision-making criteria found in the Preservation Ordinance.

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PROFESSIONAL SERVICES AGREEMENT
for the
City of Carmel-by-the-Sea Historic Context Statement Update – "Phase II"
Agreement No. PBD-PAST-39-23-24

THIS AGREEMENT is executed this 9th day of January, 2024, by and between the City of Carmel-By-The-Sea, a municipal corporation, (hereinafter "City"), and PAST Consultants, LLC, (hereinafter "Consultant"), collectively referred to herein as the "parties".

WHEREAS, the City wishes to engage Consultant to perform the services required by this Agreement; and

WHEREAS, Consultant is willing to render such professional services, as hereinafter defined, on the following terms and conditions; and

WHEREAS, Consultant represents that it is trained, experienced and competent and holds all necessary licenses and certifications to perform the services required by this Agreement.

NOW, THEREFORE, in consideration of the terms and conditions herein contained, the parties hereby covenant and agree as follows:

1. SERVICES

A. **Scope of Services**. Consultant agrees to provide to the City, as the scope of services ("Scope of Services") under this Agreement, the following: "Phase II" Historic Context Statement Update, to involve, (1) updating the earlier eras and architectural styles covered in the Historic Context Statement to be consistent with the formatting of the newer 1966 through 1986 portion; (2) reworking the current context statement categories of prehistory and Hispanic settlement; economic development; government, civic and social institutions; architectural development; and arts and culture into a chronologically-ordered narrative; (3) conducting tribal outreach as appropriate to update the "Prehistory and Hispanic Settlement" content (4) updating the bibliography and appendices; (5) verifying and updating all source data throughout; and, (6) assisting/participating in public meetings as needed. The Scope of Services is attached hereto as Exhibit "A." The Scope of Services under this Agreement should include, but is not limited to, a project description, project phases, task descriptions, identification of key personnel, identification of subconsultants, their key personnel and general description of services that will be performed, as further set forth in this Agreement and attachments hereto. Consultant agrees to all of the following:

i. Consultant will furnish all of the labor, technical, administrative, professional and other personnel, all supplies and materials, equipment, printing, vehicles, transportation, office space and facilities, and all tests, testing and analyses, calculations, and all other means whatsoever, except as otherwise expressly specified in this Agreement, necessary to perform the services required of Consultant under this Agreement.

ii. Consultant's designated representative(s) who are authorized to act on its behalf and to make all decisions in connection with the performance of services under this Agreement are listed in Exhibit A, which is made a part of this Agreement.

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iii. Consultant must make every reasonable effort to maintain the stability and continuity of Consultant's key personnel and subcontractors, if any, listed in Exhibit A to perform the services required under this Agreement. Consultant must notify City and obtain City's written approval with respect of any changes in key personnel prior to the performance of any services by replacement personnel.

iv. Consultant must obtain City's prior written approval before utilizing any subcontractors to perform any services under this Agreement. This written approval must include the identity of the subcontractor and the terms of compensation.

v. Consultant represents that it has the qualifications, experience and facilities necessary to properly perform the services required under this Agreement in a thorough, competent and professional manner. Consultant will at all times faithfully, competently and to the best of its ability, experience and talent, perform all services described in this Agreement. In meeting its obligations under this Agreement, Consultant must employ, at a minimum, generally accepted standards and practices utilized by persons engaged in providing services similar to those required of Consultant under this Agreement.

vi. City may inspect and accept or reject any of Consultant's work under this Agreement, either during performance or when completed. Acceptance of any of Consultant's work by City will not constitute a waiver of any of the provisions of this Agreement.

vii. The Consultant must maintain any work site in the City in a safe condition, free of hazards to persons and property resulting from its operations.

B. **Change Orders**.

i. Agreements and Change Orders exceeding $24,999 require City Council approval to be valid.

ii. The City may order changes to the Scope of Services, consisting of additions, deletions, or other revisions, and the compensation to be paid Consultant will be adjusted accordingly. All such changes must be authorized in writing, and executed by Consultant and City. The cost or credit to City resulting from changes in the services will be determined by the written agreement between the parties. However, any increase in compensation beyond the compensation limit amount approved by the City Council must be authorized in advance by the City Council and any service provided by Consultant in the absence of such approval are at Consultant's sole risk.

iii. Consultant will not be compensated for any services rendered in connection with its performance of this Agreement that are in addition to or outside of those set forth in the Scope of Services or otherwise required by this Agreement, unless such additional services are authorized in advance and in writing by City.

iv. If Consultant believes that additional services are needed to complete the Scope of Services, Consultant will provide the City Administrator with written notification describing the proposed additional services, the reasons for such services, and a detailed proposal regarding cost.

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C. **Familiarity with Services and Site.**

i. By executing this Agreement, Consultant represents that Consultant:

a. has thoroughly investigated and considered the Scope of Services to be performed;
b. has carefully considered how the services should be performed;
c. understands the facilities, difficulties, and restrictions attending performance of the services under this Agreement; and
d. possesses all licenses required under local, state or federal law to perform the services contemplated by this Agreement, and will maintain all required licenses during the performance of this Agreement.

ii. If services involve work upon any site, Consultant has or will investigate the site and is or will be fully acquainted with the conditions there existing, before commencing its services. Should Consultant discover any latent or unknown conditions that may materially affect the performance of services, Consultant will immediately inform City of such fact and will not proceed except at Consultant's own risk until written instructions are received from City.

2. COMPENSATION

A. **Total Fee**. Subject to any limitations set forth in this Agreement, the City agrees to pay and Consultant agrees to accept as full and fair consideration for the performance of this Agreement, hourly fees as set forth in Consultant's Key Personnel, Compensation, and Fee Schedule (Exhibit "B"), in a base amount not-to-exceed Seventy Nine Thousand Three Hundred and Eighty Dollars ($79,380), which is the "Maximum Authorized Expenditure" under this Agreement. The Fee Schedule includes, but is not limited to, fees for each phase and task, not-to-exceed total fee, hourly rates, reimbursable rates and subconsultant mark-up rates. The use of subconsultants will not be considered a reimbursable expense, and such costs must be applied towards the approved budgeted amount. Payment of any compensation to Consultant is contingent upon performance of the terms and conditions of this Agreement to the satisfaction of the City. If the City determines that the Services set forth in the written invoice have not performed in accordance with the terms of this Agreement, the City is not responsible for payment until the Services have been satisfactorily performed.

B. **Invoicing**. Consultant must submit to the City monthly written invoices to the City's Project Representative, identified in Section 5 below. Invoices must be prepared in a form satisfactory to the City, describing the services rendered and associated costs for the period covered by the invoice. The City will provide invoicing format upon request. Consultant may not bill the City for duplicate services performed by more than one person. Consultant's invoices must include, but are not limited to, the following information:

i. Project Title, the City's Purchase Order number and City's Project Code(s) for each project;

ii. Invoice number and date;

iii. A brief description of services performed for each project phase and/or task;

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iv. The budgeted amount for each phase, task and item, including the total amount, with the same for approved Change Orders, if any;

v. Amount invoiced to date divided by the agreed total compensation, expressed as a percentage, with the same for approved Change Orders, if any;

vi. The amount earned and invoiced to date for each phase, task and/or item, including the total amount, with the same for approved Change Orders, if any;

vii. The amount previously invoiced for each phase, task and/or item, including the total amount, with the same for approved Change Orders, if any;

viii. The amount due for the period covered by this invoice for each phase, task, and/or item, including the total amount, with the same for approved Change Orders, if any;

ix. For time and materials authorizations, the number of hours spent, by whom and their hourly rate for each phase, task and/or item, including the total amount;

x. The costs incurred, including reimbursables, for each phase, task, and/or item for the agreed total compensation and approved Change Orders, if any, along with a brief description of those costs;

xi. The total amount due for the period covered by this invoice, including subconsultants and vendors of services or goods;

xii. Copies of subconsultant, vendor, and reimbursable invoices including hourly breakdowns when requested by City.

xiii. Copies of subconsultant and vendor lien releases.

Any such invoices must be in full accord with any and all applicable provisions of this Agreement. Consultant must submit invoices to the City on or before the sixteenth (16^{th}) day of each month for services performed in the preceding month.

The City will review each invoice submitted by Consultant to determine whether the work performed and expenses incurred are in compliance with this Agreement. In the event that no charges or expenses are disputed, the invoice will be approved and paid.

Except as to any charges for work performed or expenses incurred by Consultant that are disputed by City, the City will pay on each such invoice within thirty (30) days of receipt; provided, however, that Consultant submits an invoice which is not incorrect, incomplete, or not in accord with the provisions of this Agreement. If any charges or expenses are disputed by City, the invoice will be returned by City to Consultant for correction and resubmission, and the City will not be obligated to process any payment to Consultant until thirty (30) days after a correct and complying invoice has been submitted by Consultant. Payment to Consultant for services performed under this Agreement may not be deemed to waive any defects in the services performed by Consultant, even if such defects were known to City at the time of

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payment. City reserves the right to withhold future payment to Consultant if any aspect of the Consultant's work is found to be non-conforming to the terms of this Agreement.

The City is not obligated to pay Consultant a greater percentage of the Maximum Authorized Expenditure than the actual percentage of services completed as of the invoice date.

Consultant agrees to remit and is responsible for all withholding taxes, income taxes, unemployment insurance deductions, and any other deductions required by applicable federal, state or local laws and regulations for Consultant, its employees, subconsultants and vendors of services or goods.

C. **Adjustment of Maximum Authorized Expenditure**. The City may increase or decrease the Maximum Authorized Expenditure by issuing a Change Order to the Agreement in accordance with Section 1.B "Change Orders" above. Should Consultant consider that any request or instruction from the City's Project Representative constitutes a change in the scope of services, Consultant will advise the City's Project Representative, in writing, within fourteen (14) calendar days of such request or instruction. Without said written advice within the time period specified, the City is not obligated to make any payment of additional compensation to Consultant.

D. **Hourly Rates**. Payment for all authorized services, including payment for authorized on-call, as-needed services, will be made by the City to Consultant in accordance with the various hourly rates as set forth in the Consultant's Key Personnel, Compensation & Fee Schedule (Exhibit A).

E. **Subconsultants and Vendors**. Invoices for subconsultants and vendors of services or goods will be paid by the City to Consultant in accordance with the various rates as set forth in the Consultant's Compensation & Fee Schedule (Exhibit A). All reimbursable expenses will be considered as included within the Maximum Authorized Expenditure. Consultant is solely responsible for payment to subconsultants and vendors of services or goods, and the City is not responsible or liable for any payments to subconsultants and vendors, either directly or indirectly.

F. **Audit and Examination of Accounts**:

i. Consultant must keep and will cause any assignee or subconsultant under this Agreement to keep accurate books of records and accounts, in accordance with sound accounting principles, which pertain to services to be performed under this Agreement.

ii. Any audit conducted of books of records and accounts must be kept in accordance with generally accepted professional standards and guidelines for auditing.

iii. Consultant must disclose and make available any and all information, reports, books of records or accounts pertaining to this Agreement to the City and any city of the County of Monterey, or other federal, state, regional or governmental agency which provides funding for these Services.

iv. Consultant must include the requirements of Section 2F, "Audit and Examination of Accounts," in all contracts with assignees or subconsultants under this Agreement.

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v. All records provided for in this Section are to be maintained and made available throughout the performance of this Agreement and for a period of not less than four (4) years after full completion of the Services. All records, which pertain to actual disputes, litigation, appeals or claims, must be maintained and made available for a period of not less than four (4) years after final resolution of such disputes, litigation, appeals or claims.

3. AGREEMENT TERM

A. **Term**. The work under this Agreement will commence by January 15th, 2024 and must be completed by June 30th, 2025 unless sooner terminated or the City grants an extension of time in writing pursuant to the terms of this Agreement, except for provisions in this Agreement that will survive the termination or completion of this Agreement. Consultant will perform Change Order services as set out in Section 1.B, "Amendment of Services (Change Orders)," in a timely manner or in accordance with the agreed upon Change Order Project Schedule.

B. **Timely Work**. Consultant will perform all Services in a timely fashion, as set forth more specifically in Section 3.A, "Term," and Section 3.C, "Project Schedule," of this Agreement. Failure to perform is deemed a material breach of this Agreement, and the City may terminate this Agreement with no further liability hereunder, or may authorize, in writing, an extension of time to the Agreement.

C. **Project Schedule**. Services must be completed by Consultant in accordance with the Project Schedule set forth in Exhibit A. The parties may, from time to time, by Change Order, alter the Project Schedule. Consultant will provide the Services pursuant to the Project Schedule or any applicable Project Schedule Change Order. If at any time Consultant discovers that the Project Schedule cannot be met, Consultant must promptly notify the City in writing and provide a revised Project Schedule for review and consideration by City.

D. **Notice to Proceed**. Upon execution of this Agreement by both parties and the receipt of all documentation required by this Agreement to be provided by Consultant to the City, including proof of insurance and tax identification numbers, the City will issue a written Notice to Proceed to the Consultant. The City may, in its sole discretion, issue subsequent notices from time to time regarding further portions or phases of the work. Upon receipt of such notices, Consultant will diligently proceed with the Services authorized and complete those Services within the agreed time specified in said notice. Consultant will not proceed with any of the Services unless they have received a Notice to Proceed from the City.

4. CONSULTANT'S EMPLOYEES AND SUBCONSULTANTS

A. **Listed Employees and Subconsultants.** Consultant will perform the Services using the individuals listed in the Key Employees and Subconsultants List attached hereto in Exhibit "B."

B. **Substitution of Employees or Subconsultants:**

i. Consultant may not substitute any key employee or subconsultant listed in Exhibit "B" without the prior written approval of the City, and such approval will not be unreasonably

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withheld. The City will not approve removal or substitution of employees or subconsultants for the reason that Consultant or its affiliates has called on such individuals to perform services for another client of the Consultant.

ii. If, at any time, the City reasonably objects to the performance, experience, qualifications or suitability of any of Consultant's employees or subconsultants, then Consultant may, upon written request from the City, replace such employee or subconsultant. Consultant must, subject to scheduling and staffing considerations, make reasonable efforts to replace the individual with an individual of similar competency and experience.

iii. Whether or not the City consents to, or requests a substitution of any employee or subconsultant of Consultant, the City will not be liable to pay additional compensation to Consultant for any replacement or substitution.

C. **Sub-agreements with Subconsultants.** Consultant will incorporate the terms and conditions of this Agreement into all sub-agreements with subconsultants in respect of the Services necessary to preserve all rights of the City under this Agreement. Consultant is fully responsible to the City of all acts and omissions of subconsultants and of persons employed by any subconsultant.

D. **Not an Agent of the City.** Nothing in this Agreement will be interpreted to render the City the agent, employer, or partner of Consultant, or the employer of anyone working for or subcontracted by Consultant, and Consultant must not do anything that would result in anyone working for or subcontracted by Consultant being considered an employee of the City. Consultant is not, and must not claim to be, an agent of the City.

E. **Independent Contractor**:

i. Consultant is an independent contractor. This Agreement does not create the relationship of employer and employee, a partnership, or a joint venture. The City may not control or direct the details, means, methods or processes by which Consultant performs the Services. Consultant is responsible for performance of the Services and may not delegate or assign any Services to any other person except as provided for in this Agreement. Consultant is solely liable for the work quality and conditions of any partners, employees and subconsultants.

ii. No offer or obligation of permanent employment with the City or particular City department or agency is intended in any manner, and Consultant may not become entitled by virtue of this Agreement to receive from the City any form of employee benefits including but not limited to sick leave, vacation, retirement benefits, workers' compensation coverage, insurance or disability benefits. Consultant will be solely liable for and obligated to pay directly all applicable taxes, including federal and state income taxes and social security, arising out of Consultant's performance of Services under this Agreement. Consultant will defend, indemnify and hold the City harmless from any and all liability, which the City may incur because of Consultant's failure to pay such taxes.

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5. REPRESENTATIVES AND COMMUNICATIONS

A. **City's Project Representative.** The City appoints the individual named below as the City's Project Representative for the purposes of this Agreement ("City's Project Representative"). The City may unilaterally change its project representative upon notice to Consultant.

Name: Katherine Wallace
Title: Associate Planner
Address: PO Box CC, Carmel-by-the-Sea, CA, 93921
Telephone: 831-620-2032
Email: kwallace@cbts.us

B. **Consultant's Project Manager.** Consultant appoints the person named below as its Project Manager for the purposes of this Agreement ("Consultant's Project Manager").

Name: Seth A. Bergstein
Title: Principal
Company: PAST Consultants, LLC
Address: PO Box 721, Pacific Grove, CA, 93950
Telephone: 415-515-6224
Email: seth@pastconsultants.com

C. **Meet and Confer**. Consultant agrees to meet and confer with the City's Project Representative, its agents or employees with regard to Services as may be required by the City to insure timely and adequate performance of this Agreement.

D. **Communications and Notices**. All communications between the City and Consultant regarding this Agreement, including performance of Services, will be between the City's Project Representative and Consultant's Project Manager. Any notice, report, or other document that either party may be required or may wish to give to the other must be in writing and will be validly given to and received by the addressee, if delivered personally, on the date of such personal delivery, if delivered by email, on the date of transmission, or if by mail, seven (7) calendar days after posting.

6. **INDEMNIFICATION**

Consultant hereby agrees to the following indemnification clause:

To the fullest extent permitted by law (including, without limitation, California Civil Code Sections 2782 and 2782.6), Consultant will defend (with legal counsel reasonably acceptable to the City), indemnify and hold harmless the City and its officers, designated agents, departments, officials, representatives and employees (collectively "Indemnitees") from and against claims, loss, cost, damage, injury expense and liability (including incidental and consequential damages, Court costs, reasonable attorneys' fees as may be determined by the Court, litigation expenses and fees of expert consultants or expert witnesses incurred in connection therewith and costs of investigation) to the extent they arise out of, pertain to, or relate to, the negligence, recklessness, or willful misconduct of Consultant, any subconsultant or subcontractor, anyone directly or indirectly employed by them,

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or anyone that they control (collectively "Liabilities"). Such obligations to defend, hold harmless and indemnify any Indemnitee will not apply to the extent that such Liabilities are caused in part by the active negligence or willful misconduct of such Indemnitee.

Notwithstanding the provisions of the above paragraph, Consultant agrees to indemnify and hold harmless the City from and against all claims, demands, defense costs, liability, expense, or damages arising out of or in connection with damage to or loss of any property belonging to Consultant or Consultant's employees, subconsultants, representatives, patrons, guests or invitees.

In no event will the obligation of the Consultant exceed the limitations on the duty to defend and indemnify as set forth in Civil Code Sections 2782, 2782.6, and 2782.8.

7. **INSURANCE**

Consultant must submit and maintain in full force all insurance as described herein. Without altering or limiting Consultant's duty to indemnify, Consultant must maintain in effect throughout the term of this Agreement a policy or policies of insurance with the following minimum limits of liability:

A. Commercial General Liability Insurance including but not limited to premises, personal injuries, bodily injuries, property damage, products, and completed operations, with a combined single limit of not less than $1,000,000 per occurrence and $2,000,000 in the aggregate.

B. Professional Liability Insurance with limits of not less than $1,000,000 per occurrence or claim and $2,000,000 in the aggregate. Consultant will have a policy for professional liability coverage that provides coverage on an occurrence basis or obtain extended reporting (tail) coverage (with the same liability limits) for at least three years following the City's acceptance of the work.

C. Automobile Liability Insurance covering all automobiles, including owned, leased, non-owned, and hired automobiles, used in providing Services under this Agreement, with a combined single limit of not less than $1,000,000 per occurrence.

D. Workers' Compensation Insurance. If Consultant employs others in the performance of this Agreement, Consultant must maintain Workers' Compensation insurance in accordance with California Labor Code section 3700 and with a minimum of $1,000,000 per occurrence.

E. Other Insurance Requirements:

i. All insurance required under this Agreement must be written by an insurance company either:

a. admitted to do business in California with a current A.M. Best rating of no less than A:VI; or
b. an insurance company with a current A.M. Best rating of no less than A:VII. Exception may be made for the State Compensation Insurance Fund when not specifically rated.

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ii. Each insurance policy required by this Agreement may not be canceled, except with prior written notice to the City.

iii. All liability and auto policies must:

a. Provide an endorsement naming the City of Carmel-by-the-Sea, its officers, officials, employees, and volunteers as additional insureds. General liability coverage can be provided in the form of an endorsement to the Consultant's insurance (at least as broad as ISO Form CG 20 10 11 85 or both CG 20 10 and CG 23 37 forms if later revisions used).

b. Provide that such Consultant's insurance is primary as respects the City, its officers, officials, employees, and volunteers. Any insurance or self-insurance maintained by the City is excess to the Consultant's insurance and will not contribute with it.

c. Contain a "Separation of Insureds" provision substantially equivalent to that used in the ISO form CG 00 01 10 01 or their equivalent.

d. Provide for a waiver of any subrogation rights against the City via an ISO CG 24 01 10 93 or its equivalent.

iv. Prior to the start of work under this Agreement, Consultant will file certificates of insurance and endorsements evidencing the coverage required by this Agreement with the City. Consultant will file a new or amended certificate of insurance promptly after any change is made in any insurance policy which would alter the information on the certificate then on file.

v. Neither the insurance requirements hereunder, nor acceptance or approval of Consultant's insurance, nor whether any claims are covered under any insurance, may in any way modify or change Consultant's obligations under the indemnification clause in this Agreement, which will continue in full force and effect. All coverage available to the Consultant as named insured will also be available and applicable to the additional insured. Notwithstanding these insurance requirements, Consultant is financially liable for its indemnity obligations under this Agreement.

vi. All policies must be written on a first dollar coverage basis or contain a deductible provision. Any deductibles or self-insured retentions ("SIR") must be declared to and approved by the City. At the option of the City, either: the insured will reduce or eliminate such deductibles or SIR as respects the City, its officers, officials, employees and volunteers; or Consultant will provide a financial guarantee satisfactory to the City guaranteeing payment of losses and related investigations, claim administration, and defense expenses. In no event will any SIR or insurance policy contain language, whether added by endorsement or contained in the policy conditions, that prohibits satisfaction of any self-insured provision or requirement by anyone other than the named insured, or by any means including other insurance, or which is intended to defeat the intent or protection of an additional insured.

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vii. City reserves the right to modify these requirements, including limits, based on the nature of the risk, prior experience, insurer, coverage, or other special circumstances.

viii. Consultant must require and verify that all subconsultants and subcontractors maintain insurance meeting all the requirements in this Agreement.

ix. If Consultant, for any reason, fails to have in place at all times during the term of this Agreement all of the required insurance coverage, the City may, but is not obligated to, obtain such coverage at Consultant's expense and deduct the cost from the sums due Consultant. Alternatively, City may terminate the Agreement.

x. The existence of the required insurance coverage under this Agreement will not be deemed to satisfy or limit Consultant's indemnity obligations under this Agreement. Consultant acknowledges that the insurance coverage and policy limits set forth in this Agreement constitute the minimum coverage and policy limits required. Should any coverage carried by the Consultant or any subcontractor of any tier have limits of liability that exceed the limits or have broader coverage than required in this Agreement, those higher limits and that broader coverage are deemed to apply for the benefit of any person or organization included as an additional insured and those limits and broader coverage will become the required minimum limits and insurance coverage in all sections of this Agreement. Any insurance proceeds available to City in excess of the limits and coverages required by this Agreement, and which is applicable to a given loss, must be made available to City to compensate it for such losses.

xi. Consultant must give City prompt notice of claims made of lawsuits initiated that arise out of or result from Consultant's performance under this Agreement, and that involve or may involve coverage under any of the required liability insurance policies.

xii. The Consultant hereby waives any right of subrogation that any of its insurers may have or that they may accrue out of the payment of any claim related to the Consultant's performance of this Agreement, regardless of whether any endorsements required by this section are obtained.

8. PERFORMANCE STANDARDS

A. Consultant warrants that Consultant and Consultant's agents, employees, and subconsultants performing Services under this Agreement are specially trained, experienced, and competent and have the degree of specialized expertise contemplated within California Government Code Section 37103, and further, are appropriately licensed to perform the work and deliver the Services required under this Agreement.

B. Consultant, its agents, employees, and subconsultants must perform all Services in a safe and skillful manner consistent with the usual and customary standards of care, diligence and skill ordinarily exercised by professional consultants in similar fields in accordance with sound professional practices. All work product of Consultant must comply with all applicable laws, rules, regulations, ordinances and codes. Consultant also warrants that it is familiar with all laws that may affect its performance of this Agreement and will advise City of any changes in any laws that may affect Consultant's performance of this Agreement. All Services performed under

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this Agreement that are required by law to be performed or supervised by licensed personnel must be performed in accordance with such licensing requirements.

C. Consultant must furnish, at its own expense, all materials, equipment and personnel necessary to carry out the terms of this Agreement. Consultant may not use the City premises, property (including equipment, instruments, or supplies) or personnel for any purpose other than in the performance of its obligations under this Agreement.

D. Consultant agrees to perform all work under this Agreement to the satisfaction of City and as specified herein. The City's Project Representative or his or her designee will evaluate the work. If the quality of work is not satisfactory, City in its discretion may meet with Consultant to review the quality of work and resolve the matters of concern, and may require Consultant to repeat the work at no additional fee until it is satisfactory.

9. CITY INFORMATION AND RESOURCES

A. **Available Information.** The City will make available to Consultant all relevant information, plans, maps, reports, specifications, standards and pertinent data which is in the hands of the City and is required by Consultant to perform the Services. Consultant may rely upon the accuracy and completeness of such information and data furnished by the City, except where it is stated otherwise or unreasonable.

B. **City Resources.** The City acknowledges that Consultant's ability to provide the Services in accordance with this Agreement may be dependent on the City providing available information and resources in a prompt and timely manner as reasonably required by Consultant. To the extent that the City fails to provide City resources, Consultant will not be liable for any resulting delay in the Services or failure to meet the Project Schedule, but in no event will such delay or failure to provide City resources constitute a breach of this Agreement by the City, nor will Consultant be entitled to extra compensation for same. Consultant's sole remedy shall be an extension of time to complete the Scope of Services.

C. **Obligations of Consultant.** No reviews, approvals, or inspections carried out or supplied by the City will derogate from the duties and obligations of Consultant, and all responsibility related to performance of the Services will be and remain with Consultant.

10. OWNERSHIP AND USE OF MATERIALS

A. **Ownership of the Materials.** All data, studies, reports, calculations, field notes, sketches, designs, drawings, plans, specifications, cost estimates, manuals, correspondence, agendas, minutes, notes, audio-visual materials, photographs, models, software data, computer software (if purchased on the City's behalf) and other documents or products produced by Consultant under this Agreement (collectively, "the Materials") are and will remain the property of the City even though Consultant or another party may have physical possession of them or a portion thereof. Consultant hereby waives, in favor of the City, any moral rights Consultant, its employees, subconsultants, vendors, successors or assignees may have in the Materials.

B. **No Patent or Copyright Infringement.** Consultant guarantees that in its creation of the Materials produced under this Agreement, no federal or state patent or copyright laws were violated.

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Consultant agrees that all copyrights, which arise from creation of the work or Services pursuant to this Agreement, will be vested in the City and waives and relinquishes all claims to copyright or intellectual property rights in favor of the City. Consultant covenants that it will defend, indemnify and hold City harmless from any claim or legal action brought against the City for alleged infringement of any patent or copyright related to City's use of Materials produced by Consultant and its employees, agents and subconsultants under this Agreement.

C. **Delivery and Use of the Materials.** All Materials will be transferred and delivered by Consultant to the City without further compensation following the expiration or sooner termination of this Agreement, provided that the City may, at any time prior to the expiration or earlier termination of this Agreement, give written notice to Consultant requesting delivery by Consultant to the City of all or any part of the Materials in which event Consultant must forthwith comply with such request. The Materials created electronically must be submitted in a format and medium acceptable to the City. The Materials may be used by the City in any manner for the intended purpose or as part of its operations associated with the Materials.

D. **Survival of Ownership and Use Provisions.** The provisions contained in Section 10, Ownership and Use of Materials survives the expiration or earlier termination of this Agreement, and that this Section is severable for such purpose.

E. **Additional Copies**. If the City requires additional copies of reports, or any other material that Consultant is required to furnish as part of the Services under this Agreement, Consultant must provide such additional copies, and the City will compensate Consultant for the actual costs related to the production of such copies by Consultant.

11. CONFIDENTIALITY

A. **No Disclosure.** Consultant must keep confidential and may not disclose, publish or release any information, data, or confidential information of the City to any person other than representatives of the City duly designated for that purpose in writing by the City. Consultant may not use for Consultant's own purposes, or for any purpose other than those of the City, any information, data, or confidential information Consultant may acquire as a result of the performance of the Services under this Agreement. Consultant must promptly transmit to the City any and all requests for disclosure of any such confidential information or records. The obligations under this Section will survive the expiration or earlier termination of this Agreement.

B. **California Public Records Act.** Consultant acknowledges that the City is subject to the California Public Records Act (Government Code Section 6250 et seq.), known as the "PRA," and agrees to any disclosure of information by the City as required by law. Consultant further acknowledges that it may have access to personal information as defined under the PRA, and Consultant will not use any such personal information for any purposes other than for the performance of Services under this Agreement without the advance written approval of the City.

All Scopes of Services and related documents received will be public records, with the exception of those elements, identified by the Consultant as business trade secrets and are plainly marked "Trade Secret," "Confidential," or "Proprietary." If disclosure is required under the PRA or

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otherwise by law, the City will not be liable or responsible for the disclosure of any such records and the Consultant will indemnify, defend, and hold the City harmless for any such disclosure.

12. CONFLICT OF INTEREST

Consultant covenants that neither Consultant, nor any officer, principal or employee of its firm, has or will acquire any interest, directly or indirectly, that would conflict in any manner with the interests of City relating to this Agreement or that would in any way hinder Consultant's performance of services under this Agreement. Consultant's attention is directed to the conflict of interest rules applicable to governmental decision-making contained in the Political Reform Act (California Government Code Section 87100 and following) and its implementing regulations (California Code of Regulations, Title 2, Section 18700 et seq.), and California Government Code section 1090.

Consultant is required to file a Form 700 in compliance with the City's Conflict of Interest Code unless a written determination by the City Administrator is made modifying or eliminating said requirement, or unless otherwise exempted by law.

In addition, Consultant, Consultant's employees, and subconsultants agree as follows:

A. That they will conduct their duties related to this Agreement with impartiality, and must, if they exercise discretionary authority over others in the course of those duties, disqualify themselves from dealing with anyone with whom a relationship between them could bring the impartiality of Consultant or its employees into question;

B. May not influence, seek to influence, or otherwise take part in a decision of the City knowing that the decision may further their private interests;

C. May not accept any commission, discount, allowance, payment, gift, or other benefit connected, directly or indirectly, with the performance of Services related to this Agreement, that causes, or would appear to cause, a conflict of interest;

D. May have no financial interest in the business of a third party that causes, or would appear to cause, a conflict of interest in connection with the performance of the Services related to this Agreement, and if such financial interest is acquired during the term of this Agreement, Consultant must promptly declare it to the City, and;

E. May not, during the term of this Agreement, perform a service for, or provide advice to, any person, firm, or corporation, which gives rise to a conflict of interest between the obligations of Consultant under this Agreement and the obligations of Consultant to such other person, firm or corporation.

13. DISPUTE RESOLUTION

A. **Dispute Resolution Procedures.** The parties will make reasonable efforts to promptly resolve any dispute, claim, or controversy arising out of or related to this Agreement ("Dispute") using the Dispute Resolution Procedures set forth in this Section.

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B. **Negotiations.** First, the City's Project Representative and Consultant's Project Manager will make reasonable efforts to resolve any Dispute by amicable negotiations and will provide frank, candid, and timely disclosure of all relevant facts, information, and documents to facilitate negotiations. Should these negotiations be unsuccessful in resolving the Dispute, the matter will be promptly referred to the City Administrator or designee, and the Consultant's Principal, who will meet and confer, in good faith, to resolve the Dispute to mutual satisfaction of the parties.

C. **Mediation.** If all or any portion of a Dispute cannot be resolved by good faith negotiations as set forth above within thirty (30) days of the date that the matter was referred to the City Administrator pursuant to subsection B above, either party may, by notice to the other party, submit the Dispute for formal mediation to a mediator selected mutually by the parties from the Monterey Superior Court's Court-Directed Mediator Panel list. The duration of any such mediation may not exceed 2 hours unless otherwise agreed to by the parties. The cost of the mediation (including fees of mediators) will be borne equally by the parties, and each party will bear its own costs of participating in mediation. The mediation will take place within or in close proximity to the City of Carmel-by-the-Sea.

In any mediation conducted pursuant to this section, the provisions of California Evidence Code section 1152 will be applicable to limit the admissibility of evidence disclosed by the parties in the course of the mediation. In the event the parties are unsuccessful in resolving the dispute through the mediation process, then the parties agree that the dispute will be submitted to Binding Arbitration to a single Arbitrator in accordance with the existing Rules of Practice and Procedure of the Judicial Arbitration and Mediation Services, Inc. (JAMS) within thirty (30) days of the close of mediation as declared by the mediator.

D. **Arbitration.** The submission to Mediation and Arbitration in accordance with the requirements of this section of any and all agreements, differences, or controversies that may arise hereunder is made a condition precedent to the institution of any action or appeal at law or in equity with respect to the controversy involved. The award by the arbitrator will have the same force and effect and may be filed and entered, as a judgment of the Superior Court of the State of California and is subject to appellate review upon the same terms and conditions as the law permits for judgments of Superior Courts. A "Prevailing Party" will be determined in the Arbitration, and the prevailing party will be entitled to reasonable attorney's fees and costs incurred, and accrued interest on any unpaid balance that may be due. Costs will include the cost of any expert employed in the preparation or presentation of any evidence. All costs incurred and reasonable attorney fees will be considered costs recoverable in that proceeding, and be included in any award.

14. TERMINATION OF AGREEMENT

A. **Termination for Cause or Default.** The City reserves the right to immediately terminate this Agreement, in whole or in part, if Consultant or any subconsultant defaults or fails to deliver the Services in accordance with the terms and conditions of this Agreement. Such termination must be in writing, setting forth the effective date of termination, and will not result in any penalty or other charges to the City, and may be issued without any prior notice. Without limitation, Consultant is in default of its obligations contained in this Agreement if Consultant, or any subconsultant:

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i. Fails to perform the required Services within the term and/or in the manner provided under this Agreement;

ii. Fails to supply sufficient, properly skilled workers or proper workmanship, products, material, tools and equipment to perform the Services;

iii. Fails to observe or comply with all laws, ordinances, including all requirements of governmental or quasi-governmental authorities, including federal, state, and local government enactments, bylaws, and other regulations now or, following the date of this Agreement, in force that pertain to;

iv. Fails to observe or comply with the City's reasonable instructions;

v. Breaches the Conflict of Interest provisions of this Agreement; or

vi. Otherwise violates any provision of this Agreement.

B. **Termination for Convenience.** The City may, at its option and sole discretion, terminate this Agreement, in whole or in part, with or without cause, at any time during the Agreement Term for the convenience of the City, upon ten (10) days written notice to the Consultant.

C. **Steps after Termination:**

i. Upon termination of this Agreement by the City for any reason, the City will pay Consultant for satisfactorily performed Services and disbursements incurred by Consultant to the date of termination pursuant to this Agreement, less any amounts necessary to compensate the City for damages or costs incurred by the City arising from Consultant's default. Termination will be without prejudice to any other rights or remedies the City may have.

ii. Upon receipt of written notice of termination of this Agreement by the City for any reason, Consultant must:

a. Promptly cease all Services, including Services provided by any subconsultant, unless otherwise directed by the City; and

b. Deliver to the City all the Materials provided to Consultant or prepared by or for Consultant or the City in connection with this Agreement. Such Materials are to be delivered to the City in completed form; however, notwithstanding the provisions of Section 10, Ownership and Use of Materials, herein, the City may condition payment for services rendered to the date of termination upon Consultant's delivery to the City of such Materials.

iii. If this Agreement is terminated by the City for any reason, the City is hereby expressly permitted to assume the projects and Services, and to complete them by any means including, but not limited to, an agreement with another party.

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15. LEGAL ACTION / VENUE

A. Should either party to this Agreement bring legal action against the other, the validity, interpretation and performance of this Agreement will be controlled by and construed under the laws of the State of California, excluding California's choice of law rules.

B. Venue for any such action relating to this Agreement will be in Monterey County.

C. If any legal action or proceeding, including action for declaratory relief, is brought for the enforcement of this Agreement or because of an alleged dispute, breach, default or misrepresentation in connection with this Agreement, the prevailing party may recover reasonable attorneys' fees as may be determined by the Arbitrator, experts' fees, and other costs, in addition to any other relief to which the party may be entitled.

16. MISCELLANEOUS PROVISIONS

A. **Non-discrimination**. During the performance of this Agreement, Consultant, and its subconsultants, may not unlawfully discriminate against any person because of race, religious creed, color, sex, national origin, ancestry, physical disability, mental disability, medical condition, marital status, age, or sexual orientation, either in Consultant's employment practices or in the furnishing of services to recipients. Consultant further acknowledges that harassment in the workplace is not permitted in any form, and will take all necessary actions to prevent such conduct.

B. **Acceptance of Services Not a Release**. Acceptance by the City of the Services to be performed under this Agreement does not operate as a release of Consultant from professional responsibility for the Services performed.

C. **Force Majeure**. Either party is absolved from its obligation under this Agreement when and to the extent that performance is delayed or prevented, and in the City's case, when and to the extent that its need for vehicles, materials, or Services to be supplied hereunder are reduced or eliminated by any course, except financial, for reasons beyond its control. Such reasons include, but are not limited to: earthquake, flood, epidemic, fire, explosion, war, civil disorder, act of God or of the public enemy, act of federal, state or local government, or delay in transportation to the extent that they are not caused by the party's willful or negligent acts or omissions, and to the extent that they are beyond the party's reasonable control.

D. **Headings**. The headings do not govern, limit, modify, or in any manner affect the scope, meaning or intent of the provisions of this Agreement. The headings are for convenience only.

E. **Entire Agreement**. This Agreement, including the Exhibits attached hereto, constitutes the entire agreement between the parties hereto with respect to the terms, conditions, and Services and supersedes any and all prior proposals, understandings, communications, representations and agreements, whether oral or written, relating to the subject matter thereof pursuant to Section 1B, "Change Order of Services." Any Change Order to this Agreement will be effective only if it is in writing signed by both parties hereto and will prevail over any other provision of this Agreement in the event of inconsistency between them.

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F. **Conflict between Agreement and Exhibits**. In the event of a conflict between a provision in this Agreement and a provision in an Exhibit attached to this Agreement, the provisions in this Agreement will take precedence.

G. **Counterparts**. This Agreement may be executed in one or more counterparts, each of which will be deemed an original, and may be signed in counterparts, but all of which together will constitute one and the same Agreement.

H. **Multiple Copies of Agreement**. Multiple copies of this Agreement may be executed, but the parties agree that the Agreement on file in the office of the City's City Clerk is the version of the Agreement that governs should any difference exist among counterparts of this Agreement.

I. **Authority**. Any individual executing this Agreement on behalf of the City or Consultant represents and warrants hereby that he or she has the requisite authority to enter into this Agreement on behalf of such party and bind the party to the terms and conditions of this Agreement.

J. **Severability**. If any of the provisions contained in this Agreement are held illegal, invalid or unenforceable, the enforceability of the remaining provisions will not be impaired thereby. Limitations of liability and indemnities will survive termination of the Agreement for any cause. If a part of the Agreement is valid, all valid parts that are severable from the invalid part remain in effect. If a part of this Agreement is invalid in one or more of its applications, the part remains in effect in all valid applications that are severable from the invalid applications.

K. **Non-exclusive Agreement**. This Agreement is non-exclusive and both the City and Consultant expressly reserve the right to enter into agreements with other Consultants for the same or similar services, or may have its own employees perform the same or similar services.

L. **Assignment of Interest**. The duties under this Agreement are not assignable, delegable, or transferable without the prior written consent of the City. Any such purported assignment, delegation, or transfer constitutes a material breach of this Agreement upon which the City may terminate this Agreement and be entitled to damages.

M. **City Business License**. Prior to receiving a Notice to Proceed from the City, Consultant will obtain and maintain a valid City of Carmel-by-the-Sea Business License for the duration of the Agreement. Costs associated with the license are the responsibility of Consultant.

N. **Laws**. Consultant agrees that in the performance of this Agreement it will comply with all applicable federal, state and local laws and regulations. This Agreement will be governed by and construed in accordance with the laws of the State of California and the City of Carmel-by-the-Sea.

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IN WITNESS WHEREOF, the parties enter into this Agreement hereto on the day and year first above written in Carmel-by-the-Sea, California.

CITY OF CARMEL-BY-THE-SEA

DocuSigned by:
Chip Rerig
3B6A69EEECAD41A...

City Administrator

Chip Rerig 3/13/2024

Printed Name Date

CONSULTANT

DocuSigned by:
Seth Bergstein
C154771EF17E472...

DS
SB

Consultant Signature

Seth Bergstein 1/3/2024

Printed Name Date

Principal

Title

PAST Consultants, LLC

Consultant Legal Company Name

APPROVED AS TO FORM:

By: DocuSigned by: Brian Pierik C8F3045459A74A8... Date: 3/13/2024

Brian Pierik, Esq., City Attorney

ATTEST:

By: DocuSigned by: Nova Romero 4B0C5656B52C4E2... Date: 3/13/2024

Nova Romero, MMC, City Clerk

ATTACHMENTS

Exhibit "A" Scope of Services, Personnel, Fees, and Schedule

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EXHIBIT A

Scope of Services, Personnel, Fees, and Schedule

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PAST
CONSULTANTS LLC

Seth A. Bergstein
415.515.6224
seth@pastconsultants.com

November 4, 2023

Katherine Wallace, Associate Planner
City of Carmel-by-the-Sea
PO Box CC
Carmel, CA 93921

Re: Carmel-by-the-Sea Historic Context Statement Update – Phase Two
Proposal Response to RFP 23-24-003

Dear Ms. Wallace:

At the City of Carmel-by-the-Sea's request, the following proposal response provides a proposed Scope of Work, Table of Contents and Fee Estimate for Phase Two of the Carmel Historic Context Statement (Carmel HCS) Update. In 2022, PAST Consultants, LLC (PAST) successfully completed the Certified Local Program (CLG)-funded Carmel HCS 1966 – 1986 update.

Methodology to Date

The 2022 Carmel HCS update was a collaborative process between the California State Office of Historic Preservation (SHPO), Carmel Planning Staff, the Carmel Historic Resources Board (HRB) and the public. Preparation of the update allowed PAST and Carmel Planning Staff to analyze and evaluate the present document and to understand its strengths and inadequacies. Meetings with the Carmel HRB and the public confirmed that a second phase of the Carmel HCS update is necessary to make the document be a more effective evaluative tool for assessing potential historic properties.

In summary, the present document contains structural and narrative issues, such as:

1. The present document lacks a chronological structure that would aid evaluation of potential historic properties.
2. Related to Number 1 above, the existing themes are too broad in scope and time period. For example, the theme "Economic Development" spans a long time period (1846-1986) and is too general to apply to Carmel's unique architectural development.
3. While the present historical development is detailed and thorough, portions of the narrative are repetitive or inconsistent and may contain factual errors.

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4. The present document does not contain an evaluative methodology for establishing historic significance and historic integrity for specific properties. This necessary evaluative methodology was partially addressed by our consultant team in the 1966-1986 Carmel HCS update by placing integrity threshold tables in the Architectural Development chapter. However, this methodology should be tailored and applied to every theme/time period within the document.
5. The present document does not contain an introductory chapter that presents the historic significance criteria (Federal, State and Local), describes the process of evaluating historic integrity and summarizes historic preservation efforts within the City.
6. Historic context statements should be visual documents. Until the completion of the 1966-1986 Carmel HCS update by PAST, the document had no photographs of important historic properties, or Carmel architectural styles.
7. Related to Number 6 above, the document does not contain photographs of typical styles, nor does it contain lists of character defining features for each style, both of which are critical for purposes of determining historic integrity.

Based on what the project team has learned from our recent Carmel HCS update process and the requirements of this RFP, PAST proposes the following Table of Contents, Scope of Work and Fee Estimate to address the needs of the present document.

PAST Consultants: Summary of Qualifications

Seth Bergstein, Principal of PAST Consultants, LLC, began his technical career as a civil, structural and geotechnical engineer for a variety of commercial and transportation engineering projects. This experience created an appreciation for historic engineering and architectural structures and led him to architectural study at the University of Oregon and a Master of Arts in Historic Preservation from Cornell University. After Cornell, Seth was an architectural historian, materials conservator and project manager for Architectural Resources Group and managed projects for a diverse range of historic building types, including the Point Reyes Lighthouse, Bernard Maybeck's First Church of Christ, Scientist, Pasadena City Hall, the John Muir House, and a number of historic bridges, including project management for the restoration of the Wawona Covered Bridge in Yosemite National Park.

In 2004, Mr. Bergstein founded PAST Consultants, LLC (PAST), a historic preservation consulting firm specializing in preservation planning, documentation, and conservation of historic and cultural resources. PAST's clients include the State of California, public agencies, architectural and engineering firms, museums, nonprofit organizations, preservation advocates and private property owners. PAST is represented on the California Historical Resources Information System (CHRIS) list of qualified historic consultants sponsored by the California Office of Historic Preservation and is on numerous certified consultant lists for public agencies throughout California.

PAST has prepared successful National Register nominations, written historic context statements for public agencies, photo-documented historic buildings for HABS/HAER projects, prepared historic structure reports and evaluated numerous historic buildings throughout central and northern California for both public and private clients. PAST is often hired to evaluate proposed changes to historic buildings for conformance with the *Secretary of the Interior's Standards for the Treatment*

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of Historic Properties. PAST is presently the on-call historic preservation consultant for the City of Carmel-by-the-Sea and the City of Capitola.

Principal Seth Bergstein has over 30 years combined experience in civil and structural engineering, materials conservation, architectural history and historic preservation planning. Seth meets the *Secretary of the Interior's Professional Qualifications* Standards in Architectural History and History. Mr. Bergstein has been keynote speaker at preservation conferences, has written articles on historic contexts and the preparation of historic context statements, provided historic preservation training to city planning staff and has led architectural tours. He is a member of the Alliance of Monterey Area Preservationists (AMAP) and is founding board member of the Monterey Area Architectural Resources Archive (MAARA).

Previous Certified Local Government (CLG) Experience

In 2010 and 2011 PAST was awarded two CLG-funded projects through the California State Office of Historic Preservation (SHPO): the 2010 *Historic Context Statement for Agricultural Resources in the North County Planning Area, Monterey County* and the 2011 *Agricultural Resources Evaluation Handbook, Monterey County, California*. The latter project was a collaborative effort with Monterey County, the California State Office of Historic Preservation (SHPO) and the community to develop a methodology for evaluating historic agricultural resources as a model for all regions of California. Both public reports are published on the Monterey County housing and community development website.

In 2022, PAST completed the Certified Local Program (CLG)-funded Carmel HCS 1966 – 1986 update.

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Comments About the Proposed Table of Contents

The chapters within the existing document: Prehistory and Hispanic Settlement (1542-1846), Economic Development (1846-1986), Government, Civic and Social (1903-1986), Architectural Development (1888-1986) and Development of Art and Culture (1904-1986) will need to be analyzed, edited, fact-checked and parsed into the individual historic context narratives for each of the six proposed themes. This process will be challenging and will require a substantial amount of editing and revision to create a flowing and easily readable document.

Our experience with photographing Carmel commercial and residential properties for the 1966-1986 Carmel HCS update is that the City is busy with tourists and other commerce, making it difficult to get clear photographs of the buildings. Residential properties are set back from the street, obscured by trees and often are not visible from behind fencing. For these reasons, the photographic process will likely take longer than a photographic phase for a typical context study area.

Proposed Scope of Work

The following outlines our proposed Scope of Work and Fees.

TASK	Bergstein (hours)	Seavey (hours)	Milestone Date
I: Review Existing Historic Context Statement	5	0	January 31, 2023
II: Attend First Study Session with Carmel HRB	2	2	February 2024
III: Conduct Historic Research	30	20	Ongoing
IV: Tribal Outreach for Prehistory Chapter	5	5	March 2024
V: Submit Progress Report to OHP	0	0	March 14, 2024
VI: Conduct Reconnaissance Survey and Photography	40	0	April 2024
VII: Prepare Draft Historic Context Statement:			
1. Chapter 1: Introduction	10	0	Working Draft:
2. Chapter 2: Identifying and Evaluating Historic Resources	20	0	July 18, 2024
3. Chapter 3: Historic Themes, Associated Property Types, Eligibility Criteria and Integrity Thresholds			Final Draft: September 26, 2024
A. Theme 1: Prehistory and Hispanic Settlement (1542-1846)	35	5	
B. Theme 2: Carmelo (1888-1903)	40	10	
C. Theme 3: Seacoast of Bohemia (1904-1923)	40	10	
D. Theme 4: Village in a Forest (1924-1945)	40	10	
E. Theme 5: Postwar Development (1946-1965)	10	10	
F. Theme 6: Continuity in Change (1966-1986)	10	5	
4. Chapter 4: Bibliography	10	5	
5. Appendices	10	0	
VIII: Submit Draft Historic Context Statement Update and Progress Report to OHP	2	2	Working Draft: July 18, 2024
IX: Submit Final Draft of Historic Context Statement and **Progress Report to OHP**	40	0	September 26, 2024

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X: Submit Progress Report to OHP	0	0	November 15, 2024
XI: Attend Four Public Meetings: Final HRB, Planning Commission, City Council, Coastal Commission; estimated @ 2 hours/mtg.)	8	0	September 2024 - January 2025
XII: Submit Progress Report to OHP	0	0	January 29, 2025
TOTAL HOURS:	357	84	
RATE:	$180/hr.	$180/hr.	
SUBTOTAL PER PERSON:	$64,260	$15,120	
NOT TO EXCEED PROJECT TOTAL*	**$79,380**		
***includes reimbursable expenses**			

Conclusion

Please offer any questions, comments or revisions to this document.

Sincerely,

Seth Bergstein

Seth A. Bergstein
Principal

Cc: Marnie Waffle, AICP, Principal Planner, Carmel-by-the-Sea

The City of Carmel-By-The-Sea, hereafter the Participant, will contract with a consultant meeting the Secretary of the Interior's Professional Qualifications for historian or architectural historian as set forth in 36 CFR part 61, Appendix A. The consultant will develop a Phase II update to the existing citywide Historic Context Statement to make the document a comprehensively effective tool for assessing potential historic properties. A Phase I effort was undertaken in 2021-22, with this Phase II effort to complete all remaining updates to the document.

All work shall be performed, and deliverables produced in accordance with the *2013-2017 Statewide Historic Preservation Plan* goals to identify, preserve, and protect significant historic resources; *Secretary of the Interior's Standards for Preservation Planning, Identification, Evaluation and Registration* when such standards are applicable; National Register Bulletin #24 – *Guidelines for Local Surveys: A Basis for Preservation Planning;* and National Register Bulletin #16B – *How to Complete the National Register Multiple Property Documentation Form.*

PROGRESS REPORTS:

Participant shall submit to the State Office of Historic Preservation (OHP) regular progress reports, with specific deliverables in accordance with the following schedule. A work plan will be developed to be included as part of the contract.

Progress reports will include any deliverables specified in the work plan, detail the work accomplished to date, and identify and discuss any problems or issues that have the potential to adversely affect the scope or progress of the project.

OHP may ask for additional progress reports or drafts of work papers during the project period.

OHP reserves the right to withhold disbursements of up to half the grant amount until the final products have been determined to meet the Secretary of the Interior's Standards. Participant may submit billings for partial payment as the work progresses.

23 January 2024 (~~06 December 2023~~): On or before this date, Participant shall submit a progress report for OHP's review and comment that will confirm that an RFP was submitted to the OHP for review and comment, and subsequently sent to potential consultants, and that a consultant is under contract. This report will also include a copy of the work plan.

19 March 2024 (~~14 March 2024~~): On or before this date, Participant shall submit a progress report for OHP's review and comment that includes an outline of consultant's proposed outline of

new chronological historic context narratives, including a discussion of any issues encountered in the process; and outcomes and conclusions drawn from the first public workshop and consultation with local tribal representatives.

18 July 2024: On or before this date, Participant shall submit a progress report for OHP's review and comment that includes a working draft or partial draft of the historic context statement, including a discussion of any issues encountered in the process.

26 September 2024: On or before this date, Participant shall submit a progress report for OHP's review and comment that includes a final draft of the historic context statement, including a discussion of any issues encountered in the process; and outcomes and conclusions drawn from the second public workshop.

15 November 2024: On or before this date, Participant shall submit a progress report for OHP's review and comment that includes response of Historic Resources Board and Planning Commission to recommendation to adopt updated historic context, including any subsequent actions or conclusions.

29 January 2025: On or before this date, Participant shall submit a progress report for OHP's review and comment that includes outcome of presentation to City Council to adopt the updated historic context; outcome of submission to the California Coastal Commission for Local Coastal Plan Amendment; and any subsequent actions, conclusions, or issues encountered in both processes.

A Final Performance Report shall also be submitted summarizing the outcome of the comprehensive project efforts comparing actual accomplishments to planned objectives, discussing lessons learned, explaining how project data will be incorporated into local planning and preservation activities, and describing future needs or activities to derive continued benefit from the project. A final copy of the historic context statement shall be submitted as well.

11 February 2025: On or before this date, Participant shall submit the final *Request for Reimbursement (*DPR 417), with all claims for project costs dated prior to the end of the project period (30 December 2024).

FINAL PRODUCTS WILL INCLUDE:

- Final Performance Report (referenced above)
- Electronic copy of the historic context statement

Attachment 4

CITY OF PACIFIC GROVE
HISTORIC CONTEXT STATEMENT

PACIFIC GROVE, CALIFORNIA

Prepared for
CITY OF PACIFIC GROVE

31 OCTOBER 2011

FINAL

Cover Image:
Pacific Improvement Company Brochure, "Pacific Grove on Monterey Bay," 1915
(Located in Monterey County Public Library, California History Room)

CITY OF PACIFIC GROVE
HISTORIC CONTEXT STATEMENT

Final
31 October 2011

Prepared for:
City of Pacific Grove
300 Forest Avenue
Pacific Grove, CA 93950
http://www.ci.pg.ca.us/

Prepared by:
Page & Turnbull, Inc.
1000 Sansome Street, Suite 200
San Francisco, CA 94111
http://www.page-turnbull.com/

Approved by Pacific Grove City Council on October 19, 2011

Mayor Carmelita Garcia | Bill Kampe | Alan Cohen | Ken Cuneo
Rudy Fischer | Robert Huitt | Daniel Miller

Thomas Frutchey, City Manager

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EXECUTIVE SUMMARY

This Historic Context Statement presents an overview of Pacific Grove's history with a specific emphasis on describing the historic themes and patterns that contributed to the city's development. It is intended to support the identification and evaluation of historic properties, as well as inform future preservation efforts. Below are some of the principal conclusions of this document.

The City of Pacific Grove features an outstanding collection of historic buildings located in a spectacular coastline setting. With its origins as a summer religious retreat, the primary organizing feature of its early development was the subdivision of land into small lots designed for seasonal use. As a result, many of Pacific Grove's oldest surviving buildings are unique forms developed specifically to match the town's small lot sizes and resort character.

As Pacific Grove developed, the town's largest landowner, the Pacific Improvement Company, continued this small-lot subdivision pattern with five additions to the city grid. The firm also exerted considerable control in restricting commercial and industrial development, such that the "historic core" of the city—the original Retreat boundaries plus the first five additions—evolved as an overwhelmingly residential area, with commercial uses found only along Lighthouse Avenue. The city's early development was also strongly influenced by the annual visits of the Chautauqua and other social improvement and/or religious organizations, which encouraged a number of significant civic improvements.

During the early twentieth century, Pacific Grove transitioned from religious retreat to a secular resort. This included the construction of some of the city's most iconic commercial buildings, as well as redevelopment of the beach area at Lovers Point. The introduction of the automobile also had a dramatic impact on the city: in the first half of the twentieth century, Pacific Grove saw the construction of garage and service facilities, as well as the development of tourist auto camps. During this time, the city also began to assert greater control over its natural resources, including acquisition of the city's coastline and the establishment of parks and nature reserves.

Following World War II, the city experienced the greatest period of growth in its history. This is most evident in the build-out of large subdivisions at the western and southern ends of the city. The layout of these new suburban-style developments broke from the original city grid and featured buildings that demonstrated clear orientation to the private automobile. A considerable amount of post-war development also occurred as infill within older areas of the city, resulting in a scattered pattern of older homes existing side-by-side with more recent construction.

This study finds that surviving examples of Pacific Grove's nineteenth century development are historically significant for associations with the founding of Pacific Grove as both a religious retreat and its early development as an incorporated resort community. Many buildings developed during the early twentieth century may also be significant for their associations with a key transitional period in the city's development. However, it is the opinion of this study that much of Pacific Grove's post-World War II development is unlikely to be historically significant, save for those buildings that serve as outstanding examples of mid-century property types and/or architectural styles.

Using this document as a foundation, the City can continue its efforts to promote responsible stewardship of historic resources, and to engage and educate the community about historic preservation in Pacific Grove.

I. INTRODUCTION

A. Project Background & Purpose

The Pacific Grove Historic Context Statement was sponsored by the City of Pacific Grove Community Development Department, and will be used as a foundation for the continued development of the City's historic preservation program. Preparation of the context statement was undertaken in order to bring a greater level of consistency and clarity to the city's preservation planning efforts, which have been ongoing for more than forty years.

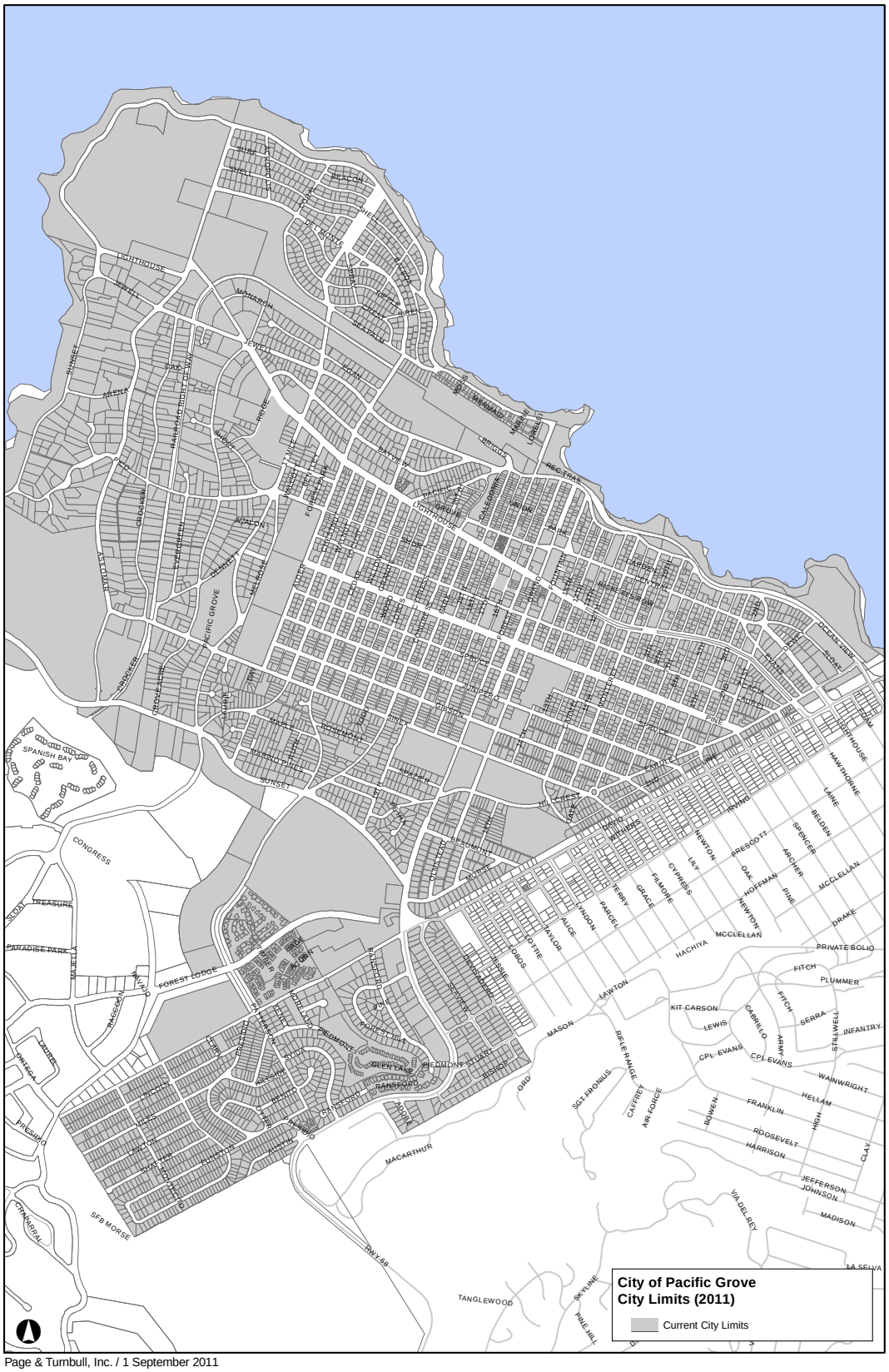
This document presents the history of Pacific Grove's built environment from pre-history to the present in order to support and guide identification and evaluation of historic properties throughout the city, as well as to inform future planning decisions. The document identifies important periods, events, themes, and patterns of development, and provides a framework for evaluating individual historic properties and neighborhoods for the National Register of Historical Resources, California Register of Historical Resources, and City of Pacific Grove Historic Resources Inventory (Municipal Code Chapter 23.76). Historic property types associated with these periods and themes are also identified and described in the historic context statement, and significance and integrity considerations are included for each.

It is important to note that while the context statement identifies key historical themes in Pacific Grove's development, it is not a comprehensive history of the city, nor is it a definitive listing of all the city's significant resources. Instead, it provides a general discussion of the overarching forces that shaped Pacific Grove's built environment, why properties associated with that development are important, and what characteristics they need to qualify as historic resources.

B. Definition of Geographical Area

The Pacific Grove Historic Context Statement addresses the geographical area within the current city limits. Pacific Grove is a coastal town located on the tip of the Monterey Peninsula, between Monterey and Pebble Beach in Monterey County, California. The Pacific Ocean marks the northern and western boundaries of the city, while Line Street bounds the city to the east. Sunset Drive forms much of the city's southern boundary, although the city limits also run further south out Forest Avenue to include the Del Monte Park area. Among the principal roads, Lighthouse Avenue runs east-west through the city and serves as the traditional commercial corridor in downtown Pacific Grove. Another major local thoroughfare, Forest Avenue, runs north-south and connects the downtown area to the Holman Highway. The city also includes a portion of the famed 17 Mile Drive, which links scenic coastal areas with the Del Monte Forest.

The original city grid as laid out in the late nineteenth century included the area between Lighthouse Avenue and Monterey Bay; the oldest buildings are generally located in this tight-knit grid. The city then expanded outward through a series of additions, subdivisions, and annexations. Larger parcels with more recent construction are located in Pacific Grove Acres and in the hills near Forest Avenue. Notable Pacific Grove sites include the Point Pinos Lighthouse (1854), located at the northwest corner of the city; Lovers Point, a beach and park just north of the city center; the Monarch Butterfly Sanctuary near the city's western edge; and the Julia Morgan-designed Asilomar complex at the southwest corner of the city. Monterey's famous "Cannery Row" is just east of the Pacific Grove city limits.



Map of Pacific Grove, showing city limits, 2011.
(Page & Turnbull)

C. Methodology & Research

The Pacific Grove Historic Context Statement is organized chronologically, with sections that correspond to major periods in Pacific Grove's history from pre-history to the present. The content and organization of the document follows the guidelines of National Register Bulletin No. 15 *How to Apply the National Register Criteria for Evaluation*; National Register Bulletin No. 16A *How to Complete the National Register Registration Form*; National Register Bulletin No. 16B *How to Complete the National Register Multiple Property Documentation Form*; and National Register Bulletin No. 24 *Guidelines for Local Surveys: A Basis for Preservation Planning*.[1]; Resources and guidelines published by the California Office of Historic Preservation were also consulted, including the state's official *Instructions for Recording Historical Resources*[2] and a brief guide entitled "Writing Historic Context Statements."[3]

Research for the Pacific Grove Historic Context Statement was gleaned from primary and secondary sources held at local, regional, and online repositories. Materials were primarily gathered at the Pacific Grove Heritage Society, Pacific Grove Public Library, Pacific Grove Museum of Natural History, Monterey Public Library (California Room), and California Historical Society.

Primary sources consulted included Sanborn Fire Insurance Maps, newspaper articles, city directories, census data, and historic photographs. Secondary sources included numerous books and publications (listed in the bibliography at the end of this document), GIS maps, previous historical reports and survey documentation (see Section II), and internet sources. Information and photographs gathered from the public during community workshops were also integrated into the context statement.

Throughout the report, maps are provided in order to illustrate which buildings developed within a particular time frame. These maps are based on data provided by the Monterey County Assessor. In some cases, there may be a discrepancy between the actual construction date of a property and the records of the Assessor. However, it was not within the scope of this report to find and correct these discrepancies.

The report also includes a number of current and historic images of Pacific Grove. Many of the historic images were gathered from secondary sources, which are cited in the image caption. The inclusion of these historic images is intended to be consistent with the "fair use" policies of the U.S. Copyright Office, which states that reproductions used for "criticism, comment, news reporting, teaching (including multiple copies for classroom use), scholarship, or research, is not an infringement of copyright."[4] It is also worth noting that unless specific measures have been taken to renew image copyrights, all published works made prior to 1923 are now in the public domain.[5] This report has been prepared expressly as a scholarly research document, and the inclusion of these images was deemed vital for illustrating historic events and development patterns for which few, if any, alternative images are available.

Finally, because this historic context statement discusses hundreds of properties, the reader should assume that any individual building discussed remains extant today, unless specific mention is made otherwise. This is particularly true of buildings that are familiar landmarks in Pacific Grove, such as schools, churches and civic facilities. However, certain buildings, whether because of their size or relative obscurity, may still include a note emphasizing that they remain extant.

PROJECT TEAM

This historic context statement was prepared for the City of Pacific Grove by Page & Turnbull, a San Francisco-based architecture and planning firm that has been dedicated to historic preservation since 1973. Page & Turnbull staff responsible for this project includes Principal-in-Charge Ruth Todd, AIA, AICP, LEED AP, Project Manager/Cultural Resource Specialist Rebecca Fogel, and Historian Jonathan Lammers, all of whom meet the Secretary of the Interior's *Professional Qualifications Standards* in Historic Architecture, Architectural History, and/or History.

Coordination of the project was undertaken by Chief Planner Lynn Burgess, AICP, of the City of Pacific Grove Community Development Department. The Historic Context Statement (HCS) Subcommittee—an advisory group composed of members of the Planning Commission, Architectural Review Board, and Historic Resources Committee—was also instrumental in the preparation of this document. HCS Subcommittee members included William (Bill) Fredrickson, Ken Hinshaw, Steven MacDonald, James (Jim) McCord, Juan D. Rosas, and Claudia Sawyer.

D. How to Use This Document

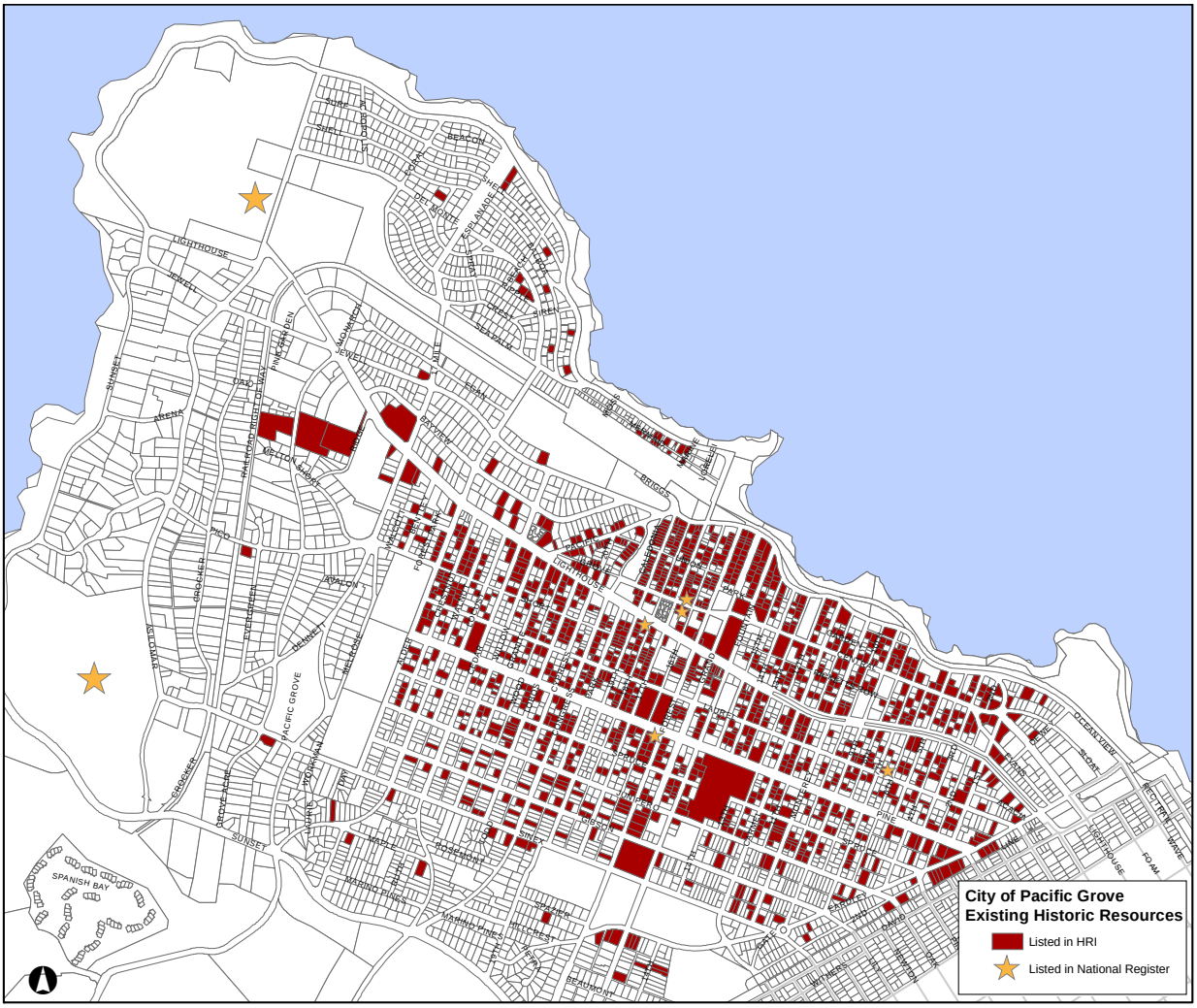
The Pacific Grove Historic Context Statement identifies development patterns and significant properties in the area. It is intended to be used as a tool by the Pacific Grove community to better understand and evaluate the city's historic resources. The document is organized as follows:

- Section **II. Previous Surveys, Studies and Reports** summarizes previous historic resource survey work in Pacific Grove.
- Section **III. Guidelines for Evaluation** provides an overview of the various national, state, and local registration requirements; a summary of significant themes; a definition of each of the major property types found in the city (residential, commercial, industrial, and civic/institutional); and guidelines for evaluating the significance and integrity of these properties. The guidelines in this section can be used by the City of Pacific Grove as the framework for future evaluations.
- Section **IV. Historic Context** includes a narrative of the area's developmental history. This history is broken into six periods that are defined by events, themes, and development trends. Property types associated with each of the six periods are identified and analyzed. The information in this section does not provide any determinations of eligibility, but rather can be used as a reference point when questions arise regarding a property's significance and integrity.

Under separate cover is a document entitled **"Pacific Grove Preservation Program Considerations,"** which includes a discussion of future research topics, survey efforts, designation priorities, and other preservation strategies that could be considered in the future. These recommendations are intended to help prioritize future historic preservation related efforts, and are suggested as "next steps" for the City to consider after the Historic Context Statement has been implemented and used.

II. PREVIOUS SURVEYS, STUDIES AND REPORTS

The City of Pacific Grove has been committed to preserving its architectural heritage since its first historic preservation ordinance was adopted by the City Council in 1994. The City's current General Plan and implementing regulations also place a strong emphasis on the preservation of historic resources (see General Plan Chapter 7: Historic and Archaeological Resources and the Historic Preservation Ordinance, Pacific Grove Municipal Code Chapter 23.76). The following section identifies prior historic resource surveys and studies on file with the City of Pacific Grove Community Development Department.



Map of properties currently listed in the National Register & the Pacific Grove HRI (Page & Turnbull, 2011)

A. Historic Resources Inventory (HRI) & PG Municipal Code §23.76

The Historic Resources Inventory (HRI) is the City of Pacific Grove's official listing of locally-designated historic resources. The HRI is administered by the City's Historic Preservation Ordinance (Chapter 23.76 of the Pacific Grove Municipal Code), and ministered by the Historic Resources Committee (HRC), which may add or delete properties.

This list of historic structures was initiated in 1978 through a matching grant from the State Office of Historic Preservation and adopted by the City of Pacific Grove. The list has since been updated by the Heritage Society and the City of Pacific Grove to include structures built prior to 1927.[6] The inventory also includes other properties determined by the Historic Resources Committee to be of architectural and/or historical significance.[7]

Today, there are over 1,300 buildings listed on the City's Historic Resources Inventory. Approximately fifteen of these buildings are also listed on the National Register of Historic Places and/or California Register of Historical Resources. There are many more buildings over fifty years of age that have yet to be surveyed. California Department of Parks and Recreation (DPR) 523 forms for nearly 600 of the 1,300 inventoried properties are on file with the Community Development Department.

B. Pacific Grove General Plan: Preservation Element

The City first adopted a historic preservation element as part of its General Plan in August 1987. The element was prepared following guidelines prepared by the State Office of Planning and Research in 1976. The current General Plan was adopted in 1994, with a chapter dedicated to Historic and Archaeological Resources. This chapter includes a brief history of Pacific Grove, a description of common architectural styles, and a list of historic preservation goals, policies, and programs.

The General Plan identifies a number of officially designated historic buildings in Pacific Grove. The following resources were listed on the National Register of Historic Places as of 1994:

- F. L. Buck House
- Oliver Smith Trimmer House
- Centrella Hotel
- Chautauqua Hall
- Gosby House
- Pt. Pinos Lighthouse
- Asilomar State Beach and Conference Grounds National Historic Landmark (contributors include Entrance Gates, Crocker Building, Dodge Memorial Chapel, Phoebe A. Hearst Social Hall, Merrill Hall, Scripps Hall, and Visitors Lodge)

Chautauqua Hall is also a California Registered Historical Landmark, and the Oliver Smith Trimmer House is a California Point of Historical Interest.[8]

C. Heritage Society Surveys

The Heritage Society of Pacific Grove is a non-profit organization incorporated in 1976 with the stated purpose of encouraging restoration and preservation of Pacific Grove's historic buildings, educating present-day residents about local history and historic preservation, and maintaining the beauty and individuality of Pacific Grove.[9]

The Heritage Society was responsible for much of the early documentation of Pacific Grove's historic buildings. Residents who would become members of the yet-to-be-organized Heritage Society worked with City staff beginning in 1975 to inventory for the first time historic homes in the Retreat district. In the next two years, 528 structures were identified and documented—378 single-family homes, 50 duplexes and 100 multiple dwellings. Beginning in 1977, funded by a State grant, members of the Heritage Society and City staff photographed and described 350 homes of historic significance. Heritage Society members next undertook to identify and evaluate all the homes built before 1926. (The date 1926 was chosen because the Sanborn Fire Insurance maps for that year could be used to document the existence of the buildings.) This effort led to the creation of the City's current Historic Resources Inventory, a listing of pre-1926 buildings. In 2005, the Heritage Society funded a photographic inventory of the more than 1,300 structures on the Historic Resources Inventory. These records are available in the Community Development Department, and at the archives at the Heritage Society Barn.

The Society has also placed historic markers—the familiar green plaques—on, presently, 679 historic homes in Pacific Grove. These plaques indicate the year and name of the owner when the building was first assessed for tax purposes—not necessarily the year of construction. In addition, some 70 buildings have been recognized with bronze Heritage House medallions.

D. Other Studies & Resources

Some resources in Pacific Grove were individually documented through the Historic Resources Inventory, DPR 523 Forms, National Register Nominations, Property Tax Record Cards, or other reports. These documents were completed by a variety of consultants from the 1970s to the present, and can be found in the City of Pacific Grove Community Development archives, the Heritage Society Barn, or the State of California Office of Historic Preservation's Northwest Information Center.

In addition to the abovementioned surveys and documentation, the City of Pacific Grove has a number of planning documents that relate to historic resources. Most notably the *City of Pacific Grove*

Architectural Review Guidelines for Single-Family Residences (1998) provides excellent guidance for identifying architectural styles and the appropriate treatments of historic homes; it is used by boards, commissions, and staff during the review and permit approvals process. In 2010, a set of Window Guidelines was added as an appendix to the residential design guidelines to provide additional clarity about proper treatment of windows. These documents are available at the Community Development Department offices in City Hall, or on the City of Pacific Grove's website.

III. GUIDELINES FOR EVALUATION

The following section reviews themes significant to the developmental history of Pacific Grove and defines major property types that are representative of these themes. The section concludes with general guidelines for evaluating properties for the national, state, and local register.

A. Summary of Significant Themes

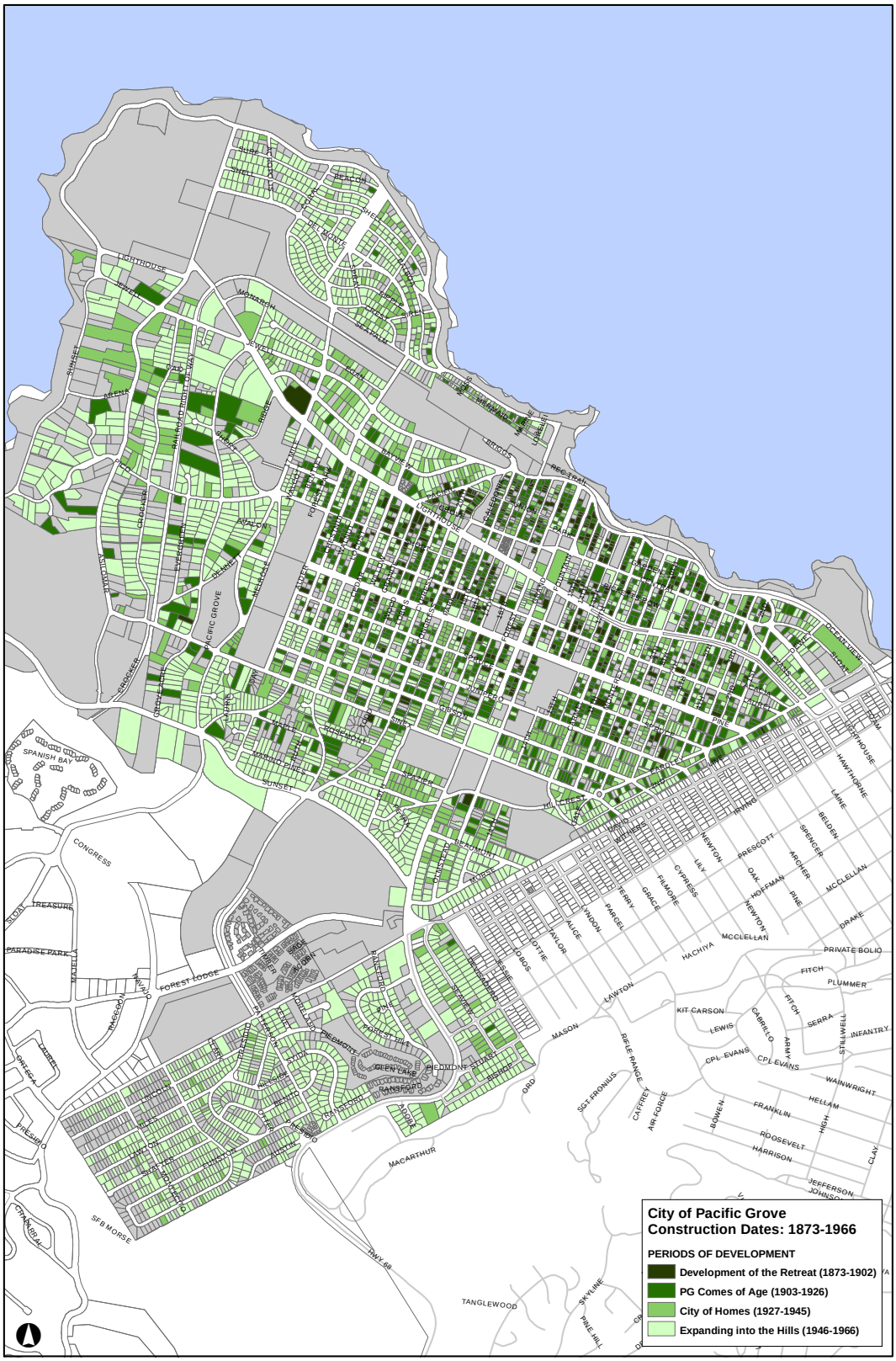
The Pacific Grove Historic Context Statement utilizes themes and periods of development as its primary organizing principle. "Themes" are ways to organize and understand information about events, activities, people, communities, and patterns of change that have influenced historic and cultural development of an area. The National Park Service revised its framework for historic themes in 1994, replacing a more chrono-centric approach with themes intended to capture "the full diversity of American history and prehistory."[10] This historic context statement discusses the following themes relative to the growth and evolution of the built environment in Pacific Grove:

Residential Development
Commercial Development
Civic Growth
Transportation & Infrastructure
Ethnic & Cultural Diversity
Social, Religious, or Cultural Institutions, Movements & Trends
Recreation, Leisure & Tourism
Development & Booster Organizations
Environmentalism

These themes contribute in varying degrees to the Pacific Grove Historic Context Statement, and are manifested in different ways throughout the city's history. These themes are discussed more specifically as they relate to each of Pacific Grove's six periods of development.

RELATING THEMES WITH PERIODS OF DEVELOPMENT

The periods of development in this context statement combine specific timeframes with themes that encompass related events, patterns of settlement and construction, activities of people important to the area, and the socioeconomic changes. Each of the periods of development is also associated with specific property types that originated within or characterize the period. The periods of development also represent the potential periods of significance for properties associated with the respective contexts. A period of significance is the time span during which a property (or property type) attained its historic significance.



Page & Turnbull, Inc. / 24 June 2011

Map showing distribution of properties constructed during each period of development (Page & Turnbull)

The periods of development utilized for the Pacific Grove Historic Context Statement have been developed by Page & Turnbull in consultation with the Historic Context Statement Subcommittee, as well as staff from the City of Pacific Grove Community Development Department. These periods are as follows:

- **Native American & Mission Periods (to 1820)**
  The dominant themes of this period are the pre-historic settlement of the Pacific Grove area; the Spanish colonization of the area and subsequent formation of the Monterey and Carmel missions; and the tensions that developed between the Native American and European cultures.

- **Mexican & Early American Periods (1821 - 1872)**
  The primary themes of this period are the redistribution of land in Northern California and the subsequent decline of the mission at Carmel; the establishment of a Chinese fishing village at Point Alones; and land acquisition by entrepreneur David Jacks.

- **Early Development of Pacific Grove (1873 - 1902)**
  The dominant themes of this period are the early development of the city as the Pacific Grove Retreat and the Retreat's subsequent transition from a summer encampment to a city (creation of water, sewage, and transportation infrastructure and emergence of residential, commercial, and civic development patterns). The impact that development companies such as the Pacific Grove Retreat Association and the Pacific Improvement Company had on the built environment was important during this period, as was the influence of the Chautauqua and other social and religious organizations on the culture and character of the city. Other themes that emerged during this period included the development of recreational facilities and promotion of the area as a tourist attraction and the contributions of the Chinese fishing village to local culture.

- **Pacific Grove Comes of Age (1903 - 1926)**
  The primary theme of this period is the maturation of the city, as evidenced by construction of new civic facilities, the arrival of large-scale commercial development along Lighthouse Avenue, and the use of new architectural styles and building materials. Other notable developments included the redevelopment of the beach area at Lovers Point into a fully-developed tourist destination, the destruction of the Chinese fishing village and subsequent redevelopment of China Point, as well as the end of the Chautauqua gatherings. The creation of Del Monte Properties as a successor firm to the Pacific Improvement Company and its influence on the sale of lots and development of subdivisions would also become an important force during this era. Finally, the growing influence of the private automobile is a theme that can be seen in commercial, light industrial, and residential development patterns.

- **City of Homes (1927 - 1945)**
  The dominant themes of this period are recreation and tourism, the Great Depression, and World War II. Specifically, this period saw new public ownership and management of the city's key recreational facilities, the rise of auto camps as a significant part of the city's tourist infrastructure, the protection of natural resources via acquisition of the city's coastline and the passing of the "butterfly ordinance," and the improvement of recreational facilities as part of Depression-era work programs. The influence of Monterey's Cannery Row operations on Pacific Grove would also prove to be a major factor.

- **Suburban Expansion (1946 - 1965)**
  The preeminent theme of this period is the post-war growth of the city, reflecting the corresponding dominance of the automobile. This included expansion of civic infrastructure to accommodate population growth; construction of single-family residences in new subdivisions that departed from the original grid layout of streets; the build-out of older subdivisions where development had been sparse; construction of multi-family residences; infill and redevelopment of the central business district and Lovers Point; and the continued impact of automobiles, including clearance of older buildings for parking lots. The proliferation of hotels and motels also demonstrated changes in the city's tourist industry.

B. Summary of Property Types

Each period of development has one or more associated property types that help illustrate the period's significant themes. Property types that are discussed in this document are defined as follows:

- **Residential properties** include single-family dwellings, duplexes, flats, and apartments. Single-family dwellings are by far the most common property type in the city, while multi-unit buildings are comparatively rare. In Pacific Grove, single-family residences can be further classified into several sub-types: tent cottages, cottages, bungalows, grander residences, and tract houses. Boarding houses, hotels, motels, and auto courts are also considered to be a residential property type for the purposes of this study.

- **Commercial properties** are those with commercial spaces on all floors; buildings with retail space on the ground floor and office space above; or mixed use buildings that feature retail space on the ground floor and dwelling space above.

- **Industrial properties** include any building where things are made, stored or repaired. In addition to factories and warehouses (which have always been scarce in Pacific Grove), industrial properties may also include buildings such as stables, auto-repair shops and garages, water works and electric substations.

- **Institutional properties** may include libraries, courthouses, post offices, schools, churches, hospitals, social halls and union halls. Recreational facilities, such as youth centers and the complex at Asilomar would also fall into this category. These buildings are typically larger and more ornate than other property types, are associated with a particular group or organization, and were designed to serve a public or civic function.

- **Cultural landscapes** may include landscape elements or collections of landscape elements, because the physical history of a place like Pacific Grove can be told through more than just its buildings. A cultural landscape could be an entire designed landscape such as a park or cemetery, or could be composed of individual elements such as site features (e.g. fences, walls, etc.), public terraces, street furnishings (e.g., lights and benches), and circulation patterns.

- **Archeological resources,** if discovered, are likely to be significant, but analysis of these resources is outside the scope of this document.

Each section of this context statement identifies associated property types, provides a description of their character and distribution, and outlines the requirements for resource registration.

C. Evaluation Criteria

The following discussion of significance and integrity generally guides the property types analysis found in later chapters of this document, and should be used to support future evaluation of historic resources in Pacific Grove. It is important to note that each property is unique; therefore significance and integrity evaluation must be conducted on a case-by-case basis. These guidelines should be implemented as an overlay to the particular facts and circumstances of each individual resource.

NATIONAL REGISTER OF HISTORIC PLACES & CALIFORNIA REGISTER OF HISTORICAL RESOURCES

The National Register of Historic Places is the nation's most comprehensive inventory of historic resources. The National Register is administered by the National Park Service and includes buildings, structures, sites, objects, and districts that possess historic, architectural, engineering, archaeological, or cultural significance at the national, state, or local level. According to *National Register Bulletin Number 15: How to Apply the National Register Criteria for Evaluation,* resources over fifty years of age are typically eligible for listing in the National Register if they meet any one of the four criteria of significance (A through D) and if they sufficiently retain historic integrity. However, resources under fifty years of age can be determined eligible if it can be demonstrated that they are of "exceptional importance," or if they are contributors to a potential historic district. These criteria are defined in depth in *National Register Bulletin Number 15*. The California Register of Historical

Resources follows nearly identical guidelines to those used by the National Register, but identifies the Criteria for Evaluation numerically.

The four basic criteria under which a structure, site, building, district, or object can be considered eligible for listing in the National or California registers are:

> Criterion A/1 (Event): Properties associated with events that have made a significant contribution to the broad patterns of our history;
>
> Criterion B/2 (Person): Properties associated with the lives of persons significant in our past;
>
> Criterion C/3 (Design/Construction): Properties that embody the distinctive characteristics of a type, period, or method of construction, or that represent the work of a master, or that possess high artistic values, or that represent a significant distinguishable entity whose components lack individual distinction; and
>
> Criterion D/4 (Information Potential): Properties that have yielded, or may be likely to yield, information important in prehistory or history.[11]

A resource can be considered significant to American history, architecture, archaeology, engineering, and culture on a national, state, or local level. Perhaps the most critical feature of applying the criteria for evaluation is establishing the relationship between a property and its historic context, which is defined as "those patterns or trends in history by which a specific occurrence, property, or site is understood and its meaning (and ultimately its significance) within history or prehistory is made clear."[12]

CRTIERIA CONSIDERATIONS

Certain types of properties are usually not considered for listing in National Register. However, these properties *can* be eligible for listing if they meet special requirements, or Criteria Considerations. If working with one of these excluded property types, an evaluator must determine that a property meets the Criteria Considerations in addition to one of the four evaluation criteria described above in order to justify its inclusion in the National Register. These considerations are defined as follows:

> Criteria Consideration A: Religious Properties: A religious property is eligible if it derives its primary significance from architectural or artistic distinction or historical importance.
>
> Criteria Consideration B: Moved Properties: A property removed from its original or historically significant location can be eligible if it is significant primarily for

architectural value or it is the surviving property most importantly associated with a historic person or event.

Criteria Consideration C: Birthplaces & Graves: A birthplace or grave of a historical figure is eligible if the person is of outstanding importance and if there is no other appropriate site or building directly associated with his or her productive life.

Criteria Consideration D: Cemeteries: A cemetery is eligible if it derives its primary significance from graves of persons of transcendent importance, from age, from distinctive design features, or from association with historic events.

Criteria Consideration E: Reconstructed Properties: A reconstructed property is eligible when it is accurately executed in a suitable environment and presented in a dignified manner as part of a restoration master plan and when no other building or structure with the same associations has survived. All three of these requirements must be met.

Criteria Consideration F: Commemorative Properties: A property primarily commemorative in intent can be eligible if design, age, tradition, or symbolic value has invested it with its own historical significance.

Criteria Consideration G: Properties that Have Achieved Significance within the Past Fifty Years: A property achieving significance within the past fifty years is eligible if it is of exceptional importance.[13]

The California Register does not have the same strict Criteria Considerations as the National Register, and is more flexible about moved properties and properties less than fifty years of age.

HISTORIC RESOURCES INVENTORY (HRI)

The eligibility criteria for local listing in the City of Pacific Grove's Historic Resources Inventory (HRI) are similar to the National Register and California Register criteria described above. Specifically, as described in the City of Pacific Grove's Historic Preservation Ordinance (Municipal Code §23.76.025), the evaluation criteria for inclusion in the Historic Resources Inventory are as follows:

- **a.** Whether the structure has significant character, interest or value as part of the development, heritage or cultural characteristics of the city of Pacific Grove, the state of California, or the United States;
- **b.** Whether it is the site of a significant historic event;
- **c.** Whether it is strongly identified with a person who, or an organization which, significantly contributed to the culture, history or development of the city of Pacific Grove;
- **d.** Whether it is a particularly good example of a period or style;

e. Whether it is one of the few remaining examples in the city of Pacific Grove possessing distinguishing characteristics of an architectural type or specimen;
f. Whether it is a notable work of an architect or master builder whose individual work has significantly influenced the development of the city of Pacific Grove;
g. Whether it embodies elements of architectural design, detail, materials or craftsmanship that represent a significant architectural innovation;
h. Whether it has a unique location or singular physical characteristics representing an established and familiar visual feature of a neighborhood, community, or of the city of Pacific Grove;
i. Whether it retains the integrity of the original design;
j. Whether it contributes to the architectural aesthetics and continuity of the street;
k. Whether it is located within a geographically definable area possessing a concentration of historic properties which visually contribute to each other and are unified aesthetically. [Ord. 01-25 § 1, 2001; Ord. 97-23 § 1, 1997].[14]

COMPARISON WITH NATIONAL & STATE CRITERIA

Although phrasing differs, the designation criteria established by City of Pacific Grove's HRI for the Historic Resources Inventory are similar in spirit to the National Register and California Register criteria described above. In all cases, historic resources may be significant for their association with events, social and cultural trends, important people, architecture, and/or master architects. Thus, the evaluations presented throughout this document for eligibility in any of the three registers will use a consistent approach.

CALIFORNIA ASSEMBLY BILL 133

California Assembly Bill 133 (AB 133), passed in 1994, allows religious institutions to exempt themselves from local historic preservation laws.[15] A religious institution may object to the application of a local ordinance to its property if the institution publicly claims that designation will suffer substantial economic hardship or will impede the use of the property in the furtherance of its religious mission.[16] Evaluators should be aware of this exemption when considering religious properties for inclusion in the HRI. However, please note that AB 133 does not apply to state law, and therefore religious institutions may still be required to prepare Environmental Impact Reports under the California Environmental Quality Act (CEQA).

INTEGRITY

In addition to qualifying for listing under at least one of the National Register/California Register/local criteria, a property must be shown to have sufficient historic integrity. The concept of integrity is essential to identifying the important physical characteristics of historic resources and in evaluating adverse changes to them. Integrity is defined as "the authenticity of an historic resource's physical identity evidenced by the survival of characteristics that existed during the resource's period of significance."[17] The same seven variables or aspects that define integrity—location, design, setting, materials, workmanship, feeling and association—are used to evaluate a resource's eligibility

for listing in the National Register and/or the California Register. According to the *National Register Bulletin: How to Apply the National Register Criteria for Evaluation,* these seven characteristics are defined as follows:

- **Location** is the place where the historic property was constructed or the place where the historic event occurred. The original location of a property, complemented by its setting, is required to express the property's integrity of location.

- **Design** is the combination of elements that create the form, plans, space, structure and style of the property. Features which must be in place to express a property's integrity of design are its form, massing, construction method, architectural style, and architectural details (including fenestration pattern).

- **Setting** addresses the physical environment of the historic property inclusive of the landscape and spatial relationships of the building(s). Features which must be in place to express a property's integrity of setting are its location, relationship to the street, and intact surroundings (e.g., neighborhood or rural).

- **Materials** refer to the physical elements that were combined or deposited during a particular period of time and in a particular pattern of configuration to form the historic property. Features which must be in place to express a property's integrity of materials are its construction method and architectural details.

- **Workmanship** is the physical evidence of the crafts of a particular culture or people during any given period in history. Features which must be in place to express a property's integrity of workmanship are its construction method and architectural details.

- **Feeling** is the property's expression of the aesthetic or historic sense of a particular period of time. Features which must be in place to express a property's integrity of feeling are its overall design quality, which may include form, massing, architectural style, architectural details, and surroundings.

- **Association** is the direct link between an important historic event or person and a historic property. Features which must be in place to express a property's integrity of association are its use and its overall design quality.

The California Environmental Quality Act (CEQA) discusses another definition of integrity relative to proposed development projects, noting that projects that cause a substantial adverse change to the significance of a historical resource may have a significant effect on the environment. According to Section 15064.5(b)(1) of the Public Resources Code, "Substantial adverse change in the significance of an historical resource means physical demolition, destruction, relocation, or alteration of the resource or its immediate surroundings such that the significance of an historical resource

would be materially impaired." In order to avoid significant adverse effects, evaluators should look closely to see whether a project "Demolishes or materially alters in an adverse manner those physical characteristics of an historical resource that convey its historical significance and that justify its inclusion in the California Register of Historical Resources, or…a local historical register."

EVALUATING INTEGRITY IN PACIFIC GROVE

For evaluation purposes, a building ultimately either possesses integrity or does not. While it is understood that nearly all properties undergo change over time—and thus minor alterations or changes are not uncommon—a building must possess enough of its original features to demonstrate why it is significant. Evaluators of potential historic resources should look closely at characteristics such as massing, roof forms, fenestration patterns, cladding materials, and neighborhood surroundings when evaluating a property's integrity.

In order to convey its historical significance, a property that has sufficient integrity for listing in the national, state, or local historical register will generally retain a majority of its character-defining features. However, the necessary aspects of integrity also depend on the reason the property is significant. High priority is typically placed on integrity of design, materials, and workmanship for properties significant under Criterion C/3, while for properties significant under Criterion A/1 or B/2, these aspects are only necessary to the extent that they help the property convey integrity of feeling and/or association. Similarly, integrity of location and setting are crucial for properties significant under Criterion A/1, but are typically less important for properties significant under Criterion B/2 or C/3. For properties significant under any of these criteria, it is possible for some materials to be replaced without drastically affecting integrity of design, as long as these alterations are subordinate to the overall character of the building. For example, minor alterations such as window replacement may be acceptable in residential districts, but not in an individual property designed by a master architect.

Evaluations of integrity should also include some basis of comparison. In other words, the evaluator should understand the relative levels of integrity associated with each property type. For instance, increased age and rarity of the property type may also lower the threshold required for sufficient integrity. Conversely, some properties may rate exceptionally highly in all aspects of integrity; such properties should be given high priority in preservation planning efforts, and are more likely to be eligible for listing in the National Register. Generally, a property with exceptional integrity will have undergone few or no alterations since its original construction, and will not have been moved from its original location.

Finally, it should be stressed that historic integrity and condition are not the same. Buildings with evident signs of deterioration can still retain eligibility for historic listing as long as it can be demonstrated that they retain enough character-defining features to convey their significance.

IV. HISTORIC CONTEXT

A. Native American and Spanish Periods (pre-1821)

The longest period of human settlement in Pacific Grove is the period we know least about. There are no written records, only archaeological clues and the writings of early European and American explorers and missionaries. From these sources we at least have some picture of Native American life prior to and immediately after contact with Western civilization. The primary historic themes that relate to this period include:

- Native American settlement of the area, including a discussion of known and potential archaeological sites in Pacific Grove.
- Spanish colonization of the Monterey area, including the founding of Monterey and the Carmel Mission, as well as the impact of colonization on Native American groups.

NATIVE AMERICAN PERIOD

The natural advantages of settling along the Monterey Peninsula were recognized by native peoples thousands of years before the City of Pacific Grove was founded. In particular, the upwelling of cold water off Monterey Bay encouraged one of the richest concentrations of sea life along the Pacific Coast.[18] This included an abundant harvest of mussels, clams, abalones and other shellfish along the coastline, as well as teeming schools of fish in Monterey Bay. Marine mammals were also abundant, including sea lions, otters and migrating whales. At various times of the year, huge seasonal runs of salmon and steelhead would have been available in areas such as the Carmel River, while the estuaries and marshes along the bay would have hosted large flocks of migratory waterfowl. Inland, the hills and mountains could provide a harvest of acorns, buckeye and pine nuts, as well as wild roots, berries and seeds. Both the inland forests and coastal plain supported an abundance of animals including rabbits, deer, elk, antelope and bear.[19]

Little is known of the first people to arrive in the region, although research indicates that Native American populations were established in California at least 12,000 years ago. At that time, sea levels were lower, and Monterey Bay would not assume its current appearance until sea levels stabilized approximately 7,000 years ago. In the more recent pre-historic past, anthropological studies appear to indicate that the Monterey area represented a border area between two Native American linguistic groups. To the south were the Hokan-speaking Esselen people, inhabiting a forested mountain territory along the upper drainage of the Carmel River, as well as limited areas along the Big Sur coast. Nearer to Monterey were the Ohlone-speaking Rumsen people, whose territory included the present-day cities of Monterey, Carmel and Salinas.[20]

While linguistic and cultural barriers may have separated these groups, it is believed they shared common subsistence patterns that took advantage of both coastal and inland resources. In particular, their lives likely revolved around seasonal movements focused on acorn gathering, salmon runs, hunting and harvesting shellfish.[21] Their material culture was designed to match these

resources, and included stone (or bone) arrows and knives for hunting and butchering; winnowing baskets, mortars and pestles for preparing acorn flour; hemp cordage for snares; willow and rush baskets for transporting and storing goods; sea otter, duck and rabbit skins for blankets; shells and feathers for jewelry and decoration; and tule reeds for mats, shelters and rafts.[22]

"Inhabitants of California and their Respective Dresses," by Ludwig Choris, 1822
(Bancroft Library)

Like many Native Americans throughout California, these tribal groups lived in semi-permanent villages and constructed conical or spherical shelters from willow poles woven with tule reeds and rushes. It has also been recorded that the Rumsen made conical houses of split redwood or redwood bark, and that their more permanent villages were always located inland from the ocean.[23] Similarly, the Esselen are known to have occupied inland rock shelters that often contain rock art. Sweat lodges were also constructed, as were dance enclosures made from a fence of woven brush.

In the selection of village sites, the presence of fresh water and easy access to food resources would have been paramount. Areas of relative high ground adjacent to streams or rivers were highly prized, as were areas that abounded in shellfish. In many coastal areas of California, the accumulation of piles of discarded shells known as middens, or shell mounds, are frequent markers for archaeological

sites. Similarly, evidence of Native occupation is also frequently noted by the presence of mortars or bedrock mortar sites used to crush acorns and other nuts.

Given its access to rich marine resources, it is not surprising that Pacific Grove's coastline shows ample evidence of occupation by Native groups. Numerous small, likely seasonal archaeological sites composed of middens or mortar sites have been recorded along the shoreline in Pacific Grove. At least one site is known to have included a human burial, and evidence of prior digging or artifact collecting—known as "pothunting"—is known at several sites.[24]

It should be acknowledged here that some of these sites may not necessarily be associated with Native Americans who lived in the immediate region. It is known that Native groups from areas far inland, including the Tulare Lake area in the southern San Joaquin Valley, crossed the mountains for regular visits to Monterey Bay in order to procure shellfish and other marine resources. These visits are recorded as having continued well into the nineteenth century.[25]

SPANISH PERIOD

Early Exploration

It appears likely the first European to see Monterey Bay was Juan Rodrigues Cabrillo in 1542. Cabrillo was Portuguese by birth, but had joined with the Spanish conquistador Hernán Cortés in the conquest of Mexico between 1519 and 1521. Following the downfall of the Aztecs, Cabrillo joined other military expeditions to Central America and was rewarded by the Spanish crown with long-term leases for land in Guatemala. In 1540, the Governor of Guatemala granted Cabrillo a commission to build and provision three ships for the exploration of potential trade routes in the northern Pacific.[26]

His fleet sailed north in June of 1542. By November, Cabrillo reached the waters of Northern California, passing the entrance to San Francisco Bay without sighting it. A series of storms and cold weather soon forced the expedition to return south, and in mid-November Cabrillo appears to have passed Monterey Bay, naming it Bahia de los Pinos, or "Bay of the Pines," as well as sighting "Cabo de Pinos," today's Point Pinos.[27] Cabrillo was unable to anchor due to the stormy weather, and continued south to Santa Catalina Island. There he was injured and subsequently died on the island in January of 1543. In 1924, the Daughters of the American Revolution placed a plaque at Cabrillo Point (now China Point), located on the property of the Hopkins Marine Station. It erroneously states that "Cabrillo landed at this point 1542."[28]

Sixty years would pass before the next expedition to Monterey Bay. During the late sixteenth century Spain developed a lucrative trade route between Acapulco and the Philippines, trading Mexican silver for goods such as spices, ivory, porcelain and silk. During the return trip from Asia, the huge galleons took advantage of trade winds which delivered them off the coast of California. Crews often became sick during the long voyage, and so it was hoped that a suitable port could be

developed in California where the ships could refit and take on fresh provisions before the final voyage south to Acapulco.[29]

In 1602, Sebastián Vizcaíno received a commission from the Spanish Viceroy in Mexico, the Comde de Monterrey, to investigate the California coast. His fleet of three ships set out in June, and four months later had reached the Monterey Bay area. During the voyage, Vizcaíno reported that he had trouble recognizing Cabrillo's landmarks and so renamed many locations.[30] Vizcaíno's party visited the Carmel River, and described it in relation to the Monterey Peninsula and Monterey Bay: "Two leagues beyond is a fine port, between which and the river there is a forest of pine trees more two leagues across. This land makes a point almost at the entrance of the port, which was named 'Punta de Pinos.'" [31]

Vizcaíno's fleet entered the bay on December 16, naming it Monterey in honor of their benefactor.[32] Members of his party marveled at the abundance of wildlife, as well as the "immense number of great pine trees, smooth and straight, suitable for the masts and yards of ships." The rich marine resources were also recorded, including "many good fish in the sea, and among the rocks there are many lapas [mollusks] and mussels, and at depth among the rocks are some very large shells of fine mother-of-pearl [abalone], very beautiful and of a very fine color." [33]

The men of Vizcaíno's party also discovered they were not alone. "The port is all surrounded by settlements of affable Indians of good disposition and well built, very willing to give what they have. They brought us some of the skins of bears, lions and deer. They use bows and arrows and have their form of government. They are naked. They would have much pleasure in seeing us make a settlement here." [34] Other accounts mentioned that the native people had constructed "vessels of pine-wood very well made" which they used to take to sea with up to fourteen paddlers on a side.[35]

Vizcaíno's glowing accounts of Monterey were viewed with suspicion in Acapulco, and he was criticized for disobeying orders not to explore inland or interact with natives. His mapmaker was also found guilty of a forgery charge and hanged, leading Spanish authorities to discredit Vizcaíno's recommendation that Monterey be used as a port for the Manila galleons.[36]

Monterey and the Carmel Mission

The Monterey Bay area remained largely neglected by the Spanish over the next 140 years. Few ships ever anchored there, as the waters were shallow and worrisomely close to rocky coastline.[37] By the 1760s, however, Russian fur traders were becoming active in the northern Pacific, and the English were also suspected of having designs on the area. Thus Spanish authorities recommended the settlement of Monterey as a buffer colony against Russian and English encroachment.

In 1768 the Spanish Crown commenced a program of reconnaissance and colonization of upper, or "Alta" California, commanded by Captain Gaspar de Portolá. His expedition was comprised of soldiers, sailors, settlers and a party of Franciscan missionaries that included Father Junipero Serra. Two of the expeditions would travel overland from Baja California while a naval contingent would

rendezvous with them along the route. After establishing a mission in San Diego, Portolá headed north but failed to locate Monterey Bay. He instead accidentally encountered San Francisco Bay, and after making a brief reconnaissance, headed back to San Diego.

In April 1770 Portolá again commissioned a joint overland/naval expedition to locate Monterey. After six weeks of travel his land party arrived at Monterey Bay in late May, but soon relocated to the Carmel River area, passing through Point Pinos along the way. There his party "reported many pines which the Indians had felled by fire rings at their bases."[38] They also met with Native Americans who offered them baskets of pine nuts and feather-tipped rods, for which the Spanish made gifts of beads and ribbons.[39] A week later the ship, San Antonio, carrying Father Serra arrived off Point Pinos, and on June 3, the parties reunited at Monterey. A mission was founded, and soldiers under Lieutenant Pedro Fages began construction of a military outpost, known as El Presidio Real de San Carlos de Monterey (The Royal Presidio of Saint Charles of Monterey).[40]

The Mission, officially known as San Carlos Borroméo, was relocated to the Carmel River area the following year by Father Serra. This was both to distance the mission from the soldiers at the Presidio, as well as take advantage of the fresh water and fertile lands of the Carmel River Valley. That same year, Mission Nuestra Senora de la Soledad was founded on the Salinas River southeast of Monterey, while Mission Santa Cruz was established to the north. The original mission site in Monterey is known today as the Royal Presidio Chapel.

As at most missions, various native groups were intermingled at Carmel, eventually resulting in the dissolution of distinct tribal entities. Natives were not only introduced to European religious practices, but European ways of living and working. The Ohlone, Esselen and other native groups of the region soon found at the mission that their daily lives were structured around the schedule of Catholic masses, as well as disciplined conformity to religious doctrine. In place of their traditional hunting and gathering practices, Native American converts (known as neophytes) were taught to grow crops and raise stock animals as a means of subsistence. Others were trained as carpenters and blacksmiths. In a similar manner, women's skills were turned to wool production, spinning, and the production of cloth, rather than basketry.

Not all native ways were extinguished, however. For a time the natives at the California missions were enlisted in a Spanish venture to trade California sea otter pelts for goods in China. Their success at obtaining pelts would in time lead to a vast reduction of the sea otter population, which in turn allowed abalone—a regular part of the sea otter's diet—to flourish in the region.[41]

In 1788 the Carmel Mission was visited by Frenchman Jean Francois de la Perouse, who wrote that the men "retained their skill at harpooning otters and salmon," and that the natives appeared friendly to him.[42] The men were now clothed in breech cloth, while the women wore cloth shirts. While La Perouse judged the monks in charge as pious and charitable men, he also felt that "the mission resembled nothing so much as a slave plantation of Santo Domingo."[43] A great deal of

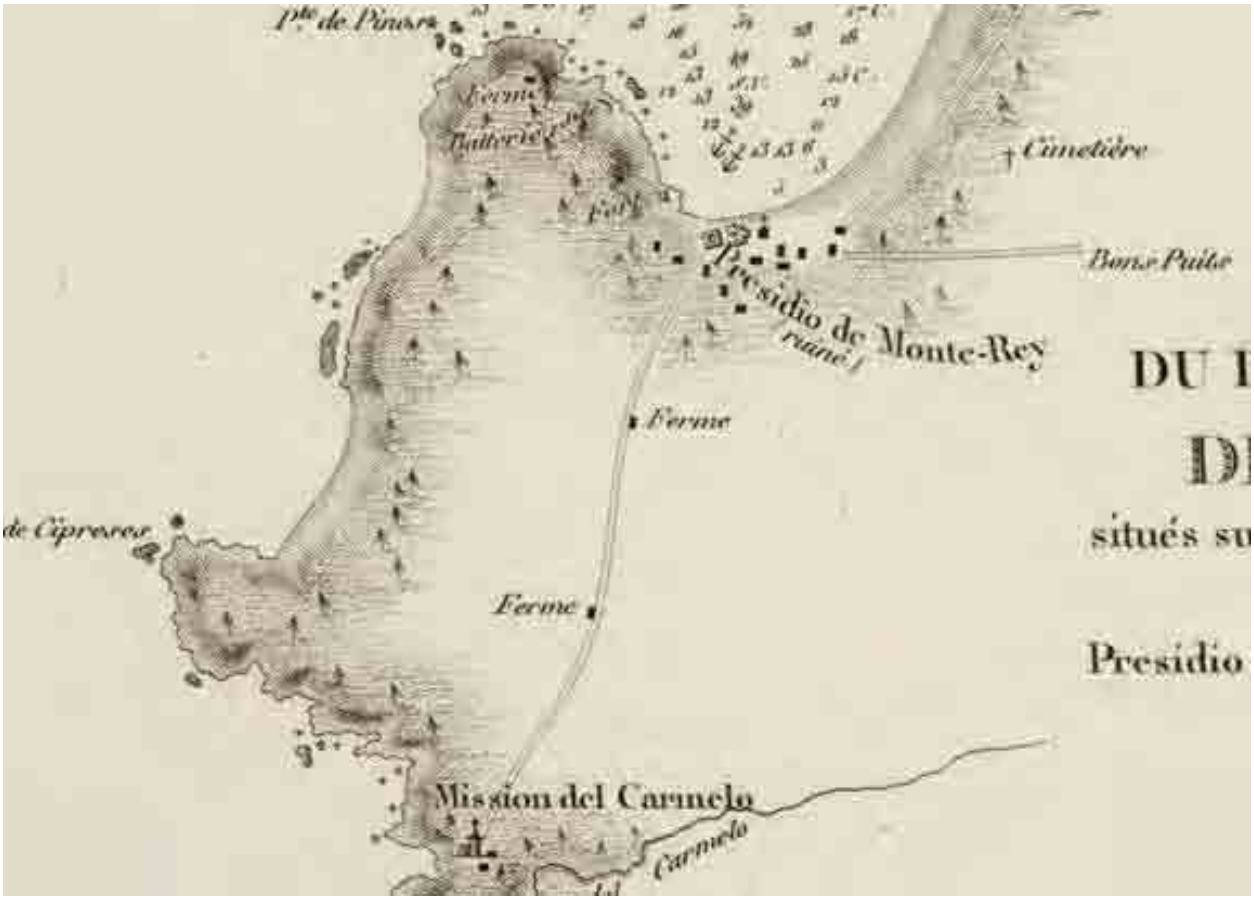
Native American labor centered on the Carmel Mission's ranching operations, which grew to include thousands of sheep and cattle pastured throughout the Monterey Peninsula.

Non-mission Native Americans, referred to as "gentiles" by the Spanish, also continued to inhabit the area, and sometimes providing refuge for natives who wished to leave the disciplined life of the mission. Those who left were often recaptured with the aid of soldiers from the Presidio and subject to whipping. Far more deadly than the Spanish soldiers, however, was the spread of European diseases for which the Native Americans had no immunity. In 1795 the population living at the Carmel Mission reached a peak of approximately 900 persons, but over the coming decades that number would fall to less than 400.[44]

View of the Presidio of Monterey, circa 1792, by Jose Cardero.
(Bancroft Library)

Although Monterey had been declared the capital of Alta California in 1775, the small settlement remained a fairly isolated outpost of adobe buildings that included a few houses, as well as the Presidio and a fortification known as the Castillo. The military contingent was small, and the Presidio was frequently manned by only a few dozen soldiers.[45] Starting in 1810, Spain began to grapple with wars for independence in Mexico and South America, and its possessions in California were frequently neglected. The garrison at Monterey received few provisions and frequently was not paid. The weak defenses of the area proved tempting for Argentine privateer Hippolyte Bouchard, who along with 400 men attacked Monterey in November 1818, sacking the town and spiking the guns of the fortress.[46] It has been reported that part of Bouchard's party landed near Point Pinos and then marched overland to attack the Presidio from the rear.[47]

It appears that by the time of Bouchard's landing a small auxiliary battery had been established at Point Pinos.[48] Little is known about the battery, other than a description provided by French traveler Eugene Duflot de Mofras in 1842 who stated, "The Spaniards were wise enough to establish a small battery near Point Pinos, but few traces of this now remain."[49] A map produced by Mofras shows the battery as a crescent located near what is today Cypress Park in Pacific Grove. That map also shows a "ferme" or farmhouse that would be constructed during the Mexican period.



Plan du Port et de La Baie de Monte-Rey (Map of Monterey Bay) by Eugene Duflot de Mofras, 1844.
Note that the "batterie" fortification is shown as a crescent near what is today Cypress Park.
(David Rumsey Map Collection)

The weak position of the Spanish in Alta California finally crumbled in 1821 when Mexico successfully concluded its bid for independence and California came under the jurisdiction of Mexico. This heralded a rapid decline for the mission system and the redistribution of church lands to powerful Mexican landowners who would dominate the region's economy for the next several decades.

ASSOCIATED PROPERTY TYPES & REGISTRATION REQUIREMENTS

The dominant themes of this period are the pre-historic settlement of the Pacific Grove area; the Spanish colonization of the area and subsequent formation of the Monterey and Carmel missions; and the tensions that developed between the Native American and European cultures. However, few, if any, property types reflecting these themes are extant in Pacific Grove today.

Native American Resources

The numerous archaeological sites recorded in Pacific Grove clearly indicate an extended period of Native American occupation. Nevertheless, the Native American period in Pacific Grove is not represented by any extant built resources. The dwellings, sweat-lodges and other structures constructed by native peoples have disappeared over the two centuries of Euro-American presence in the area. Likewise, several sites are known to have been partially excavated or disturbed by pothunting.

However, it is probable that additional archaeological resources, such as the sub-surface remains of shell middens, campsite deposits, and burials, are present in Pacific Grove. These would most likely be encountered during excavation activities in areas near the shoreline or in proximity to sources of water. Indications of such deposits include concentrations of shells and/or bones, as well as objects including stone tools or flakes, mortars and other stone-grinding implements, and shell beads. There is also a possibility that such remains exist as submerged cultural resources located adjacent to the shoreline. If such remains are encountered, it is recommended that a qualified archaeologist be contacted to further assess the site. Any artifacts dating to the Native American period may have the potential to yield information important to prehistory and thus make the site significant under National Register of Historic Places (NR) Criterion D/ California Register of Historical Resources (CR) Criterion 4.

Spanish Period Resources

The accounts of the Vizcaíno and Portolá expeditions clearly indicate the Monterey Bay area remained occupied by Native groups throughout the Spanish period. Although many Native Americans subsequently went to live at the Carmel Mission, historical records also make it clear that independent settlements of Native peoples remained in the region throughout the late eighteenth and early nineteenth centuries. None of these, however, appear to have been located in Pacific Grove. It is likely, though, that Native Americans continued to visit the area, either sporadically as part of traditional practices, or in support of mission activities. Archaeological remains of Spanish period Native American occupation might include the presence of glass and ceramic trade beads, metal implements, and other European materials intermixed with traditional Native American artifacts. If such resources are discovered, the site may be significant under Criterion D/4 for its potential to yield information important to history.

The operations of the Carmel Mission would have included agricultural support facilities scattered throughout the Monterey Peninsula—mostly in support of ranching operations—although no direct references to facilities in Pacific Grove have been located. Likewise, even if such an operation were

known to have existed, it is extremely unlikely that any built resources, such as simple wood or adobe structures used for shelter or storage, would remain standing. However, indications of interactions between Native Americans and the Mission might include subsurface remains, such as European implements and possibly religious icons intermixed with traditional Native American artifacts. Mass burials associated with epidemics related to European diseases are also possible. If such resources are discovered, the site may be significant under Criterion D/4 for its potential to yield information important to history.

The only formally documented activity in Pacific Grove during the Spanish period was the construction of a small auxiliary fortification at Point Pinos. However, this battery was already in ruin by the 1840s, and its exact location is not known. The possibility does exist, however, that indications of the fortification's construction may persist as subsurface remains. These might include artifacts related to military operations, such as musket balls, buckles, buttons or other implements. If such resources are discovered, the site may be significant under Criterion D/4 for its potential to yield information important to history.

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B. Mexican and Early American Periods (1821-1872)

The period 1821 to 1872 includes the earliest European settlement of Pacific Grove, which would lay the foundation for the area's later development. The primary historic themes and events of this period include the following:

- The impact of the Mexican Revolution, including the redistribution of church lands and the decline of the mission at Carmel.
- The impact of the Mexican-American war and California statehood, including the relationship between the established Californios and the newly-arrived Americans.
- The establishment of a Chinese fishing village at Point Alones.
- Land acquisitions by David Jacks.

Besides the Point Pinos Lighthouse (1854), there are no known physical remnants from the Mexican and Early American Periods in Pacific Grove. However, the themes from this era set the stage for the city's later developments.

MEXICAN PERIOD (1821 – 1846)

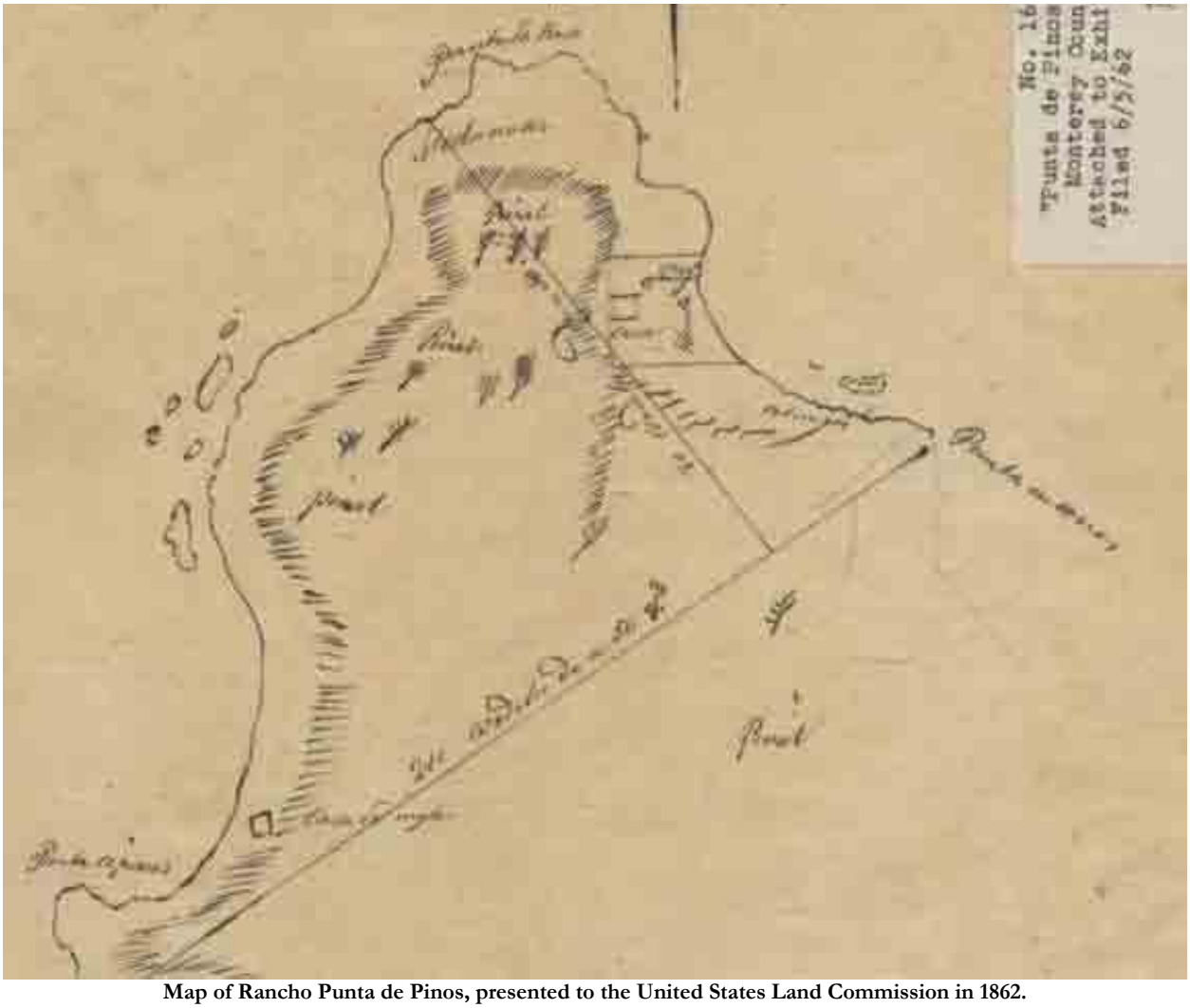
Following a decade-long conflict, Mexico gained independence from Spain in 1821. Under the terms of the treaty, all former Spanish territory in California was placed under Mexican jurisdiction. Monterey was established as the capital of the new Mexican "Alta California" territory. The Mexican Congress subsequently tried to encourage further settlement of California, as well as reduce the influence of the mission system. This was accomplished through a series of legislative decrees which culminated in *An Act for the Secularization of the Missions of California* in 1833. Intended to encourage colonization and make land more accessible to the average "Californio" (as Mexican citizens in California were called), the process of secularization involved the redistribution of the Church's enormous land holdings through sales to private interests. It also allowed for the distribution of mission property to the Native American neophytes and released them from servitude. However, rampant corruption often led to the dispersal of the Church's holdings in the form of large land grants, or "ranchos," given to powerful local families or to men that had won favor during Mexico's bid for independence.

These ranchos supported horses, sheep and basic farm crops, but were primarily cattle ranches that served the growing hide and tallow trade. This business, where cattle hides and tallow (fat used to manufacture candles) were exchanged for imported goods, emerged as the basis of California's economy under Mexican rule. With few owners controlling most of the land, a stratified society emerged, where the average Californio, as well as the newly independent Native Americans, were typically forced to settle for work as rancho laborers. In fact, the large Californio ranching operations of this period were so dependent on native labor that Native Americans were often leased—or illegally sold—between ranch owners.[50]

The secularization of the Carmel mission took place in 1835. Its considerable holdings represented a rich prize. In 1825 it was reported to have more than 87,000 cattle, 1,800 horses, several hundred oxen and nine sheep farms believed to hold over 50,000 sheep.[51] Even before that time, however, the lands around Monterey were already being parceled out to private interests.

Rancho Punta de los Pinos

In 1833, Jose Maria Armenta, a soldier at the Monterey Presidio, was granted Rancho Punta de los Pinos by Mexican governor Jose Figueroa. The Rancho consisted of a 2,667 acre parcel that encompassed a sizeable portion of the Monterey Peninsula. The boundaries of the grant extended in a line from Point Aulones or "Abalone Point" (later known as Point Loeb, site of today's Monterey Bay Aquarium) to Cypress Point near Pebble Beach, including virtually all of the present-day boundaries of Pacific Grove. (Of interest, the word abalone is identified by the Merriam-Webster Dictionary as having a Spanish-American origin from the Rumsen Ohlone word "aulon.")



Map of Rancho Punta de Pinos, presented to the United States Land Commission in 1862.
Note the Armenta adobe at upper right, as well as the nearby spring shown as a circle with a line.
(Bancroft Library)

Armenta constructed an adobe dwelling on his property, believed to have been located northeast of the present-day intersection of Jewell Avenue and Del Monte Boulevard in the Pacific Grove Golf Links.[52] A natural spring was located north of the rancho, almost certainly the reason the building was placed where it was.[53] Jose Armenta died in 1834, and Rancho Punta de los Pinos would subsequently be the subject of numerous deed transfers and land claims that took decades to resolve—largely because the land grants were rarely based on strict surveying methods.[54] Few records of Armenta's adobe have been located, although the rancho adobe does appear labeled as a "casa" on a land claim map filed for the Rancho in 1862.

Adjacent to Rancho Punta del los Pinos was Rancho El Pescadero, or "The Fisherman," granted to Fabian Barretto, a Mexican resident of Monterey, in March, 1836. Its 4,426 acres included portions of the Del Monte Forest located south and east of the Point Pinos Rancho, as well as Cypress Point and what is today Pebble Beach.[55] At both ranchos, the primary economic activity would have been comprised of cattle and sheep grazing, with Native Americans supplying most of the labor.

The products of these ranchos went to market in Monterey, which had been designated as the only official port of entry in California. A Custom House was erected in 1827, with most of the trade concluded with English and American merchants. The small settlement at Monterey also attracted foreign entrepreneurs, including the American Thomas Oliver Larkin, who arrived in Monterey during the 1830s. Larkin prospered as a merchant and financier, building the first wharf in Monterey and earning the respect of local officials. His stature was such that in 1843 the American government appointed Larkin as the first (and only) American Consul to Alta California.

By this time the United States' westward ambitions were increasingly focused on California. Despite the territory's immense natural wealth and commercial advantages, it remained thinly settled, and the Mexican government's authority appeared quite weak. Notably, steady immigration during the preceding decades meant that by 1845, more foreigners—including a sizeable number of Americans—lived in California than Mexicans.[56] Tensions between the Mexican and American governments were also reaching a crescendo following the U.S. annexation of Texas, which Mexico considered part of its territory.

EARLY AMERICAN PERIOD (1846 – 1872)

In 1846, war broke out between the United States and Mexico, and on July 7 naval forces of the Pacific Squadron commanded by Commodore John Sloat occupied Monterey and raised the American flag. Other forces occupied San Francisco, Los Angeles, and San Diego. The takeover at Monterey was concluded peacefully, with the Mexicans offering no resistance. Sloat left a small garrison of Marines who began improving defenses to better protect the town and the harbor. The new defenses were named Fort Mervine in honor of Captain William Mervine, who commanded one of the ships in Sloat's squadron.[57]

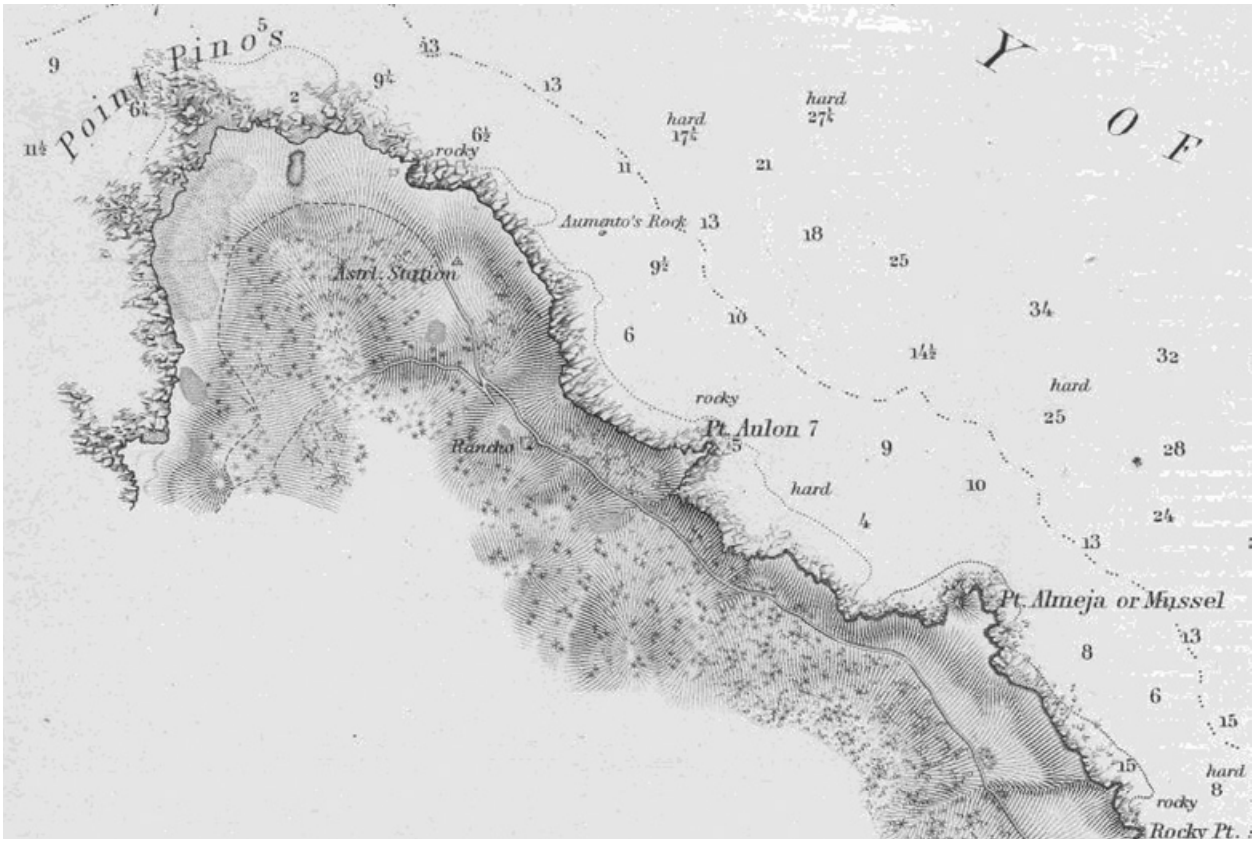
In February 1848, the Mexican-American War ended with the signing of the treaty of Guadalupe Hidalgo, which required Mexico to cede California to the United States. Around the same time, news of the discovery of gold at Sutter's Mill in the Sierra Nevada reached Monterey. For the remainder of the year, most of the people working in the gold fields were Californians. But 1849 opened with gold seekers from all over the world surging into the territory. Anxious to consolidate its new territory, the U.S. government quickly embarked on a program to bring about California statehood.

In September of 1849 a constitutional convention was held in Monterey at Colton Hall. The delegates ratified the California Constitution in October, and the following year California was granted statehood. Although Monterey had for a time been a whirlwind of activity, it was soon eclipsed by San Francisco as the most important settlement in northern California. San Francisco not only offered a superior harbor, it also offered easier passage to the gold fields. Towns along the route to the gold fields also prospered, including Sacramento, which became the state capital.[58]

1852 Coast Survey Map

With ships pouring into the new state for the Gold Rush there was an immediate need for accurate maps of the California coastline, as well as the development of navigational aids such as lighthouses. In 1852 the U.S. Coast Survey produced an extremely detailed map of the Monterey harbor and adjacent shoreline, including Point Pinos and much of the land that would become Pacific Grove. By overlaying the 1852 Coast Survey map onto current satellite views, we are able to pinpoint several interesting features of Pacific Grove's geography at this time.

Of particular interest, the map indicates that a road following substantially the same route as Central Avenue from Monterey to the present-day Pacific Grove border had already been developed by that time. From that point the road followed a route north of present-day Central Avenue, eventually running along what is today the northern border of the Pacific Grove Golf Links. Almost certainly, this road had been developed to serve the rancho building (likely the Jose Armenta house), which is shown as being located northeast of the intersection of Jewell Avenue and Del Monte Boulevard. The road then continued out to the northwest near the present-day intersection of Companion Way and Del Monte Boulevard. There it became a path that circled Point Pinos before continuing south, in places roughly following the alignment of Asilomar Boulevard. This may have been the remnant of an old path to the Carmel Mission.



Excerpt from the 1852 U.S. Coast Survey map of Monterey Harbor and vicinity. Note that what would become Lovers Point is labeled as Point Aulon, while Point Alones (now China Point) is called Point Almeja, or Mussel Point. (David Rumsey Map Collection)

Crespi Pond appears on the map, as well as several other—likely seasonal—ponds or wet areas. These include a seasonal pond near the rancho building at the intersection of Del Monte Boulevard and Egan Avenue; another south of the intersection of 17 Mile Drive and Ripple Avenue; and another pond centered on what is today the intersection of Pacific and Caledonia avenues. This fed a small stream or erosional wash that ran northeast, breaking through the coastal rocks and creating the cove at what is today Lovers Point. The original extent of the creek that can be seen today in Greenwood Park is also shown. The map also identifies Lovers Point in Pacific Grove as Point Aulone, while today's China Point is called out as Point Almeja, or Mussel Point.

Point Pinos Lighthouse

The 1852 Coast Survey map was produced primarily for coastal navigation, and included sailing directions at bottom. These state that the harbor is safe in all seasons, but that "in entering the Bay give the South Shore good berth in order to avoid Point Pinos (the only Pt. where the Pines reach the Sea.)" Given the danger of ships running aground at Point Pinos, a lighthouse was constructed at the Point shortly after the map was produced. The Point Pinos Lighthouse Station was constructed in 1854 on a U.S. government reservation of 92 acres.

The building featured wood-frame construction with a side-gable roof wrapping around a brick masonry tower. The light, activated in February of 1855, was originally fueled by whale oil forced up

from a tank by a gravity-operated piston. The light from the lamp was concentrated by a Fresnel lens made in France, and a falling weight forced a shutter to move around the light, causing it to "flash" once every 30 seconds. Charles Layton was the station's first keeper, but he was killed in 1856 while serving as a member of a sheriff's party. His widow, Charlotte, then took over as the station keeper until 1860. At that time she married her assistant keeper, George Harris, and subsequently stepped down to become an assistant keeper once again.[59] Today the lighthouse is both the oldest structure in Pacific Grove and the oldest active navigational aid on the West Coast. It was listed in the National Register of Historic Places in 1977.

Point Pinos Lighthouse, 1859
(National Archives, #26-LG-56-96)

Early view of Point Pinos Lighthouse and dunes
(Bancroft Library)

The whale oil for the Point Pinos Lighthouse was quite likely processed in Monterey. In 1854, Captain John Pope Davenport—who had noted how closely gray and humpback whales passed to the coastline—began organizing all-Portuguese "shore whaling" crews which would row out to harpoon the whales during their annual migrations. The whales were then towed ashore to several beaches along Monterey Bay, including at McAbee Beach in Monterey, which would one day develop into Cannery Row. There the whale blubber was cut away and rendered into oil for lamps—including the lamp at the Point Pinos Lighthouse.[60]

Despite the development of the Point Pinos Lighthouse, within the first few years of the Gold Rush, Monterey—which had never been a large settlement to begin with—lost its position as the capital and main port of Alta California and became little more than a quiet hamlet. While this was largely a factor of geography, development in Monterey was also stifled by the presence of complicated Mexican land grants and an established Mexican character. However, there were a few enterprising Americans who would use this fact to their advantage.[61]

David Jacks

Among those who had arrived in California during the Gold Rush was a budding entrepreneur named David Jacks. Born in Scotland in 1822, Jacks had immigrated to New York in 1841 before moving on to California. Before leaving, Jacks had prudently invested his savings in revolvers which he sold at considerable profit in San Francisco. In 1850 Jacks visited Monterey and decided to settle there. During the early 1850s Jacks worked as an assistant to several Monterey merchants, becoming familiar with the vagaries of local business.

Among the issues then facing Monterey was the legitimization of the town's claims to some 30,000 acres of Pueblo Lands surrounding the settlement, which had originally been granted by the Spanish Crown. Delos Rodeyn Ashley was retained as the city attorney, and after successfully defending Monterey's claim before the United States Land Commission, Ashley presented the city with a bill for $991.50. Lacking funds, the town passed a resolution to auction the Pueblo Lands in order to pay the fee. The sale was held in February of 1859, with the sole bidders comprised of Ashley and David Jacks, who paid slightly more than $1,000 for the entire 30,000 acres. The sale was harshly criticized, and years later it became the subject of legal challenges. The case eventually came before the U.S. Supreme Court in 1903, which ruled in favor of Jacks—who had long since acquired Ashley's interest in the land.[62]

David Jacks, 1882
(Monterey Public Library, California History Room, reproduced in *Images of America: Pacific Grove* by Kent Seavey and the Heritage Society of Pacific Grove, p. 12)

An astute businessman, Jacks realized that many of the area's prominent citizens—often Mexican ranch owners—were land rich, but cash poor. Jacks soon used this to his advantage, loaning money to clients with strained finances and then foreclosing on their land which had been used as collateral.[63] In 1864, Jacks acquired most of the Punta de los Pinos Rancho from Darrell Stokes Gregory, and purchased another interest in the Rancho lands four years later.[64] Eventually, it is estimated that Jacks controlled approximately 100,000 acres of Monterey County land—including all of what would become the city of Pacific Grove.[65] For the most part, these vast landholdings were used for ranching operations, functioning much as they had during the Mexican era. In 1860, it was estimated that Monterey County included some 100,000 cattle, and raised more sheep than any other county in the United States.[66]

The Chinese Fishing Village

David Jacks was not the only immigrant to see potential in the Monterey area. In the early 1850s the Monterey area was settled by Chinese immigrants who had come not for gold, but for abalone. As mentioned in the previous chapter, during the Spanish period a lucrative trade in sea otter pelts had decimated the sea otter population, which allowed abalone to thrive along the Monterey Bay coastline. The area was so rich in shellfish that an "abalone rush" developed about 1853, with over 500 Chinese—many from Kwangtung Province—engaged in drying and packing abalone meat for shipment back to China. Some of the Chinese built small cabins along the shore, spreading abalone on the railings to dry. Although the Chinese fishing village would subsequently become known as the Point Alones village, it was actually located along a sheltered curve of beach at the southeastern edge of what is today the Hopkins Marine Laboratory property at China Point, labeled as "Mussel Point" on late-19th century maps. It was the largest such village in the Monterey Bay area, prospering in part because of its protection from rough seas by the tip of the point, as well as its relative isolation from Monterey.[67] Around this time it appears that the Chinese leased the land from Henry De Graw, part owner of Rancho Punta de los Pinos, who constructed a small wharf to provide shipping facilities for the Rancho.[68]

Prior to the arrival of the Chinese, some abalone had been harvested for their shells, which were then shipped for manufacture into buttons and jewelry. But the Chinese operations were much more concentrated, and by 1856, it was observed that the Chinese had removed nearly all the abalone from the waters around Point Pinos. The Chinese then moved south, harvesting areas around Point Lobos and in the Big Sur area.[69] After the abalone rush ended, some fishermen stayed on in the area. A document from 1860 shows 15 Chinese living at Point Alones, and those numbers would grow in the coming years.[70]

During the 1860s, the Chinese expanded their catch to include a much wider variety of fish, including rock fish, sharks, cod, halibut, mackerel and flounder. Because of the lack of refrigeration, almost all of the catch had to be prepared for shipment. Smaller fish were dried on the ground or on racks, while larger fish might be salted and hung to dry on poles. The operations grew steadily, and in 1867 the Chinese shipped some 300 tons of dried fish by steamer from Monterey.[71] Around this

time the market for abalone shells also improved, and so the Chinese reworked the huge piles of discarded shells from earlier harvests and prepared them for sale to vendors in the United States, Europe and China.[72] Altogether, the Chinese at Point Alones developed the first true commercial fishery on Monterey Bay, and in some ways were responsible for the most focused commercial activity in the entire Monterey area.

Detail of U.S. Coast Survey Map, 1878. Note that the Chinese fishing village and the Pacific Grove Retreat are both clearly marked.
(Reproduced in *Chinese Gold,* p. 58)

As it developed, the Chinese fishing village consisted of numerous small, gable-roofed, wood-frame dwellings, many of which were constructed on pilings directly adjacent to the beach where small fishing boats could be hauled up when not in use. Larger vessels could be brought ashore via a wooden boat ramp. Unlike many Chinese settlements elsewhere in California, men and women both participated in the work, and the village was very much a self-sufficient community.[73] The center of spiritual life was the joss house, or temple, which stood apart from the buildings. A newspaper article in 1870 provides a description of the settlement:

> "Built of redwood shakes, their houses look nevertheless as old as a suburb of Canton and there proceeds from it a most ancient and fish-like smell. There are plenty of women in the village … and as a consequence a number of small specimens of the Mongol type, toddling about among pigs and poultry. The village grows all the while and the business this people are engaged in seems to thrive."[74]

Point Alones Village, circa 1880s
(Pat Hathaway Collection, reproduced in *Chinese Gold,* p. 156)

By the late 1860s the Chinese had begun paying rent to David Jacks, who now owned the vast majority of the Point Pinos Rancho. Jacks charged the Chinese two hundred dollars annually to be paid in quarterly installments. The Chinese retained ownership of their buildings, and were entitled to collect any fallen timber in the pine forests above the village for heating and cooking.[75] The village's association with David Jacks probably gave it some measure of protection from outside interference, and Jacks does not appear to have objected to their continued operations on his land. Indeed, the Chinese were by far the most numerous tenants on Jacks' land in what would become Pacific Grove.

ASSOCIATED PROPERTY TYPES & REGISTRATION REQUIREMENTS

The primary themes of this period are the redistribution of land in Northern California and the subsequent decline of the mission at Carmel; the establishment of a Chinese fishing village at Point Alones; and land acquisition by entrepreneur David Jacks. However, few, if any, property types representing these themes are still extant in Pacific Grove today.

Mexican Period Resources

This period marks the first formal subdivision of the land that would become Pacific Grove, and the historical record clearly indicates that a rancho house was constructed circa 1834 for Jose Maria Armenta near the present-day intersection of Jewell Avenue and Del Monte Boulevard. This house was shown on an 1852 U. S. Coast Survey map, but no drawings or images of it are known, and it does not appear on any subsequent maps of the area. It is presumed to either have been in ruins or dismantled sometime prior to 1875. The possibility does exist, however, that subsurface evidence of the Armenta rancho house may remain. This evidence might include features such as the remnants of foundation walls or post holes. It might also include evidence of activity areas—including garbage pits—containing concentrations of glass and ceramics consistent with the period. If such resources are discovered, it is recommended that a qualified archaeologist be contacted to further assess the

area, as the site may be significant under Criterion D/4 for its potential to yield information important to history.

Early American Period Resources

By far the most significant built resource remaining from the Early American Period is the Point Pinos Lighthouse, constructed in 1854, and today the oldest active navigational aid on the West Coast. It symbolizes early efforts by the American government to consolidate California's entry into the union, as well as enhance the region's prospects for trade and commerce. There is no need to discuss registration requirements, however, as the lighthouse is already appropriately recognized as a historic resource and was listed in the National Register of Historic Places in 1977.

The Point Pinos Lighthouse, constructed in 1854, is the only extant resource from this period.

Despite an extended period of occupation by Chinese fisherman at Point Alones, there are no other built resources associated with the Early American Period extant in Pacific Grove. The fishing village was largely destroyed by fire in 1906, and all the surviving buildings were removed from the site. However, it is likely that subsurface remains of the village remain—including the vestiges of a Chinese cemetery that was known to be located at the site. Evidence of Chinese occupation would include items such as broken glass and ceramics consistent with the period, as well as nails, hooks and other items associated with fishing culture. If such resources are discovered, it is recommended that a qualified archaeologist be contacted to further assess the area, as the site may be significant under Criterion D/4 for its potential to yield information important to history.

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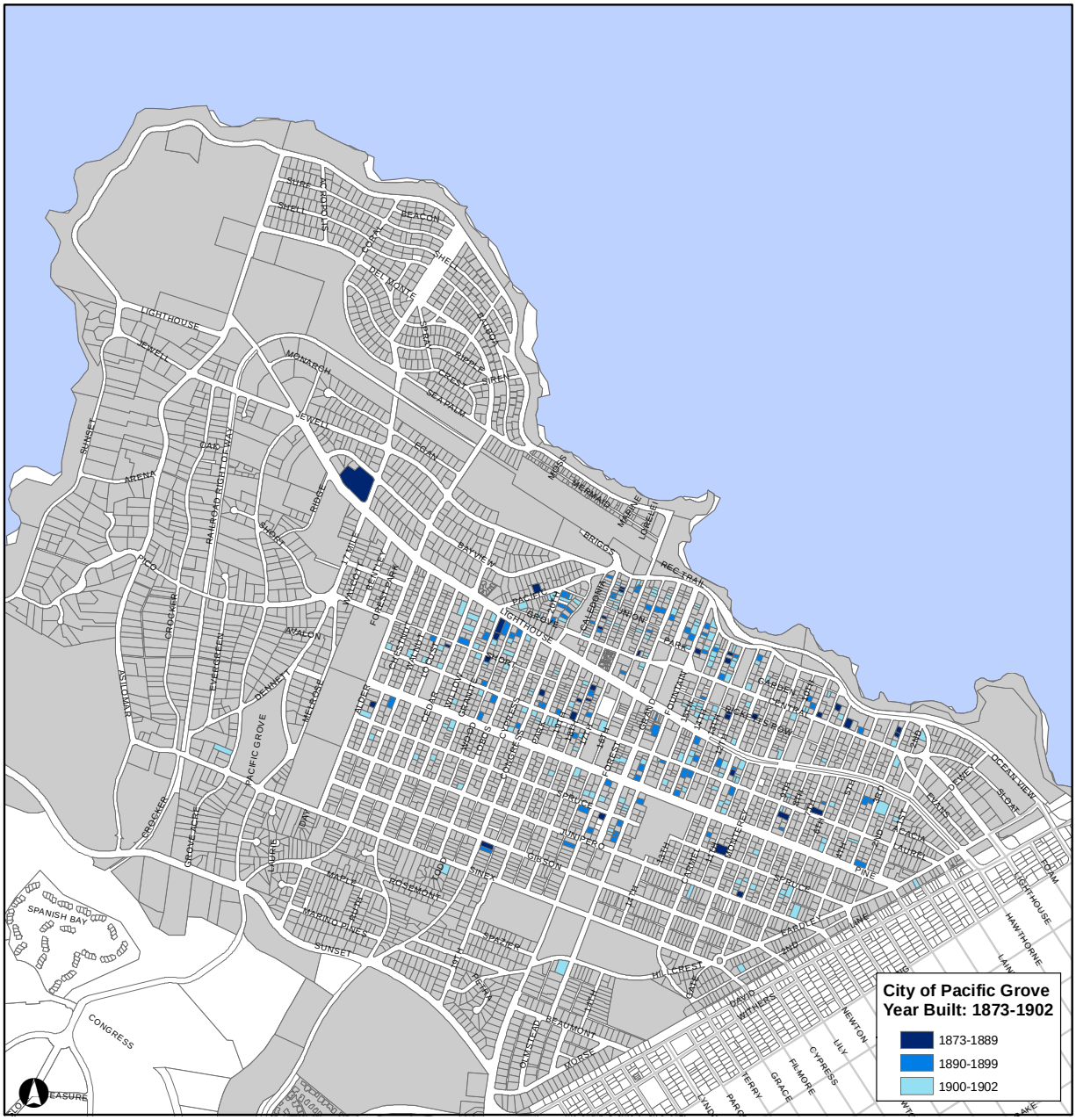
C. Early Development of Pacific Grove (1873 - 1902)

The period 1873 to 1902 includes numerous crucial events that helped shaped the essential character of Pacific Grove—both physically and culturally. The primary historic themes and events of this period include the following:

- The establishment of the Pacific Grove Retreat Association and the early development of the Pacific Grove Retreat.
- The acquisition of Pacific Grove by the Pacific Improvement Company and that company's impact on development of the area, including the extension of the original retreat boundaries and sale of lots.
- The influence of Chautauqua and other social and religious organizations on the culture and character of the city.
- The transition of the Retreat from a summer encampment to a city, including the development of water, sewage and transportation infrastructure, as well as the emergence of residential, commercial and civic development patterns.
- The development of recreational facilities and promotion of the area as a tourist attraction.
- The contributions of the Chinese fishing village to local culture.

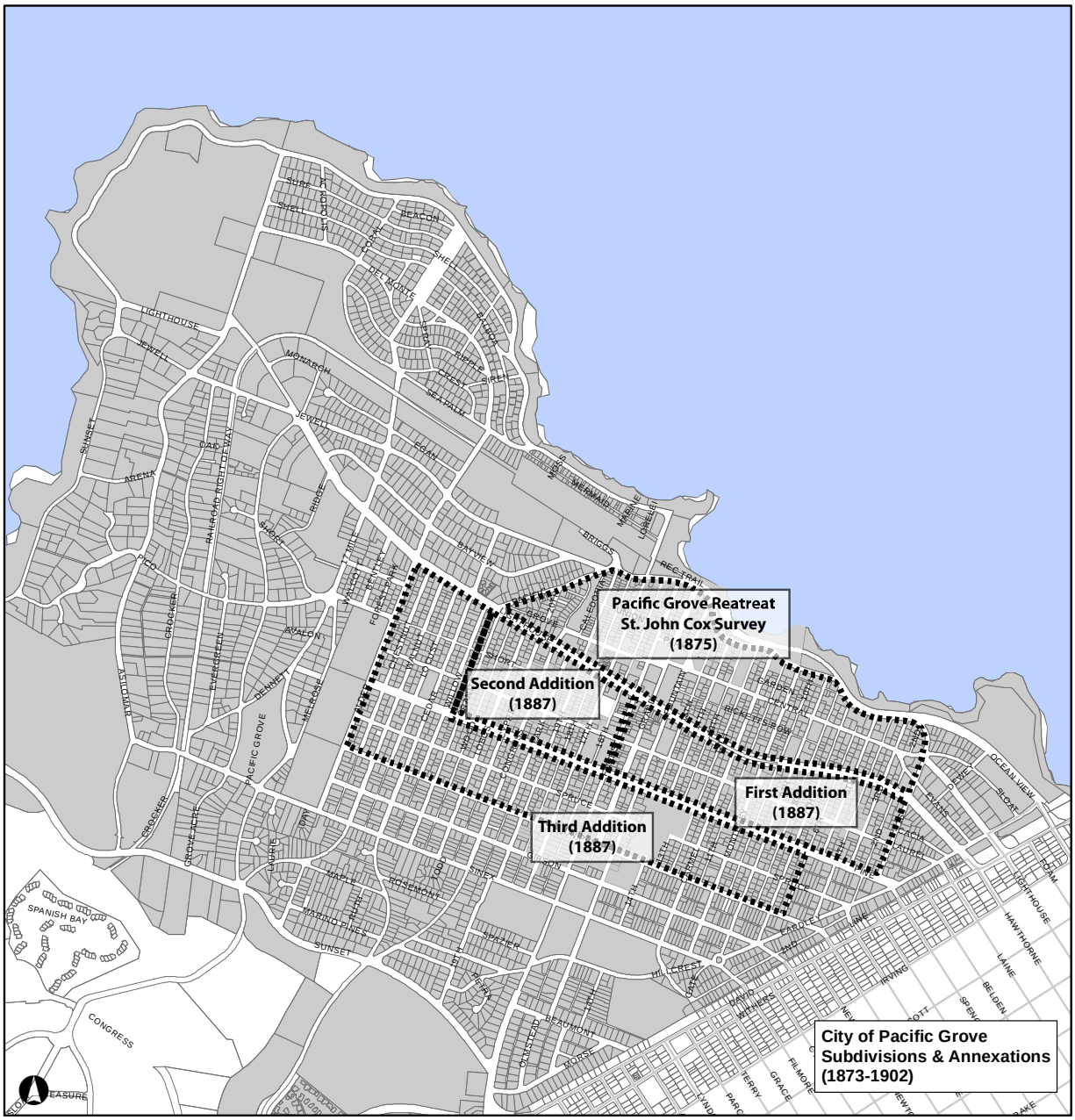
In some respects, 1889 might be considered the watershed year of the period as it marked the incorporation of the city and the arrival of the Southern Pacific Railroad. However, neither of these events led to a spike in population or a palpable shift in building typologies. Pacific Grove first began to develop in earnest with houses for year-round occupancy in the mid-1880s, and the city continued to grow through the turn of the century in a fairly steady arc with late Victorian architectural styles predominating. The decision to end this period in 1902 is related to events that occurred over the following two years that marked clear departures from previous patterns. These included a dramatic redevelopment of the beach area at Lovers Point with expanded tourist facilities, as well as the introduction of new architectural styles and building materials—particularly in commercial buildings. Likewise, the next major additions to the city were not made until 1905 and 1907 respectively.

This period witnessed the establishment of residential and commercial development patterns that would guide the city's development through the mid-twentieth century. The overwhelming majority of surviving buildings from this period are residential, primarily consisting of single-family residences, with only a handful of multi-family buildings. Residential architecture of the period encompasses a wide range of Victorian-era styles. However, because Pacific Grove was a resort area, stylistic "rules" were likewise relaxed, and thus most residences are vernacular in nature and may loosely be grouped under the heading of Folk Victorian. Commercial properties, civic & public assembly properties, and cultural landscape elements associated with the significant themes of the "Early Development of Pacific Grove" period are also present. Although a handful of light industrial properties existed during this period, none appear to be extant today.



Page & Turnbull, Inc. / 24 June 2011

Properties constructed during "Early Development of Pacific Grove" period (1873-1902)
(Page & Turnbull)



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Subdivisions and additions platted during "Early Development of Pacific Grove" period (1873-1902) (Page & Turnbull)

FORMATION OF THE PACIFIC GROVE RETREAT

The origins of Pacific Grove as a religious retreat can be traced directly to the development of Ocean Grove, a Methodist campground founded along the New Jersey shoreline in 1869. There, religious-minded persons from cities such as New York and Philadelphia could gather to discuss spiritual matters in a rustic setting free from urban distractions and workaday responsibilities. The formation of a religious retreat was not a unique concept, but rather an outgrowth of the revival meetings held in early nineteenth century America, when a shortage of formal religious facilities in frontier communities inspired itinerant preachers to hold outdoor revivals. The popularity of these so-called "camp meetings" grew throughout the nineteenth century, leading to the development of annual encampments in several locations, including Ocean Grove, the Hollow Rock Holiness Camp Meeting in Toronto, Ohio, and the Methodist Campground in Merrick, New York.

As word spread of the success of Ocean Grove, attendees of the 1872 California Annual Conference of the Methodist Church formally began discussions about establishing a West Coast campground. Among those who would have been aware of these discussions was Reverend W. S. Ross, a Methodist clergyman from Alameda. In 1873, Ross visited the Monterey area in the hope that his deteriorating health might be improved by the fresh air. During his visit, Ross evidently met with David Jacks who invited the clergyman to build a tent house on land located near today's Lighthouse and Fountain Avenue. Ross' health improved, and he was soon joined by relatives and other visitors that included Methodist Bishop Jesse T. Peck. Subsequent to these visits, David Jacks contacted Reverend George Clifford, then the presiding elder of the San Francisco district, about the possibility of using his land near Monterey for a Methodist campground.[76]

In 1874, Bishop Peck formed a committee to investigate the formation of a retreat that included himself, Reverend Clifford, and ministers George Ash of Salinas and J. W. Ross of Alameda. The group then traveled to Salinas where they were met by David Jacks and given a tour of his lands. Impressed with the magnificent location, the committee soon entered into negotiations with Jacks. These culminated in Jacks formally offering 100 acres of land for the development of a summer resort during the 23rd California Annual Conference of the Methodist Church held in September 1874.[77] Around this same time—perhaps as a gesture of goodwill—Jacks permitted Reverend A. C. McDougall to construct a house on his lands. Located at 142 Pacific Avenue, this is today the oldest surviving house in Pacific Grove.[78] According to local historian Don Beals, however, the house was subsequently enlarged and remodeled after its construction.[79]

Prior to concluding their agreement with David Jacks, the Methodist Episcopal Church filed articles of incorporation for the Pacific Grove Retreat Association (PGRA) on June 15, 1875, at the Monterey County Clerk's office. The Association was governed by a Board of Trustees that included Reverend Clifford and Reverend Ross, as well as Reverends Frank Jewell and Otis Gibson of San Francisco.

On July 31, 1875, the PGRA finalized its agreement with David Jacks. It outlined the subdivision of 100 acres of Jacks' land for use as a Christian resort. Five of the 100 acres were donated outright by

Jacks for the purpose of camp meetings, while the other 95 acres were to be divided into lots. These lots could then be sold or leased by Jacks to people who were willing to submit to the Retreat Association's rules. Jacks would then split any profits from the sales with the PGRA. Jacks also agreed to loan the PGRA funds for improving the land, which was to be repaid by half the proceeds of the sale of lots. Further, until at least 300 lots were sold, Jacks would pay half the salary of a caretaker for the property. One acre of lots also had to be sold for at least $1,000.[80]

In return, the PGRA agreed to pay half the taxes levied on unsold lots, as well as make improvements such that the area would be "suitable as a place of Christian sea-side resort … for the purpose of an annual camp meeting of fourteen days." With both parties in agreement, the PRGR purchased 95 acres, plus the five acres donated by Jacks, for one dollar.[81]

For David Jacks, the agreement was both altruistic and business-savvy. While the PGRA was able to acquire lands in a prime location, Jacks also was assured the profits from the sale of half the lots. The PGRA was also required to make improvement to the grounds, further increasing the value of Jacks' land. As one author observed,

> The way the contract was laid out virtually assured Jacks of making a profit. If the campground were an enormous success he could count on revenue from the sale of the newly established lots. If it was a failure and the PGRA did not sell as many lots as they expected he would still benefit. If they couldn't sell enough lots the Association would not have the money to refund Jacks' initial loan and the lots would revert back to his ownership … All at little expense to himself and with the bonus of having previously unused land cleared, set into lots, and partially occupied … He set himself up nicely regardless of the fate of the Retreat. At the same time it appeared he was making a generous donation to a good Christian cause – which he actually was.[82]

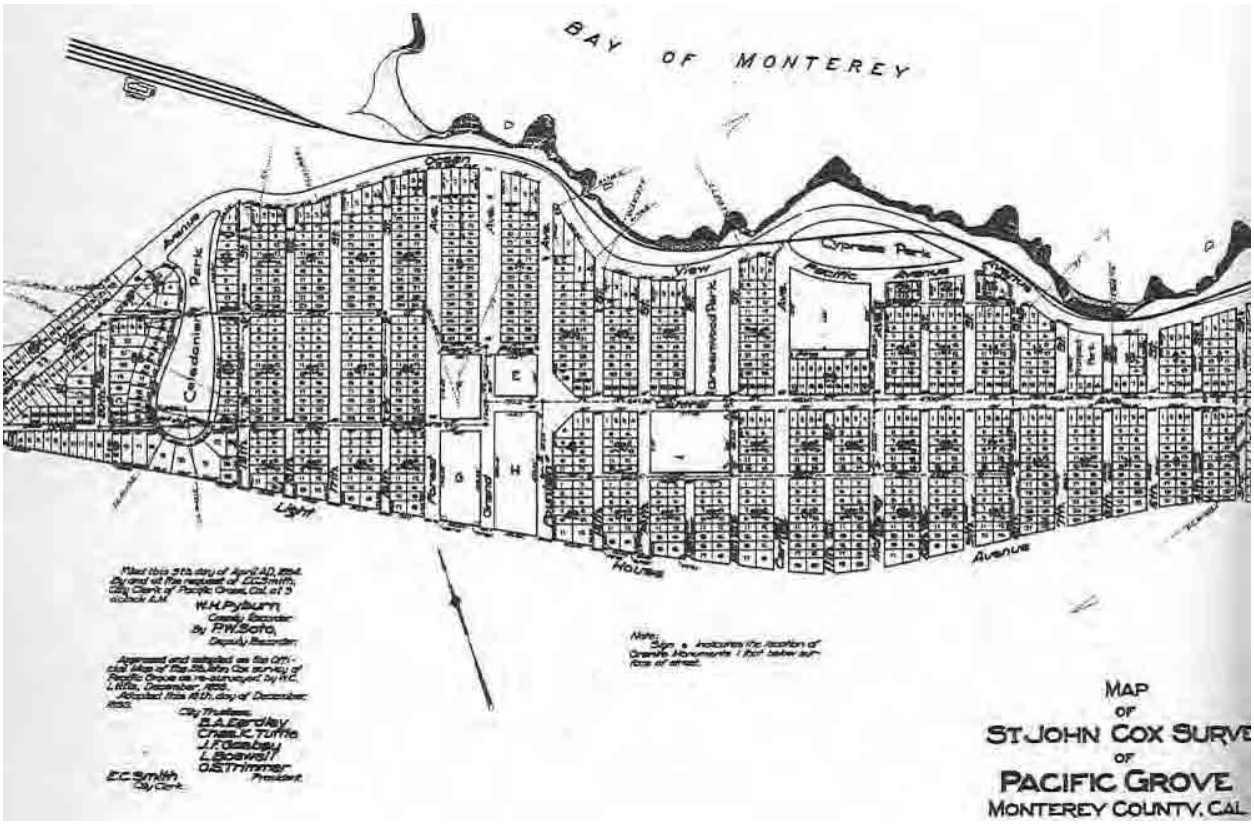
SURVEY AND SUBDIVISION

In July 1875 a survey map of the Pacific Grove Retreat was filed with the Monterey County Recorder's Office. Prepared by surveyor St. John Cox, the map not only provided the initial blueprint for subsequent development of the city, but is also instructive as to the ambition of the Retreat's founders. Laid out largely in a traditional grid pattern, the map depicts the boundaries of the original Retreat as Monterey Bay on the north, Lighthouse Road on the south, 1st Street on the East, and Ocean View Avenue (now Pacific Avenue) on the west. It is important to note that the map does not show all the land donated by Jacks, but rather only the land that the PGRA planned for initial improvements.[83]

The use of a grid system with uniform lot sizes was not only the most expedient method for surveying the land, but also maximized the number of lots that could be sold. Typically, the lots in Pacific Grove measured 30 feet wide by 60 feet deep. By conventional standards these were

relatively small. But at the time of the Retreat's founding it was envisioned that most would be used for camping purposes, rather than the erection of permanent homes. This unusual lot pattern can still be seen today in the residential neighborhoods north of Lighthouse Avenue.

Street and avenue widths varied. Generally speaking, most avenues were 50 feet wide, while street widths, such as those between 1st and 10th Street, alternated between 30 and 40 feet in width every other block. The narrowest streets, of which there were few, included Union and High (now Ricketts), which were only 20 feet wide. The two largest thoroughfares were Grand Avenue and Lighthouse Road, which respectively measured 75 feet and 100 feet wide.



1894 map of the entire St. John Cox Survey
(City of Pacific Grove, reproduced in *Images of America: Pacific Grove*, p. 44)

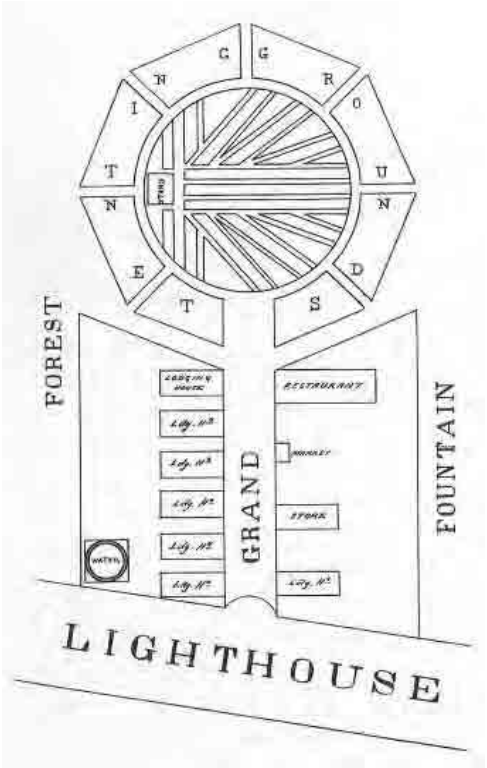
In total there were 64 blocks, but these varied in size depending on the arrangement of intersecting streets or natural features. For example, the blocks bounded by Grove, Union, Forest and 19th Street uniformly included 24 lots. However, some of the blocks located closer to the waterfront, such as the block north of Central Avenue between 5th and 6th streets, might contain as few as 8 lots.

The lack of uniform block sizes was also determined in part by Grand Avenue, which served as a crucial dividing line between the two halves of the Retreat. Other than Lighthouse Road, none of the east-west streets located east of Grand Avenue were connected to any the east-west streets located west of Grand Avenue. The effect of this can still be seen today on the south side of Jewell

Park, where Central Avenue has to jog to the south to connect with what was formerly called Grove Street.

Other irregular blocks resulted from the creation of three parks, all of which survive today: Cypress Park, Caledonian Park and Greenwood Park. While Cypress Park appears to have been developed to take advantage of the coastal views, both Caledonian Park and Greenwood Park are likely products of the local topography. In particular, Greenwood Park was placed astride a small creek that was not easily developed, but which could provide fresh water. Both the aforementioned 1852 Coast Survey map, as well as an additional map prepared in 1878, indicate the creek originated at point near the intersection of present-day Pine and 15th streets and then traveled northeast, crossing Lighthouse Avenue around present-day 14th Street, and Central Avenue near 12th Street.

Similarly, the previously-mentioned drainage wash near Lovers Point is shown originating near the north end of Caledonian Park, which was "for many years a swamp … drainage from Lighthouse Avenue made a lake on the ground in wintertime."[84] The drainage from this area flowed through a ravine and emptied into the beach area at Lovers Point. Given the extremely rocky topography along most of Pacific Grove's shoreline, the presence of this sheltered, naturally-formed beach area suitable for bathing was likely a strong influence on the decision to locate the primary facilities of the Retreat almost directly south of this area.



St. John Cox Map of meeting ground, 1875.
(Monterey Public Library, California History Room, reproduced in *Images of America: Pacific Grove*, p. 24)

Preacher's Stand, 1880.
(Photo by C.W.J. Johnson; Pat Hathaway Collection, reproduced in *Images of America: Pacific Grove*, p. 8)

As shown on the St. John Cox survey map, the focus of the Retreat was located a block southeast of the beach area, where Central and Grand avenues converged on a large square with an octagonal-shaped meeting ground at its center. This was to be the focal point of the camp meetings, and would include a large wooden Preacher's Stand completed in July 1875 by Herman Prinz, a building contractor who operated a lumber mill in Monterey.[85] The Preacher's stand was surrounded by bench seating arranged in a 200-foot circle, with aisles ranging from four to twelve feet in width. This seating was in turn surrounded by an area where a ring of tents could be pitched.[86] On the east and south sides of meeting ground, the streets responded to the octagonal layout and were clipped at a 45-degree angle—a design that is still in evidence at the intersection of Central and Fountain avenues. The map also depicts a fountain at the intersection of Central and Fountain avenues, which is almost assuredly the namesake of the latter street.

THE FIRST CAMP MEETING

The St. Cox survey map indicates that the central area of the Retreat was already under development prior to filing the map with the Monterey Recorder's Office. Almost certainly, this construction activity was being rushed to completion in preparation for the first camp meeting, scheduled to be held in August, 1875. As early as May 1st, the *Monterey Weekly Herald* had announced that basic plans for the Retreat were complete and that work had begun clearing the grounds. By the time the St. Cox survey map was filed, the area south of the Preacher's stand was shown as having a series of buildings located on either side of Grand Avenue. These included a 33' x 90' restaurant and two camp stores on the east side of Grand Avenue, all of which were nearing completion by mid-July.[87]

These simple, wood-frame buildings were quickly joined by a grocery provisional store, likely enclosed by tents on the side, and a small lodging house office located at the northeast corner of Lighthouse Road and Grand Avenue. Six wood-frame tent dormitories were also built on the west side of Grand Avenue, all measuring 24 x 50 feet.[88] In addition, a bath house was constructed at Lovers Point, with Reverend Alexander McDougall as its first custodian.[89]

The first official camp meeting at the Pacific Grove Retreat opened on August 8, 1875, and continued for three weeks until August 29.[90] In addition to the lodging houses constructed along Grand Avenue, the area surrounding the Preacher's stand was available for free to campers. Tents could also be purchased or rented from the Pacific Grove Retreat Association at reasonable prices.[91] Attendees at the camp meeting could purchase meals from the restaurant on a meal ticketing system, priced at $6 a week, $1 a day or 50 cents a meal.[92]

While some water for the encampment may have been supplied by the stream in Greenwood Park, the main supply was the spring formerly used to supply the Armenta ranch, located approximately near the present-day intersection of Jewell and Del Monte avenues. Here, on land owned by David Jacks, were constructed two water tanks: the first tank was 60 feet tall and held 6,000 gallons, while the second held 15,000 gallons. Water was delivered by gravity through pipes to the Retreat grounds.[93] Water from the tanks was also sprinkled throughout the retreat grounds to hold down dust.[94] In 1884, the tanks were razed as new water supplies became available.

Early view of Grand Avenue, circa 1880
(California State Library)

While much of the Retreat Association's agreement with David Jacks focused on the sale of lots, it does not appear that the first encampment was used to in any way encourage real estate speculation. Rather, it was hoped that visitors would simply delight in the area's natural splendor and want to purchase lots for future use.[95] The first lot sales were not concluded until the final week of the encampment on August 26, 1875. Among the initial purchasers were Dr. Frank F. Jewell, Dr. Thomas Sinex, Edward Berwick, James A. Clayton and Reverend J. W. Ross. Ross was also named first Superintendant of the Retreat, and would be succeeded in 1876 by George O. Ash, who had been on the initial committee that met with David Jacks.[96]

DEVELOPMENT UNDER DAVID JACKS

Although by many measures the first encampment had been a success, the sale of lots was not sufficient for the Pacific Grove Retreat Association to repay its loan to David Jacks. On May 8, 1876, all land at the Pacific Grove Retreat—other than those lots already sold—reverted to David Jacks.[97] Eager to see the value of his lots increase, Jacks continued a program of improvements, including "building bridges over gulches, felling trees and clearing avenues, building fences and stiles, and planting cypress and eucalyptus trees."[98] At this time, nearly all of the streets at the Retreat were largely unimproved, as were the lots. Early photos show that even Grand Avenue, the focus of the Retreat, was thick with large pine trees.

Despite the Retreat's rusticity and relative isolation, Jacks also facilitated the first important transportation connections to Pacific Grove. In 1874—around the same time that negotiations began for the formation of the Pacific Grove Retreat—David Jacks and Salinas landowner Carlisle S. Abbott organized the Monterey & Salinas Valley Railroad. This was a narrow-gauge line that would connect their two towns and mutually improve the value of their lands. Jacks donated almost $70,000 toward construction, and the line was completed in October 1874 with a depot in Monterey. However, the line would be plagued by repeated failures of its trestle over the Salinas River.[99] In those cases, another option was travel via the steamship *Constantine*, which made regular passage between San Francisco and Monterey.[100]

With the addition of the narrow-gauge railroad, visitors to Pacific Grove could travel via the Southern Pacific Railroad to Salinas, then transfer to David Jacks' line for the trip into Monterey. There, they could transfer for a carriage ride to the campgrounds, which would follow the route of the recently-completed Lighthouse Road into Pacific Grove. While a footpath from Monterey into Pacific Grove had been previously established, Lighthouse Road was not formally improved until 1874, when Captain Allen Luce, keeper of the Point Pinos Lighthouse, felled trees to cut a trail through the pine woods to Monterey.[101] This made it much easier to deliver goods to the Lighthouse station, which previously had to be brought in by sea.[102]

Jacks' improvement program for the Pacific Grove Retreat received a crucial boost in 1878 with the arrival of Joseph Oscar Johnson, who was hired by Jacks as Superintendant of the Retreat at a salary of $75 a month. His duties included greeting visitors at the Retreat office, located near a stile gate entrance at Lighthouse and Grand avenues. Johnson was in charge of assigning rooms or camping plots, collecting fees and enforcing rules. At the time, only eight wood-frame cottages had been built at the Retreat—along with 40 to 50 tent frames. During the off-season, the Retreat was nearly empty. Johnson headed one of only two families that lived at the Grove year round. Even as late as 1881, only eight families called Pacific Grove their permanent home.[103]

Robert Louis Stevenson, who visited Pacific Grove during 1879, wrote glowingly of the splendid isolation:

> After a while the woods began to open, the sea to sound nearer at hand. I came upon a road, and, to my surprise, a stile. A step or two farther, and, without leaving the woods, I found myself among trim houses. I walked through street after street, parallel and at right angles, paved with sward and dotted with trees, but still undeniable streets, and each with its name posted at the corner, as in a real town … Facing down the main thoroughfare—"Central Avenue," as it was ticketed—I saw an open-air temple, with benches and sounding-board, as though for an orchestra. The houses were all tightly shuttered; there was no smoke, or sound but of the waves, no moving thing. I have never been in any place that seemed so dreamlike.[104]

Retreat office and stile gate entrance at Lighthouse and Grand avenues, 1885. Joseph Oscar Johnson (lower right) was hired by Jacks as Superintendant of the Retreat, and was responsible for greeting visitors at the gate. (Photo by C.W.J. Johnson. California State Library)

The quiet of the winter months was in stark contrast to the summer encampments, which Stevenson described as a time when "crowds come to enjoy a life of teetotalism, religion and flirtation." Under Johnson's steady management, the summer encampments continued to grow steadily during the late 1870s. The focus of the retreats remained prayer and spiritual meditation, but visitors also enjoyed picnicking, fishing and buggy rides to nearby scenic points. Recreational opportunities were also enhanced by Joseph Johnson, who developed a rifle range and horse-powered swing. Beginning in 1879, visitors to the beach cove could also rent rowboats from James Hogan, or enjoy bathing at the bath house, which early photos indicate stretched across the previously-mentioned ravine. [105]

THE ARRIVAL OF THE CHAUTAUQUA

As the 1870s came to a close, the summer season at the Pacific Grove Retreat had already been extended to accommodate week-long retreats by groups that were not exclusively Methodist. Such a development was not problematic for Pacific Grove's founders. True, the Retreat had been founded by Methodist leaders based on Methodist teachings, but it was meant only to be a Christian seaside resort, not a strictly Methodist resort.[106] In time, the accommodation of multiple groups over the summer season became the norm for Pacific Grove, allowing it to function something like a modern conference center. Permitting other Christian groups to use the Retreat also promised to enhance its development.

In 1879, the California Sunday School Association, which included a number of prominent Christian leaders, arrived at the Retreat a week prior to the Methodist encampment.[107] The visit of the Sunday School Association, held from June 27 to July 4, received extensive coverage in the *California Christian Advocate* which mentioned: "The grounds are in better condition than we ever saw them on former occasions. A large number of good cottages have been erected. They are neat and tasteful, and some of them are quite sufficient for permanent family residences. A few of the homes are enclosed with good fences, well-painted."[108]

Among those in attendance at the Sunday School Conference was Methodist Episcopal Reverend John Heyl Vincent.[109] Vincent had founded the *Sunday School Teacher* publication in 1866, and became editor of the *Sunday-School Journal* in 1868.[110] In 1874, Vincent teamed with Lewis Miller to organize a summer assembly for Sunday school teachers near Lake Chautauqua in New York. Although it was governed by the Sunday School Association of the Methodist Episcopal Church, the meeting also encouraged Baptist, Presbyterian and Congregational members to attend. One of Pacific Grove's founders, Bishop Jesse Peck, also participated in these early New York assemblies.[111]

By 1878, the New York meeting grew to include the Chautauqua Literary and Scientific Circle (CLSC), which consisted of a four-year adult-education reading course.[112] Within a few years the Chautauqua had grown into a national movement for self-improvement through popular education. At Chautauqua meetings, participants attended public lectures on a variety of theological and scientific subjects, listened to concerts and enjoyed dramatic performances. By the turn of the century there were over 10,000 CLSC circles in the United States, which led one author to observe that it is "probable that no other single wholly American institution, with the possible exception of the Model T, left a greater imprint upon the social and cultural life of rural communities."[113]

The first Chautauqua meeting in Pacific Grove commenced on July 4, 1880, and drew over 500 people. Guests were charged the same rental rates as those for the Methodist encampment.[114] It included a course with lectures in Bible Studies, Marine Botany, General Biology, Astronomy, and Egyptology. John Muir was also expected to attend. The cost was $2.50.[115] J. J. Shinaberger, who visited Pacific Grove in 1880, recalled:

> Tents, tents! Nothing but tents. The woods was full of them. They were of all sizes and styles, but mostly new … David Jacks had a monopoly of and did a brisk business in, renting tents to the Chautauquans and others in attendance at the meeting … Lighthouse Road … was the only thoroughfare in or out, and it was dusty, whew! …. Forest Avenue was the first lateral main street to be opened.[116]

The Chautauqua Hall

The arrival of the Chautauqua in Pacific Grove was to have profound influence on the character of the Retreat, and would become a fixture of the summer season for the next 45 years. As early as 1883, the Chautauqua encampment attracted some 1,200 visitors.[117] Among the first tangible physical outgrowths of the Chautauqua movement was the construction of the Chautauqua Hall in 1881. Located at the southeast corner of 16th and Grove (now Central) streets, the wood-framed Chautauqua Hall features a simple, utilitarian design, with board-and-batten cladding and a gable roof. It is unquestionably one of the most significant buildings in Pacific Grove surviving from the earliest years of the Retreat's development, and is designated as California Historical Landmark 839.

From the outset, the Hall was a multi-use facility. During summer encampments it provided a venue for services and Sunday schools led by clergymen from different denominations.[118] During the off-season it was used for tent storage. It remained the primary meeting venue in the city until approximately 1889, when meetings moved to the newly-constructed Methodist Church Assembly Hall.[119] Around the same time, the old Preacher's stand was dismantled and fitted for a stable. By 1916 it had been moved to 311 Forest Avenue on a lot owned by J.A. Pell (no longer extant).[120]

Early view of Chautauqua Hall, 1885
(Pacific Grove Museum of Natural History, reproduced in *Images of America: Pacific Grove*, p. 30)

The arrival of the Chautauqua also strongly influenced the intellectual development of Pacific Grove. It brought important speakers and introduced an educated class of people to the area, including scientists, philosophers, artists and poets. By the mid-1880s, Pacific Grove would organize its first museum through the efforts of Josiah Keep of Mills College, and Mary E. B. Norton, a botany instructor at the San Jose Normal School, who became the Chautauqua Museum's first

curator. The collections focused on natural specimens such as seashells, sea mosses, plants and pinecones.[121] Eventually, Norton would keep the museum open the entire year, rather than solely for the summer season.[122] In 1886, music was added to the Chautauqua program, and music education would remain an important part of Pacific Grove's cultural fabric well into the twentieth century.[123]

THE PACIFIC IMPROVEMENT COMPANY

Although the Chautauqua movement strongly influenced the early character of Pacific Grove, it may be fairly said that no single entity was to have a greater influence on the development of the city—indeed the entire Monterey Peninsula—than the Pacific Improvement Company (PIC). The PIC traced its earliest roots to the Central Pacific Railroad, financed by Sacramento businessmen Leland Stanford, Collis P. Huntington, Charles Crocker and Mark Hopkins—otherwise known as the "Big Four"—who in 1869 had been instrumental in completing the Transcontinental Railroad. The previous year, however, the Big Four had also purchased the nascent Southern Pacific Railroad. This line was slated to begin in San Francisco and then head south along the coast before eventually turning east and completing a southern route across the United States. Under the management of the Big Four, the Central Pacific and Southern Pacific Railroad operations were merged in 1870, with the Southern Pacific Railroad reaching Los Angeles in 1876, and New Orleans in 1883.[124]

By the late 1870s the Southern Pacific Railroad had a near monopoly on California's rail system. Through federal land grants given to the company along their right of way, they had also acquired enormous land holdings. In 1878, the Pacific Improvement Company was formed as a subsidiary of Southern Pacific with the express goal of developing these landholdings—as well as nearby areas that could be served by the railroad. With its scenic coastline and proximity to San Francisco, one of the first areas targeted for development by the PIC was the Monterey Peninsula.

In September of 1879, the Southern Pacific purchased the Monterey & Salinas Valley Railroad from David Jacks and other shareholders. By December, the Pacific Improvement Company had purchased the El Pescadero Rancho at Pebble Beach. Then in May of 1880, it was announced that the PIC and David Jacks had agreed on the purchase of the entire Punta de los Pinos rancho—except for the Lighthouse reservation and 100 lots reserved by Jacks.[125] The total price for these acquisitions was $35,000—or about $5 an acre.[126]

David Jacks' motivations for the sale are not known. Clearly, he was able to divest himself of the property in one fell swoop at a substantial profit to his initial investment. He also likely realized that any improvements made by the PIC would vastly increase the value of the lots he still retained in Pacific Grove.[127] For its part, the Pacific Improvement Company appears to have been perfectly willing to honor the prior arrangement between Jacks and the Retreat Association to maintain Pacific Grove as a Christian Resort—doubtless because they were as eager to see the area developed as Jacks had been. The transition was also smoothed by the PIC's retention of Joseph O. Johnson as Superintendant of the resort. [128]

Tensions did emerge, however, following the PIC's discovery that the boundaries of the land in the deeds signed by Jacks did not extend to the western end of the Monterey city limits. Jacks defended his claim to this strip of land, however, by employing a large group of men to construct a fence from the waterfront along the entire east line of the PIC survey (Eardley Avenue). This strip of land eventually came to be known as the Intermedia Tract, and it would be many years before the cities of Pacific Grove and Monterey agreed to extend their boundaries into this no-man's land, with the official boundary designated as Line Street between David and Eardley avenues.[129] This boundary also remains abundantly clear today in the awkward intersection between the Pacific Grove and Monterey street grids.

Land disputes aside, the PIC wasted no time in improving its purchases. In early February 1880 the company began clearing land for a luxury resort known as the Del Monte Hotel. Located at what was then the eastern edge of Monterey, the three-story hotel was completed in six months. It featured over 100 rooms, as well as a ballroom, observatory, and approximately 100 acres of grounds with bathhouses, fountains and parks.[130] To bring in visitors, the Monterey & Salinas Valley Railroad was reconstructed as a broad-gauge line from Castroville to Monterey. A railroad table from 1883 indicates that Monterey could be reached from San Francisco via the Monterey Express, or "Daisy Train," which left San Francisco at 3:30pm and arrived in Monterey 3 ½ hours later.[131]

While the Del Monte Hotel was under construction, the PIC also began developing a scenic coast drive to showcase the local scenery for hotel visitors. This was a loop drive from Monterey out through Pacific Grove to the Pebble Beach area, and quickly gained fame with tourists as the "17 Mile Drive." One of the first stops was the "exotic" Chinese fishing village at the eastern end of Pacific Grove.[132] In 1883 a writer would describe the Hotel Del Monte as:

> The "Queen of Watering Places without a peer among resorts for tourists, pleasure-seekers, and invalids. That it shall attain this distinction, even situated as it is, is a purpose of its proprietors which are sparing no pains to compass. They own the whole peninsular jutting into the Pacific west of the hotel—a compact body of over 7,000 acres—which they propose to convert into a beautiful park, with drives and deer, and lakes and dells, and to attract many a wealthy household establish homes there."[133]

In Pacific Grove, the PIC also made important improvements including improved street grading and the development of sewer and drainage infrastructure. The latter was considered crucial in order to remove the threat of malaria, as well as "the thousand natural shocks that flesh is heir to, arising principally from sewer gas and the foul odors engendered thereby."[134] In 1881 the PIC also built six new cottages on the west side of Grand, which took the place of the original Retreat cottages in the same location.[135]

Perhaps the most important improvement made by the PIC was the construction of a water system to supply the Hotel Del Monte—as well as the rest of the Monterey Peninsula. In 1883 the company

spent several hundred thousand dollars constructing a dam at the headwaters of the Carmel River. The water was then transported by gravity flow through a 23-mile pipeline to Pacific Grove and Monterey. The system was further enhanced in 1884 by the construction of a 14 million gallon reservoir, located southwest of the present-day intersection of David and Carmel avenues in Pacific Grove.[136] Storage capacity was again increased in 1888 through the construction of the Forest Hill Reservoir. Located in the hills between Pacific Grove and Pebble Beach, the reservoir was constructed in three months by 1,700 Chinese laborers who enlarged a former clay pit and then lined it with granite. When completed, the reservoir featured a storage capacity of 140 million gallons.[137]

FROM SUMMER TENTS TO COTTAGES

The development of the Del Monte Hotel and the 17 Mile Drive brought large numbers of visitors to Pacific Grove during the summer months, encouraged in part by the Southern Pacific, which charged retreat-goers one-third less than the regular fare and provided free transportation for tents and baggage.[138]

The Southern Pacific's largesse was doubtless inspired by the desire to attract potential buyers for the PIC's lots in Pacific Grove. They also encouraged goodwill by financing the construction of the previously-discussed Chautauqua Hall. In 1881, the PIC sold 128 lots, followed by 405 lots in 1882.[139] In part, these sales appear to have been facilitated by company efforts that allowed potential buyers to visualize the exact placement of their property. A writer in 1882 noted that:

> Desirable lots for building residences or for tenting purposes, can be purchased at reasonable rates. Maps are on exhibition at the Grove and a person to show the ground and state prices. Every lot has been staked out, so that purchasers can see immediately their boundary lines … A large number of lots have been sold during the past season and several new residences erected. … A four horse coach [from the Hotel Del Monte] makes four trips daily to and from the Grove. (Not so frequent on Sundays.) All places of interest can be reached by one of the finest drives in the State over a macadamized road of twenty miles.[140]

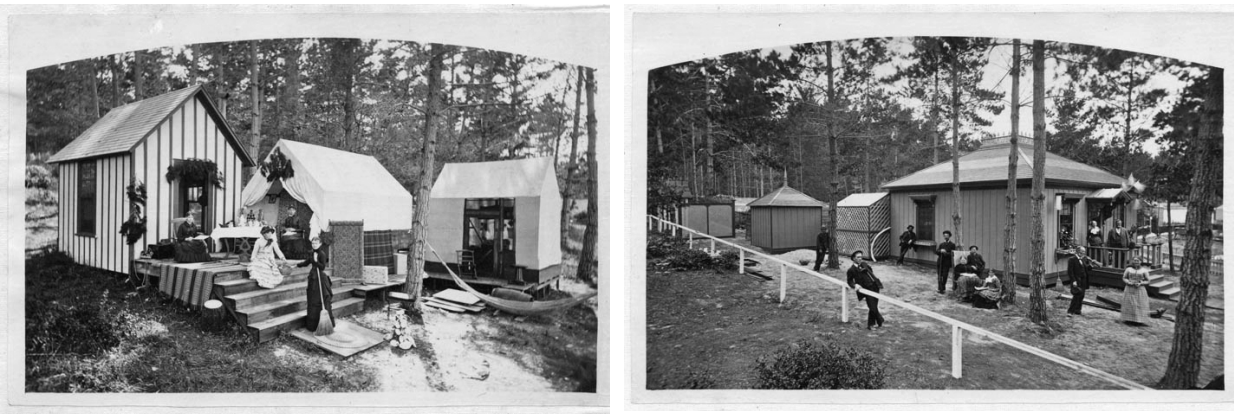
Despite the sale of lots, Pacific Grove largely remained a tent city during the summer meetings. After 1880, visitors had the option of renting tents from either David Jacks—who maintained a commercial presence in the Grove—or from the PIC. These were easily distinguished by their color. The PIC tents were white, while those offered by David Jacks featured blue-colored stripes in order to maintain a certain degree of privacy.[141]

The PIC tents features six-foot-tall walls and came in numerous configurations, ranging from the smallest (10 x12 feet), to medium-sized tents (12 x 16 feet), to the largest (12 x 24 feet). In 1882 a writer mentioned these could be rented for prices ranging from $4 to $9.50 a week. The largest tent was "divided into three rooms and furnished with cook stove and kitchen table." Those bringing their own tents would be charged a small ground rent that also covered water usage.[142]

To facilitate easier set-up of tents during the summer season, semi-permanent tent frames were placed throughout the Retreat. By far, the densest clusters were located along 16th Street north of Grove Street, and 17th Street north of Lighthouse Road.[143] In time, many retreaters constructed more permanent cottages by cladding these frames with single-wall redwood board-and-batten skin, while still retaining the original tent on the interior as a dust barrier.[144] The result was a hybrid type of gable-fronted "tent cottage" exceedingly well-suited to the Retreat's small 30 x 60 foot lots. Along with simple hip-roofed cottages, the gable-roofed tent cottage quickly became the most common form of frame folk-housing in the Grove. It has even been opined that the colored battens used on these cottages were meant to imitate tent stripes.[145]

Tent frame accommodations, likely along 16th or 17th Street, 1885.
(California State Library)

Many of these tent cottages retained the original dimensions of the tent frames, although it quickly became common to enlarge them with shed-roofed additions in the rear for kitchens. In the ensuing years, other additions would follow. As one author observed, "The first addition was usually nailed on the back side and pipes of all sizes and shapes were attached to the exterior in order to provide running water and inside bathroom facilities. Around the turn of the century its gas lighting was replaced by electric wiring and fixtures."[146] Tent cottages from this period are likely to be significant for their association with the theme of residential development tied to the founding of Pacific Grove as a religious retreat. For example, small board-and-batten tent cottages are able to convey the unusual, small lot divisions created for the Retreat, as well as the city's early growth as a summer encampment.



Views of tents and cottages, 1885. Photos by C.W.J. Johnson.
(California State Library)

Tent cottages were by no means the only type of housing being erected in the Grove. In 1878 Joseph O. Johnson had constructed a house on the northeast corner of Lighthouse and Fountain Avenue. It included a hip roof and a prominent porch—design features also common to many residences of the period. Perhaps the most substantial building in early Pacific Grove was the house of Dr. Frank F. Jewell (no longer extant), constructed as a summer retreat in 1879 using the doors and stained glass windows from a razed Methodist church in San Francisco. In contrast to the simple tent cottages, Jewell's House featured numerous "gingerbread" decorative elements and occupied a prominent lot on the northwest corner of Forest Avenue and what is today Park Place. Jewell was one of the founding fathers of the Retreat and during the 1880s served as pastor of the San Jose First Church, and then as presiding elder for the Oakland District. In 1897 he became superintendant of the Retreat, and following his death in 1899 was buried in El Carmelo Cemetery. Jewell's widow operated the house as furnished rooms for a brief period, and it was subsequently used as a boarding house.[147]

Another prominent early residence was that of Senator Benjamin J. Langford, constructed in the early 1880s at the extreme eastern edge of Pacific Grove on Lot 1, Block 1 of the Retreat. Addressed today as 225 Central Avenue, the two-story house shows Italianate style influences in its tall central tower, and would have been an impressive landmark marking the entrance to the Retreat. The house's location also led to one of the more storied occurrences in Pacific Grove's development. At the time the house was constructed, the boundaries of the Retreat were fenced—more symbolically than for security's sake. One could enter the Grove on foot quite easily by walking through a stile gate—which was a break in the fence with a step up and through. But visitors on horseback or in carriages could not enter the Grove unless the wagon-gate was unlocked by the Superintendant. Langford's home stood just beyond the entrance gate to the Retreat, and he apparently grew weary of repeatedly parking his carriage, walking all the way into the Grove to retrieve the key, unlocking the gate, and then traveling back to return the key. Thus he eventually decided to take matters into his own hands and used an axe to demolish the gate—which was never rebuilt.[148] Grander residences such as the Langford House may be significant as an illustration of Pacific Grove's early association with prominent individuals, as well as the financial success of some of the city's early developers.

Dr. Frank F. Jewell House, circa 1900
(Steve Travaille, reproduced in *Images of America: Pacific Grove*, p. 74)

Early photograph of Langford House, circa 1890
(Courtesy the Heritage Society of Pacific Grove)

By 1882 approximately 100 cottages had been constructed in Pacific Grove Retreat and an impulse was growing to open the area as a year-round settlement. A visitor that year wrote:

> The seed is sown from which good fruit is confidently awaited in coming years. It was at first designed to keep the Grove open only during summer, when it never rains and tents afford all needed shelter for campers. Since so many cottages have been built, and the proprietors have erected lodging houses, and a restaurant and public parlor, and a bakery and store have been set up, so many are lingering and loth [sic] to leave, that it is decided to keep open the year round.[149]

As development continued in the Grove, the Pacific Grove Retreat Association passed a series of rules in 1883 designed to protect the atmosphere of the Retreat. These regulations were published as an agreement between the Pacific Improvement Company as owners, and the Retreat Association as "moral and prudential" managers. At this time, Frank F. Jewell served as President of the Retreat Association, with Thomas H. Sinex as Secretary. Among the various prohibitions was the sale of any good or merchandise—except medicine—on the Sabbath. Immodest bathing apparel was prohibited, as was fast travel on horseback or in a carriage. No animal stock was allowed to roam free, and keeping horses was also banned except at designated stable lots. Social and public dancing was not allowed, nor was card playing, gambling or profane language. The sale of alcohol was strictly forbidden, and public parlors were required to close at 10:00 p.m. A curfew against any travel whatsoever in the Grove began at 10:30 p.m.[150]

The rules of the Retreat Association are a reflection of Pacific Grove's demographics at this time. Almost by definition the early residents were overtly religious, and most appear to have been relatively affluent. This was evidenced by their ability to afford a seasonal vacation residence, as well as have the funds and leisure time to enjoy it. Census information (discussed at length later in the report) also indicates that nearly all of the residents were white, and many were at or nearing retirement age. Thus, Pacific Grove does not appear to have been a place that attracted immigrants eager to make a fortune, but rather a place where people who had already established themselves in society came for quiet relaxation. This trend would remain an essential facet of Pacific Grove's character well into the twentieth century.

EARLY COMMERCIAL DEVELOPMENT

Prior to 1886, Pacific Grove had few commercial enterprises other than those operated by the Retreat Association. In fact, the densest commercial area was comprised of the same stores constructed for the opening of the Retreat in 1875. Lots sold elsewhere by the PIC for business purposes came with the stipulation that they could only be operated during the summer season. By the mid-1880s, however, the Retreat had grown to include approximately 200 cottages, and it is estimated that the PIC had sold at least 1,500 lots for summer residences.[151] With this critical mass, it appears that the PIC felt the timing was opportune to open up the area to greater commercial development.[152] To facilitate this, the PIC sold a large lot to its agent in the Grove, Joseph O.

Johnson. In February of 1886, Johnson filed a map with the Monterey County Recorder for a new subdivision called the "Stable Block."[153] Located on the south side of Lighthouse Avenue between Forest, Fountain and Laurel avenues, this would become the nexus for Pacific Grove's first commercial "downtown."

Development of the Stable Block is a clear reminder of the preeminent role horses played in nineteenth century America, and the distinct imprint they left on building types and business ventures. All of today's modern infrastructure serving the automobile—such as gas stations, repair shops, garages and parking lots—had their counterparts during the nineteenth century in livery and feed stores, blacksmith shops, stables and corrals. The earliest horse-related infrastructure in Pacific Grove was a large corral developed by David Jacks on land located south of Lighthouse Road and north of Greenwood Gulch in the present-day vicinity of 15th Street.[154] In 1884, Joseph O. Johnson developed the Grove's first stable, which stood on the south side of Lighthouse Avenue between Grand and Fountain avenues. Here, Johnson also operated a stage line operating between the Hotel Del Monte and Pacific Grove, as well as excursions along the 17 Mile Drive. This operation was a precursor to Johnson's greatest venture, Mammoth Stables, which served as the centerpiece of the Stable Block.

Constructed in 1886, Mammoth Stables stood on the south side of the block facing the southern extension of Grand Avenue. The name was apt, as the stable was at that time the largest building ever constructed in the Retreat. At center was a carriage house featuring a five-story tower capped by a cupola. To the east was a long wing that could hold 94 horses, while large corrals were located to the northwest and in the rear of the stables. Johnson also constructed a large home called "Nine Gables" set back from the southeast corner of Fountain and Lighthouse avenues. This residence featured a three-story tower and could rightly be characterized as Pacific Grove's first mansion.

Mammoth Stables, circa 1890 (no longer extant)
(Reprinted in *Monterey Bay Tribune,* 25 October 1990)

To finance the construction of Mammoth Stables, Johnson auctioned adjacent lots facing Forest, Lighthouse and Grand avenues. An auction was held on March 6 and the new lots sold well. Almost immediately construction began on new stores in preparation for the opening of the summer season. That same year, Johnson stepped down as Superintendant of the Retreat in order to attend to his increasing business duties.[155]

Among the first new businesses to appear on the Stable Block was Frederick Henry Ray's hardware store, a two-story building located on the southeast corner of Lighthouse and Grand avenues. Immediately to the south was the one-story Seaside Drug Store, built for J.P.E. Heintz in 1886. This building was acquired by pharmacist Charles K. Tuttle in 1887, who would go on to have a distinguished career in the Grove, serving in various public offices. Tuttle was also a photographer, and many of his images remain the best record of the early development of Pacific Grove. In 1892, Tuttle raised his building to two stories and added bay windows. The Ray Building was also remodeled with a new facade at this time, and both buildings remain extant.[156]

Johnson Block, circa 1889. Note Bedson Eardley's office at right.
(Heritage Society of Pacific Grove, reproduced in *Images of America: Pacific Grove*, p. 68)

Joseph O. Johnson also developed a business block on the east side of Grand Avenue with the construction of 213 – 221 Grand Avenue in 1886 (extant). This one-story building was divided into five continuous storefronts covered by awnings and capped by felt roofing. By 1888 the southern-most storefront was occupied by a Chinese "Wash House," while Bedson Eardley opened up a printing facility for the *Pacific Grove Review* in the storefront at 215 Grand Avenue.[157] The first issue

appeared in May 1888, but it was primarily a vehicle for real estate promotion. The paper's banner read "Pacific Grove Review – Devoted to the Real Estate Interests of Monterey County." At the time, lots were selling between $125 and $1,000 each.[158] Eardley would go on to serve as Superintendant of the Pacific Improvement Company's operations in Pacific Grove, while the paper came under the control of editor and publisher Anna A. Gallanar. In 1893 the paper sold at a subscription price of $2 per annum and was said to be a "worthy local organ of Pacific Grove."[159]

Commercial buildings on Lighthouse Avenue, between Forest and Grand, circa 1889.
Note that all are designed in the Western False-Front tradition.
(C.K. Tuttle Collection, Pacific Grove Museum of Natural History,
reproduced in *Images of America: Pacific Grove*, p. 48)

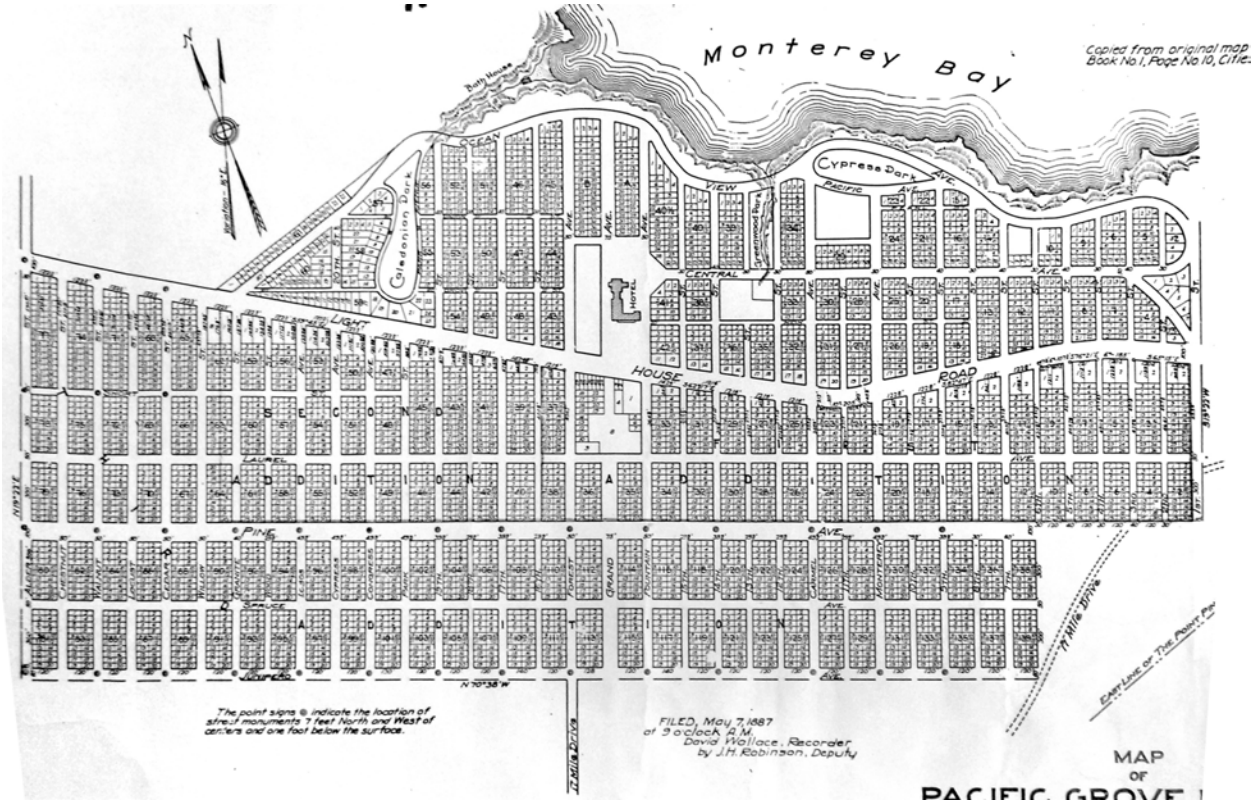
The remainder of the nascent business district was located on the west side of Grand Avenue, where new businesses fronting on Lighthouse Avenue included David W. Lloyd's General Merchandise store at 563 – 567 Lighthouse. This building was constructed in 1886, and enlarged with a second story by 1893. Immediately east was Hall & Wolfe's grocery store, constructed in 1888, while immediately west was the Pacific Improvement Company's office, followed by the Pacific Grove Land Office developed by Baker & Barber in 1886.[160] By 1888, Sanborn maps indicate that a post office had also been established on the west side of Grand Ave, as well as a large roller skating rink on the northeast corner of Forest and Laurel avenues. Roller skating was then quite popular throughout the United States, and appears to have been considered sufficiently appropriate for the Retreat Association.

Of all the pre-1900 buildings constructed on the west side of Grand Avenue within the Stable Block, it appears that only one survives today: the two-story Aljah Roy Cummings building at 211 Forest Avenue. Historian Donald Howard dates the construction of this building to 1884, which pre-dates Johnson's subdivision.[161] Sanborn maps indicate that between 1888 and 1892 a rear addition was added to the building for a carpenter's shop, while the front of the building housed the printing

plant for Anna Gallanar's *Pacific Grove Review* newspaper. (An exceptionally detailed account of Pacific Grove's early business development is provided in Donald Howard's book, *The Old Pacific Grove Retreat 1875 – 1940*, which should be considered a primary reference for research on this subject).

The commercial buildings described here are likely to be significant as illustrations of the establishment of commerce during the earliest period of development in Pacific Grove, especially along Lighthouse, Grand and Forest avenues as the city's primary commercial area. The architecture of nearly all of these commercial buildings found a common root in the Western False-Front tradition, so called because it used a flat-front facade and tall parapet—sometimes featuring a cornice—to conceal a gable-roof behind it. This gave the building a more impressive street presence by extending its height, while also imitating the profile common to urban commercial centers in the East. These buildings were easy to construct—and as alluded to above—easy to modify. Thus it was common that over time the facades of many of these buildings would be modified according to evolving tastes and architectural styles. Common treatments would include the addition of bay windows and elaborate wood trim designed to catch the eye and impress the shopper.

THE FIRST, SECOND AND THIRD ADDITIONS



Copy of the map filed on May 7, 1887 showing the First, Second and Third Additions to the Pacific Grove Retreat. The additions are located south of Light House Road, while the original Retreat boundaries are to the north. (Courtesy the Heritage Society of Pacific Grove)

The year 1887 was a whirlwind of activity for the Pacific Investment Company. On May 7th the company filed survey maps detailing the First, Second and Third Additions to Pacific Grove. Other than the subdivision of Johnson's Stable Block the previous year, this represented the first extension of the Retreat's boundaries since the 1875 survey by St. John Cox. All of the land was located south of Lighthouse Avenue. The First Addition stretched from 1st Street on the east, to 16th Street on the west, with Pine Avenue as its southern boundary. The Second Addition was located to the west, running from 16th Street to a line between Granite and Willow streets, also with Pine as the southern boundary. The Third Addition was L-shaped, wrapping around the First and Second Additions on the south and west. Its boundaries included 6th Street on the east, Junipero Avenue on the south, and Alder Street on the west. Combined, these Additions more than doubled the size of the Retreat.

These new surveys generally continued the pattern of north-south streets from 1st Street all the way to 19th Street. Further west, however, there were no north-south street connections between the new additions and the old Retreat streets. Generally speaking, the block sizes were standardized, with dimensions of 300 feet by 120 feet. This allowed for twenty 30' x 60' lots in each block. It is these small parcels—both in the original subdivision and the first three additions—that are largely responsible for the dense, close-knit character of Pacific Grove's historic core. The lot sizes dictated the sizes of the homes that could be built on them, which were generally confined to small cottages. Pacific Grove's larger homes were frequently built on less uniform lots, such as those along the curves of Lighthouse and Ocean View avenues, which frequently resulted in lots with larger widths or depths. Several smaller parcels could also be purchased and joined together to make a single, larger lot, but this was not especially common.

Lots could be purchased at the PIC company office, which at this time was located in a storefront along Lighthouse Avenue. Auctions were also held, however, including the sale of 1,400 lots in the Third Addition. The *Del Monte Wave* reported that, "In front of a platform in a charming spot in the Grove were arranged several rows of seats for the sale. All present were supplied with a complete lithograph map of the Grove. While the bidding was spirited, there was no excitement whatever."[162] The auctions led to concerns that land speculation was overtaking the Grove, which would increase the price of property "above the reach of those not possessed by wealth."[163]

THE EL CARMELO HOTEL

A mere two weeks after the Pacific Improvement Company filed survey maps for the new additions, it also completed its most notable developments to date with the construction of the three-story El Carmelo Hotel. Located on the north side of Lighthouse Avenue, the hotel grounds occupied the entire area between Lighthouse, Forest, Park Place and Fountain avenues. The hotel opened on May 20, 1887 with modern features including indoor plumbing in each of its 114 rooms, an elevator, and gas lighting.[164] A landscaped park was laid out in front of the building by landscape architect, Rudolph Ulrich, who also landscaped the grounds for the Del Monte Hotel.[165] A large ornate fountain donated by the Loyal Temperance Union was added to the grounds, located near the

northeast corner of Grand and Lighthouse avenues.[166] At the rear, the hotel was connected to a large two-story dining room and kitchen, which served hotel guests as well as other summer retreaters. A small octagonal "smoking room" also stood at the rear of the property in the middle of Grand Avenue.

El Carmelo Hotel, circa 1900
(California Historical Society/USC Digital Archive #CHS-14375)

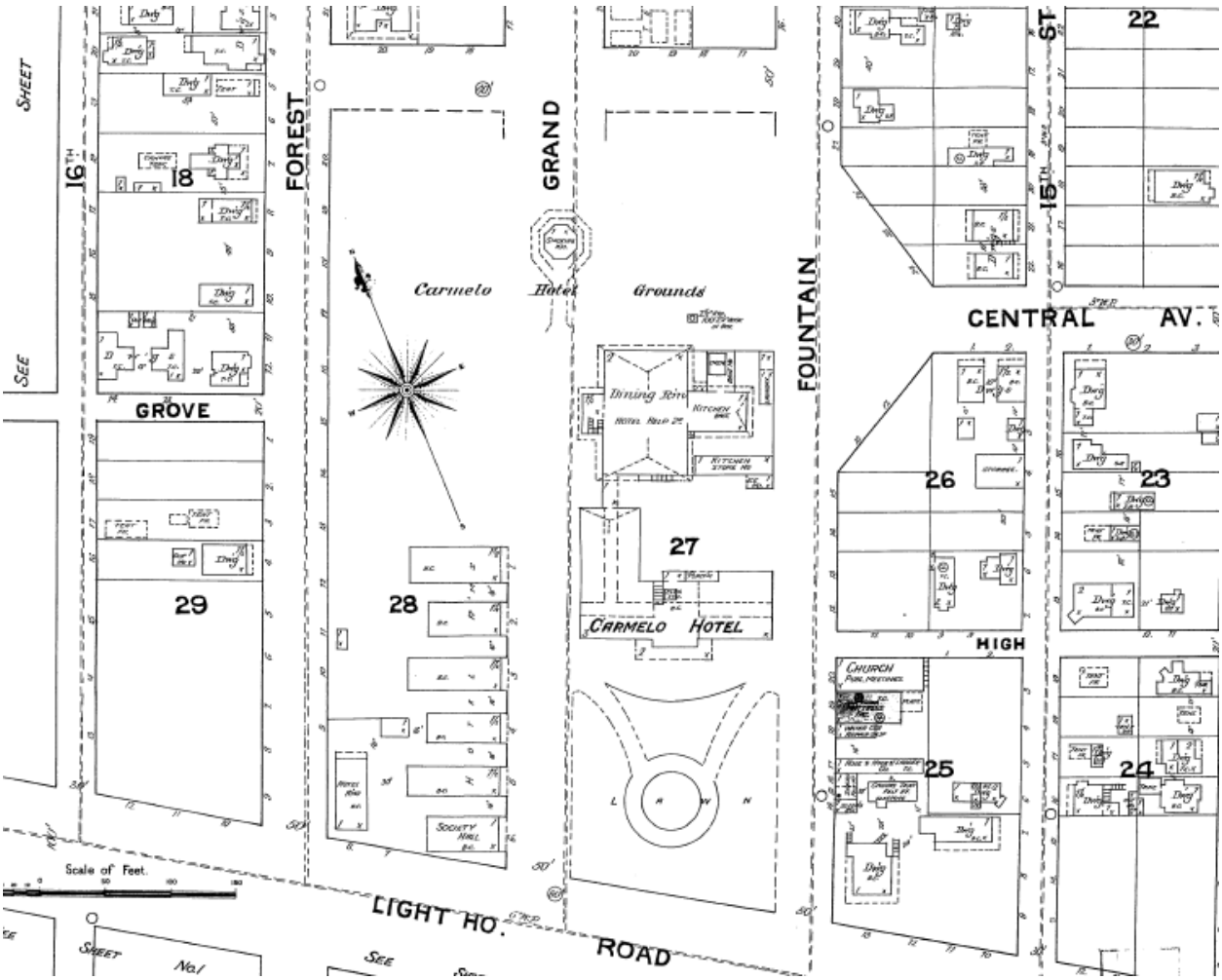
The El Carmelo would quickly become a centerpiece of social life during the summer months, heralded a few weeks after its opening by the dramatic and unplanned arrival of guests from the Del Monte Hotel in Monterey. In early June that hotel had been destroyed by fire, and many of its guests were relocated by the PIC to Pacific Grove. Two other notable lodging facilities were also constructed around this time. In 1888 construction began on the 20-room Centrella Hotel, located on the northeast corner of Grove (Central) and 17th Street. Constructed by local caterers, the building is still extant and has been placed on the National Register of Historic Places.[167] That same year, Joseph F. Gosbey constructed a boarding house at 643 Lighthouse Avenue, renting rooms to visiting clergymen. Around 1900 the building was remodeled with the addition of a corner tower.[168]

Construction of the El Carmelo, which featured many modern conveniences, marked a clear departure from the earlier, rustic aspect of the Retreat, and led to a dramatic makeover of the Retreat's central area. The old Preacher's stand and bench seating beneath the pines were replaced by landscaped grounds, and the restaurant, store, market and lodging house built on the east side of Grand Avenue in 1875 were moved to the east side of Fountain Avenue across from the hotel. In the ensuing years, many of these buildings would see multiple uses. The old restaurant was

converted into a church and social hall on the southeast corner of Fountain and High Street (now Ricketts' Row). Another building was converted to a mattress factory, likely to supply the tent campers during the summer season. The old lodging houses on the east side of Grand remained in place and served as adjunct hotel rooms.

1888: A MOMENT IN TIME

One of the primary tools for researching this history of development in Pacific Grove is a series of maps produced by the Sanborn Map and Publishing Company. Originally designed to help insurance companies set rates according to fire risks, these maps illustrate lot by lot, block by block development, including the building's use, site plan and construction materials. The first Sanborn maps for Pacific Grove were produced in 1888 and offer an exceptionally-detailed view of the area's development at that time. It should be noted, however, that the maps focus primarily on areas with the densest concentration of buildings. Isolated buildings located far from activity centers (where there was less fire risk) were not shown.



1888 Sanborn Fire Insurance Map of the El Carmelo Hotel and vicinity.
Note the large grounds surrounding the Hotel.

A careful examination of the 1888 maps for Pacific Grove show that the most developed area of the Retreat were the blocks bounded by Forest, Laurel, Fountain and Ocean View avenues. The three-story Carmelo Hotel and its grounds dominated the center of the Retreat north of Lighthouse Avenue, while J. O. Johnson's Stable Block was the sole focus of commercial activity south of Lighthouse Avenue. Then, as is still the case now, the overwhelming majority of buildings were residential, mostly one or one-and-a-half story wood-frame dwellings. Most houses featured small setbacks and front porches, while some also included boxed window bays. The largest home was that of J. O. Johnson, and there are probably no more than 20 two-story buildings in the entire Retreat. Tent frames continued to be clustered in "tent city," shown as rows of frames along 16th and 17th streets from Lighthouse Avenue toward the bay, as well as small clusters of tent frames north of Park Place along Grand and Fountain avenues.

There was almost no industrial development of any kind, save for a blacksmith's shop located in the Stable Block and a lumber yard located on the northwest corner of Forest and Laurel avenues. This was the chain mill and yard operated by the Loma Prieta Lumber Company, which had arrived in Pacific Grove in 1883.[169] Several stables were also clustered nearby on the block bound by Forest, Laurel, Grand and Pine avenues. Given the relative paucity of industrial development, there does not appear to have been any dedicated company housing (e.g., worker dormitories) or clusters of working-class housing. Presumably, most unskilled or semi-skilled laborers lived as boarders, or occupied small cottages which are not distinguishable on Sanborn maps from seasonal resort cottages.

The 1888 Sanborn maps show that there was little development of any kind south of Laurel Avenue—unsurprising given that the area had only been opened for development the previous year. In fact, the vast majority of all development in the Retreat was concentrated north of Laurel between 12th Street on the east and Park Street on the west—and even these boundaries show hundreds of undeveloped lots. The areas immediately adjacent to the coast also appear mostly undeveloped, and the beach area at Lovers Point is not shown on the maps.

Given the religious origins of the Retreat, it is somewhat surprising that few dedicated religious buildings were shown at this time save for the Chautauqua Hall, labeled as a Methodist Episcopal Church, and a makeshift non-denominational church (later called the "Old Parlor") located on the southeast corner of what is today Fountain Avenue and Ricketts Row. As previously mentioned, this was the old restaurant built in 1875, moved from the east side of Grand when the El Carmelo was built. South of this building, located about mid-block, was Pacific Grove's first fire fighting facility, a hook-and-ladder company occupying a narrow one-story frame building.

BECOMING A CITY

As late as November 1886 there were only 205 cottages in Pacific Grove connected to the water system, and only 87 of them drew water year round.[170] But a number of developments were then taking place that demonstrated increasing momentum for conversion of the Retreat into a conventional city. One of these included the construction of the firehouse mentioned above. The Pacific Grove Hook & Ladder Company No. 1 had been organized in 1885, and the following year an engine house for a two-wheel handcart was constructed by L. D. Stone (no longer extant).[171]

Pacific Grove's Volunteer Fire Department, July 4, 1887
(Phyllis Fisher Neel, reproduced in *Images of America: Pacific Grove*, p. 49)

Pine Street School, circa 1891. Note the original school in the rear.
(C.K. Tuttle Collection, Pacific Grove Museum of Natural History, reproduced in *Images of America: Pacific Grove*, p. 55)

Schools were also being developed. In 1884 Carrie Lloyd opened a summer school for children in the rear of the Chautauqua Hall. A school district was formed the following year and classes were

held in the Old Parlor. Then in 1887, a local bond issue was passed for the construction of a schoolhouse. The PIC donated 20 lots on the south side of Pine Avenue in the First Addition for the school site—the same site where the Robert Down School stands today.[172] A one-room schoolhouse was constructed that same year, but within a short time a new two-story facility called the Pine Street School was constructed on the same site, opening its doors on April 13, 1891 (no longer extant). The old schoolhouse was moved to rear of the property and used for adjunct classroom space.[173] By 1893 it was written that:

> The public schools of Pacific Grove are divided into four classes, taught by four teachers. There are about 150 pupils in attendance. There is a high-school class where pupils are prepared for the university … A kindergarten class is also maintained … The district has a fine school building, with six rooms, and a large hall, capable of being divided into two more rooms when the occasion requires. The schoolhouse is thoroughly furnished with all the modern appliances for heating, seating, and ventilation; and the plumbing is of the best.[174]

At the same time that schools were being formed, the development of Pacific Grove's first library was also underway. The nucleus of the library began in the 1880s with a collection of books stored in a corner of the Old Parlor. Within a few years, however, it had moved to the octagonal-shaped building previously used as a "smoking room" behind the El Carmelo Hotel. This building also appears to have been used as space for the nascent Pacific Grove Museum, and by 1892 the octagonal building had been moved from its previous location to the area where the Pacific Grove Museum of Natural History stands today. After the turn of the century the library would move again to J. O. Johnson's block at 211 Grand Avenue, where it became the first free circulating library in Monterey County.[175]

The late 1880s also witnessed a period of street improvements, including the clearing and grading of Lighthouse Avenue with a gravel bed. In 1888, all men living in Pacific Grove were asked to present themselves with appropriate tools to accomplish the job. The gravel was obtained "by digging and blasting a large deep gravel pit between Willow and Wood streets on Lighthouse Avenue and hauling if with four horses."[176]

While these civic and cultural developments were important milestones for Pacific Grove, the greatest single impulse for incorporation as a city was unquestionably the coming of the Southern Pacific Railroad. In 1888 plans were announced for the continuation of the Southern Pacific Railroad from Monterey to Pacific Grove and out to the mouth of the Carmel River—a total distance of about 16 miles. This announcement stirred business owners and residents alike, and within a short time efforts were underway to incorporate the Retreat as a city.[177]

In June of 1889, Pacific Grove incorporated as a city of the sixth class (the class was based on population). The move to incorporate met with little resistance. The city was governed by a Board of Trustees drawn from the old Retreat Association, and its first significant effort was the enactment of

a series of ordinances with names that included the "Protection of the Persons and the Preservation of the Morals in the city of P.G." There were designed to preserve the unique qualities of the town, and in large part followed the earlier retreat rules, prohibiting "immoral" businesses—especially those that would sell alcohol—as well as other undesirable activities including shooting firearms, and playing ball in the street.[178] Pacific Grove does not appear to have had a city hall at that time. The first time it appears on a map is in 1897, when the Sanborn map of that year shows it sharing space with the firehouse building on Fountain Avenue.

RAIL SERVICE ARRIVES IN PACIFIC GROVE

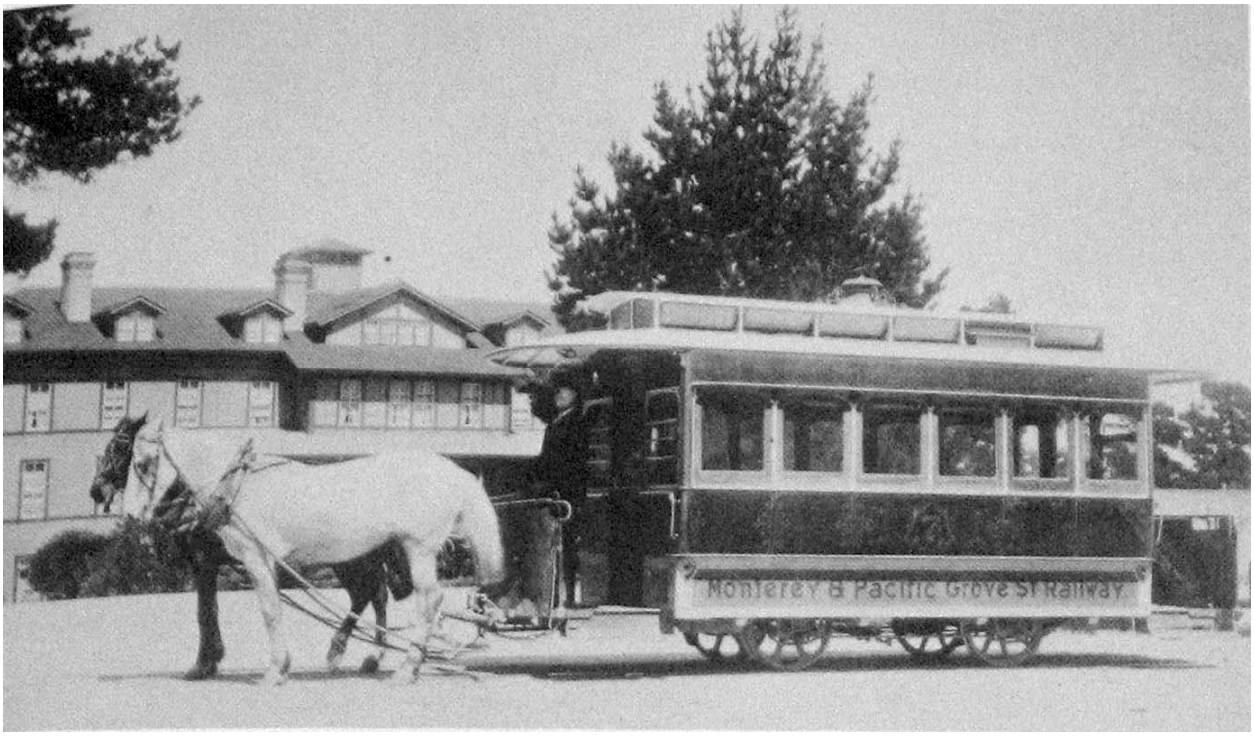
Construction on the Southern Pacific Railroad extension from Monterey was begun in May 1889 by Chinese laborers, and the first Southern Pacific Railroad train pulled into Pacific Grove on the 1st of August 1889. The right-of-way followed a sinuous route along the shoreline at the eastern end of Pacific Grove before straightening out in a large field southwest of Lovers Point. A depot was constructed on the south side of the line in what is today the Monarch Pines Mobile Home Park. In this same area, spur lines were constructed to serve the enormous Loma Prieta Lumber Company yard located north of the tracks. That this lumber company would be given such a large plot or prime land southwest of Lovers Point was not accidental. This company had been founded in the 1880s by the Dougherty Brothers of San Jose, and was incorporated with Timothy Hopkins (adopted son of Big Four founder, Mark Hopkins) as President. The company owned some 7,000 acres of forest in the Santa Cruz Mountains near Aptos, which was brought to a market by a rail system constructed in cooperation with the Southern Pacific.[179]

From the area southwest of Lovers Point, the railroad line then continued westward, out through the pasture land of the Bodfish Dairy—today the site of the Pacific Grove Golf Links. The dairy had been developed by David Jacks in 1887, and subsequently rented to William Bodfish.[180] During railroad construction in this area, it is reported that work crews encountered a human burial, perhaps associated with the old Jose Armenta ranch house.[181] From there, the railroad line turned near El Carmelo Cemetery and continued south over today's Railroad Way to a point just south of Sunset Drive. There, a "sand spur" was constructed that extended southwest to the vicinity of Lake Majella.[182] This was a pond located amidst rolling dunes in what is today the Spanish Bay Club development.

The line was originally planned to continue to an area of coal deposits in the Carmel Valley, but for reasons that are unclear, it was never extended beyond Lake Majella. Here the PIC established commercial sand mining operations amidst the abundant sand deposits at Moss Beach. Initially, the sand was mined by hand and loaded onto gondola freight cars for exclusive use by the Southern Pacific, which used the sand to improve traction on its many lines. Eventually, though, the sand would also be mined for shipment to east coasts glass makers.[183]

Southern Pacific Steam Engine, 1896
(Pat Hathaway Collection, reproduced in *Images of America: Pacific Grove*, p. 22)

Within a few years the Southern Pacific was not the only rail operation in Pacific Grove. On April 20, 1891 service was initiated by the Monterey and Pacific Grove Street Railway Company. This was a narrow-gauge, horse car line running out from the Hotel Del Monte to Lighthouse Avenue through New Monterey, then out Central Avenue in Pacific Grove to Fountain Avenue. There it traveled one block south to Lighthouse Avenue where it turned west and continued to a terminus at 17th Street. A car barn was built at the Del Monte terminus, as well as another car barn located at Central Avenue at 2nd Street in Pacific Grove (no longer extant). The grand opening coincided with a visit from President Benjamin Harrison, with the parade starting in Pacific Grove.[184] The company was reorganized in 1893 as Monterey and Pacific Grove Street Railway and Electric Power Co.[185] Among its directors at the time were Oliver S. Trimmer and Phillip Oyer of Pacific Grove, as well as Harry A Greene of Monterey.[186] Greene was a highly influential figure in the development of Monterey, including the subdivision of New Monterey, the creation of the city's first electric company, and construction of the Monterey harbor breakwater. His house, constructed in 1887, still stands in New Monterey at 361 Lighthouse Avenue.

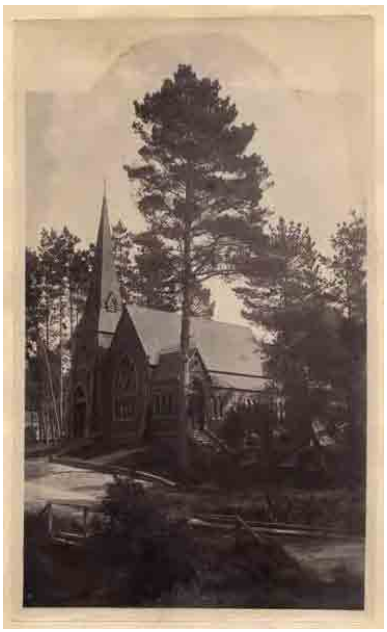


Monterey & Pacific Grove Street Railway, Horsecar No.7, 1895
(Erle C Hanson, Monterey & Pacific Grove Street Car Era)

PACIFIC GROVE'S EARLY CHURCHES

Despite Pacific Grove's reputation as a Christian seaside resort, it was not until 1887 that construction began on the first building wholly designed for religious worship. This was St. Mary's-by-the-Sea, located on a lot donated by the Pacific Improvement Company at the southwest corner of Central Avenue and 12th Street. The building was designed by William H. Hamilton after a Gothic church located in Bath, England, and the interior finished with natural woods. A rectory designed by Ernest Coxhead was added in 1890, followed by a Parish house in 1893.[187] Part of the lot included a spring feeding Greenwood Park gulch, which had to be crossed by a wooden bridge.

The following year the cornerstone was laid for a new Methodist Episcopal Church and Assembly Hall located on the north side of Lighthouse Avenue between 17th and 18th streets (no longer extant). The site encompassed eight lots donated by the PIC, which also donated $10,000 toward its construction. A Mr. Price of Philadelphia served as architect, while William Henry Hoyt—who would also build several commercial buildings in Pacific Grove—served as contractor.[188] Completed in 1889, the Gothic Revival style edifice was the largest of Pacific Grove's churches, featuring two impressive towers flanking the sanctuary. On the interior, the sanctuary featured a sloped floor, with opera-style seating installed in the balconies which could seat 600 persons. Classes were held in both towers as well as the basement, which also housed a kitchen and banquet room.

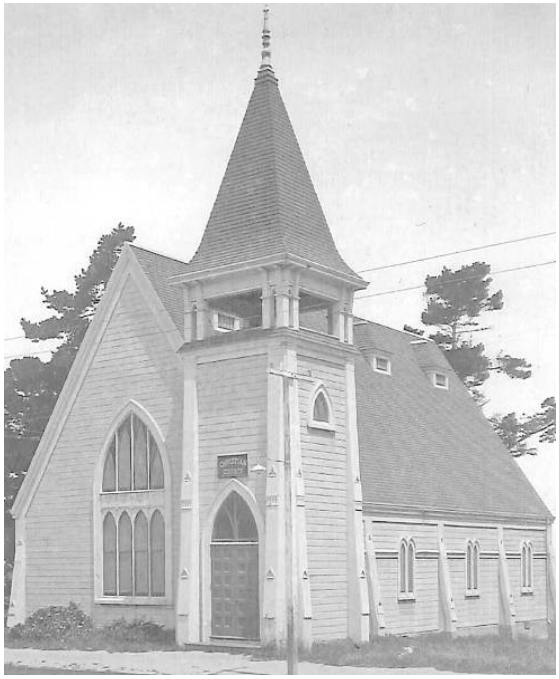


Early view of St. Mary's-by-the-Sea (California State Library)

Methodist Episcopal Church and Assembly Hall, 1900 (C.K. Tuttle Collection, Pacific Grove Museum of Natural History, reproduced in *Images of America: Pacific Grove*, p. 63)

From the outset the Methodist Episcopal Church was designed as both a church and meeting hall, and would soon play host to many of the Chautauqua assembly functions. Part of the total $25,000 construction cost had been donated by several individuals "with the express understanding that this edifice was to be owned by the association and used for the meetings of all religious and educational assemblies which come to the Grove, free of charge. It is, however, dedicated as a Methodist Church, and is so used by the local Methodist Episcopal Association."[189]

The Mayflower Congregational Church incorporated in 1892, and by the following year had begun work on a modest chapel. This was located directly west of St. Mary's-by-the-Sea on land that had also been donated by the PIC. A Gothic Revival style chapel was completed in 1895, but would be destroyed by fire in 1910. It was then replaced by a much larger brick-veneered building, completed around 1911.



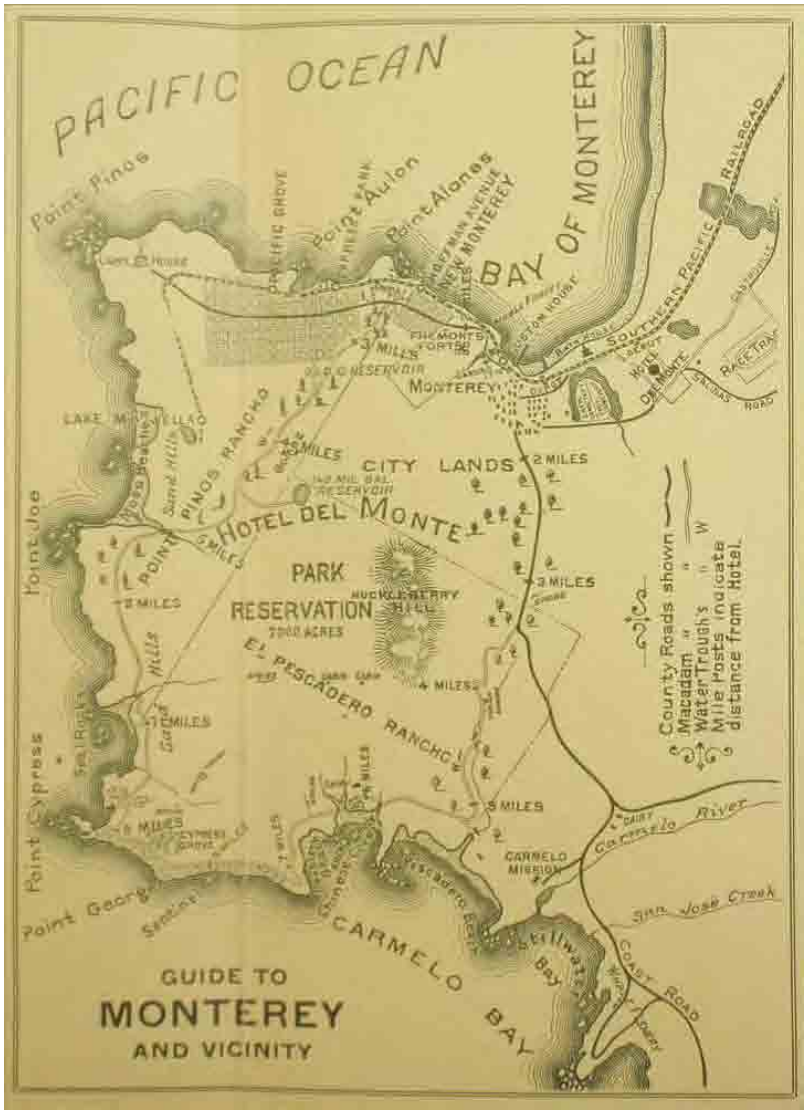
First Christian Church, 1896.
(C.K. Tuttle Collection, Pacific Grove Museum of Natural History, reproduced in *Images of America: Pacific Grove* p. 62)

Following the completion of the Mayflower Church, construction began on yet another church in the vicinity. The First Christian Church had organized in 1891 with meetings in the Old Parlor, and by 1896 had completed work on the shell of a Gothic Revival chapel located on the northwest corner of Central and Carmel avenues. Completed in 1904, the building features a corner tower with a belfry and rounded out an impressive collection of religious edifices all located with a block of Greenwood Park.[190] Why the PIC chose to donate land for several churches in this area is not entirely clear, but Central Avenue was then considered one of Pacific Grove's more important thoroughfares, and this location near the gateway to "downtown" would have been considered prestigious. Indeed, the PIC was active in making street improvements during this era. The gardener who maintained the grounds of the Hotel Del Monte also headed street improvement projects in Pacific Grove, and the company frequently donated gravel and manpower for street repairs.[191] Along with an improvement of the streetscape, construction of these churches would lend a greater sense of permanency to the young city, and doubtless increase the further sale of lots and residential construction activity.

The construction of Pacific Grove's first permanent churches clearly represents an important transition from religious retreat to fully-functioning city. These churches are therefore likely to be significant as expressions of religious and cultural values tied to the earliest period of growth in Pacific Grove, as well as for their exceptional architectural design.

TURN OF THE CENTURY GROWTH

Although the 1890 U.S. Census records were later destroyed by a warehouse fire, a contemporary account from the period held that Pacific Grove counted 1,336 year-round residents that year, and it was estimated that 10,000 visitors arrived every summer.[192] By this time Pacific Grove's summer calendar included a rapid succession of spiritual and social organizations that arrived for a few days or a week before being supplanted by another. A typical summer program might have included the Epworth League at the end of April; the Young Men's Christian Association (YMCA) in May; the Summer Encampment of the Methodist Episcopal Church in early July, followed immediately by the Chautauqua Assembly; the Women's Christian Temperance Union in early August followed by the Farmer's Institute; the Itinerant's Club in early September, followed by the California Conference of the Methodist Episcopal Church, which closed out the season.[193]



Promotional map of Monterey and vicinity, 1900
(Monterey Public Library, California Room)

An adult summer school was also held, with classes that included mathematics, history, romance languages and physics. These were taught by "instructors from the faculties of both Stanford University and the University of California."[194] Around 1895 the Pacific Grove Summer School of Music was also founded, which featured eight weeks of music classes conducted in association with the Chautauqua.[195] The summer music school was a forerunner of the Pacific Grove High School summer music program, which continued well into the twentieth century.[196]

Commercial Development

Commercial development grew steadily during this period to service the large numbers of visitors, most of whom appear to have arrived via rail from the San Francisco Bay area. Almost all of the new commercial development was focused on Lighthouse Avenue, where new businesses spread outward from the earlier development of the Stable Block. These included the stores of the Hollenbeck Block, which fronted the south side of Lighthouse Avenue for the entire block between Forest Avenue and 16th Street (no longer extant). Constructed by contractor William Henry Hoyt in 1889, the two-story building included a bakery, candy store and cigar stand, with a hotel on the second floor. The post office was also relocated in this building, while the former postal building on Grand Avenue was converted to a telegraph office. One of the more popular shops in the Hollenbeck Block was a dry goods store operated by Rensselaer Luther Holman in partnership with George Washington Towle. Holman had arrived in Pacific Grove in 1890, and he and his sons would go on to become some of Pacific Grove's most successful merchants.[197]

Another notable development during this period was the William Robson Building, also constructed by contractor William H. Hoyt on the northwest corner of Lighthouse and Grand avenues. When completed it 1892, the Robson building was the first notable commercial building developed on the north side of Lighthouse Avenue. It would include the Gale Brothers Grocery on the ground floor, and the Ancient Order of United Workmen lodge on the second floor. At some point prior to 1905, Bedson Eardley would gain control of the property, and by 1929 the building would be razed and replaced by the First National Bank.[198]

A further catalyst for commercial expansion occurred in 1892 when J. O. Johnson sold his large residence at the southwest corner of Fountain and Lighthouse avenues—which was promptly moved across the street to the southeast corner. The large parcel was then subdivided into smaller lots, and by 1897 a small string of shops had been constructed south of Charles K. Tuttle's drug store including a furniture shop, a hat store, and a store selling stoves and tin ware (all extant). Johnson died in 1896, and by the following year his former home was operating as a "Faith Healing Home."[199]

The fact that Joseph O. Johnson's house was moved across the street should not be considered extraordinary. Although it was one of the largest homes in the Grove at that time, house moving was a very common occurrence during this era—both in Pacific Grove and elsewhere in California. In fact, it is safe to assume that few homes during this era were demolished in the conventional sense of the word. At worst they might have been dismantled and the building materials used

elsewhere. But most of Pacific Grove's buildings were small, wood frame structures, and moving them would not have been particularly difficult—especially at a time when vacant lots were plentiful, and rarely more than a block away.

Rounding out Pacific Grove's downtown commercial development at this time was the addition of a few more stores on the east side of Forest Avenue south of Lighthouse. These included a hardware and paint store, as well as a furniture store that included an annex for an undertaker (no longer extant). This was Pacific Grove's first undertaking business, operated by J. A. Pell, and its establishment was doubtless connected with the development of the El Carmelo Cemetery near the Point Pinos Lighthouse in 1889.[200]

Lighthouse Avenue, 1901
(Pat Hathaway Collection; Monterey Public Library, California History Room Clipping Files)

Viewed as a whole, the nature of Pacific Grove's commercial development during this period clearly reflects the macro trends of the day. Some buildings were strongly geared to the tourist trade: the curio stores, candy shops, jewelry stores and hat shops. Others show a town where new construction—particularly residential construction—was in high gear: the hardware stores, furniture shops, stove dealers and paint suppliers.

Residential Development

Sanborn maps produced in 1892 and 1897 show that Pacific Grove's residential growth during this period consisted primarily of infill within the original Retreat boundaries, as well as growth into the First and Second Additions. In the early part of the decade, much of the growth occurred between Pine and Lighthouse avenues from 11th Street on the east and Granite Street on the west. By 1897,

however, residential growth was also concentrating at the east end of the city, particularly between 4th and 11th streets in the vicinity of the streetcar line along Central Avenue. Here, the prestigious corner lots along Central remained mostly undeveloped, while the interior portions of the blocks were being built out with modest one-story frame dwellings. Closer to Ocean View Boulevard, the houses tended to be larger, with one-and-a-half or two-story frame dwellings offering views of Monterey Bay. At least some—if not most—of the lumber to construct these residences was supplied by the large Loma Prieta Lumber Company yard located southwest of Lovers Point on the north side of the Southern Pacific Railroad tracks.

Despite this development, tent frames also remained common. Pacific Grove may have incorporated as a city, but that did not herald the end of the summer season tent city. The Sanborn maps show that the densest cluster of tent frames had shifted one block west by 1892, when it was located between 17th and 18th streets north of Grove (now Central) Street. The former heart of the tent city—which had stood between 16th and 17th streets in the same area—was then in the process of being developed with new houses, such as a row of three semi-identical one-and-a half story cottages at 116 – 122 16th Street (two of which are still extant). These cottages were constructed by the PIC, and are identical to another cottage at 302 Lighthouse Avenue.[201]

The location of the tent city was not accidental. It stood a relatively short distance southeast of the Southern Pacific Railroad Depot, which simplified travel arrangements for visitors. The PIC's continued support of the tenting operations during this period also appears pragmatic. The land remained effectively undeveloped, while its value for future sale increased with the construction of new buildings in adjacent areas. And as one of the most affordable options for lodging in the Grove, the tents also continued to bring in new visitors whom the PIC—like the Retreat's founders—hoped would fall in love with the area and purchase a lot.

By the 1890s, the conversion of tent frames to tent cottages was growing less common. Nevertheless, the simple gable-front design remained a powerful inspiration, and many homes of the era copied the basic design as it was so well-suited to the small lots. However, the houses constructed in the final decade of the nineteenth century on the whole tended to be larger than those constructed in previous years, and represented the transition of the area from summer resort to year-round city. Residences from the turn of the century are therefore likely to be significant as examples of this transition.

Demographic research also appears to indicate that many of these new dwellings represented retirement homes, as Pacific Grove's population skewed heavily to older, white, middle or upper middle class residents during this period.[202] There does not appear to have been a sizeable immigrant community, nor are any ethnic enclaves apparent, save for the Chinese fishing village. In this sense, Pacific Grove appears to have stood apart from the ethnically diverse demographics that characterized many growing California communities during this period, functioning as a quiet retirement community for most of the year, with the center of the city transforming into a busy resort during the summer months.

In time, the regular influx of visitors during the summer season led to the conversion of private homes to boarding houses. This was particularly true in the central area of the city north of what is today Jewell Park. Between 1888 and 1892 at least four private dwellings were converted to boarding houses, including the Jewell House, 123 Forest Avenue (extant), 133 Forest Avenue (extant), and 134 Grand Avenue (extant, but enlarged). Of interest, 123 Forest was used for a time as a sanitarium, having been built in 1886 for Dr. Carrie L. Roe. A few boarding houses also developed in the same manner along Lighthouse Avenue during this period, including the Gosbey House at 643 Lighthouse Avenue (extant), as well as the Bain Building at 663 Lighthouse Avenue (extant). These were all almost exclusively large two-story dwellings with many rooms to accommodate visitors.

Queen Anne-style residences on Lightbouse Avenue, circa 1900.
Note the Gosbey House (left) and Dr. Hart House (right)
(C.K. Tuttle Collection, Pacific Grove Museum of Natural History,
reproduced in *Images of America: Pacific Grove* p. 63)

Viewed as a whole, Pacific Grove's residential development during this time loosely fit into three categories: tent cottages and other small wood-frame dwellings, usually featuring a front-facing gable roof; medium-sized residences, often one or one-and-a-half stories with a hip or gable roof; and much larger two-story residences that might be classed as mansions. Tent cottages, modest dwellings, and grander residences may all be significant as examples of their respective typologies. The latter were scattered throughout the town and included Doctor Andrew Jackson Hart's residence built in 1893 at 649 Lighthouse Avenue, as well as the home of Dr. Oliver S. Trimmer at 230 6th Street, constructed the same year by notable Pacific Grove contractors Abraham Lee and George Quentel.[203] Both residences were designed in the Queen Anne style and featured dramatic turrets, patterned wood shingles and art glass windows.[204] Many prominent residences of the period would have also included metal cresting at the roofline, although much of this was lost to scrap

drives during the two world wars. One of the few homes in Pacific Grove that is still ornamented with roofline cresting is 509 Laurel Avenue, built in 1888.

One of the more unusually ornamented houses of the period was built in 1888 at 289 Lighthouse Avenue. Because of the steep lot, a large stone retaining wall was built featuring a dramatic entry and a stone carving of a mountain lion. These were designed by stoneworker Charles D. Casper, who worked as a mason for the El Carmelo Hotel. Although the original house was torn down in 1928, the wall and mountain lion are still present, and the brick-clad Mediterranean Revival bungalow that stands on the lot is today known as "The Boulders."[205] According to local historian Kent Seavey, the masonry work on the wall is indicative of the masonry techniques used by Chinese stone masons.[206]

LaPorte Mansion, 1081 17 Mile Drive (1895). Photo circa 1970s.
(Monterey Public Library, California History Room)

Perhaps the most prominent residence built during this period was a Queen Anne style mansion constructed by banker George Brandt in 1895 and today addressed as 1081 17 Mile Drive. Sometimes referred to as "Pinehurst," or the LaPorte Mansion, the house stands on a six-acre lot,

which appears to be among the largest residential parcels in Pacific Grove. Of interest, the house's location would have been outside the city limits when constructed, and the sale of the lot was likely concluded through an arrangement with the Pacific Improvement Company.

As compared to the opulence of Pacific Grove's grander residences, this period also witnessed the construction of two log houses, both located in the same general area. The Curtis house at 301 Alder Street was completed circa 1897 for Mrs. Clara E. Curtis, It passed through several owners until purchased by Albert S. Collins circa 1915, who made a large addition to the original structure using Craftsman-style design elements.[207] Another much larger log house was constructed at 505 Chestnut Street circa 1902 for Charles Howard. Both buildings remain extant.[208]

Porter Lodge at 301 Alder, originally constructed for Mrs. Clara E. Curtis. Photo 1910.
(Heritage Society of Pacific Grove, *Board & Batten,* February/March 2000)

Civic Development

Given the steady pace of commercial and residential development, it is somewhat surprising that very few wholly civic projects were undertaken during this period—other than the schools previously discussed. No formal town hall existed. Rather, the city's administrative offices were located in the firehouse building located on the east side on Fountain Avenue across from the El Carmelo Hotel. In 1891 that building had been enlarged with the addition of 40-foot tower, which housed a bell donated by Joseph O. Johnson. (The bell now stands in front of the firehouse at Pine Avenue and 17th Street.)[209]

In 1895, the city did work to tackle an ongoing problem with garbage disposal by constructing a municipal garbage chute located at the edge of the bay near the present-day intersection of Sea Palm and Ocean View avenues. This was a wooden ramp that ran out from the cliff face above the water, allowing residents to dump their garbage directly into Monterey Bay, where it would be carried out to sea by the current. Prior to that time, most residence simply buried their garbage at the rear of

their yard. The area continued to be used as a dumping ground until at least 1913, when the city relocated the dump to Del Monte Park near the foot of Buena Vista Avenue.[210]

In 1897 a small jail is reported to have been constructed near Laurel and Fountain avenues, and indeed a very small structure labeled as a "lock up" appears on an 1897 Sanborn map, located northwest of Mammoth Stables behind a wagon and blacksmith's shop (no longer extant).[211] At the time, Pacific Grove counted only two law enforcement personnel—a constable during the day and a night watchman.[212] This rather informal police force had been inaugurated in 1888, but Pacific Grove did not form a regular police department until 1900, when it gained a marshal and five deputies.[213]

Perhaps the two most important civic improvements of the era were the arrival of electric power in 1895, and the inauguration of telephone service in 1896. Both were somewhat slow to develop, however. Electricity was supplied by the Monterey Electric Light and Development Company from generators located in Monterey.[214] Initially, electric wires were only installed on the principal streets, but by about 1910 most homes had been wired. Similarly, Pacific Grove's first telephone service consisted of exactly one exchange: a connection between the home of Doctor Oliver Trimmer and Charles Tuttle's drugstore. Tuttle had married Trimmer's niece, and his daughter Winnifred would become the town's first operator. As late as 1906, however, there were only 150 subscribers to the telephone system.[215]

Of all the civic-related buildings constructed during this period, the only one that remains today is the former Pacific Grove post office located at 208 Forest Avenue. Erected in 1901, it was the first brick building constructed in the city, and the post office would remain at this location until the late 1930s when a new post office was opened.[216]

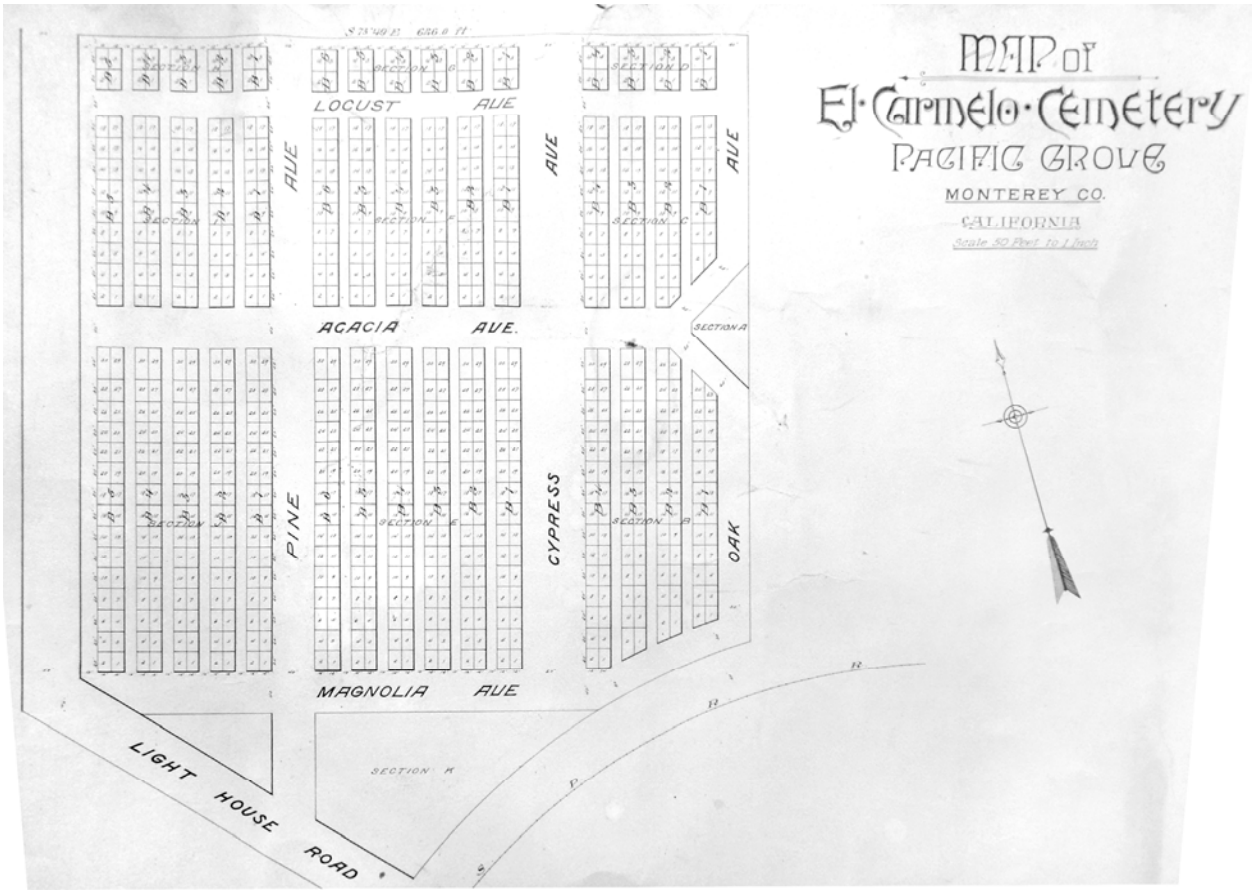
El Carmelo Cemetery

The first and only burial ground established in Pacific Grove was the El Carmelo Cemetery, located northeast of the intersection of Lighthouse and Asilomar avenues, and is likely a significant cultural landscape. The first burial occurred at the site in 1889, when the surrounding area was composed almost entirely of pine forest. Presumably, the cemetery was developed by the Pacific Improvement Company, as an 1895 article in the *Pacific Grove Review* states: "The management have shown good taste in selecting such a site and have laid out the grounds for avenues and walks with good taste."[217] However, David Jacks—who owned the adjacent Bodfish Dairy lands—is also known to have donated a portion of the grounds for the graves of Methodist ministers and their families. Prior to 1905, a group called the El Carmelo Cemetery Association also owned several burial plots in the cemetery, but these may have been purchased from the PIC.

The earliest available maps of the cemetery indicate that it was laid out in a roughly rectangular shape featuring fourteen sections of varying size (labeled sections A through K), and that it was to be bisected by several avenues. The eastern end of the cemetery is also shown as having an entrance

wrapping around a small triangular wedge of ground labeled as section A. The southeastern edge of the cemetery was bounded by the curving line of the Southern Pacific Railroad.

In 1909, the Pacific Improvement Company would sell 9.32 acres of the site to the Trustees of Monterey Lodge Number 182, Independent Order of Odd Fellows. Four years later, the Trustees sold the cemetery to Hind Harper for $1,500, who in 1918 would purchase an additional acre of land for the cemetery from the PIC. Other sales would follow until the city purchased the site in October 1945.[218] Further information on the city's acquisition of the cemetery is included in subsequent chapters.



Early map of El Carmelo Cemetery, circa 1900.
(Courtesy the Heritage Society of Pacific Grove)

Social Organizations

Along with hosting summer retreats for a variety of allied religious and social organizations, the city was also home to a large number of fraternal lodges and benevolent societies. Their meeting places evolved over time, but during the 1890s most appear to have met in one of three places: Robson Hall located in the William Robson Building on the northwest corner of Lighthouse and Forest avenues; the second floor of the Aljah Roy Cummings building at 211 Forest Avenue; or the second floor of the William Scoble Building at 609 Lighthouse Avenue (no longer extant). In 1902, however, William Scoble's son, Thomas, constructed a new two-story building on the southeast

corner of Lighthouse Avenue and 17th Street (extant). Known as Scoble Hall, it included a furniture store used by R. L. Holman on the ground floor, and the Independent Order of Odd Fellows' Lodge on the second story.[219]

Robson Hall and Scoble Hall quickly emerged as the most popular venues, with a turn-of-the century city directory indicating that Scoble Hall hosted the Odd Fellows; the Companions of the Forest; the Order of the Eastern Star (a women's auxiliary of the Masons), and the Daughters of Rebekah (an women's auxiliary of the Odd Fellows). For its part, Robson Hall hosted organizations such as the Ancient Order of United Workmen; the Grand Army of the Republic; the Independent Order of Good Templars; the Women's Civic Improvement Club; the Women's Relief Corps; the Modern Artizans; and the Ancient Free and Accepted Masons.[220] The Mason's Lodge had been founded by Charles K. Tuttle in 1897, and he served as its master for four years.[221]

Early postcard of Tennant Memorial Home
(Courtesy Charles Huff)

Pacific Grove's benevolent impulses were also realized by the construction of the John Tennant Memorial Home in 1896.[222] This was a 17-room Neoclassical mansion located on the southwest corner of Forest and Sinex avenues. It was built by Pacific Grove resident, Margaret Tennant, as a memorial to her brother. Design of the building was completed by one of the most respected architects of the period, Ernest Coxhead of San Francisco.[223] Over the years it was used as a home for the aged, as lodging for unwed mothers, and as a rest-cure sanitarium. Tennant later donated the property to the Episcopal Church, and by 1922 it was being used as a boarding house named

Hillcrest Lodge. In 1936, it was renamed the Holiday House and was subsequently used as a school. The building was demolished in 1965, although Margaret Tennant's personal residence, constructed in 1885, survives at 312 Central Avenue.[224]

Development at Lovers Point

It is important to remember that Pacific Grove was developed first and foremost as a summer resort. Thus, while religious reflection and Chautauqua enlightenment were vital parts of every summer season, people also came to the Pacific Grove to enjoy themselves. From the beginning, one of the lynchpins of the summer season was bathing at the cove located at Lovers Point—although when the point assumed that name is not entirely clear. Appearing as Point Aulon on prior maps, the first published mention of Lovers Point was in 1885.[225]

As previously discussed, the beach at Lovers Point owed its topography to a drainage gulch that had broken through the coastal rocks to create a sheltered beach cove. The first bathhouse—used for changing into appropriately modest bathing attire—had been constructed in 1875 directly above the gulch into the cove. A covered "vista building" where people could take in views of the water was subsequently constructed by the Retreat association about 1883 near the southeast area of the cove. A wooden wharf was also constructed around 1890 by the PIC, but was destroyed by storms within a few years. Steps from Forest Avenue down to the beach were also improved using rock rubble as a foundation.[226]

Despite, these improvements, by the 1890s the old bathhouse was viewed as somewhat shabby and ripe for redevelopment. This was driven in part by the arrival of the nearby Southern Pacific Railroad station, which in 1892 began receiving Sunday excursion trains from San Francisco, Oakland and San Jose. These trains allowed visitors to come down for the day and then return home, and visits to Lovers Point would have been an important part of many tourists' itineraries.[227]

In 1893 John Lucas Birks leased a portion of the beach area from the PIC and erected a new frame bathhouse with approximately 60 dressing rooms, as well as hot tub baths that were fed by a windmill pump. An advertisement from that year declared that the new Pacific Grove Bathing House had been "recently thoroughly overhauled and enlarged … Splendid beach and surf bathing … pleasure boats, both row and sail, at reasonable rates."[228] The area was further improved in 1897 when Nathaniel Sprague hired William Hatch to blast rocks from the beach and cliff face in order to construct a new wooden wharf. Sprague was John Birks' son-in-law and had briefly operated the bathhouse in partnership with Birks. When completed, Sprague's wharf was located directly opposite the bathhouse along the southeast portion of the cove and used for docking pleasure boats.[229]

Bathhouse at Lovers Point, circa 1898. Photo by Joseph K. Oliver.
(Kim Coventry, reproduced in *Images of America: Monterey Peninsula, p.* 71)

Sprague was a recreational pioneer on the Monterey Peninsula, having teamed with San Francisco boat builder William Stone to construct a small fleet of rental rowboats in 1892 for use at a pier located near what is today Cannery Row in Monterey. But his real innovation was the development of glass-bottom boats for use in Pacific Grove, whereby tourists could be rowed out from the new wharf to enjoy the natural splendor of the "Marine Gardens." Sprague's "white swan" glass-bottom boats were operating as early as 1898, and would become a fixture of the Pacific Grove waterfront for decades. Sprague served as oarsman, and would continue to operate the boats until his death in 1948.

Hopkins Seaside Laboratory

Recreation was not the only activity at Lovers Point. In 1892 the Hopkins Seaside Laboratory was founded through an endowment by Timothy Hopkins, adopted son of the Big Four railroad magnate Mark Hopkins. In 1885 Hopkins was appointed trustee for the recently created Stanford University, and in 1892 supported the construction of one of the country's first marine laboratories on land donated by the PIC at Lovers Point. Located slightly southwest of the point, the first building was a two-story frame laboratory that included various labs, as well as aquariums supplied by a 2,000 gallon tank at the rear. Water for the tank was pumped in by the same windmill that served Birks' bathhouse. By 1893 another two-story building had been constructed, housing laboratories and a public aquarium on the first floor, with classrooms and a library on the second floor. Many of the laboratory's specimens were gathered by Chinese fisherman, such as Quock

Tuck Lee, whose intimate knowledge of Monterey Bay allowed them to find and collect rare specimens. A scientific journal published around the turn of the century even singled out Quock Tuck Lee as having been "of utmost service, skilful, persevering and accurate in locating Chimaera" (a deep-water relative of the shark).[230]

Lovers Point, with Hopkins Seaside Laboratory visible in distance, circa 1900 (Bancroft Library)

Hopkins Seaside Laboratory, 1892 (Heritage Society of Pacific Grove, reproduced in *Images of America: Pacific Grove,* p. 68)

THE 1900 CENSUS

In his master's thesis, *Pacific Grove: A Story of Western Development*, Robert J. Rapp presents a thoughtful analysis of the 1900 U.S. Census, which reveals much about the character of Pacific Grove's residents at the turn of the century. In particular, it shows that the young city included a sizeable number of elderly residents, who comprised nearly one-third of the population. The average head of household age was 54, and a fully twenty-two percent of the total population was comprised of widowers. This age, which at the time would have been associated with retirement, in part helps explain the large number of social clubs and community groups that were active in Pacific Grove. It also may explain the lack of resistance to restrictive ordinances that helped ensure a quiet, calm atmosphere. As might be expected of a city with an overtly religious character, no fewer than eight ministers also called Pacific Grove their home.[231]

Of interest, the census also shows many single women as heads of households. This may have be indicative of the many women who had been widowed during the Civil War three decades earlier, and who were now in search of a comfortable, safe place to retire.[232] The rest of the town was comprised largely of married adults, which suggests that younger people who resided in Pacific Grove had come to settle down, rather than find a spouse.[233]

Economically, the town was solidly middle or upper middle class. More than half the residents owned their own homes, and of those over eighty-percent owned their home outright. The image of Pacific Grove as a quiet community dominated by relatively affluent retirees is also born out by an

analysis of occupational data. Of the 398 heads of households identified in the 1900 Census, 211 were either retired or provided no occupational data. Of those who provided employment information, more than fifty percent listed white-collar occupations, while an additional thirty-two percent could be classified as having skilled or semi-skilled blue collar occupations. Most also worked within the city limits of Pacific Grove. Only twenty-two heads of households were classified as unskilled or menial laborers.[234]

In part, this relative economic homogeneity is evidenced by contemporary Sanborn maps, which do not appear to reveal any socio-economically segregated neighborhoods. While larger houses did exist in Pacific Grove, they were not located in enclaves. Rather, they were quite frequently sited adjacent to small cottages. The owners of Pacific Grove's larger residences also lived relatively modestly. The Census indicates that only sixteen households employed domestic servants, most of whom lived on site.

Relatively few immigrants lived in Pacific Grove at this time. Over eighty percent of Pacific Grove's residents were native born, while the rest primarily hailed from the British Isles, Canada or northern Europe. Pacific Grove was also overwhelmingly white. Excluding the residents of the Chinese fishing village, the 1900 census shows only four African-American residents of the city, and only one person of Japanese descent.

THE CHINESE IN PACIFIC GROVE

The Chinese fishing village at Mussel Point continued to grow during the last decades of the nineteenth century, although in many ways it still stood a world apart from the city. An article from 1888 described it as a scenically rustic, yet commercially active area. According to the writer, the village was then comprised of:

> A double row of shanties, built directly on the rocky shore, which here permits good-sized fishing boats to come to anchor at the owner's back door. … On all the rocks about are arranged lattice-work frames that are covered with drying fish. The fish are mainly squid, about as long as one's hand, split and boned … When viewed from the water, it is said by those who have traveled in China, to bear a striking resemblance to the native villages that line the Yangtze.[235]

By this time the Chinese village, which numbered around 200 residents,[236] had also emerged as a common part of any tourist's list of things to see. One writer mentioned that, "even the Chinese fishing village in Pacific Grove, in spite of its mal-odiferous smells, has its full quota of sightseers. To many it is simple curiosity that prompts the threading of its narrow street and peering into its open doorways."[237] The Del Monte Hotel even took guests to see the Chinese New Year celebrations, where the villagers welcomed visitors with tables set out with treats.[238]

Point Alones Village, 1890s
(Pat Hathaway Collection,
reproduced in *Chinese Gold,* p. 162)

Point Alones Village, circa 1900
(Pat Hathaway Collection,
reproduced in *Chinese Gold,* p.42)

Chinese fisherman, circa 1890
(Bancroft Library)

Chinese mission and school, circa 1890
(California State Library)

As discussed in the previous chapter, the large number of families at the Pacific Grove fishing village was atypical of many other Chinese settlements in California, which were almost exclusively comprised of male laborers. The result was that the village included a sizeable number of children. As early as 1883 the Methodist Episcopal Church had established a mission and school at the Chinese village directed by Eunice L. Wilson. The school moved to Pacific Grove in 1890, and after Wilson's death in 1894 the children were allowed to attend the Pacific Grove Elementary School as long as they would "present themselves clean and under the same conditions as white children."[239] A book published in 1893 mentions: "The Chinese colony of 400 or 500, within the district, includes some thirty-five native born Chinese children, for whose education in English provision was made by the school trustees; but the parents of these children seemed to be averse to sending them to school."[240]

While the Chinese in Pacific Grove continued to operate the most important commercial fishing operations on Monterey Bay, some residents also found employment in the developing resort economy. Following the construction of the Hotel Del Monte, the PIC employed Chinese laborers at the hotel, as well as for construction of the various drives around the peninsula.[241] Chinese laborers—though not from the Pacific Grove village—were also an integral part of agricultural operations in the Salinas River Valley.

At least one Chinese immigrant inserted himself into the commercial life of Pacific Grove outside the Chinese Village with the establishment of a laundry at 221 Grand Avenue at the southern end of the commercial block developed by J. O. Johnson. The laundry was operated by Jim Jim or Jim Long Jong, and continued at this location until at least 1905 when it was converted into Simpson's Plumbing.[242] Hundreds of Pacific Grove residents turned out for Jim Jim's wedding in 1900, testifying to his important role in the community.[243] The author of a study of Chinese culture in the Monterey concluded that:

> Chinese laundries are probably the most misunderstood and least appreciated of all the businesses associated with the Chinese in America," and that they are often dismissed as "peripheral to the more dramatic exploits of the railroad builders or fishermen. Yet the Chinese laundryman personified the persistence, adaptability, and ingenuity of the Chinese immigrant. Often the first to establish a Chinese business in a community, the laundryman skillfully adapted to the shifting political and economic currents in the community.[244]

Another important role of the Chinese in the development of the Monterey Peninsula was the construction of the Forest Hill Reservoir in 1888. As previously discussed, this effort required some 1,700 Chinese laborers, although it is likely that few of them hailed from the Pacific Grove village. Ironically, the same year as the reservoir was being completed, the Scott Act was signed into law by President Grover Cleveland. This legislation not only prohibited further Chinese immigration to the United States, it also stipulated that any Chinese who had left the United States, even only temporarily, would be refused reentry.[245]

The exclusion of further Chinese immigration would have a profound effect on ethnic communities in the Monterey Bay area. In particular, it would open the door for Japanese immigrants who would assume the roles formerly played by Chinese laborers, as well as pioneer new industries. Around the turn of the century, the Chinese community would also face increasing pressures to leave its location at China Point. In part this was driven by the growth of both Pacific Grove and Monterey, which brought white residents in closer contact with an unfamiliar culture, as well as practical concerns focused around the smell of the Chinese fishing operations. Just as importantly, however, was the fact that the Chinese lived on what was increasingly very valuable real estate adjacent to the coast. In the coming years, pressure on the Chinese to relocate would increase dramatically, leading to one of the more dramatic events in Pacific Grove history.

ASSOCIATED PROPERTY TYPES & REGISTRATION REQUIREMENTS (1873 – 1902)

The dominant themes of the "Early Development of Pacific Grove" period are the early development of the city as the Pacific Grove Retreat and the Retreat's subsequent transition from a summer encampment to a city (creation of water, sewage, and transportation infrastructure and emergence of residential, commercial, and civic development patterns). The impact that development companies such as the Pacific Grove Retreat Association and the Pacific Improvement Company had on the built environment was important during this period, as was the influence of the Chautauqua and other social and religious organizations on the culture and character of the city. Other themes that emerged during this period included the development of recreational facilities and promotion of the area as a tourist attraction and the contributions of the Chinese fishing village to local culture. Property types associated with these significant themes include residential properties, commercial properties, civic & public assembly properties, and cultural landscape elements. Although a handful of light industrial properties existed during this period, none appear to be extant today.

RESIDENTIAL PROPERTIES

The period 1873 – 1902 covers a significant period of development in Pacific Grove, including the establishment of the Pacific Grove Retreat and its transition from a summer encampment to an incorporated city. Likewise, this period witnessed the establishment of residential and commercial development patterns that would guide the city's development through the mid-twentieth century. The overwhelming majority of surviving buildings from this period are residential, primarily consisting of single-family residences, with only a handful of multi-family buildings.

Architecture of the period encompasses a wide range of styles, roughly following a chronology that includes the Gothic Revival style (1870s – 1890s); Italianate style (1870s – 1880s); Stick/Eastlake style (1880s – 1900); and Queen Anne style (1880s – 1905). However, because Pacific Grove was a resort area, stylistic "rules" were likewise relaxed, and relatively few pure examples of architectural styles are present. Thus, most residences are vernacular in nature and may loosely be grouped under the heading of Folk Victorian. These frequently drew from a variety of influences, particularly during the 1880s and 1890s, when Stick and Queen Anne decorative elements were often used on the same general building form.

Residences of this period may be loosely categorized within three separate typologies:

- Small "tent cottages" with front-facing gable roofs that were either converted from original tent frames or designed to imitate this pattern.
- Modest dwellings, typically one or one-and-a-half stories in height, most frequently with a hip roof.
- Large dwellings or grander residences, typically two stories in height and richly ornamented. A few large dwellings were also converted to boarding houses, and have been grouped in this category.

Residences from this period in Pacific Grove range in size and ornamentation. Primary typologies include tent cottages (left: 127-129 17th Street), modest dwellings (middle: 150 18th Street), and grander residences (right: La Porte Mansion, 1081 17 Mile Drive)

Within these typologies, several patterns are present. As a general rule, most residences are rectangular, and most typically are one to two stories in height. Wood frame construction is near universal, although brick and log structural systems are possible. The most popular roof forms were gable, hip or a combination of the two. Most homes of this period also featured partial or full-width entry porches.

Given Pacific Grove's small lot sizes, houses typically feature only a narrow set back from the front and side lot lines, although larger residences constructed on large or multiple lots may feature generous set backs from the street. Residential properties, particularly those on larger lots, also sometimes have associated ancillary structures such as storage sheds and stables that have often been converted to automobile garages. Some properties also have associated site or landscape features, such as retaining walls, site walls, steps, wrought iron fences, or large specimen trees.

All residential buildings dating to this period would originally have had wood-sash windows and wood paneled or glazed doors. Typical cladding would have originally consisted of wood board and batten, wood channel drop, or wood shingle siding. Many buildings would also have originally featured elaborate wooden trim, most often concentrated around porches, windows and gable ends.

These buildings are generally confined to areas of the city subdivided prior to 1900, including the original Retreat boundaries and the First, Second and Third Additions. Within this area, the greatest concentration of residences from this period are found north of Pine Avenue between Granite Street on the west and Carmel Avenue on the east. A few areas with particularly dense clusters include 19th Street between Central and Jewell avenues; Fountain Avenue and 15th Street north of Central Avenue; and 17th Street between Laurel and Lighthouse avenues.

Architectural Styles & Character Defining Features

The following section provides an outline of the relevant residential architectural styles and the character-defining features associated with each style. These styles can be applied to tent cottages, modest dwellings, and grander residences.

1. Gothic Revival Style (1870s – 1880s)

Gothic Revival-style house at 129 Pacific Avenue (1884)

- Typically rectangular or cruciform in shape, with symmetrical facades
- Steeply pitched gable roofs, sometimes with centered or paired gables on the primary facade
- Elaborate verge boards/trim in the gable ends; frequently "icicle" type designs
- Windows with lancet, or pointed arch tops, may be crowned with drip moldings

2. Italianate Style (1870s – 1880s)

Langford House at 225 Central Avenue is a typical Italianate villa (1884)

- Rare style in Pacific Grove
- Symmetrical facade, often with vertical emphasis; stronger examples may include a central tower
- Bracketed rooflines, typically with a hip roof
- Windows with hoods
- Recessed entries

3. Stick/Eastlake Style (1880s -1900)

Green Gables Inn, 104 5th Street (1888)

- Gable ends braced with turned truss work
- Jigsaw or lathed wood trim, often concentrated around porches or gable ends
- Applied wooden strips and/or applied wood "button" ornaments
- Extended brackets and building corners delineated by applied boards
- Rectangular, or "boxed" bay windows, frequently located on only one side of the façade

4. Queen Anne Style (1885 – 1910)

Dr. Hart Residence at 649 Lighthouse Avenue (1893) is a dramatic example of the Queen Anne style

Queen Anne cottage at 320 17th Street (1900). Note the combination of boxed and angled bay windows.

- Facades of Queen Anne cottages are often symmetrical, with an integral porch on one side and a bay window or flat facade on the other. Larger and more dramatic examples are often asymmetrical, and may feature rounded towers or bay windows.
- Copious use of applied decorative ornaments, often concentrated on porches or in the gable ends. Most frequently these include scrolled brackets and spindlework above the porch.
- "Cutaway" slanted bay windows with brackets and pendants in the overhang
- Patterned wood shingles—particularly fish scale shingles—in gable ends
- Decorative half-timbering, most frequently on bay windows or in gable ends
- Multi-light art glass window lights, most typically in the upper sash

4. Queen Anne Style (1885 – 1910), continued

Boarding houses like the Centrella Hotel at 612 Central Ave (1888) may also feature Queen Anne style influences

5. Folk Victorian (1885 – 1910)

Folk Victorian tent cottage, 112 18th Street (1886)

Folk Victorian tent cottage, 233 19th Street (1898)

- The most common type of 19th century housing in Pacific Grove. Generally distinguished by an informal composition versus more "pure" examples of the styles named above.
- Three common subtypes: tent cottages, gable-and-wing cottages, and hip-roofed cottages.
- Tent cottages are small, narrow dwellings featuring a prominent front-facing gable.
- Gable-and-wing designs usually features a projecting gable end intersecting a side gable
- Hip-roofed cottages have hip roofs, frequently with a pyramidal emphasis
- All types typically feature porches with posts
- Wood board-and-batten or channel-drop cladding is most common
- Often share decorative similarities with Stick/Eastlake and Queen Anne style buildings, particularly in the concentration of wood ornamentation around porches and in gable ends

5. Folk Victorian (1885 – 1910), continued

Gable-and-wing cottage, 229 19th Street (1893)

Hip-roofed form, 120 18th Street (1886)

6. Vernacular (1890 – 1910)

This vernacular duplex at 124 18th Street (1887) employs few decorative elements

- Typically display limited ornamentation
- Hip or gable roofs are most common
- Wood board-and-batten or channel-drop cladding is most common
- Typically have porches with prominent posts
- May also include traditional or rustic forms.
- Vernacular structures associated with residences may also include barns or stables.

Vernacular residence at 420 Eardley (ca. 1900) employs few decorative elements

6. Vernacular (1890 – 1910), continued

Vernacular designs can also include traditional or rustic forms, such as the log cabin at 301 Alder (1897)

Former stable behind 122 18th Street (facing 19th Street)

Significance

The table below discusses the significance of residential buildings from this era according to criteria established by the National Register of Historic Places, California Register of Historical Resources, and the Pacific Grove Municipal Code. It appears that the vast majority of surviving residential buildings from this period are already listed on the City of Pacific Grove's Historic Resources Inventory.

National/ California Register	PG Municipal Code §23.76	Significance	Discussion
A/1	A, B	Events, Patterns & Trends	Residential buildings from this period are significant for their association with the theme of residential development tied to the founding of Pacific Grove as both a religious retreat and its early development as an incorporated resort community. This association is frequently illustrated through simple, vernacular designs appropriate to seasonal use or as retirement cottages. For example, small board-and-batten tent cottages are able to convey the unusual, small lot divisions created for the Retreat, as well as the city's early growth as a summer encampment. Grander residences may illustrate Pacific Grove's early association with prominent individuals, as well as the financial success of some of the city's early developers. Groups of buildings may be better able to convey these

National/ California Register	PG Municipal Code §23.76	Significance	Discussion
			patterns than individual structures; evaluators should consider the presence of historic districts that illustrate this criterion, though some properties may also qualify individually for their architectural merits or associations with prominent individuals (see below). Residences from this period may also be associated with ethnic or cultural groups, or may reflect the influence of the Pacific Grove Retreat Association or the Pacific Improvement Company.
B/2	C	Persons	Residential buildings from this period may be significant for their association with persons important to Pacific Grove history. Grander residences are more likely to be associated with significant persons, such as prominent merchants or religious officials; however, very early cottages may be associated with one of the city's founding families. If this is the case, however, the residence should be compared to other associated properties to identify which property(s) best represents that person's achievements or reasons for being significant.
C/3	D, E, F, G, H, I, J, K	Architecture/ Design	Residential buildings from this period may be significant for their architecture, as expressed by intact stylistic features, forms or construction methods. Buildings may also qualify as the work of a master architect or prominent builder. Individual resources qualified under these criteria should be good examples of types and/or styles, and retain most of their original features. Tent cottages, modest dwellings, and grander residences may all be significant under these criteria as examples of their respective typologies.
D/4		Information Potential	Buildings, ruins or subsurface remains that have the potential to yield important information about construction methods and materials, or the evolution of local residential building development may be significant for their potential to provide information important to history. However, such examples would be extremely rare.

Integrity

In order to be eligible for listing in the local, state, or national historic registers, a residential property must retain sufficient integrity to convey its significance in association with residential development during this period. While most buildings undergo change over time, alterations should not significantly change the essential historic character of the building. Properties constructed prior to 1903 are relatively rare, and therefore some consideration for their age and rarity is warranted when considering integrity (see below: "Other Integrity Considerations"). Nevertheless, a residential property must retain essential physical features that made up its historic character. The aspects of integrity deemed most important for this period are design, materials, association and feeling.

Buildings would typically meet the threshold for addition to the local register if they meet the minimum eligibility requirements. Buildings qualified as individual resources at the state or national levels should exceed the minimum requirements, and should retain a substantial majority of their original features.

Minimum Eligibility Requirements:

- Clear example of residential architecture from this period (should represent tent cottage, modest dwelling, or grander residence typology)
- Retains original form and roofline
- Substantially retains the original pattern of window and doors
- Retains some of its original ornamentation. (The retention of entry, window and/or roofline ornamentation should be considered most important)
- Replacement of doors and windows is acceptable as long as they substantially conform to the original door/window pattern and the size of the openings
- Retention of the original cladding is important, but not absolute (see below)

Other Integrity Considerations:

- It was not at all uncommon for houses to be moved during this period, and so integrity of location and setting should not be considered a paramount concern.
- It is generally acceptable for entry stairs and porch features to have been replaced, as these are subject to greater deterioration from weathering and use—particularly in a seaside setting. However, replacement porches should substantially conform to the original configuration, and should not detract from the overall character of the residence. Incompatible porch replacement would likely jeopardize a residence's eligibility for the National Register.
- Because many seasonal cottages were later adapted for year-round use, additions may be acceptable, particularly if they were made prior to approximately 1920 when construction materials were generally from the same palette. Rear additions that have respected the scale of the original building are also generally acceptable. However, more modern additions that compromise a building's form and scale are not acceptable.
- The replacement of the original cladding—most frequently stucco or asbestos siding over wood—is generally a severe detriment to integrity. It is generally only acceptable as long as

all or nearly all of the remaining character-defining features are retained. Replacement of siding would likely jeopardize a residence's eligibility for the National Register.

- The retention of original windows greatly enhances integrity of materials, and likewise enhances integrity of design and workmanship. However, it should be recognized that window replacement was common during the mid-20th century. Thus, the fact that a building does not retain its original windows should not—in and of itself—be viewed as an obstacle to historic registration. Far more important is that the building retain its original pattern of windows, and that the replacement windows are located within the original frame openings. The National Park Service notes that "a property that has lost some historic materials or details can be eligible *if* it retains the majority of features that illustrate its style in terms of the massing, spatial relationships, proportion, pattern of windows and doors, texture of materials, and ornamentation."[246]
- A residence that was later altered into another style, such as a Victorian building remodeled with Mediterranean Revival influences, has lost association with this period, and should be considered to have association with the period during which it was altered—so long as the alteration adapts the character-defining features of the new style.
- Nearly all residences from this period—especially larger homes—originally had associated ancillary structures, but most have been demolished over the years. An early Pacific Grove residence that retains its original ancillary buildings would be considered to have especially high integrity. These outbuildings derive their significance from the significance of the residence, and are typically not eligible in their own right.
- The presence of original site or landscape features is not essential, but could enhance a property's significance and integrity. Properties that retain elements such as walls, fences, steps, paths, and heritage trees are likely to qualify for listing in the National Register.
- Residences that have been converted to commercial use are still eligible for listing under all criteria as long as they retain their overall form and architectural character. While such buildings no longer retain their original use, they can still be fine examples of Victorian-era and turn-of-the-century architectural styles and residential development patterns.

COMMERCIAL PROPERTIES

Although this period witnessed the formation of Pacific Grove's central business district, surviving commercial buildings dating to this era are not common. As with their residential counterparts, commercial buildings of this period are typically modest, no more than two stories in height, and many would have originally featured residential space on their upper floor. As originally designed, many of these buildings conformed to the Western False Front pattern, distinguished by the use of a high false-front parapet designed to impress shoppers. However, within this period it became common for business owners to enlarge and remodel their buildings according to popular tastes and expanding business needs. Examples include Charles K. Tuttle's drugstore at 551 Lighthouse Avenue, which was raised from one to two stories during this period and embellished with bow-front bay windows. Similarly, the adjacent building at 553 Lighthouse was embellished with Queen Anne style bay windows featuring decorative half-timbering.

The J. O. Johnson block at 219 Grand Avenue was also developed as a commercial property, although it contained a former Chinese laundry at its southern end. Clothes cleaning operations are more accurately categorized as a light industrial use, but this business is grouped commercial properties because the physical characteristics of the laundry building are more closely aligned with those of commercial structures. Sanborn maps indicate that the storefront used by the Chinese laundry shifted in use over the years, appearing in 1914 as a store, while returning to light industrial use as a plumber's storage facility in 1926 and 1962.

Top Left: Original brick post office, 208 Forest Avenue.
Top Right: Charles K. Tuttle's drugstore, 551 Lighthouse Avenue.
Bottom Left: Mixed-use building at 553 Lighthouse Avenue, with Queen Anne details.
Bottom Right: J.O. Johnson Block at 219 Grand Avenue.

All but one of the surviving commercial buildings from this period are of wood frame construction, with the exception being the brick post office located at 208 Forest Avenue. Roofs are typically gabled, although Charles Tuttle's drugstore incorporates a butterfly roof that is lower at center than at the ends. Covered porches or awnings at the first floor were originally a common feature, although all have been removed. Most typically, buildings of the period would have been originally clad in wood channel-drop or clapboard siding, and all would have incorporated double-hung wood-sash windows and paneled or glazed wood doors. Original storefront systems would likely have been constructed using wood and glass.

Nearly all surviving buildings from this period are clustered along Forest, Fountain, Laurel and Lighthouse avenues in close proximity to Grand Avenue, as this area was the center of business activities during this period.

Significance

The table below discusses the significance of residential buildings from this era according to criteria established by the National Register of Historic Places, California Register of Historical Resources, and the Pacific Grove Municipal Code. Most commercial buildings from this period are already listed on the City of Pacific Grove's Historic Resources Inventory.

National/ California Register	PG Municipal Code §23.76	Significance	Discussion
A/1	A, B	Events, Patterns & Trends	Commercial buildings from this period are significant for their association with the theme of commercial development tied to the establishment of commerce during the earliest period of development in Pacific Grove. These buildings illustrate nascent patterns of commercial development that helped cement the area along Lighthouse, Grand and Forest avenues as the city's primary commercial area. Many buildings would most easily be qualified as contributors to a historic district, although some would qualify individually for their architectural merits or associations with prominent individuals (see below).
B/2	C	Persons	Commercial buildings from this period may be significant for their association with persons important to Pacific Grove's history, such as prominent merchant, Charles K. Tuttle. If this is the case, however, the building should be compared to other associated properties to identify which property(s) best represent that person's achievements or reasons for being significant. For commercial properties potentially eligible for the HRI, this criterion may also apply to businesses or organizations.

National/ California Register	PG Municipal Code §23.76	Significance	Discussion
C/3	D, E, F, G, H, I, J, K	Architecture/ Design	Commercial buildings from this period may be significant for their architecture, as expressed by intact stylistic features, forms or construction methods. Buildings may also qualify as the work of a master architect or prominent builder. Individual resources qualified under these criteria should be good examples of types and/or styles, and retain most of their original features.
D/4		Information Potential	Buildings, ruins or subsurface remains that have the potential to yield important information about construction methods and materials, or the evolution of local commercial building development may be significant for their potential to provide information important to history. However, such examples would be rare.

Integrity

In order to be eligible for listing in the local, state, or national historic registers, a commercial property must retain sufficient integrity to convey its significance as part of commercial development during this period. While most buildings undergo change over time, alterations should not significantly change the essential historic character of the buildings. Commercial properties from this era are quite rare, and therefore discretion is warranted when considering integrity (see below: "Other Integrity Considerations"). Nevertheless, a commercial property must retain essential physical features that made up its historic character. The aspects of integrity deemed most important for this period are setting, design, materials, association and feeling.

Buildings would typically meet the threshold for addition to the local register if they meet the minimum eligibility requirements. Buildings qualified as individual resources at the state or national level should exceed the minimum requirements, and should retain a substantial majority of their original features. These include features such as clerestory windows, decorative trim, and prominent cornices or parapets. When assessing storefront alterations, particularly in multi-story commercial or mixed-use buildings, consider whether or not a storefront alteration is still subordinate to the overall character of the building.

Minimum Eligibility Requirements:

- Clear example of commercial architecture from this period
- Retains original form and roofline
- Substantially retains the original pattern of window and doors. Storefront alterations, particularly in multi-story commercial buildings, can be acceptable (see integrity considerations below)

- Retains at least some of its original ornamentation, if applicable. The retention of entry, window and/or roofline ornamentation should be considered most important.
- Replacement of doors and windows is acceptable as long as they conform, or substantially conform, to the original door/window pattern and the size of the openings

Other Integrity Considerations:

- Commercial buildings from this period that retain their original storefront configurations are extremely rare. In multi-story commercial buildings, ground floor alterations should be considered acceptable as long as they are subordinate to the overall character of the building. Similarly, storefront alterations that demonstrate evolving commercial design patterns associated with a subsequent historically significant context may be acceptable.
- Rear additions that have respected the scale of the original building are generally acceptable. However, more recent additions, especially those that compromise a building's form and scale, are not acceptable.
- The replacement of the original cladding is only acceptable as long as enough character-defining features are retained that the building can be clearly read as historic. In these instances, buildings should only be registered as contributors to a district, rather than as individual resources. Similarly, the application of ornamentation associated with evolving commercial patterns/styles during a subsequent historically significant context may be acceptable in certain instances. In these cases, the building loses association with the Early Pacific Grove period, but may gain association with the subsequent period when the alteration occurred.

CIVIC & PUBLIC ASSEMBLY PROPERTIES

Pacific Grove's surviving civic & public assembly facilities from this period are quite rare, and include the Chautauqua Hall as well as two churches: St. Mary's-by-the-Sea and the First Christian Church. (The 1902 post office on Forest Avenue is more closely aligned with commercial architecture of the period, and thus is grouped within that category.)

Left to right: Chautauqua Hall (1881), First Christian Church (1890), St. Mary's-by-the-Sea (1887)

These buildings are generally impressive and typically were constructed as one-story or one-story double height structures. All are wood frame, and all originally featured wood-sash windows and paneled or glazed wood doors. Stylistically, the two churches show character-defining features of the Gothic Revival style, which was extremely popular for church architecture during this period. In keeping with its rustic origins during the early years of the Retreat, the Chautauqua Hall is much more vernacular in nature.

As a group, these three buildings are significant as expressions of religious and cultural values tied to the earliest period of growth in Pacific Grove.

Significance

The table below discusses the significance of civic & public assembly buildings from this era according to criteria established by the National Register of Historic Places, California Register of Historical Resources, and the Pacific Grove Municipal Code. These properties' significance is enhanced by their extreme scarcity, and all have been appropriately listed in the City of Pacific Grove's Historic Resources Inventory. The Chautauqua Hall is likewise listed as a California State Historical Landmark.

National/ California Register	PG Municipal Code §23.76	Significance	Discussion
A/1	A, B	Events, Patterns & Trends	Civic & public assembly buildings from this period are significant as expressions of religious and cultural values tied to the earliest period of growth in Pacific Grove. The Chautauqua Hall represents that movement's lasting impact on the culture and character of the city, while the two churches are excellent representatives of the overtly religious character of Pacific Grove during this period. Please note that historic significance for a church or other religious property cannot be established on the merits of a religious doctrine, but rather on secular terms for its architectural or artistic values or as a representation of important historic or cultural forces.
B/2	C	Persons	Civic & public assembly buildings from this period may be significant for their association with persons important to Pacific Grove's history, such as an early religious leader. If this is the case, however, the building should be compared to other associated properties to identify which property(s) best represent that person's achievements or reasons for being significant.

National/ California Register	PG Municipal Code §23.76	Significance	Discussion
C/3	D, E, F, G, H, I, J, K	Architecture/ Design	Civic & public assembly buildings from this period may be significant for their architecture, either as an expression of rustic vernacular design (Chautauqua Hall), or as examples of religious architecture. In particular, St. Mary's-by-the-Sea is both associated with a master architect, Ernest Coxhead, and is a notable example of Gothic Revival design tempered by the influences of the Arts and Crafts movement.
D/4		Information Potential	Buildings, ruins or subsurface remains that have the potential to yield important information about construction methods and materials, or the evolution of local building development may be significant for their potential to provide information important to history. However, such examples would be extremely rare.

In addition to meeting the eligibility requirements outlined in this table, if a church from this period is to be considered for listing in the National Register, it must also meet National Register Criteria Consideration A (Religious Properties). This Criteria states in part that a "religious property requires justification on architectural, artistic, or historic grounds to avoid any appearance of judgment by government about the validity of any religion or belief." Even if the church is only being evaluated for its eligibility for the state or local register, this information may be helpful in determining the property's potential significance. For further details, see the *National Register Bulletin #15 – How to Apply the National Register Criteria For Evaluation.* Under California Assembly Bill 133, a religious property cannot be listed in the Pacific Grove HRI above the objection of the religious institution.

Integrity

In order to be eligible for listing in the local, state, or national historic registers, a civic & public assembly building must retain sufficient integrity to convey its significance as part of development during this period. While most buildings undergo change over time, alterations should not significantly change the essential historic character of the buildings. Buildings qualified as individual resources at the state or national levels should retain a substantial majority of their original features. The aspects of integrity deemed most important for this period are location, design, materials, association and feeling.

Minimum Eligibility Requirements:

- Clear example of civic or public assembly architecture of the period
- Retains original form and roofline
- Substantially retains the original pattern of window and doors

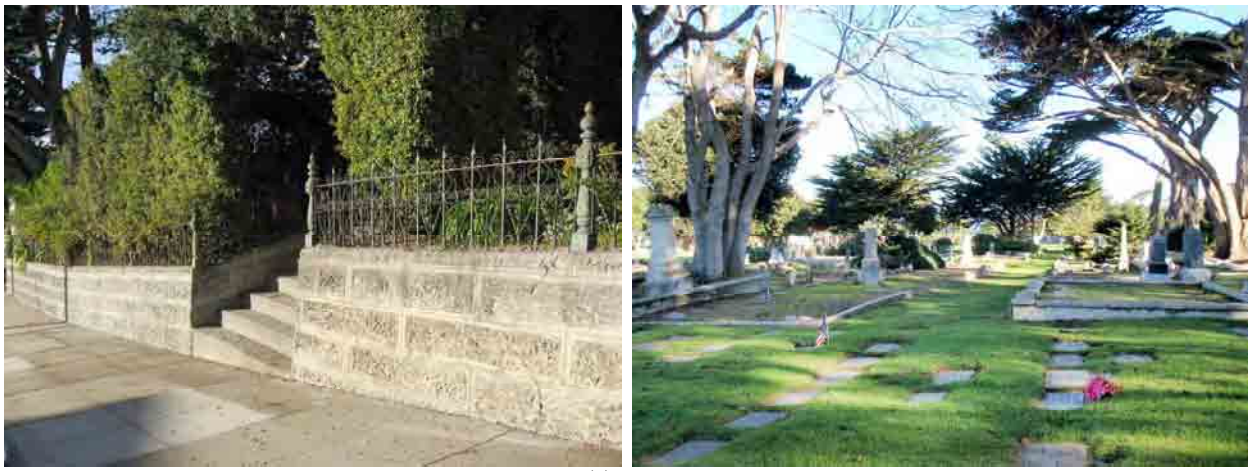
- Retains some of its original ornamentation. (The retention of entry, window and/or roofline ornamentation should be considered most important)
- Replacement of doors and windows can be acceptable as long as they conform to the original door/window pattern and the size of the openings
- Retention of the original cladding is important, but not absolute (see below)

Other Integrity Considerations:

- Alterations that have included the use of conjectural decorative elements to create a false sense of history are not acceptable.
- Additions that have respected the scale of the original building are generally acceptable. However, additions that compromise a building's form and massing are not acceptable.

CULTURAL LANDSCAPE ELEMENTS

Significant themes from this period can be illustrated by cultural landscapes, as well as by the traditional built resources described above. As mentioned previously, site features such as retaining walls, wrought iron fences, and large specimen trees associated with a residence should be evaluated in conjunction with that residence. Similarly, landscaped or designed grounds of a church or other civic facility should be evaluated in conjunction with those institutional properties. Known extant cultural landscapes from this period include sites such as the El Carmelo Cemetery and public parks.



Left: Concrete site wall and wrought iron fence at Trimmer Hill (1893). Right: El Carmelo Cemetery (1889).

Character-defining features that may collectively contribute to a cultural landscape from this period include:

- Topography
- Vegetation
- Circulation (e.g. roads, paths, steps, and walls)
- Site features and objects (e.g. fences, benches, lights, and sculptures)
- Structures or buildings

Significance

The table below discusses the significance of cultural landscapes from this era according to criteria established by the National Register of Historic Places, California Register of Historical Resources, and the Pacific Grove Municipal Code. These properties do not appear to be listed in the City of Pacific Grove's Historic Resources Inventory.

National/ California Register	PG Municipal Code §23.76	Significance	Discussion
A/1	A, B	Events, Patterns & Trends	Cultural landscapes from this period may be significant as expressions of the transition of the Retreat from a summer encampment to a permanent city. For example, the establishment of public parks and the El Carmelo Cemetery help illustrate the early settlement of the city, or may have been the site of an important event.
B/2	C	Persons	Cultural landscapes from this period are not likely to be significant under this criterion for their associations with important persons.
C/3	D, E, F, G, H, I, J, K	Architecture/ Design	Cultural landscapes from this period may be significant for their distinctive design values. In order to qualify under this criterion, the landscape must be purposefully designed, and must clearly express aesthetic principles or technological achievements in city planning, landscape architecture, engineering, or sculpture. These properties may also be significant if they represent the work of a master landscape architect.
D/4		Information Potential	Cultural landscapes from this period are not likely to yield important information not available in built resources or other extant documentary evidence.

In addition to meeting the eligibility requirements outlined in this table, if the El Carmelo Cemetery is to be considered for listing in the National Register, it must also meet National Register Criteria Consideration D (Cemeteries). Even if the cemetery is only being evaluated for its eligibility in the state or local register, this information may be helpful in determining the property's potential significance as a cultural landscape.

Integrity

In order to be eligible for listing in the local, state, or national historic registers, a cultural landscape must retain sufficient integrity to convey its association with development trends during this period. Even more so than buildings, cultural landscapes—especially vegetation—are anticipated to experience change over time. An understanding of the landscape as a continuum through history is therefore critical in assessing its cultural and historic value, and a clear definition and understanding of the landscape's period of significance is essential. In order for the landscape to have integrity, these character-defining features or qualities that contribute to its significance must be present, and integrity of setting becomes a particularly important aspect. Landscapes qualified as individual resources at the local, state or national level should generally retain a majority of their original features.

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

March 18, 2024
CORRESPONDENCE

TO:	Historic Resources Board Commissioners
SUBMITTED BY:	Leah R. Young, Administrative Coordinator
SUBJECT:	PUBLIC CORRESPONDENCE: Public Hearings and/or other items appearing on the Agenda

RECOMMENDATION:

BACKGROUND/SUMMARY:

FISCAL IMPACT:

ATTACHMENTS:

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HISTORIC RESOURCES BOARD
Staff Report

March 18, 2024
CORRESPONDENCE

TO:	Historic Resources Board Commissioners
SUBMITTED BY:	Leah R. Young, Administrative Coordinator
SUBJECT:	PUBLIC CORRESPONDENCE: Additional items not associated with Public Hearings and/or other items appearing on the Agenda

RECOMMENDATION:

BACKGROUND/SUMMARY:

FISCAL IMPACT:

ATTACHMENTS: