CITY OF CARMEL-BY-THE-SEA
PLANNING COMMISSION

Erin Allen, Robert Delves, Stefan Karapetkov, Michael LePage, Stephanie Locke

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

REGULAR MEETING
Wednesday, December 11, 2024

TOUR 2:30 PM

MEETING 4:00 PM

THIS MEETING WILL BE HELD VIA TELECONFERENCE AND IN PERSON AT CITY HALL. The public is welcome to attend the meeting in person or remotely via Zoom; however, the meeting will proceed as normal even if there are technical difficulties accessing Zoom. The City will do its best to resolve any technical issues as quickly as possible.

To attend in person, visit the City Council Chambers at City Hall located on Monte Verde Street between Ocean and Seventh Avenues. To view or listen to the meeting remotely, you may access the YouTube Live Stream at: https://www.youtube.com/@CityofCarmelbytheSea/streams, or use the link below to view or listen to the meeting via Zoom teleconference:

https://ci-carmel-ca-us.zoom.us/j/87694638519?pwd=K4w04362BLvw9Vvsc-DfRfzBtBNpdQ.9AkTceOuBjdOtshp. To attend Zoom webinar via telephone, dial +1 (669) 444-9171. Webinar ID: 876 9463 8519. Passcode: 900382.

HOW TO OFFER PUBLIC COMMENT: Public comments 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 bswanson@ci.carmel.ca.us. Comments must be received at least 2 hours before the meeting in order to be provided to the legislative body. Comments received after that time and up to the beginning of the meeting will be made part of the record.

CALL TO ORDER AND ROLL CALL - TOUR

TOUR OF INSPECTION

The Planning Commission will meet and convene the public hearing at the first location listed below on the Tour of Inspection. The public is welcome to join the Commission on its tour. The tour is intended only to give the Commission an opportunity to view project sites scheduled for a public hearing later that day. No deliberations on the merits of projects will take place during the Tour of Inspection. Following completion of the tour, the

Commission will recess and return to the Council Chambers to reconvene the public hearing at 4:00 p.m., or as soon thereafter as possible.

A. **DS 22-331 (Collins):** San Carlos Street 3 southeast of 1st Avenue

B. **DS 22-057 (Lim):** North Casanova Street 2 southeast of Palou Avenue

C. **DS 24203 (Faia):** Northeast corner of Torres Street and 2nd Avenue

D. **DS 23-124 (Rieken-Yoo):** Santa Fe Street 4 southeast of 2nd Avenue

E. **DS 24089 & LM 24151 (Britton):** Santa Fe Street 2 southwest of Mountain View Avenue

CALL TO ORDER AND ROLL CALL - CHAMBERS

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 Commission or the public may ask that any items be considered individually for purposes of Commission discussion and/ or for public comment. Unless that is done, one motion may be used to adopt all recommended actions.

1. Adoption of the 2025 Planning Commission Meeting Calendar
2. November 13, 2024 Regular Meeting Minutes
3. Monthly Activity Report: October 2024
4. Monthly Activity Report: November 2024
5. **UP 24292 (Mad Dogs & Englishmen)**: Consideration of a Use Permit, UP 24292 (Mad Dogs & Englishmen), for the establishment of a new Specialty Restaurant specializing in the use of coffee sales located at the southwest corner of Ocean Avenue and Mission Street in the Central Commercial (CC) District. APN: 010-141-001.

PUBLIC HEARINGS

6. Historic Context Statement Update
7. **DS 24273 (Barretta):** Consideration of a Track One Design Study Referral, DS 24273 (Barretta) for the replacement of the wood shake roof of a two-story single-

family residence and detached garage with a vertical standing seam metal roof on the two-story single-family residence and tar and gravel on the detached garage located on the southeast corner of Junipero Avenue and 10th Avenue in the Single-Family Residential (R-1) District. APN: 010-072-018-000. ***RECOMMEND CONTINUANCE TO A DATE UNCERTAIN***

8. **UP 24288 (The Big Squeezy):** Consideration of a Use Permit to allow for the establishment of a Specialty Restaurant, "The Big Squeezy by the Sea". The restaurant would specialize in the preparation and sale of smoothies, smoothie bowls, and cold pressed juices.

9. **UP 24307 (Carmel Creperie) and UP 24305 (Carmel Square)**: Consideration of a Use Permit to allow for the establishment of a Specialty Restaurant, "Carmel Creperie". The restaurant would specialize in the preparation and sale of crepes, smoothies, coffee, and pastries.

10. **DS 24203, 24216, 24217 (Faia):** Consideration of amending Condition of Approval No. 30 of a Track One Design Study Referral, DS 24203, 24216, 24217 (Faia) relating to the orientation of the proposed standing seam metal rood on an existing 2235-square foot two-story single-family residence located on the Northeast corner of Torres Street and 2nd Avenue in the Single-Family Residential (R-1) District. APN: 010-101-021, 010-101-020, & 010-101-012.

11. **DS 23-124 (Rieken-Yoo):** Consideration of a Final Design Study, DS 23-124 (Rieken-Yoo), for the demolition of an existing 1,028-square-foot two-story, single-family residence and construction of a new 1,694-square-foot two-story, single-family residence, a 206-square-foot attached garage, and associated site improvements located on Santa Fe Street 4 southeast of 2nd Avenue in the Single-Family Residential (R-1) District. APN: 010-028-015-000

12. **DS 24089 & LM 24151 (Britton):** Consideration of a Final Design Study, DS 24089 (Britton), Lot Merger, LM 24151 (Britton), and associated Coastal Development Permit for the demolition of an existing single-family residence and the construction of a new 3,178 square-foot, one-story single-family residence, inclusive of a 462 square-foot attached garage, located at Santa Fe Street 2 southwest of Mountain View Avenue in the Single-Family Residential (R-1) District. APN: 010-082-002-000.

13. **DS 22-057 (Lim):** Consideration of a combined Concept and Final Design Study for the demolition of an existing 1,053 square-foot, one-story single-family residence, inclusive of a 205 square-foot detached garage, and the construction of a 1,793 square-foot, two-story single-family residence, inclusive of a 288 square-foot attached garage, in the Single-Family Residential (R-1) District, Archaeological Significance (AS) Overlay, and Beach/Riparian (BR) Overlay. APN: 010-225-003-000.

14. **DS 22-331 (Collins):** Receive a presentation and conduct a Preliminary Review of a Design Study Application, DS 22-331 (Collins), for the demolition of an existing single-family residence and construction of a new two-story single-family residence located at San Carlos Street 3 southeast of 1st Avenue in the Single-Family Residential (R-1) District. APN: 010-121-013

DIRECTORS REPORT

FUTURE AGENDA ITEMS

15. Next Regular Meeting: January 8, 2025 *Tentative Cancelation*

16. Special Meeting: January 15, 2025 *Tentative*

ADJOURNMENT

CORRESPONDENCE

17. PUBLIC CORRESPONDENCE: Public Hearings and/or other items appearing on the Agenda

18. PUBLIC CORRESPONDENCE: Additional items not associated with Public Hearings and/or other items appearing on the Agenda

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

SUPPLEMENTAL MATERIAL RECEIVED AFTER THE POSTING OF THE AGENDA

Any supplemental writings or documents distributed to a majority of the Planning Commission 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
PLANNING COMMISSION
Staff Report

December 11, 2024
CONSENT AGENDA

TO:	Chair LePage and Planning Commissioners
SUBMITTED BY:	Shelby Gorman, Administrative Coordinator
APPROVED BY:	Brandon Swanson, Acting Director of Community Planning & Building
SUBJECT:	Adoption of the 2025 Planning Commission Meeting Calendar

Application: **APN:**
Block: **Lot:**
Location:
Applicant: **Property Owner:**

Executive Summary:

The Planning Commission will consider adopting the 2025 meeting calendar.

Recommendation:

Adopt the 2025 Planning Commission Meeting Calendar

Background and Project Description:

In accordance with the Planning Commission Rules of Procedure (Attachment 2), the Commission holds regular meetings on the second Wednesday of each month at 4:00 p.m. When a regular meeting falls on a public holiday, no regular meeting shall be held on that day. Such meetings may be rescheduled to another business day, or canceled by motion and adopted by the Planning Commission.

The purpose for adopting a meeting calendar is to identify any conflicts with public holidays and to preempt the need for last-minute schedule changes, providing the Commission, staff and the public adequate notice of scheduled meetings throughout the year for planning purposes.

In preparing the 2025 Planning Commission meeting calendar (Attachment 1), staff identified conflicts with public holidays and suggested special meeting dates. The Planning Commission is being asked to review and adopt the meeting calendar.

Staff Analysis:

In preparation of the 2025 Planning Commission meeting calendar (Attachment 1), staff did identify one conflict with a public holiday for the February meeting. The Planning Commission is being asked to review and adopt the meeting calendar.

Other Project Components:

Attachment 1: 2025 Planning Commission Meeting Calendar
Attachment 2: Planning Commission Rules of Procedure

CITY OF CARMEL-BY-THE-SEA
PLANNING COMMISSION MEETING DATES
CALENDAR YEAR 2025

MEETING DATES
Wednesday, January 15, 2025 – Special Meeting *Rescheduled from Wednesday, January 8, 2025*
Wednesday, February 19, 2025 *Rescheduled from Wednesday, February 12, 2025 – Lincoln's Birthday*
Wednesday, March 12, 2025
Wednesday, April 9, 2025
Wednesday, May 14, 2025
Wednesday, June 11, 2025
Wednesday, July 9, 2025
Wednesday, August 13, 2025
Wednesday, September 10, 2025
Wednesday, October 8, 2025
Wednesday, November 12, 2025
Wednesday, December 10, 2025

City-Observed Holidays:

New Year's Day	Wednesday, January 1, 2025
Martin Luther King, Jr. Day	Monday, January 20, 2025
Lincoln's Birthday	Wednesday, February 12, 2025
President's Day	Monday, February 17, 2025
Memorial Day	Monday, May 26, 2025
Independence Day	Friday, July 4, 2025
Labor Day	Monday, September 1, 2025
Veteran's Day	Tuesday, November 11, 2025
Thanksgiving Day	Thursday, November 27, 2025
Day after Thanksgiving	Friday, November 28, 2025
Christmas Eve	Wednesday, December 24, 2025
Christmas Day	Thursday, December 25, 2025

ADOPTED 10-8-21

CITY OF CARMEL-BY-THE-SEA

PLANNING COMMISSION RULES OF PROCEDURE

I. ORGANIZATION, OFFICERS, AND COMMITTEES

A. Organization

The Planning Commission shall consist of five members, residents of Carmel-by-the-Sea, and appointed by the City Council. The Planning Commission shall be organized and exercise such powers as prescribed by the City of Carmel-by-the-Sea Municipal Code.

B. Duties and Powers of the Planning Commission

The Planning Commission, as the designated planning agency of the City of Carmel-by-the-Sea, shall have the following power and responsibilities:

1. To develop and maintain a General Plan.

2. To develop specific plans, master plans and area plans as may be necessary or desirable.

3. To periodically, at least once each fiscal year, review the capital improvement program of the City.

4. To determine the consistency of capital improvements projects and programs with the General Plan and other applicable design standards.

5. To prepare an annual report to the City Council on the status of the General Plan and progress in its application.

6. To interpret the meaning and intent of the City's land use code (General Plan, Zoning Ordinance, Design Guidelines and other applicable planning documents).

7. To hear and render decisions on appeals of discretionary decisions made by administrative officials.

8. To review environmental impact reports and initial studies.

9. To conduct public hearings, review evidence and determine requests for use permits, variances, lot line adjustments, subdivisions, rezones and land use code amendments.

10. To act on design review and design study applications.

11. To act on projects subject to coastal permit requirements when such projects are within the categories listed above.

12. To review the water management plan annually.

13. To recommend amendments to the General Plan, Zoning Ordinance and Design Guidelines as determined appropriate.

C. Officers

1. Selection

a. The Chair and Vice-Chair positions shall be elected annually from among the Commission's membership to serve at the pleasure of the Commission. The elections shall be for the following calendar year and shall take place at the December meeting, or as soon thereafter as practicable.

b. The elections process commences with individual Commissioners nominating candidates until a motion is made, seconded, and approved to close nominations. At the conclusion of any discussion, the roll is called alphabetically, and each Commissioner votes for one of the nominated candidates until one is elected by simple majority. The newly elected or re-elected Chair takes the Chair's seat and repeats this process for the Vice-Chair.

c. The Vice-Chair shall succeed the Chair if he/she vacated his/her office before the term of office is completed, and the Vice-Chair shall serve the unexpired term of the vacated office. A new Vice-Chair shall be elected at the next regular meeting.

d. In the absence of the Chair and Vice-Chair, any other member shall call the Commission to order, whereupon a Chair shall be elected from the members present to preside.

2. Responsibilities

The responsibilities and powers of the officers of the Planning Commission shall be as follows:

a. Chair

i. Preside at all meetings of the Commission.

ii. Call special meetings of the Commission.

iii. Sign all documents of the Commission.

iv. See that all actions of the Commission are properly taken.

v. Assist staff in determining agenda items.

vi. Appoint members for all standing and Ad Hoc Committees.

vii. Act as parliamentarian, in consultation with the City Attorney.

b. Vice-Chair

During the absence, disability, or disqualification of the Chair the Vice-Chair shall exercise or perform all the duties and be subject to all responsibilities of the Chair.

c. Ad Hoc Committees and Sub-Committees

The Chair may appoint Ad Hoc Committees and Subcommittees to study matters coming before the Commission, provided such appointments and the purpose of such Committee are made a matter of record in the minutes of the Commission.

i. Subcommittee appointments and a designated staff member are to be made by the Chair and Planning Director respectively and announced at a regular Planning Commission meeting so that the appointments will be documented in the minutes.

ii. Subcommittees established for a single, limited purpose and duration shall be considered Ad Hoc and therefore not subject to the Brown Act.

iii. Subcommittees are to work with assigned staff and prepare subcommittee work products or review the research and draft text prepared by staff.

iv. The first task of each subcommittee is to prepare a Scope of Work report for Commission approval that describes the issue to be addressed, the tasks and process to be used and the anticipated work products.

v. All subcommittee meetings are to be conducted at City Hall unless a larger venue is required (for public workshops, etc.) or when field trips are required.

vi. Subcommittees shall make monthly oral progress reports to the full Commission at regular meetings.

II. CONDUCT OF MEETINGS

A. Rules of Order

Except as otherwise stated in these Rules of Procedure or Municipal Code, Roberts Rules of Order, Newly Revised shall be used as a guide to the conduct of the meetings of the Planning Commission, provided, however, that the failure of the Commission to conform to said rules of order shall not, in any instance, be deemed to invalidate the action taken.

B. Individual communications regarding pending requests that have been filed with the City between Commissioners and applicants or other persons outside the public meeting of the Planning Commission are discouraged. If communications do occur the Commissioner shall make it known during the next Planning Commission meeting involving the subject application. The Commissioner should also encourage the applicant/person to submit a written summary of the communication to staff prior to the next scheduled hearing on the matter.

C. Public Meetings

All meetings of the Planning Commission and committees of the Planning Commission shall be held in full compliance with the provisions of the Brown Act (California Government Code, Section 54954.2), the Municipal Code, and these Rules of Procedure.

D. Regular Meetings

1. Regular meetings shall be held on the second Wednesday of each month in the Council Chambers of City Hall unless otherwise determined by the Commission. Public Hearings shall commence at 4:00 P.M. or as soon as thereafter as possible unless otherwise determined by the Commission and conclude no later than 8:00 p.m. The Tour of Inspection shall be scheduled prior to the Public Hearings at a time determined to be necessary based on the length of the Tour.

2. Whenever a regular meeting falls on a public holiday, no regular meeting shall be held on that day. Such regular meeting may be rescheduled to another business day or canceled by motion adopted by the Planning Commission.

E. Adjourned Meetings

In the event it is the wish of the Planning Commission to adjourn its meeting to a certain hour on another day, a specific date, time and place must be set by the Commission prior to the regular motion to adjourn.

F. Special Meetings

Special meetings for the purposes of conducting study sessions or workshops may be held at any time upon the call of the Chair or by a majority of the voting members of the Commission or upon request of the City Council following at least twenty-four hours notice to each Commission member and to the press. The time and place of the special meeting shall be determined by the convening authority.

G. Annual Meeting

An annual meeting shall be held at the beginning of the first regular meeting of December, or as soon thereafter as is practicable each year for the purposes of electing a Chair and Vice-Chair and for transacting such other business pertaining to the organization and procedures of the Commission as may be appropriate.

H. Tours of Inspection

The Director of Community Planning and Building (Director) will set the Tour of Inspection (Tour) schedule for each meeting, and will include it as part of the published agenda. The Director may choose to exempt certain agenda items from the Tour if it is determined that a site visit is not necessary because there would be no additional project information gained by Commissioners from physically visiting the site. Examples of reasons why items may be exempted from the Tour include, but are not limited to: Sites previously visited by the Commission where no substantive changes have been made to plans since the prior visit, businesses and other items requiring only a Use Permit where no substantive exterior changes are proposed and no foreseeable impacts to neighboring properties exist, extensions of Coastal Development Permits for ongoing maintenance activities (e.g.: Mission Trails Nature Preserve, and North Dunes), and other similar items where the Planning Commission would not benefit from a site visit. Any of these types of exempted items shall be placed on the Tour schedule by the Director if unique circumstances related to things like traffic, safety, noise, nuisances, or surrounding uses warrant a site visit by the Planning Commission. If any Planning Commissioner wishes to include an agenda item that has been exempted from the Tour, they will contact the Director within 48-hours of the hearing to make the request.

All Planning Commission members shall participate in the Tour of Inspection in order to be fully informed of the application site conditions. The intent of the Tour of Inspection is to provide a visual sense of the topic matter. A brief verbal staff report will be

provided to the decision-making body highlighting particular relevant information. Discussion is limited to a question-answer format. Members of the public may attend the Tour and may respond to questions from the Commission or staff for clarification purposes related to the visual sense of the site. The merits of the project will not be discussed during the Tour. A thorough review and discussion of the topic matter, including public comment, will take place at City Hall.

I. Agenda

1. An agenda for each meeting of the Commission shall be prepared by the Director of Community Planning and Building. The Chair, Vice-Chair and Planning Director shall review the order of the agenda to ensure that those items of highest interest to the general public are placed at the front of the agenda. The number of applications to be considered on the agenda will be determined based on the nature and complexities of the projects, other priorities in the Planning Commission's work program and what can reasonably be considered in a two-and-one-one-half-hour meeting.

2. The agenda for all regularly scheduled meetings shall be posted seventy-two (72) hours in advance.

3. All agendas shall be posted at City Hall, in the Library, and at the Post Office and extra copies placed in the Planning Commission bin at the Post Office.

4. The agenda for a special meeting shall be posted twenty-four (24) hours in advance and at the same locations as for regularly scheduled meetings.

5. Each agenda shall contain a brief description of the item to be discussed.

6. Any item may be placed on a future agenda when requested by two Planning Commissioners.

J. Order of Meeting

1. The order of items shall be based on the complexity and importance of the items. Generally, the order of business shall be as follows:

   a. The Chair shall take the chair at the hour appointed for the meeting and call the meeting to order.

   b. Members present and absent shall be recorded.

   c. The Commission shall conduct a Tour of Inspection.

d. The Chair shall lead those present in the pledge of allegiance to the flag.

e. Announcements/Extraordinary Business. Any special presentations, awards, resolutions of Appreciation or other matters of community interest shall be conducted.

f. Public appearances. Comments from the audience will be received on any item not before the Planning Commission.

g. The Commission shall consider the Consent Calendar.

h. The Commission shall consider any items pulled from the Consent Calendars.

i. At the discretion of the Chair, the Commission may consider special projects under Advanced Planning and Policy at this time or later in the meeting.

j. The Commission shall then hear and act upon those proposals scheduled for consideration at a regular public hearing.

k. Between 6:00 and 6:30 p.m. the Commission may recess for fifteen minutes. No recess shall occur except between scheduled agenda items.

l. All other applications not requiring public hearing shall then be heard. No action can be taken on items unless they appear on the agenda. (California Government Code, Section 54954.2).

m. Any matters of administration of the Commission, monthly subcommittee reports, determinations and appeals of administrative determinations shall be brought forward.

n. Adjournment. The Planning Commission will adjourn no later than 8:00 p.m. unless by a majority vote the Commission elects to continue. All items not receiving action shall be continued to the next regular meeting or to a special meeting.

2. The following shall be the order of procedure for public hearings concerning planning and zoning matters:

a. The Chair shall announce the subject of the public hearing as advertised.

b. If a request is made for continuance, a motion may be made and voted upon to continue the public hearing to a definite time and date.

c. The staff shall be asked to present the substance of the application, staff or committee report and recommendation, and to answer questions of the Commission. Any letters received before the hearing are entered into the record.

d. The Chair shall open the public hearing.

e. Order of testimony. The order of testimony shall be as follows.

The Chair can establish shorter speaking times prior to each public hearing if the length of the Agenda or the number of speakers to be heard so warrants. The Chair may also allow more time if deemed appropriate.

i. Applicant statement (5 minutes).

ii. Public input on the issue being heard (3 minutes per speaker).

iii. Applicant (3 minutes).

iv. Public hearing is closed.

f. The Commission shall then deliberate and either determine the matter or continue to another date and time certain. The Commission may ask questions of the applicant without re-opening the hearing to all speakers. The public hearing must be reopened if a new issue is raised. If the public hearing is reopened, all interested parties shall be heard.

g. If a motion is made and seconded that would alter a project or add new conditions not contained in the written staff report, the Chair shall allow the applicant to state for the record whether such change is accepted or opposed by the applicant prior to a vote being taken. The Commission may then approve or reject the motion.

3. Rules of Testimony

a. Persons are not required to give their name or address, but it is helpful for speakers to state their name in order that the Secretary may identify them in the minutes of the meeting.

b. If there are numerous people in the audience who wish to participate on the issue, and it is known that all represent the same opinion, a spokesperson should be encouraged to speak for the entire group. The spokesperson will then have the opportunity of speaking for a reasonable length of time and of presenting a complete case.

c. The Chair may limit the time of testimony to not more than three minutes on a particular issue by each individual.

d. No person or Commissioner shall address the Commission without first securing the permission of the Chair to do so.

e. All comments shall be addressed to the Commission as a whole. All questions shall be placed through the Chair.

f. The Chair may re-open the hearing for public testimony at any time for the purpose of obtaining new information. It is not necessary to reopen a public hearing to ask questions of the project applicant.

4. Items may be continued by the Planning Commission for the following reason:

a. The application was incomplete.

b. The applicant could not appear at the meeting and has requested that the item be continued.

c. The application is revised by the applicant during the meeting.

d. The Planning Commission requires additional information during the meeting.

e. New information or issues come to light during the meeting that need further study.

f. The Planning Commission requests that the application be revised.

K. Voting

1. Voting Requirements

a. A quorum shall consist of three (3) members of the Commission, except when the Commission is acting on a use permit or an appeal of an administrative decision when a quorum shall be four (4) members.

b. The affirmative vote of a majority of the Commission present is necessary to take any action, except for use permits and appeals of administrative decisions and General Plan amendments which shall require an affirmative vote of four members.

c. When a member disqualifies him/herself from voting because of a potential conflict of interest, the Commissioner shall be considered absent from the item.

d. Should the number of Commissioners abstaining for a conflict of interest together with absences for other reasons disrupt the quorum, the issue shall be continued to the next regular meeting. When the number of Commissioners abstaining solely for a conflict of interest disrupts the quorum and there exists no alternative source for decision, participation by a member with conflict shall be allowed pursuant to California Government Section 87100 et seq.

e. A tie vote results in a failed motion. In such an instance, any member of the Commission may offer a motion for further action. If there is no action by an affirmative vote, the result is no action and the application is considered denied due to the lack of the necessary votes for approval.

2. Disqualification from Voting

a. A Commissioner shall disqualify him/herself from debate, discussion and voting on any matter before the Commission when there is an appearance of a conflict of interest. When a person disqualifies him/herself prior to the consideration of such matter by the Commission, the Commissioner shall state that he/she is disqualifying him/herself due to a conflict of interest, shall state the conflict, and then leave the voting area.

b. If a Commissioner is in doubt as to whether or not a conflict of interest exists, the matter of conflict shall be referred to the City Attorney for his opinion.

c. The Secretary of the Planning Commission shall record in the minutes the time when a Planning Commissioner steps down and when he/she returns to the podium.

3. Abstentions

A Commissioner may be permitted to abstain from voting because of unpreparedness on an issue before the Commission. All votes of a member who disqualifies him/herself shall be recorded as an abstention.

4. Voting Order

The order of voting shall be altered at each meeting, with the exception of the Chair, who shall vote last.

5. Recording of Votes

The minutes of the Commission□s proceedings shall show the vote of each member including whether they were absent or failed to vote on a matter considered.

III. APPLICATION PROCESSING

A. All applications shall be submitted to the office of Community Planning and Building in compliance with the submittal requirements for each specific application. All evidence shall be submitted before the application is determined complete. Applicants are encouraged to request a preliminary concept hearing with the Planning Commission, in which case, a completed application is not required.

B. Only one (1) application at a time shall be officially received and processed for a specific location.

C. All applications will be reviewed by staff and will not be further processed until the application has been determined by the staff to be complete. The staff will be responsible for informing the applicant of the deficiencies in the application within thirty (30) working days of receipt of the application.

D. All staff reports and supporting information shall be reviewed and signed off by the originator of the report and the Director of Community Planning and Building.

E. When an application is determined to be complete, the application will be scheduled for Commission review in the order that the application is received as complete.

F. Any information received after the Planning Commission agenda packet has been distributed may be the basis for continuation of the application.

G. Any application continued for a second time at the applicant's request shall not be continued again but will be renoticed and advertised for a future Planning Commission hearing.

IV. APPEALS AND RECONSIDERATION

A. Any appeal to the City Council from a decision of the Planning Commission must be made by filing a notice of appeal within ten (10) working days with the City Clerk.

B. Any Commission member who voted on the prevailing side of a decision may request

within five (5) working days of the decision that the matter be reconsidered. The question of whether the action should be considered will be placed on the next Planning Commission meeting.

C. Any applicant may request that a Planning Commission decision be reconsidered by the Commission. Requests for reconsideration must be made in writing within five (5) working days of the Commission's action and state the specific error or omission committed by the Commission in the decision, or provide additional, relevant information not considered by the Commission.

D. Appeals of decisions to approve or deny applications located in the Coastal Commission appeal jurisdiction shall comply with the standards found in CMC Section 17.54.040.

V. REVIEW AND AMENDMENTS PROCEDURE

A. These Rules of Procedure shall be reviewed biennially.

B. These Rules of Procedure may be amended or suspended at any meeting of the Planning Commission by a majority of the members.

CITY OF CARMEL-BY-THE-SEA
PLANNING COMMISSION
Staff Report

December 11, 2024
CONSENT AGENDA

TO:	Chair LePage and Planning Commissioners
SUBMITTED BY:	Shelby Gorman, Administrative Coordinator
APPROVED BY:	Brandon Swanson, Acting Director of Community Planning & Building
SUBJECT:	November 13, 2024 Regular Meeting Minutes

Application: **APN:**
Block: **Lot:**
Location:
Applicant: **Property Owner:**

Executive Summary:

The Planning Commission routinely approves minutes of its meetings.

Recommendation:

Approve draft minutes

Background and Project Description:

None.

Staff Analysis:

None.

Other Project Components:

None.

Attachment 1: November 13, 2024 Regular Meeting Minutes

Planning Commission Meeting Minutes
November 13, 2024

REGULAR MEETING
Wednesday, November 13, 2024

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

CALL TO ORDER AND ROLL CALL – TOUR

The following Commission members were present for the tour: Erin Allen, Robert Delves, Stefan Karapetkov, and Michael LePage.

The following Commission members were absent: Stephanie Locke

TOUR OF INSPECTION

Item A: **DS 24207 (Hermle-Collins):** Mission Street 4 northeast of 1st Avenue

Item B: **DS 24175 (Rowland-Smith):** 4910 Monterey Street

Item C: **DS 23-211 (Hendley Family L.P.):** Mission Street 2 southeast of 13th Avenue

Item D: **DS 23-249 (1540MescalSt, LLC):** Junipero Avenue 3 northeast of 12th Avenue

Item E: **DR 24196 (Comfort Inn Carmel):** Northwest Corner of Ocean Avenue & Torres Street

CALL TO ORDER AND ROLL CALL – CHAMBERS

The following Commission members were present: Erin Allen, Robert Delves, Stefan Karapetkov, and Michael LePage.

The following Commission members were absent: Stephanie Locke

PUBLIC APPEARANCES

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

ANNOUNCEMENTS

Brandon Swanson, Acting Director of Community Planning and Building, introduced Shelby Gorman as the new Administrative Coordinator for Community Planning and Building and provided the Commission with tentative dates for the 2025 meeting dates that conflict with holidays.

CONSENT AGENDA

Item 1: **DS 24199 (Mandernach):** Consideration of a Final Design Study, DS 24199 (Mandernach), and associated Coastal Development Permit for the construction of a 750-square-foot second-story addition to an existing 1,310-square-foot, one-story single-family residence, retention of an existing 400-square-foot detached garage, and associated site improvements located on Guadalupe Street 2 northeast of 1st Avenue in the Single-Family Residential (R-1) District. APN: 009-145-011-000.

There were no items pulled for discussion.

The meeting was closed for public comment.

It was moved by Chair LePage and seconded by Commissioner Allen to approve the Consent Agenda.

The motion passed by the following roll call vote:

AYES:	**Commission Member(s): Allen, Delves, Karapetkov, LePage**
NOES:	**Commission Member(s): None.**
ABSTAINED:	**Commission Member(s): None.**
ABSENT:	**Commission Member(s): Locke.**

ORDERS OF BUSINESS

Item 2: An update and workshop to gather feedback on a draft ordinance amending Title 17 relating to Accessory Dwelling Units (ADUs).

Brandon Swanson, Assistant City Administrator and Acting Director of Community Planning and Building, introduced.

Evan Kort, Associate Planner, presented the draft ordinance amending Title 17 relating to Accessory Dwelling Units (ADUs).

Chair LePage opened the meeting for public comment. The following members of the public appeared before the Commission: Melanie Billig, Chuck Najarian, Neil Kruse, Arlene Ichien, Paula Hazdovac, Hans Buder, Victoria Beach, Linda Smith, Craig Palacini, Hongzia Liu, and Marie Goulet.

Chair LePage closed the meeting for public comment.

Chair LePage gave direction to staff to hold an informal public workshop and address the concerns raised by the public.

PUBLIC HEARINGS

Item 3: **DR 16-384 (Fountain):** Reconsideration of the granting of a Time Extension for Design Review DR 16-384 (Fountain), associated Use Permits, and Coastal Development Permit for the construction of a 1,600-square-foot mixed-use building with a 1,499-square-foot basement and 595-square-foot car pit on a 2,000-square-foot vacant lot, and associated site improvements, located on 8th Avenue 2 northwest of Junipero Avenue in the Residential and Limited Commercial (RC) District. APN: 010-087-020-000.

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

Chair LePage closed the meeting for public comment.

It was moved by Chair LePage and seconded by Commissioner Allen to continue to a date uncertain Item 3: DR 16-384 (Fountain): Reconsideration of the granting of a Time Extension for Design Review DR 16-384 (Fountain), associated Use Permits, and Coastal Development Permit for the construction of a 1,600-square-foot mixed-use building with a 1,499-square-foot basement and 595-square-foot car pit on a 2,000-square-foot vacant lot, and associated site improvements, located on 8th Avenue 2 northwest of Junipero Avenue in the Residential and Limited Commercial (RC) District. APN: 010-087-020-000.

The motion passed by the following roll call vote:

AYES:	**Commission Member(s): Allen, Delves, Karapetkov, LePage**
NOES:	**Commission Member(s): None.**
ABSTAINED:	**Commission Member(s): None.**
ABSENT:	**Commission Member(s): Locke**

Item 4: **DS 23-137 (Layman):** Consideration of a request for a time extension of DS 23-137 (Layman) and associated Coastal Development Permit to demolish 26 square feet of a single-story residence and construct a 219-square-foot single-story addition to a 1,597-square-foot single-story residence located on San Carlos Street 5 southwest of 13th Avenue in the Single-Family Residential (R-1) District. APN: 010-165-021-000.

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

Chair LePage closed the meeting for public comment.

It was moved by Chair LePage and seconded by Commissioner Allen to continue to a date uncertain Item 4: DS 23-137 (Layman): Consideration of a request for a time extension of DS 23-137 (Layman) and associated Coastal Development Permit to demolish 26 square feet of a single-story residence and construct a 219-square-foot single-story addition to a 1,597-square-foot single-story residence located on San Carlos Street 5 southwest of 13th Avenue in the Single-Family Residential (R-1) District. APN: 010-165-021-000.

The motion passed by the following roll call vote:

AYES:	**Commission Member(s): Allen, Delves, Karapetkov, LePage**
NOES:	**Commission Member(s): None.**
ABSTAINED:	**Commission Member(s): None.**
ABSENT:	**Commission Member(s): Locke.**

Item 5: **DS 24207 (Hermle-Collins):** Consideration of a revised Concept Design Study application, DS 24207 (Hermle-Collins), and associated lot line adjustment for the demolition of a one-story single-family residence and the construction of a new two-story residence. The project is comprised of an 1,855-square-foot, two-story single-family residence (Hapuna), inclusive of a 243-square-foot attached garage with an associated lot line adjustment that would expand the parcel from 4,000 square feet

to 4,150 square feet, located on Mission Street 4 northeast of 1st Avenue in the Single-Family Residential (R-1) District, APN: 010-112-012-000.

Jacob Olander, Assistant Planner, presented the staff report and addressed questions of the Commission.

Erik Dyar, Architect representing the Applicant, gave a presentation and addressed questions of the Commission.

Chair LePage opened the meeting for public comment. The following members of the public appeared before the Commission: Chuck Najarian, Arlene Ichien, Leslie Becket, Karyl Hall, Cindy Lloyd, John Jaramillo, Neil Kruse, Kimberly Edwards, Monte Galvan, Tom Morjig, Mary Lansbury, David Crabbe, Hongxia Liu, Craig Palacini, Karen Sharp, Melanie Billig, and Linda Smith.

Chair LePage closed the meeting for public comment.

Erik Dyar gave closing comments.

RECESS

The Commission adjourned to a break at 7:30 p.m. Returned at 7:40 p.m.

CALL TO ORDER AND ROLL CALL – CHAMBERS

The following Commission members were present: Erin Allen, Robert Delves, Stefan Karapetkov, and Michael LePage.

The following Commission members were absent: Stephanie Locke

The Commission gave direction to the Architect to resubmit the project considering the comments received from the public.

It was moved by Chair LePage and seconded by Commissioner Karapetkov to continue to a date uncertain Item 5: DS 24207 (Hermle-Collins): Consideration of a revised Concept Design Study application, DS 24207 (Hermle-Collins), and associated lot line adjustment for the demolition of a one-story single-family residence and the construction of a new two-story residence. The project is comprised of an 1,855-square-foot, two-story single-family residence (Hapuna), inclusive of a 243-square-foot attached garage with an associated lot line adjustment that would expand the parcel from 4,000-square-feet to 4,150-square-feet, located on Mission Street 4 northeast of 1st Avenue in the Single-Family Residential (R-1) District, APN: 010-112-012-000.

The motion passed by the following roll call vote:

AYES:	**Commission Member(s): Allen, Delves, Karapetkov, LePage.**
NOES:	**Commission Member(s): None.**
ABSTAINED:	**Commission Member(s): None.**
ABSENT:	**Commission Member(s): Locke.**

Chair LePage recused himself from Item 6, DS 24175 (Rowland-Smith) and left the chambers.

Item 6: **DS 24175 (Rowland-Smith):** Consideration of a Final Design Study, DS 24175 (Rowland-Smith), and associated Coastal Development Permit for the construction of a 708-square-foot split-level addition to an existing 852-square-foot, one-story single-family residence and 240-square-foot garage, and associated site improvements at 4910 Monterey Street in the Single-Family Residential (R-1) District. APN: 010-011-006-000.

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

Jim Sullivan, Applicant, gave a presentation and addressed questions of the Commission.

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

Commissioner Delves closed the meeting for public comment.

It was moved by Commissioner Delves and seconded by Commissioner Allen to adopt a Resolution accepting the Final Design Study, DS 24175 (Rowland-Smith) and associated Coastal Development Permit for the construction of a 708-square-foot split-level addition to an existing 852-square-foot, one-story single-family residence and 240-square-foot garage, and associated site improvements at 4910 Monterey Street in the Single-Family Residential (R-1) District. APN: 010-011-006-000, with the addition of a condition addressing vegetative privacy to include the planting of four olive trees on the western border of the property.

The motion passed by the following roll call vote:

AYES:	**Commission Member(s): Allen, Delves, Karapetkov**
NOES:	**Commission Member(s): None.**
ABSTAINED:	**Commission Member(s): LePage (recused)**
ABSENT:	**Commission Member(s): Locke**

Chair LePage returned to the dais.

Commissioner Delves left the meeting.

Item 7: **DS 23249 (1540MescalSt, LLC):** Consideration of a Final Design Study, DS 23-249 (1540MescalSt, LLC), and associated Coastal Development Permit for the demolition of a one-story single-family residence and detached accessory building and the construction of a 1,703-square-foot two-story residence inclusive of a 200-square-foot attached garage and associated site improvements. The residence is located on Junipero Street 3 northeast of 12th Avenue in the Single-Family Residential (R-1) District. APN: 010-073-005-000.

Jacob Olander, Assistant Planner, presented the staff report and addressed questions of the Commission.

Claudio Ortiz, Contractor representing the Applicant, gave a presentation and addressed questions of the Commission.

Chair LePage opened the meeting for public comment. The following members of the public appeared before the Commission: Courtney Krishnamurthy.

Chair LePage closed the meeting for public comment.

It was moved by Chair LePage and seconded by Commissioner Karapetkov to adopt a Resolution approving a Final Design Study, DS 23249 (1540MescalSt, LLC), and associated Coastal Development Permit for the demolition of a one-story single-family residence and detached accessory building and the construction of a 1,703-square-foot two-story residence inclusive of a 200-square-foot attached garage and associated site improvements. The residence is located on Junipero Street 3 northeast of 12th Avenue in the Single-Family Residential (R-1) District. APN: 010-073-005-000.

The motion passed by the following roll call vote:

AYES:	**Commission Member(s): Allen, Karapetkov, LePage**
NOES:	**Commission Member(s): None.**
ABSTAINED:	**Commission Member(s): None.**
ABSENT:	**Commission Member(s): Delves, Locke**

Item 8: **DS 23211 (Hendley Family L.P.):** Consideration of a Final Design Study, DS 23211 (Hendley Family L.P.), and associated Coastal Development Permit for the demolition of more than 50 percent of the exterior walls of a 680-square-foot, one-story single-family residence, the full demolition of a 226-square-foot detached garage, and the construction of a 1,600-square-foot, two-story single-family residence and 200-square-foot detached garage located on Mission Street 2 southeast of 13th Avenue in the Single-Family Residential (R-1) District. APN: 010-161-011-000.

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

John Scourkes, Architect representing the Applicant, gave a presentation and addressed questions of the Commission.

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

Chair LePage closed the meeting for public comment.

It was moved by Chair/Commissioner LePage and seconded by Commissioner Allen to adopt a Resolution approving a Final Design Study, DS 23211 (Hendley Family L.P.), and associated Coastal Development Permit for the demolition of more than 50 percent of the exterior walls of a 680-square-foot, one-story single-family residence, the full demolition of a 226-square-foot detached garage, and the construction of a 1,600-square-foot, two-story single-family residence and 200-square-foot detached garage located on Mission Street 2 southeast of 13th Avenue in the Single-Family Residential (R-1) District. APN: 010-161-011-000.

The motion passed by the following roll call vote:

AYES:	**Commission Member(s): Allen, Karapetkov, LePage**
NOES:	**Commission Member(s): None.**

ABSTAINED: Commission Member(s): None.
ABSENT: Commission Member(s): Delves, Locke

Item 9: **DR 24196 (Comfort Inn Carmel):** Consideration of a Track One Design Review Referral, DS 24196 (Comfort Inn Carmel), for the construction of a Presidential Shake TL CertainTeed Composite Shingle Roof in the Charcoal Black color on the Comfort Inn Carmel located at the northwest corner of Ocean Avenue and Torres Street in the Residential and Limited Commercial (RC) Zoning District.

Jacob Olander, Assistant Planner, presented the staff report and addressed questions of the Commission. With the recommendation to discuss the color of the roof shingles.

John Roach, Contractor representing the Applicant, gave a presentation and addressed questions of the Commission.

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

Chair LePage closed the meeting for public comment.

It was moved by Chair LePage and seconded by Commissioner Allen to adopt a Resolution approving a Track One Design Review Referral, DS 24196 (Comfort Inn Carmel), for the construction of a Presidential Shake TL CertainTeed Composite Shingle Roof in the Charcoal Black color on the Comfort Inn Carmel located at the northwest corner of Ocean Avenue and Torres Street in the Residential and Limited Commercial (RC) Zoning District with the condition the applicant work with staff to select a color consistent with the Commercial Design Guidelines.

The motion passed by the following roll call vote:
AYES: Commission Member(s): Allen, Delves, Karapetkov, Locke, LePage
NOES: Commission Member(s): None.
ABSTAINED: Commission Member(s): None.
ABSENT: Commission Member(s): Delves, Locke.

DIRECTOR'S REPORT

Brandon Swanson, Acting Director of Community Planning and Building, gave a report and answered questions of the Commission.

- **Staffing Update:** The recruitment for a Director of Community Planning and Building is ongoing.

- **Election Results:** The November Planning Commission meeting was Commissioner Delves' last meeting as he assumes the position of City Councilmember in December. Acting Director Swanson recommended recognizing Commissioner Delves at the end of the December Planning Commission meeting.

FUTURE AGENDA ITEMS

Item 10: Next Regular Meeting: December 11, 2024

ADJOURNMENT

8:54 p.m.

APPROVED:

Michael LePage, Chair

ATTEST:

Shelby Gorman, Recording Secretary

CITY OF CARMEL-BY-THE-SEA
PLANNING COMMISSION
Staff Report

December 11, 2024
CONSENT AGENDA

TO:	Chair LePage and Planning Commissioners
SUBMITTED BY:	Shelby Gorman, Administrative Coordinator
APPROVED BY:	Brandon Swanson, Acting Director of Community Planning & Building
SUBJECT:	Monthly Activity Report: October 2024

Application: **APN:**
Block: **Lot:**
Location:
Applicant: **Property Owner:**

Executive Summary:

Recommendation:

Background and Project Description:

Staff Analysis:

Other Project Components:

Attachment 1: Monthly Activity Report - October 2024

CITY OF CARMEL-BY-THE-SEA
Monthly Report

Community Planning and Building Department

TO:	Planning Commissioners
SUBMITTED BY:	Shelby Gorman, Administrative Coordinator
SUBMITTED ON:	October 1, 2024
APPROVED BY:	Brandon Swanson, Assistant City Administrator & Acting Director of Community Planning and Building

OCTOBER 2024 – DEPARTMENT ACTIVITY REPORT

I. PLANNING PERMIT APPLICATIONS:

In October 2024, 40 planning permit applications were received.

II. BUSINESS LICENSE APPLICATIONS:

In October 2024, 6 business license applications were received.

III. BUILDING PERMIT APPLICATIONS:

In October 2024, 49 building permit applications were received.

IV. CODE COMPLIANCE CASES:

In October 2024, 2 new code compliance cases were created.

V. TRANSIENT RENTAL COMPLIANCE CASES:

In October 2024, 0 new transient rental compliance cases were created.

VI. ENCROACHMENT PERMIT APPLICATIONS:

In October 2024, 12 encroachment permit applications were received.

VII. TREE PERMIT APPLICATIONS:

In October 2024, 45 tree permit applications were received.

VIII. YEAR-TO-DATE TRENDS

Table 1 includes the following October 2024 totals:

- Planning Permit Applications
- Business License Applications
- Building Permit Applications
- Code Compliance Cases
- Transient Rental Cases
- Encroachment Permit Applications
- Tree Permit Applications

October 2024 totals are provided alongside October 2023 totals for comparison. Compared to the same time period in the year 2023, Table 1 denotes percentage changes in the year 2024.

Table 1
Permit Application Totals and YTD Percentage Changes

	PLANNING	BUSINESS LICENSES	BUILDING	CODE COMPLIANCE	TRANSIENT RENTAL COMPLIANCE	ENCROACH-MENTS	TREE REMOVAL & PRUNING
2023 YTD Totals	340	66	466	200	30	240	341
2024 YTD Totals	333	51	427	159	18	214	338
YTD % Difference	- 2.06%	- 22.73%	- 8.37%	- 20.50%	-40.00%	- 10.83%	- 0.88%

Planning Permit Report

10/01/2024 - 10/31/2024

Permit #	Permit Type	Permit Identifier	Track	Project Description	Address/Location	Date Received	Date Approved	Status
24332	Sign	SI 24332 (Bea's Studio)		The installation of a new hanging sign outside of the business.	W/S San Carlos bet. Ocean & 7th	11/4/2024		In Review
24331	Design Study	DS 24331 (Susko)	One	Roof Material change from Synthetic, CeDUR Shilo to Decra Metal Shingle XD.	Dolores Street, 2 SE of 9th	10/30/2024		In Review
24330	Historic Evaluation	HE 24330 (Smith)		New Roof on existing structure	NE Corner of Torres and 1st Ave	10/28/2024		In Review
24329	Administrative Determination	AD 24329 (OWRF Carmel LLC)		Replace handrail, demo brick, water proof landing and install salvaged brick.	Mission St, Carmel-By-The-Sea			Closed
24328	Authorized Work	AW 24328 (Patel)		Exterior wall paint job, new color is Otter Tail by Behr	NWC Mission and 4th	10/28/2024	10/28/2024	Closed
24327	Historic Evaluation	HE 24327 (Roman)		Replace 6 windows, 2 sliding glass doors. Same for same	Junipero & 8th 6 SW of 8th	10/24/2024		In Review
24326	Design Study	DS 24326 (Smith)	One	remove shake roofing, install new standing seam metal roof	MP of Carmel City Lot 8 block 6	10/30/2024		In Review
24325	Design Study	DS 24325 (A&C Properties Inc - Cattaneo)	One	Convert Carport to Garage, Relocate front door location and Convert existing storage room into bedroom for existing ADU.	2nd Avenue - 2NW of Lincoln Avenue	10/23/2024		In Review
24324	Historic Evaluation	HE 24324 (Normandy Inn)		Historic evaluation for roof replacement for Normandy Inn.	SE Corner of Casanova & Ocean	10/23/2024		Closed

24323	Design Study	DS 24323 (Cappel)	One	Install a 24kW liquid-cooled Kohler generator along with a Kohler Automatic Transfer Switch (ATS) on the south-facing side of the property, located in the side/back yard. The installation includes the construction of an 86" X 44" concrete pad to serve as foundation for generator and ATS. Sound attenuation measures will be implemented to minimize operational noise and ensure compliance with relevant noise ordinances.	2 SE of 7th, Carmel-by-the-Sea 93923	10/24/2024		In Review
24322	Design Study	DS 24322 (Delimon)	One	Replace existing 330sf wood deck with new 288sf wood deck at the rear of the property. Replace existing balcony with new balcony at the front of house. Connect patio 1 with patio 2 including new open-aire. Install wood stair including additional retaining walls and guardrails. Minor exterior revisions including removal of double doors from kitchen to deck and replace with awning style window, remove double casement windows in kitchen and infill with lapstrake horizontal wood siding to match existing. Remove double doors from primary bath to patio 2 and replace with fixed window. New landscape plan, no trees proposed to be removed.	San Carlos 5 NW of 3rd	10/22/2024		In Review

24321	Design Study	DS 24321 (Jensen)		Replace existing, failing, wood roof with nonflammable metal standing seam roof. Proposed color is Sheffield metals medium bronze. Replace existing copper gutters and downspouts with new medium bronze non-copper to comply with environmental rules for City of Carmel.	Santa Lucia 2 NE of Scenic	10/21/2024		In Review
24320	Design Study	DS 24320 (Pine Inn Parking Lot)	One	Installation of 15 new lights of 3 different varieties along the edge of the parking lot area.	NE Corner of Monte Verde & 6th	10/22/2024		In Review
24319	Landscape Plan Check/Inspection	LD 24319 (Barr) PENDING ADDITIONAL INFORMATION		Add 1 gal Vinca Major and Arctostaphalos to city area	SW Corner of 11th and Camino Real			In Review
24318	Historic Evaluation	HE 24318 (Petrula)		Historic evaluation for a window in the master bedroom that is leaking and repair of cracked stucco.	Santa Rita 3 SW of 2nd	10/16/2024		In Review
24317	Design Study	DS 24317 (Brocato)	One	INTERIOR REMODEL OF AN EXISTING SINGLE FAMILY DWELLING TO ALLOW FOR A NEW RESIDENTIAL ELEVATOR ACCESS THE EXISTING THREE LEVELS. ADDITION OF APPROXIMATELY 72 SF TO EXPAND THE UPPER LEVEL OFFICE ROOM IN THE NORTHEAST CORNER OF THE EXISTING HOME. NO CHANGES IN EXISTING HARDSCAPE/LANDSCAPE PROPOSED.	26173 Dolores Street, Carmel, CA 93923	10/15/2024		In Review

24316	Design Study	DS 24316 (Coffin)	One	This approval of Design Study DS 24316 (Coffin) authorizes a project to replace 14 wood windows and 1 sliding glass door with aluminum clad Pella windows and door of the same size with no change in the openings located at NE Corner, Carmelo Street and Ninth Avenue in the R-1 District and, APN: 010264004000 as depicted in the plans stamped approved by Community Planning and Building Department on 10/29/2024 unless modified by the conditions of approval contained herein.	NE Corner, Carmelo Street and Ninth Avenue	10/15/2024	10/29/2024	Approved
24315	Design Study	DS 24315 (Mears)	One	Replacement and renovation of the deck in the rear area of the property, with an approximate surface area OF 156 SQUARE. Exterior painting of the entire house, installation of cedar shakes and shingles on the roof.	SE Corner Santa Fe & 3rd, Carmel-by-the-Sea	10/18/2024		In Review
24314	Design Review	DR 24314 (Treehouse Cafe) INCOMPLETE	One	Outdoor Lights and Speaker	San Carlos 2 SW of 7th	10/15/2024		In Review
24313	Historic Evaluation	HE 24313 (Dyas)		replacement of windows on main house	SW Corner 5th Avenue & Santa Fe street	10/16/2024	11/14/2024	Approved
24312	Design Study	DS 24312 (Ding)	Streamlined	Repair/ replacing 2 existing skylights. I talked to Jake, this is a streamlined application. This is for roofing permit BP 240431 (Dunn). Thank you.	Torres ST 3 SW of 10th	10/16/2024		In Review

24311	Temporary Use Permit	TUP 24311 (Ipsen)		Temporary Use Permit for the second annual "Feed the Soul" event. The event is authorized to take place on Friday, December 6th from the hours of 5pm to 10pm, with the property hard closed at 10:30pm. The event is to be capped at 250 guests and will be monitored by volunteers from the Food Bank. Two parking stalls in front of The Pocket will be reserved for the Food Bank's trucks. All food and alcohol consumption will be kept to The Pocket private premises. A DJ will be present to provide low level music with no live music on the property. Music will be contained to the indoor portions of the event.	Lincoln 5 NE of 6th	10/14/2024	10/14/2024	Approved
24310	Design Study	DS 24310 (Gilbert)	Streamlined	Garbage Containment Structure/Trash Enclosure for three bins drawing enclosed.	2836 Santa Lucia Avenue, Carmel, CA 93923	10/18/2024		In Review
24309	Design Review	DR 24309 (Schultz)	One	Revisions to previously approved planning permit, DS 20-289 for the folliwing changes: Revisions to mechanical room layout, bathroom layout revision, addition of obscured glass fire rated windows, addition of "dark sky" low profile skylights in lieu of dormers, delete planned removal of stucco roof penetration, reduce new wall in-set from 4" to 1 1/2", change bedroom windows at the tdeck to match doors per schedule, and delete new metal railings and instead repair existing and reduce width of deck to remove leaking planter.	Lincoln 4 NE of 6th	10/14/2024		In Review

24308	Design Study	DS 24308 (Jackowski-Spidell)	One	Lower Floor: Conversion of existing storage room into a full bathroom (49 s.f.) New Laundry Room (76 s.f.), New Entry Stairs (66 s.f.) Upper Floor: Proposed terrace (114 s.f.)	San Carlos Street 2-NW of Santa Lucia	10/15/2024		In Review
24307	Use Permit	UP 24307 (Carmel Creperie)		Coffee shop and Creperie	San Carlos Street Between Ocean & 7th, Carmel, CA 93921			Corrections Required
24306	Design Study	DS 24306 (Dougherty)	One	Install native planting to enhance local ecosystem and aesthetics while providing safety with repair of existing paving.	Mountain View Ave & Vizcaino Ave	10/11/2024		In Review
24305	Use Permit	UP 24305 (Carmel Square)		ASSOCIATED UP 24307. Use Permit Amendment of UP 12-14(Mundaka)/ Barmel Supper Club(BL22- 51) to move 4 seats from existing Side Room space as referenced in UP 12-14/DR12-30 to establish water credits required to establish Group 2 water classification in Carmel Square's Unit 1.	San Carlos Street	10/7/2024		In Review
24304	Design Study	DS 24304 (Barsamian)	One	Removal of sandset brick pathways totaling 398sf, repair sand set stone patio totaling 223sf, remove shed, and repair two sandset stone pathways totaling 104sf.	Camino Real 2 NW of 10th	10/9/2024		In Review

24303	Design Study	DS 24303 (Hofer-McCafferty)		This approval of Design Study (DS 24303) authorizes the construction of an automated awning over an existing deck and fascia privacy screening along the deck on the site of a single-family residence located at Torres Street, 1 NE of Tenth Avenue. The project shall be constructed as depicted in the plans prepared by Anthony Zavitsanos dated approved by Community Planning & Building Department on November 18, 2024 unless modified by the conditions of approval contained herein.	Torres Street, 1 NE of Tenth Avenue	10/10/2024	11/18/2024	Approved
24302	Historic Evaluation	HE 24302 (Taylor-Green)		Associated DS 24246. Historic determination.	San Antonio 4SW 10th	10/9/2024		In Review
24301	Design Study	DS 24301 (Merl)	One	Replace existing pressurized wood retaining wall and fence at back of property with CMU block retaining wall, finished with	Forest 2 SE of 8th	10/9/2024		In Review
24300	Design Study	DS 24300 (Casanova All the Way LLC)		Addition of 57 square feet to NE corner of house to expand primary bathroom & closet. Reconfiguration of existing guest bathroom & laundry into two separate rooms. No changes will be made to street-facing elevations or building height	NE Corner of Casanova & 13th Street	10/7/2024		In Review
24299	Design Study	DS 24299 (Bozzo)	Two	232 S.F. ADDITION AND 700 S.F. REMODEL. 232 S.F. ADDITION TO SINGLE STORY 1568 S.F. SINGLE FAMILY RESIDENCE. REMODEL OF APPROXIMATELY 700 S.F. AND EXTERIOR CHANGES THAT INCLUDE NEW ALUMINUM CLAD FRAME WINDOWS AND DOORS AND NEW PAINT.	JUNIPERO AVENUE 4SE 8TH STREET			In Review

24298	Design Study	DS 24298 (Gonzalez)	Two	Track 2 design study application for a remodel and addition to an existing single story 1,578 SF residence. Addition to include 134 SF at first floor for expanded entry, kitchen, and bath, and a proposed second story Accessory Dwelling Unit of 457 SF. Site includes previously approved Variance for non-conforming parking.	Santa Fe and 5th Avenue, Southeast Corner	10/4/2024		In Review
24297	Design Study	DS 24297 (Reilly)	One	Window Replacement (same size and location)	San Antonio 2 SE of 7th	10/10/2024		In Review
24296	Historic Evaluation	HE 24296 (PALCO Land & RE Group, LLC)		HISTORIC EVALUATION, INITIAL. Proposed project: Remodel of existing SFR: Remodel of existing single-family residence, demolition of existing garage and pivot to new footprint, reconfiguration of off-street parking, minor structural reinforcement of portions of foundation, replacement of exterior materials, lower ridgeline/pitch, updates to existing landscape and hardscape, reconstruction of existing trash and recycling enclosure and addition of new ADU	San Antonio, 5 North of 4th (5 NE of 4th San Antonio)	9/26/2024		In Review
24295	Historic Evaluation	HE 24295 (Overett)	One	Historic evaluation of an existing residence. Future project to replace garage door.	San Antonio 2 NW of 4th	10/2/2024		In Review

24294	Landscape Plan Check/Inspection	LD 24294 (Esperanza Carmel)		Approval of this Design Study/Landscape Plan authorizes the installation of new landscaping on a mixed-use property at San Carlos 2 NW 8th. All landscaping shall be installed in accordance with the approved landscape plan dated approved on October 24, 2024 on file in the Community Planning & Building Department unless modified by the conditions of approval herein.	San Carlos 2 NW 8th	10/4/2024	10/24/2024	Approved
24293	Lot Line Adjustment	LLA 24293 (Kshire Property Investments, LLC) PENDING Additional Information		Lot Line Adjustment	NW Corner of Lincoln Street & 8th Avenue			In Review

Total Records: 40

11/18/2024

Business License Report

10/01/2024 - 10/31/2024

Entity #	Application Type	Business Name	Business Description	Location	Date Received	Date Approved	Status
24051	New Business	Devine & Co. Private Jeweler	Professional Service	6th Ave & Dolores St., Carmel-By-The-Sea	10/24/2024	11/7/2024	Zoning Clearance Issued
24050	New Business	Kasavan Construction Inc.	Contractor	Lincoln 3 NE of 8th	10/29/2024	11/6/2024	Zoning Clearance Issued
24049	New Business	Carmel Creperie	Coffee Shop and Creperie, Smoothies, Ice Cream	San Carlos St. Between Ocean Ave. & Seventh, Carmel, CA 93921	10/4/2024		
24048	New Business	Bea's Studio	Art Studio, Small Batch Soap Making, and Retail	San Carlos 3 NW 7th #5	10/23/2024	11/7/2024	Zoning Clearance Issued
24047	Ownership Change	Carbon California	Retail/Sale of Mens and Womens Clothing and Accessories	South Ocean Ave 3 East of San Carlos			
24046	New Business	VIN Kitchen	Restaurant	Dolores 2NW 6th Ave., Carmel by the Sea, CA 93921	9/23/2024	10/21/2024	Zoning Clearance Issued

Total Records: 6

11/18/2024

Building Permit Report

10/01/2024 - 10/31/2024

Permit #	Date Submitted	Date Approved	Project Description	Valuation	Permit Type	Property Location
240473	11/5/2024		Installation of a new Kohler 30kW emergency standby generator, including a 200A Kohler RDT automatic transfer switch and 15 sq.ft. above ground concrete pad.	22,413	Electrical	26174 Dolores St
240472	11/5/2024	11/5/2024	Replace two corroded railings and repair one to match existing. Repair fence to match existing. Restore and repair carmel stone walkways, patio, and walls. No material changes and to restore to the original state as much as possible.	0	Exempt Work	SE Corner of San Antonio & 4th
240471			Interior remodel of (E) restaurant dining room and courtyard, remodel for stair removal and new fireplace and shed roof	180,700	Building	West side San Carlos between 5th and 6th Avenue
240470	10/25/2024	10/25/2024	Installation of new main electrical panel	1,500	Electrical	San Antonio 5 NE of 4th
240469	10/25/2024	10/25/2024	Repair broken area drains onb side of building and add base rock and two drains.	5,000	Plumbing	NW Corner of Missino & 7th
240468	10/25/2024		Installation of a roof mounted 4.51 kW PV system totaling 11 panels. Install 6 3.0kWh batteries totaling 18 kWh.	59,181	Electrical	NW Corner of San Carlos & 7th
240467	10/25/2024		Installation of a roof mounted 6.15 kW PV system totaling 15 panels. Install 10 3.0kWh batteries totaling 30 kWh.	59,181	Electrical	NW Corner of San Carlos & 7th
240466	10/24/2024	10/24/2024	Tear off existing composition roof at the front of the building and install new Malarkey composition roof in color Weathered Wood.	18,800	Roofing	Mission 4 SE of 4th

240465	10/24/2024		Replace two sections of existing side fence with new 6' high fence. Approximately 30' at west end running down to 2nd and 32' at east end running to corner at Monte Verde. Fence to be installed inside the property line.	0	Exempt Work	Monte Verde 3 SW of 2nd
240464	10/23/2024		Interior Remodel Kitchen and Dining Room (286 SF), 2 bathrooms (170 SF)	130,000	Building	9th 2 SW of Torres
240463	10/23/2024	10/23/2024	125 amp to 200 amp panel upgrade.	2,000	Electrical	San Carlos 2 NW of 9th
240462	10/23/2024		Install a 24kW emergency backup generator and automatic transfer switch.	28,300	Electrical	Carmelo 2 SE of 7th
240461	10/22/2024		Creation of three new fixed office spaces in community building. Installation of associated lighting and electrical. Relocation of air return.	0	Building	Junipero 2 NE of 4th
240460	10/22/2024	10/22/2024	Remove and Replace 60k BTU furnace.	6,291	Mechanical	San Carlos 3 NW of 4th
240459	10/21/2024	11/14/2024	Repair/rebuild staircase at rear of house as needed for rot repair.	15,000	Building	Camino Real 4 SE of 10th
240458	10/21/2024		Kitchen and bathroom(s) remodel, exterior deck and balcony replacement	250,000	Building	San Carlos 5 NW of 3rd
240457	10/17/2024		Addition of 333sf of living space and 230sf of attached garage to an existing single family residence.	180,000	Building	Ocean 4 NE of Guadalupe
240456	10/16/2024	10/16/2024	Meter main and subpanel upgrade with location change to comply with setback requirements.	5,000	Electrical	Scenic 2 SE of 11th
240455	10/16/2024		interior remodel of existing restaurant, dining room, and courtyard; remodel for stair removal and new fireplace and shed roof.	180,700	Building	San Carlos 3 SW of 5th
240454	10/15/2024		New rooftop solar 17 mods 7.14 kW, (3) New PW3, 34.5 kW, New 200A Gateway	84,915	Building	NE Corner of Torres & 11th
240453	10/15/2024	11/15/2024	Kitchen remodel and update to three bathrooms in the house. Include kitchen electrical update and new flooring throughout the house.	227,000	Building	SW Corner of Casanova & 4th

240452	10/15/2024		Remove existing shake roof. Install black standing seam metal	13,756	Roofing	Torres 1 NE of 1st
240451	10/15/2024	10/15/2024	Tear off old shingle roof and replace with new Presidential shingles in color "Autumn Blend". Install new gutters.	9,000	Roofing	Dolores 4 NE of 10th
240450	10/14/2024	10/15/2024	Partial reroof on low sloped area only. Replace wood shake roof with a #1 premium grade cedar roof	16,344	Roofing	Carmelo 3 SW 8th
240449	10/14/2024	10/15/2024	Remove tile roof, install DaVinci synthetic shakes along with a PVC membrane in the cricket waterway.	93,399	Roofing	Lopez 2 NW of 4th
240448	10/14/2024	10/16/2024	Replace approximately 40-50' of interior fencing on the south side of the parking lot. Existing fence is 8' tall, 6' of fence with 2' of lattice on top.	0	Exempt Work	Lincoln 3 SW of 7th
240447	10/14/2024	10/14/2024	Remove existing wood shake roof and install new Davinci Multi-Width shake in color "Tahoe".	87,642	Roofing	San Antonio 3 NW of 8th
240446	10/11/2024		Repair existing 2nd floor decks (2) at hotel building #1. Replace materials like for like.	25,000	Building	NW Corner of Dolores & 8th
240445	10/10/2024	10/10/2024	Replace outdated electrical meter service panel.	3,100	Electrical	SE Corner of Lincoln & 2nd
240444	10/10/2024		Replace old wood shake roof with new 50 year CertainTeed Presidential TL asphalt roof in color "Autumn Blend".	80,000	Roofing	San Carlos 5 SE of 4th
240443	10/10/2024	10/10/2024	Remove and replace kitchen cabinets, counter tops, backsplash, and appliances.	0	Exempt Work	San Antonio 4 NW of 10th
240442	10/8/2024	10/8/2024	ReRoof detached 509 s.f. Guesthouse/Garage to match house with new Malarkey Highlander composition shingles in color "Weathered Wood".	6,800	Roofing	Guadalupe 3 SW of 2nd
240441	10/8/2024		TI of unit #216 to create a 1,086sf spa facility.	350,000	Building	Carmel Plaza Suite 216

240440	10/7/2024	10/7/2024	Remove and replace water heater. Install Bradford White 75 gallon in pan.	2,700	Plumbing	Sand & Sea Lot #6
240439	10/7/2024		Minor interior remodel. New flooring, paint, cabinets, plumbing, and appliances. Modify/add electrical and lighting per plan.	175,000	Building	8th 2 NE of Santa Fe
240438	10/7/2024		2 bathrooms and kitchen remodel like-to-like	60,225	Building	Lincoln 3 NE 3rd Ave
240437			convert existing carport into garage	63,000	BP Revision	Monte Verde 3 NW of 11th
240436	10/3/2024	10/3/2024	Replacement of approximately 100' sf of wood shingles.	15,000	Building	SW Corner of Santa Fe & 8th
240435	10/2/2024		Construction of a new 390sf attached ADU.	135,000	Building	SW Corner Mission & 12th
240434	10/2/2024		Remodel and addition to an existing 898sf SFR with a detached 170sf garage. Demolition of the existing garage. Addition of 1,066sf to the main residence. Reconstruction of an attached 251sf wood deck. Various site changes to associate remodel.	615,000	Building	SW Corner Mission & 12th
240433	10/2/2024	11/6/2024	Energy storage addition to existing PV system (9 kWh).	11,434	Electrical	Dolores 3 NW 6th
240432	10/2/2024		Replacement and renovation of the deck in the rear area of the property, with an approximate surface area of 156sf. Exterior painting of the entire house and replacement of roof with new cedar shake shingles.	7,350	Building	SE Corner of Santa Fe & 3rd
240431	10/2/2024	10/7/2024	Tear off and replace with Carlise 60 Mil TPO. Finish TPO with a crushed rock/ballast covering layer.	36,795	Roofing	Torres 3 SW of 10th
240430	10/2/2024	10/2/2024	Remove existing wood shake roof and install new class "A" Landmark TL Shingles in color "Shenandoah".	31,000	Roofing	Torres 4 NE of 8th

240429	10/2/2024	10/15/2024	REPAIRS FOR (REDWOOD) WOOD DECK. REPAIR STAIR STRINGERS AND TREADS. REPAIR GUARDRAIL POSTS AND INCREASE HEIGHT OF WOOD GUARDRAIL TO MEET CURRENT CODES. NO CHANGES TO BUILDING, SIZE OF DECK OR HARDSCAPE	3,000	Building	Casanova 7 SW of 13th
240428	10/1/2024	10/2/2024	Install a new Flintlastic SA Car Sheet in color Gray over existing cap sheet of a flat roof.	14,000	Roofing	7th 3 NE of Forest
240427	10/1/2024	10/1/2024	Tear off existing wood shake roof. Install new 1/2" OSB plywood. Install new Gaf HDZ "Barkbrown" shingle.	36,000	Roofing	SW Corner of Torres & Ocean
240426	10/1/2024	10/1/2024	Limited exploratory demolition for future kitchen and bathroom remodel. Expose small sections of walls as required to review existing electrical and plumbing conditions. Remove existing built-in cabinets, and appliances to prepare for interior remodel.	0	Exempt Work	8th 2 NE of Santa Fe
240063	2/13/2024	4/16/2024	Remodel kitchen, two bathrooms, heating, plumbing, electrical, flooring, and painting.	40,000	Building	NW Corner of Casanova & 12th

Total Records: 49 11/18/2024

Code Compliance Report

10/01/2024 - 10/31/2024

Case #	Case Date	Status	Location	Problem Description	Date Received	Date Closed
24173	10/4/2024	Open	Santa Fe 7 SW of 8th	Interior demolition in excess of permit	10/3/2024	
24163	10/4/2024	Closed	Casanova 4 SE of 9th	Pallets of building materials in right-of-way	8/16/2024	8/23/2024

Total Records: 2

11/18/2024

Transient Rental Report

01/01/2024 - 10/31/2024

Case #	Street	Status	Date Received	Last Status Date	Date Closed
24172	Junipero	Closed	9/21/2024	10/4/2024	10/4/2024
24164	Casanova	Closed	8/31/2024	10/4/2024	10/4/2024
24161	Monte Verde	Closed	9/9/2024	9/20/2024	9/20/2024
24159	Junipero	Closed	9/4/2024	9/20/2024	9/20/2024
24114	Torres	Closed	8/14/2024	10/28/2024	10/28/2024
24113	Mission	Closed	8/12/2024	9/6/2024	9/6/2024
24096	Torres	Closed	6/20/2024	6/21/2024	7/19/2024
24076	Monte Verde	Closed	4/19/2024	5/22/2024	5/22/2024
24069	Torres	Closed	3/8/2024	5/3/2024	5/3/2024
24067	Carmelo	Closed	2/26/2024	3/22/2024	3/22/2024
24051	Rio	Closed	2/8/2024	3/5/2024	3/5/2024
24049	8th	Closed	2/2/2024	2/20/2024	2/20/2024
24047	Lopez	Closed	1/29/2024	5/6/2024	6/5/2024
24046	2nd	Closed	1/30/2024	2/6/2024	6/12/2024
24045	Lobos	Closed	1/29/2024	3/6/2024	4/6/2024
24029	7th	Closed	1/16/2024	2/26/2024	2/26/2024
24028	Forest	Closed	1/16/2024	2/9/2024	2/9/2024
24027	Scenic	Closed	1/15/2024	2/8/2024	2/8/2024

Total Records: 18

11/19/2024

Encroachment Permit Report

10/01/2024 - 10/31/2024

Permit #	Permit Type	Date Submitted	Project Description	Property Location	Date Issued	Status
240214	Temp Ench	10/30/2024	Emergency sewer line spot repair on sewer lateral.	SE Corner of 4th and Dolores	10/31/2024	Issued
240213	Temp Ench	10/25/2024	Trench in front of property in order for PG&E to install a new electrical line for the property.	SW Corner of Lincoln & 5th	11/4/2024	Issued
240212	Temp Ench	10/24/2024	Replace sewer lateral using pipe bursting.	Casanova 3 SW of 7th	10/24/2024	Issued
240211	Temp Ench	10/23/2024	PG&E to trench & install electric services. Keep existing TX & install SEC breakers, install service riser (LOC1), replace pole & install new TX (LOC2), remove OH service (LOC3), install underground service (LOC4), upgrade & relocate panel (LOC5). PM# 35452880.	NW Corner of Dolores & 13th		In Review
240210	Temp Ench	10/21/2024	Repair sewer lateral using pipe bursting. CONDITIONS: No work will be permitted on Thursdays. No full road closures.	6th between Junipero & Mission	11/4/2024	Issued
240209	Temp Ench	10/14/2024	PG&E to trench and backfill. PG&E to replace transformer and underground service. PM# 35540377	7th 2 NE of Lincoln	10/15/2024	Issued
240208	Temp Ench	10/10/2024	Replace sewer lateral using pipe bursting.	Lincoln 3 NE of 5th	10/14/2024	Issued

240207	Temp Ench	10/9/2024	PG&E to install underground electrical service. PM# 35569460	Camino Real 4 SE of Ocean	10/10/2024	Issued
240206	Temp Ench	10/8/2024	Excavate a 4x6 pit in the asphalt and a 3x6 pit in the sidewalk to repair damages due to a water service repair.	6th 102' East of San Carlos	10/23/2024	Issued
240205	Temp Ench	10/7/2024	Grade ground to make level with driveway and neighbor after city removed tree; after work is complete can you cover with bark please.	Casanova 4 SE of 12th Ave, Carmel, CA 93921		In Review
240204	Temp Ench	10/7/2024	Closure of Junipero Ave southbound lane to accommodate for crane lift and removal of equipment from roof.	Carmel Plaza	10/7/2024	Issued
240203	Temp Ench	10/1/2024	Replace sewer lateral using pipe bursting.	San Carlos 2 SW of 4th	10/1/2024	Issued

Total Records: 12

11/18/2024

Tree Permit Report

10/01/2024 - 10/31/2024

Permit #	Permit Date	Permit Type	Location of Property	Description	Status	Approved Date
24294	10/2/2024	Emergency Tree Work	Camino Real 4 SE of Ocean	Emergency trim of branch and upper canopy due to increasing tree lean.	Approved	10/2/2024
24295	10/3/2024	Tree Removal/Pruning	NE Corner of Camino Real and Fraser St.	EVALUATION: 80 Foot pine tree; 60 foot pine tree; Dead Oak tree PRUNING: 60 foot pine tree REMOVAL: 80 foot pine tree and dead Oak tree	Approved	10/18/2024
24296	10/3/2024	Tree Removal/Pruning	2 SE $th and Mission Carmel by the Sea	City Tree pruning	Approved	
24297	10/4/2024	Tree Evaluation	Scenic 2 NE of 11th	REMOVAL: One Cypress, 50' Crown Span, Height 60'	In Review	
24298	10/4/2024	Tree Removal/Pruning	Junipero, 4th NE & NW Corners	Trim branches	In Review	
24299	10/7/2024	Tree Removal/Pruning	2nd Ave. & Mission Street	Tree Removal	In Review	
24300	10/7/2024	Tree Removal/Pruning	0 SE Corner of Mission and 1st Ave	Pruning or Removal of Leaning Tree on CITY propropery	In Review	
24301	10/7/2024	Tree Evaluation	Mission 2 NE of Santa Lucia	Monterey Pine	Approved	10/11/2024

24302	10/8/2024	Tree Removal/Pruning	25951 Ridgewood Rd	Prune 3 limbs on Oak tree	Approved	10/11/2024
24303	10/8/2024	Tree Evaluation	26004 Ridgewood Rd	EVALUATION: Oak on my prop. City Property: Pine across from my house. See Site Plan REMOVAL: Oak	Approved	10/15/2024
24304	10/10/2024	Tree Evaluation	On Carpenter st 3 NW of Third	remove oak tree	Approved	10/18/2024
24305	10/10/2024	Tree Removal/Pruning	NE Corner 5th and Santa Rita, Carmel	Dead oak in back yard needs to be removed ASAP	In Review	
24306	10/11/2024	Tree Evaluation	Casanova 4 SE of 13th	Qty. 1 Podocarpus gracilior 25-30' H 18"caliper	Approved	10/16/2024
24307	10/11/2024	Tree Removal/Pruning	Casanova 3 SE of 13th	Pinus radiata qty. 1 Height 50-60' caliber 2 1/2'	Approved	10/18/2024
24308	10/14/2024	Tree Evaluation	Casanova 2 SE of Ocean	Two oak trees in front of house with branches overhanging roof, 1 big branch (over 4 in), several smaller ones	Approved	10/28/2024
24309	10/15/2024	Tree Removal/Pruning	NE Corner of San Carlos and Vista	FOR EVALUATION TO REMOVE OR PRUNE: One big pine	In Review	
24310	10/15/2024	Tree Removal/Pruning	East side Dolores, south of Ocean Ave	Pine tree removal	In Review	
24311	10/15/2024	Tree Removal/Pruning	26004 Ridgewood Rd	Oak on my prop. City Property: Pine across from my house. See Site Plan REMOVAL: Oak	Approved	10/16/2024

24312	10/15/2024	Tree Removal/Pruning	Vizcaino 3 SW of Mountain View	Dead oak tree removal	Approved	10/16/2024
24313	10/16/2024	Tree Evaluation	Dolores 5 SW of 13th	EVALUATION FOR REMOVAL: 40 ft. Calif. Oak	Approved	10/23/2024
24314	10/16/2024	Tree Evaluation	SW Corner of Camino Real & 11th Ave.	EVALUATION: Monterey pine tree	Approved	10/21/2024
24315	10/17/2024	Tree Evaluation	Guadalupe 4 NE of 3rd	Does the tree need de-mossing? Coast Live Oak Tree, 60 feet tall on city property out front; single tree	In Review	
24316	10/18/2024	Tree Removal/Pruning	Mission 2 NE of Santa Lucia	Monterey Pine	Approved	10/21/2024
24317	10/18/2024	Tree Removal/Pruning	On Carpenter st 3 NW of Third	remove oak tree	Approved	11/1/2024
24318	10/18/2024	Tree Removal/Pruning	Casanova 4 SE of 13th	Qty. 1 Podocarpus gracilior 25-30' H 18"caliper	Approved	10/18/2024
24319	10/21/2024	Tree Removal/Pruning	Lincoln 3NW of 13th	Dead oak Tree Removal	In Review	
24320	10/21/2024	Tree Evaluation	Crespi 5 SE of Mountain View	Oaks resting on powerlines and danger of falling on house threaten life or injury	Approved	10/21/2024
24321	10/21/2024	Tree Removal/Pruning	Crespi 5 SE of Mountain View	Oaks resting on powerlines and danger of falling on house threaten life or injury	Approved	10/21/2024
24322	10/21/2024	Tree Removal/Pruning	SW Corner of Camino Real & 11th Ave.	Monterey pine tree	Approved	10/21/2024

24323	10/21/2024	Tree Removal/Pruning	Scenic 3 SE of Ocean	Street Tree (Cypress Tree) in front of Scenic 3 SE of Ocean	Approved	10/28/2024
24324	10/22/2024	Tree Evaluation	Camino Real 3 NE of 13th	One (which may turn into removal), medium/large, Coast Live Oak	In Review	
24325	10/22/2024	Tree Removal/Pruning	4th Avenue and Mission Street	Remove 30' high Sweet-gum tree in front of walkway to property.	Approved	11/5/2024
24326	10/23/2024	Tree Removal/Pruning	2 SW of Monte Verde on Santa Lucia	REMOVAL: Dead and dangerous Oak tree	Approved	10/25/2024
24327	10/23/2024	Tree Removal/Pruning	Dolores St 2se of 8th	PRUNING- 1 Oak Tree REMOVAL- 1 Monterey pine, 24" DBH; 1 Cedar	Approved	10/24/2024
24328	10/23/2024	Tree Evaluation	Junipero 2nd nw of third	Evaluation of several trees	Approved	11/12/2024
24329	10/23/2024	Tree Removal/Pruning	Dolores 5 SW of 13th	Removal of 1 Oak	Approved	10/24/2024
24330	10/25/2024	Tree Evaluation	Dolores 4 SW of 11th	EVALUATION: 15' high tree, don't know the specifics	In Review	
24331	10/25/2024	Tree Evaluation	Carpenter 4 SE of 1st	1 pine, 1 oak, 2 deciuous, 16 podacarpus	Closed	10/31/2024
24332	10/28/2024	Tree Removal/Pruning	SW Corner of Mission and 12th Ave.	2 Limbs, a 2 1/2 inch diameter, 4 1/2 inch diameter- Oak Tree	In Review	
24333	10/28/2024	Tree Removal/Pruning	Junipero 4NW of 3rd	2 Large Pines, leaning significantly, 80-100 ft	In Review	
24334	10/28/2024	Tree Removal/Pruning	Casanova 2 SE of Ocean	Two oak trees in front of house with branches overhanging roof, 1 big branch (over 4 in), several smaller ones	Approved	10/29/2024
24335	10/29/2024	Tree Removal/Pruning	Santa Rita 7 SW of Ocean Ave.	1 Monterey Pine approximately 20 feet tall	Approved	10/30/2024

24336	10/29/2024	Tree Removal/Pruning	Rio Rd 3 NW of Santa Lucia	1 tree Pinus Radiata- about 100 ft tall- large - about 30 DBH	Approved	10/31/2024
24337	10/29/2024	Tree Evaluation	Carmelo 2NW of 10th	One Pine one cypress tree evaluation for removal	In Review	
24338	10/29/2024	Tree Removal/Pruning	on Torres street outside of the house of Torres 5 SE Of First (Toujours)	Request City of Carmel to remove a big tilted tree in street	In Review	

Total Records: 45

11/18/2024

CITY OF CARMEL-BY-THE-SEA
PLANNING COMMISSION
Staff Report

December 11, 2024
CONSENT AGENDA

TO:	Chair LePage and Planning Commissioners
SUBMITTED BY:	Shelby Gorman, Administrative Coordinator
APPROVED BY:	Brandon Swanson, Acting Director of Community Planning & Building
SUBJECT:	Monthly Activity Report: November 2024

Application: **APN:**
Block: **Lot:**
Location:
Applicant: **Property Owner:**

Executive Summary:

Recommendation:

Background and Project Description:

Staff Analysis:

Other Project Components:

Attachment 1: Monthly Activity Report - November 2024

CITY OF CARMEL-BY-THE-SEA
Monthly Report

Community Planning and Building Department

TO:	Planning Commissioners
SUBMITTED BY:	Shelby Gorman, Administrative Coordinator
SUBMITTED ON:	November 1, 2024
APPROVED BY:	Brandon Swanson, Assistant City Administrator & Acting Director of Community Planning and Building

NOVEMBER 2024 – DEPARTMENT ACTIVITY REPORT

I. PLANNING PERMIT APPLICATIONS:

In November 2024, 32 planning permit applications were received.

II. BUSINESS LICENSE APPLICATIONS:

In November 2024, 5 business license applications were received.

III. BUILDING PERMIT APPLICATIONS:

In November 2024, 41 building permit applications were received.

IV. CODE COMPLIANCE CASES:

In November 2024, 7 new code compliance cases were created.

V. TRANSIENT RENTAL COMPLIANCE CASES:

In November 2024, 1 new transient rental compliance case was created.

VI. ENCROACHMENT PERMIT APPLICATIONS:

In November 2024, 24 encroachment permit applications were received.

VII. TREE PERMIT APPLICATIONS:

In November 2024, 24 tree permit applications were received.

VIII. YEAR-TO-DATE TRENDS

Table 1 includes the following November 2024 totals:

- Planning Permit Applications
- Business License Applications
- Building Permit Applications
- Code Compliance Cases
- Transient Rental Cases
- Encroachment Permit Applications
- Tree Permit Applications

November 2024 totals are provided alongside November 2023 totals for comparison. Compared to the same time period in the year 2023, Table 1 denotes percentage changes in the year 2024.

Table 1
Permit Application Totals and YTD Percentage Changes

	PLANNING	BUSINESS LICENSES	BUILDING	CODE COMPLIANCE	TRANSIENT RENTAL COMPLIANCE	ENCROACH-MENTS	TREE REMOVAL & PRUNING
2023 YTD Totals	373	68	568	219	35	262	360
2024 YTD Totals	365	56	468	166	19	238	362
YTD % Difference	- 2.14%	- 17.65%	- 17.61%	- 24.20%	-45.71%	- 9.16%	+0.56%

Planning Permit Report

11/01/2024 - 11/30/2024

Permit #	Permit Type	Permit Identifier	Track	Project Description	Address/Location	Date Received	Date Approved	Status
24364	Variance	VA 24364 (Lewis & McClellan Trust)		ASSOCIATED PERMIT DS 24014 for a new, non-conforming parking pad to replace an existing garage located in the front yard setback.	San Carlos Street 3 SW of Vista Avenue	11/26/2024		Pending Assignment
24363	Historic Evaluation	HE 24363 (Devine)		HISTORIC EVALUATION to determine the scope of work, a 2nd story addition.	CAMINO REAL 2 SW OF 9TH	12/27/2024		Pending Assignment
24362	Planning Permit Revision			Adding window to bathroom at lower level.	NE Corner of 12th and San Antonio			Pending Assignment
24361	Design Study	DS 24361 (Landi)	Streamlined	Add a 4'0" x 1'7" window in the stairwell on the South elevation to allow more natural light in the stairwell.	Camino Real 4 SE of Ocean	11/22/2024		In Review
24360	Historic Evaluation	HE 24360 (Jensen)		ASSOCIATED PERMIT: DS 24321. Replace existing, failing, wood roof with nonflammable metal standing seam roof. Proposed color is Sheffield metals medium bronze. Replace existing copper gutters and downspouts with new medium bronze non-copper to comply with environmental rules for City of Carmel.	Santa Lucia 2 NE of Scenic	11/26/2024		Pending Assignment
24359	Landscape Plan Check/Inspection	LD 24359 (La Playa Carmel Hotel, LLC)		Lawn replacement, 2,200 SQ FT. Existing footprint for replacement of new sod lawn. Irrigation system retro-fitted 5 years ago is still in good status.	SW Corner of Camino Real and 8th	11/19/2024		In Review
24358	Design Review	DR 24358 (Esperanza Carmel Commercial, LLC)	One	1) CHANGE IN USE: Change the use of a portion of the 1st floor commercial space to residential use. 2) STRUCTURAL MODIFICATIONS: Enclose an exterior covered area on the 1st floor to provide a compliant, accessible toilet for the 1st floor offices. Reconfigure a portion of the 2nd story apartments to one (1) 1-bedroom apartment and one (1) 3-bedroom townhouse.	San Carlos 2 NW of 8th Ave	11/21/2024		In Review
24357	Historic Evaluation	HE 24357 (Jackowski-Spidell)		HISTORIC EVALUATION. ASSOCIATED PERMIT DS 24308: Proposed project: Conversion of storage room into a full bathroom, new laundry room, new entry stairs, new proposed terrace	San Carlos St 2 NE of Santa Lucia Ave	11/20/2024		In Review
24356	Design Study	DS 24356 (Hardy)	Streamlined	Replace 2 sections of existing side fence on south property line	Monte Verde 3 SW of 2nd Ave	11/20/2024		In Review
24355	Design Study	DS 24355 (Schiavi)	Streamlined	Custom cedar gate	Lobos Street 3 SE of 3RD	11/12/2024		In Review

24354		VOID - SUBMITTED IN ERROR		Non-historic assessment / Hotel remodel	SW corner of San Carlos St. and 4th Ave.			Closed
24353	Design Study	DS 24353 (Casanova Pines		Roof deck change in height; privacy screen under stair	Casanova 9 NW of Ocean	11/18/2024		In Review
24352	Landscape Plan Check/Inspection	LD 24352 (Fountain)	Streamlined	Revision to Permit #23250 planting plan for public right of way	NWC Junipero & 8th ROW	11/16/2024		In Review
24351	Design Study	DS 24351 (Del Mar Carmel LLC)	One	Interior renovation, replace one door and 2 windows, add 3 skylights and add glass panel wind break at front patio.	Scenic Road 4 SE 8th Avenue	11/13/2024		In Review
24350	Temporary Use Permit	TUP 24350 (Barmel Supper Club)		Authorization. This approval grants extended hours of operation for the Barmel Supper Club (operating as a full-line restaurant under a Use Permit). The approved closing time has been extended from 11 pm on Wednesday, November 27th to 1 am on Thursday, November 28th. Additional staffing and security will be on-site to manage patrons. Supper Club to be fully closed and empty no later than 1:15 am. No live music. Maximum occupancy of 48 individuals.	San Carlos 2 NE of 7th	11/13/2024	11/22/2024	Approved
24349	Design Review	DR 24349 (Cypress Inn Investment)	One	Repair 2nd story balcony on the south side of hotel portion. Paint hotel tower. Remove portion of south side garden wall to allow for equipment.	NE Corner of 7th & Lincoln Street			In Review
24348	Design Study	DS 24348 (Burchill)	One	ASSOCIATED PERMIT DS 21-439 (Burchill): guest house rehabilitation that includes extending the bedroom and bathroom walls, replacing with wood-clad windows, new roofing to match flat wooden shingles, removal of a skylight, and in the main house, removing high windows above garage and master bedroom, and adding Carmel stone veneer and wood paneling to front elevation. DS 24348 proposes no change in previously approved project scope; new design study in conjunction with building permit reactivation.	26106 Ladera Dr., Carmel, CA 93921	11/12/2024		In Review
24347	Design Study	DS 24347 (Dearborn)	One	Landscape planting, gas fire pit, wood fence, trellis, granite paving stone, granite slab.	Dolores St. 4SW of 10th Ave.	11/15/2024		In Review
24346	Design Study	DS 24346 (P&T 2024 LLC)	Two	Remove existing house and carport. Build new single family house with two story portion at rear; and new detached garage.	Santa Rita 5 SW of 3rd	11/11/2024		In Review
24345	Authorized Work	VOID - APPLICATION		VOID - APPLICATION SUBMITTED IN WRONG PORTAL	LOPEZ 3NW OF 4TH			Closed

24344	Design Study	DS 24344 (Ocean View Venture LLC)	One	This project involves the installation of a 30kW liquid-cooled Kohler generator along with a Kohler automatic transfer switch both on the NE corner of the property, located in the side/back yard and behind a closed fence and retaining wall. The installation includes a 44"x86" concrete pad to serve as the foundation for the generator. Additionally, sound attenuation measures will be put in place if after the 3rd party sound testing determines they are necessary.	26174 Dolores Street, Carmel,	11/8/2024		In Review
24343	Design Study	DS 24343 (Graney)	One	Restoration & Repair of building structure & interior finishes that were damaged by water event. Relocate interior partition walls and make structural modifications as required. Primary bathroom addition of 80.0 SF.	NE Corner of Camino Real & 12th, Carmel, CA 93921			In Review
24342	Preliminary Site Assessment	PSA 24342 (McWhorter)		Site Assessment for Existing. Remodel 2BDR, 2BA SFR with basement garage. Propose 2 BDR, 1BA, one car garage with attached 469 sf ADU. Propose new ext. finishes, doors, windows, and roof. Basement mechanical & storage space to be added adjacent to garage. Roof deck at real half of structure to be added & site improvements to paving & planters.	Carmelo St 2 NE of Ocean Ave	11/7/2024		In Review
24341	Design Study	DS 24341	One	Replace 3 windows	Camino Real			In Review
24340	Design Study	DS 24340 (Hockersmith)	One	Replaced rotted windows and doors	Guadalupe 4 NW of 1st, Carmel	11/8/2024		Corrections Required
24339	Design Review	DR 24339 (Clark)	One	Roof modification and planter removal	NW Corner of Mission and 8th	11/6/2024		In Review
24338	Design Study	DS 24338 (Williams)	One	Remove (E) Asphalt Driveway, (N) Paver driveway with paver walkway through R.O.W.	2NW Guadalupe St. & 6th Ave.			In Review
24337	Historic Evaluation	HE 24337 (Walker)		Phase I Historic Determination	Corner of Crespi and Flanders	11/5/2024		In Review
24336	Historic Evaluation	HE 24336 (Walker)		Phase I Historic Determination	Crespi 12 SE of Mountain View	11/5/2024		In Review
24335	Temporary Use Permit	TUP 24335 (Carmel Woman's Club)		Temporary Use Permit Application for a food truck from Chillin' and Grillin' for the Homecrafters art fair. Set up will begin at 8:00am and run from 10:00am to 3:00pm. Trash containers and removal to be provided by Chillin' and Grillin'. Food truck to be located along 9th, taking three parking stalls.	SW Corner of San Carlos & 9th	11/5/2024	11/22/2024	Approved
24334	Historic Evaluation	HE 24334 (Woodyard)		Historic Evaluation	SW corner San Antonio & 11th	10/31/2024	11/19/2024	Approved

24333	Sign	SI 24333 (Studio Florencia)		Minimal wooden sign, black color with white letters, double-sided	SE Corner Monte Verde and 7th Ave., Suite 16-17, Carmel-by-the-Sea, CA 93921	10/31/2024		In Review

Total Records: 32

12/2/2024

Business License Report

11/01/2024 - 11/30/2024

Entity #	Application Type	Business Name	Business Description	Location	Date Received	Date Approved	Status
24056	Ownership Change	Esperanza Carmel	Rental Units	San Carlos 2 NW of 8th	11/19/2024		
24055	Ownership Change	Esperanza Carmel Commercial,	Rental Units	San Carlos 3 NE of 6TH Street	11/19/2024		
24054	Ownership Change	Pakmail Carmel by the Sea	Packing and Shipping	2 NW of 5TH Avenue and San Carlos Street	11/18/2024		
24053	New Business	Samali	Retail Clothing/Jewelry	Lincoln 2 SW of Ocean	11/8/2024		
24052	New Business	Fuse Architecture	Professional Service/Architecture Services	8th & Mission	11/6/2024		

Total Records: 5

12/2/2024

Building Permit Report

11/01/2024 - 11/30/2024

Permit #	Date Submitted	Date Approved	Project Description	Valuation	Permit Type	Property Location
240514	11/27/2024		Bathroom remodels with minor plumbing and electrical upgrades.	25,000	Building	Torres 2 SE of 5th
240513	11/27/2024	11/27/2024	Remediate water damage in wood floors, under tile bathroom floor, undertile around shower fixtures and ceiling of storage area. Repair/replace in-kind, no new fixtures, electrical, or plumbing changes.	49,000	Building	Palou 4 NW of Casanova
240512	11/26/2024		Helical pier foundation stabilization and retaining wall construction.	125,000	Building	Torres 5 SE of 9th
240511	11/25/2024	11/25/2024	Tear off existing 5,500sf roof and replace with new CertainTeed Presidential TL in color "Autumn Blend".	52,500	Building	NW Corner of Ocean & Torres
240510	11/26/2024		Repairs to second level patio	20,000	Building	Santa Rita 2 NW of 6th
240509	11/25/2024		Replace existing shower/tub with a walk-in jetted tub with 20 amp dedicated circuit.	8,000	Building	Monte Verde 2 SW of 5th
240508	11/26/2024		New ADA restroom for the Carmel Belle Restaurant	50,000	Building	San Carlos 3 SW of Ocean
240507	11/25/2024		Like-for-life re-roof	5,000	Roofing	NW Corner of 4th and Mission
240506	11/22/2024		Kitchen electrical and plumbing changes	12,000	Building	Monterey 3 SW of 1st
240505	11/22/2024		Add battery backup to existing PV solar system.	20,000	Electrical	San Antonio 3 NW of 10th
240504	11/21/2024		Construct new 442sf ADU	0	Building	Santa Fe 3 NE of 5th
240503	11/21/2024		Demolish existing SFR and garage. Construct new 1,800 two-story SFR with attached garage.	720,000	Building	Santa Fe 3 NE of 5th

240502	11/20/2024	11/20/2024	Remove and replace the hardwood floor in the kitchen, guest bathroom, and master bathroom. Remove wall paper and paint in both bathrooms. Change cabinets/vanity and repaint.	0	Exempt Work	Crespi 3 SE of Mountain View
240501	11/20/2024		Exterior deck addition at rear yard of existing SFR including the removal of specific existing site coverage to bring property into compliance	30,000	Building	Forest 3 SW of 7th
240500	11/19/2024		Remove and dispose of existing roof system. Install new layer of 15lb felt, new flashing, and 4,984 sf of CertainTeed Presidential TL Shingles in color "Burnt Sienna".	95,000	Roofing	Junipero 3 NW of 8th
240499	11/19/2024		Commercial interior TI for a juice bar-adding sink/drain, gfi outlets, counter installed.	5,200	Building	Lincoln 3 SW of Ocean, Unit #2
240498	11/19/2024		Tear off existing roof on the rear unit. Install new underlayment and comp shingle in color "Mojave".	7,000	Roofing	Monte Verde 5 NW of Santa Lucia
240497	11/19/2024	11/26/2024	Replace guardrail, demo existing brick on stair landing, waterproof, re-install salvaged bricks and install new guardrail.	15,000	Building	Carmel Plaza
240496	11/19/2024		New 575sf ADU with a 161sf rooftop accessible from the main SFD.	150,000	Building	Dolores 4 SW of 1st
240495	11/15/2024		We will be restoring the exterior facade wood shingle due to dry rot and/or water damage. The restoration includes replacing select areas with damaged shingles, power washing and sealing of the exterior wood shingles and wood beams. The select areas where exterior repair and replacement is required consists of replacing materials "In Kind" with new to match existing materials, color and finish.	15,000	Building	San Carlos 2 NW of 8th
240494	11/15/2024		Removing all the knob and tube wiring in the garage and crawl space.	3,000	Electrical	Carmelo 5 SE of 13th

240493	11/14/2024	11/14/2024	Remove and replace electric tank type water heater. Install Bradford White BRE250T6 50 gal electric - relocate away from electrical panel, install new heater in pan and run drain and T & P to code.	2,900	Plumbing	San Antonio 2 NW of 12th
240492	11/14/2024		Intall whole-home LiPO3 battery backup inside utility room.	32,000	Electrical	Lopez 3 NW of 4th
240491	11/14/2024		New 558 SF Accessory dwelling unit with roof top deck	300,000	Building	SW Corner of Santa Rita & 1st
240490	11/14/2024		Addition of 96 SF to existing Main house. Lower existing garage floor by 12" and existing Utility room by 21".Re-use existing 7'-0"x6'-4" garage door, adding material and framing to create new 8'-6"x7'-0" single panel overhead garage door. Convert existing asphalt driveway to permeable paver driveway. Addition of 4 wood step to existing wood steps going up to existing patio.	100,000	Building	SW Corner of Santa Rita & 1st
240489	11/13/2024	11/19/2024	New paint for exterior of an existing historic residence.	35,000	Exempt Work	Monte Verde 2 NE of 9th
240488	11/13/2024	11/26/2024	Replace two termite damaged vertical support posts and sagging roof beam on carport.	2,000	Building	2nd 2 SE of Dolores
240487	11/12/2024		Remodel (E) single car garage with new pre-fab trusses and all new exterior and interior finishes.	50,000	Building	Santa Fe 7 SW of 8th
240486	11/8/2024		Conversion of existing garage & laundry room into a Junior ADU. Relocate W/D hook-up into main house. Replace garage doors with fence doors and sidelights. NO structural modification & NO change to building footprint of site coverage	60,000	Building	Casanova 4 NW of 13th
240485			Refurbish Primary bathroom, replacement of interior finishes including millwork, plumbing fixtures, tile & countertops. Add new French drain along N property boundary and add (2) rain gardens along E boundary to enhance site drainage.	10,000	BP Revision	Santa Fe 5 SW of 5th, Carmel

240484			Landscaping	91,000	BP Revision	Dolores St 4SW of 10th Ave.
240483	11/7/2024	11/7/2024	Remove existing wood shake roof and install new CertainTeed Presidential TL composition roof in color "Country Gray".	18,982	Roofing	7th 4 SE of Forest
240482	11/6/2024		Replace decking on existing roofing and repair guard rails with new post and repair existing siding where needed.	20,000	Building	San Antonio 3 SE of 7th
240481	11/7/2024		Installation of small-scale (1.600 kW) roof-mounted PV system.	8,846	Electrical	NW Corner of Santa Rita & 5th
240480	11/7/2024		INTERIOR AND EXTERIOR REMODEL, NEW WINDOWS AND DOORS, AND PAINT ETC	150,000	Building	Santa Fe 7 SW of 8th
240479	11/5/2024	11/5/2024	Remove existing roof and install new torch down roof with ground embedded on emulsion.	19,500	Roofing	Santa Fe 4 SE of Ocean
240478	11/5/2024	11/5/2024	Exterior and interior wall painting with new color "Otter Tail" by Behr.	0	Exempt Work	NW Corner of Mission & 4th
240477	11/5/2024	11/5/2024	Replacement of two existing wood french doors with new wood french doors within the same frame and header. Paint to match existing doors.	17,000	Exempt Work	NWC Scenic Rd & 8th Ave
240476	11/5/2024		Reroof of existing commercial flat roof with new TPO roof in color "White".	14,000	Roofing	Ocean 3 NW of Dolores
240475	11/5/2024		Install roof mounted solar pv 4.620 kWp system. 11-PV solar panels.. Install 2-Enphase 5p batteries .	24,000	Electrical	SW Corner of Santa Fe & Mountain View
240474	11/4/2024	11/4/2024	Remove existing wood shake roof and replace with new CertainTeed Presidential TL Comp shingles in color "Aged Bark".	45,000	Roofing	NW Corner of Carmelo & 13th

Total Records: 41 **12/2/2024**

Code Compliance Report

11/01/2024 - 11/30/2024

Case #	Case Date	Status	Location	Problem Description	Date Received	Date Closed
24180	11/22/2024	Open	San Carlos 6 SE of 13th	Bright exterior light	11/15/2024	
24179	11/27/2024	Open	San Carlos 2 NE of 7th	Loud bar noise	11/25/2024	
24178	11/25/2024	Open	Casanova 2 SE of 9th	Dead tree and dilapidated shed	10/10/2024	
24177	11/15/2024	Open	SW corner of Monte Verde and 7th	Re-roof residence and garage without a permit	11/14/2024	
24176	11/14/2024	Closed	SE Corner Dolores & 7th	Follow up on complaint about presure washing garbage cans onto the street. Made contact with Jesus the kitchen supervisor, and confirmed they were presure washing the patio area and some rubber mats. Instructed to not allow any water to leave the site if pressure washing in the future. Failure to do so may result in fines or penalties. Did not appear the water had flowed to the storm drain inlet. No notice was posted.	11/14/2024	11/14/2024

24175	11/14/2024	Closed	SWC Dolores & 7th	Follow up on complaint for pressure washing garbage can onto street. Spoke with the kitchen supervisor, Jesus, and confirmed that they were washing off the patio area and some rubber mats but not garbage cans. Informed him they can not allow water to leave the site if any pressure washing is to occur in future, failure to do so may result in fines or penalties. Water discharge did not appear to flow to the storm drain inlet. No notice was delivered.	11/14/2024	11/14/2024
24174	11/12/2024	Open	Ocean SE of San Antonio	Driveway construction in public right-of-way	11/12/2024	1/1/1900

Total Records: 7 **12/2/2024**

Transient Rental Report

01/01/2024 - 11/30/2024

Case #	Street	Status	Date Received	Last Status Date	Date Closed
24183	Torres	Potential STR identified	11/11/2024	11/19/2024	
24172	Junipero	Closed	9/21/2024	10/4/2024	10/4/2024
24164	Casanova	Closed	8/31/2024	10/4/2024	10/4/2024
24161	Monte Verde	Closed	9/9/2024	9/20/2024	9/20/2024
24159	Junipero	Closed	9/4/2024	9/20/2024	9/20/2024
24114	Torres	Closed	8/14/2024	10/28/2024	10/28/2024
24113	Mission	Closed	8/12/2024	9/6/2024	9/6/2024
24096	Torres	Closed	6/20/2024	6/21/2024	7/19/2024
24076	Monte Verde	Closed	4/19/2024	5/22/2024	5/22/2024
24069	Torres	Closed	3/8/2024	5/3/2024	5/3/2024
24067	Carmelo	Closed	2/26/2024	3/22/2024	3/22/2024
24051	Rio	Closed	2/8/2024	3/5/2024	3/5/2024
24049	8th	Closed	2/2/2024	2/20/2024	2/20/2024
24047	Lopez	Closed	1/29/2024	5/6/2024	6/5/2024
24046	2nd	Closed	1/30/2024	2/6/2024	6/12/2024
24045	Lobos	Closed	1/29/2024	3/6/2024	4/6/2024
24029	7th	Closed	1/16/2024	2/26/2024	2/26/2024
24028	Forest	Closed	1/16/2024	2/9/2024	2/9/2024
24027	Scenic	Closed	1/15/2024	2/8/2024	2/8/2024

Total Records: 19

12/4/2024

Encroachment Permit Report

11/01/2024 - 11/30/2024

Permit #	Permit Type	Date Submitted	Project Description	Property Location	Date Issued	Status
240238	Temp Ench	11/25/2024	Veg management has identified 88 trees to be maintained. This consists of 20 removals and two poles with vines to be cleared or trimmed as they are in contact with power facilities.	88 locations		In Review
240237	Temp Ench	11/22/2024	Replace sewer lateral using pipe bursting.	Casanova 2 NE of 10th	11/25/2024	Issued
240236	Temp Ench	11/21/2024	PG&E to install overhead transformer and replace overhead service. PM# 35591366	Santa Rita 2 NW of 4th	11/22/2024	Issued
240235	Temp Ench	11/20/2024	Excavate a 3'x3' pit in the asphalt to repair damages made during a water leak.	Dolores 2 SE of 2nd	11/21/2024	Issued
240234	Temp Ench	11/20/2024	Excavate a 11'x6' pit in the asphalt to repair damages made during a water leak. CONDITION: Damaged sidewalk and cracks caused by water leaks are required to be repaired.	Intersection of Junipero & 4th	11/21/2024	Issued
240233	Driveway	11/19/2024	Replace existing driveway with new paver driveway, reducing size from 16' wide to 14' to meet current code.	SE Corner of San Antonio & Ocean	11/20/2024	Issued
240232	Temp Ench	11/19/2024	Repair section of sewer lateral near CAWD's manhole.	4th 2 NE of Lobos	11/20/2024	Issued
240231	Temp Ench	11/19/2024	PG&E to trench and backfill a 5'x5' bellhole to abandon existing gas service.	San Antonio 2 NE of 12th		In Review
240230	Temp Ench	11/13/2024	Applicant to trench, backfill, and install electric substructures. PG&E to replace pole, riser, and underground secondary. PG&E to install new overhead transformer and underground service. PM# 35573676	SW Corner of Lincoln & 5th	11/14/2024	Issued
240229	Temp Ench	11/13/2024	Trenching and installation of conduit for PG&E underground service line.	Camino Real 4 SE of Ocean	11/14/2024	Issued
240228	Temp Ench	11/13/2024	Excavate and locate spot repair with max adapters and new pipe, Backfill, compact and asphalt.	Lobos 4 SW of 1st	11/13/2024	Issued
240227	Driveway	11/8/2024	Remove asphalt driveway and install new paver driveway.	Guadalupe 2 NW of 6th		In Review

240226	Temp Ench	11/7/2024	Dead tree removal that is making contact with power facilities.	6th 2 NW of Santa Rita	11/7/2024	Issued
240225	Temp Ench	11/7/2024	Overhead to underground conversion. Applicant to trench, backfill and install electrical substructures. PG&E to remove overhead and install underground service. PM# 35571399	Carmelo 2 NE of 8th	11/13/2024	Issued
240224	Driveway	11/7/2024	Improvements to driveway and asphalt connection at the right of way in association with BP 240312 (West).	SW Corner of Carmelo & 7th	11/7/2024	Issued
240223	Temp Ench	11/7/2024	Street opening for sewer main connection.	Casanova 4 SE of 8th	11/7/2024	Issued
240222	Temp Ench	11/6/2024	Reservation of three parking stalls	SW Corner of San Carlos & 9th		In Review
240221	Temp Ench	11/6/2024	Overlash approx. 646' of new cable along 5 existing poles & Access existing poles & existing power supply cabinets. (JB1958226)	Various locations from Monte Verde to Junipero and 7th to 13th	11/7/2024	Issued
240220	Temp Ench	11/5/2024	Removal of existing single check valve in the sidewalk and tie in to install a backflow device in owners property, replace pavers in sidewalk.	NW Corner of San Carlos & 6th	11/13/2024	Issued
240219	Temp Ench	11/4/2024	Replace sewer lateral using pipe bursting.	Sterling Way 2 SE of Perry Newberry	11/6/2024	Issued
240218	Temp Ench	11/4/2024	Replace sewer lateral using pipe bursting.	Santa Rita 3 SW of 4th	11/6/2024	Issued
240217	Temp Ench	11/4/2024	PG&E to trench and backfill a 5'x5' bellhole to abandon existing gas service. PM# 35584746	Monte Verde 2 SE of 8th	11/6/2024	Issued
240216	Temp Ench	11/4/2024	PG&E to trench and backfill a 5'x5' bellhole, PG&E to abandon existing gas service. PM# 35478138	Carmelo 2 NW of 12th	11/6/2024	Issued
240215	Temp Ench	11/4/2024	PG&E to trench and backfill a 5'x5' bellhole and abandon existing gas service. PM# 35424974.	Carmelo 2 SW of 11th	11/6/2024	Issued

Total Records: 24 **12/2/2024**

Tree Permit Report

11/01/2024 - 11/30/2024

Permit #	Permit Date	Permit Type	Location of Property	Description	Status	Approved Date
24339	11/4/2024	Tree Evaluation	San Carlos 2 SE of 13th	EVALUATION FOR REMOVAL: (1) Pine Tree, 40+ feet	Approved	11/19/2024
24340	11/5/2024	Tree Removal/Pruning	Carmelo 5 NE of Santa Lucia	PRUNING: Removal of small les than 4" branches, grows into Oak tree	Approved	11/5/2024
24341	11/6/2024	Emergency Tree Work	NE Corner of Torres & 2nd Ave.	REMOVAL: Pine, Dead, Huge	Approved	11/6/2024
24342	11/7/2024	Tree Evaluation	Crespi 2 SW of Mountain View	EVALUATION: 2 very large pine trees	Approved	11/19/2024
24343	11/7/2024	Tree Removal/Pruning	25960 Junipero Ave	PRUNING: Remove large Oak tree limb overhanging roof; 10" DBH	In Review	
24344	11/7/2024	Tree Removal/Pruning	San Antonio 1 SW of 11th Ave.	PRUNING: One Monterey pine, 38" DBH remove one 20" limb from southside of tree overhanging the house REMOVAL: One coast oak 24" DBH along northside of house. One Eucalyptus, 24 inch DBH in back yard	Approved	11/21/2024
24345	11/8/2024	Tree Removal/Pruning	SE Corner of Ocean and Monte Verde	PRUNING: City trees touching the building of roof height on Ocean Ave and Monte Verde side	In Review	
24346	11/8/2024	Tree Evaluation	4802 Monterey St.	EVALUATION: Monterey pine (1 tree) very tall	Approved	11/15/2024
24347	11/11/2024	Tree Removal/Pruning	Dolores 2 SW of 4th Street	Trim large limbs over house per insurance letter	In Review	
24348	11/11/2024	Tree Removal/Pruning	GUADALUPE 5 TH SE OF SEVENTH STREET	REMOVAL OF TWO LIVE OAKS DAMAGED IN STROM OF FEB 2024	Approved	11/22/2024
24349	11/12/2024	Tree Removal/Pruning	Scenic Road 5th house SE of 10th	Removal of 2 Cypress Trees in front yard	In Review	

24350	11/12/2024	Tree Removal/Pruning	Junipero 2nd nw of third	Pruning one oak and one pine	Approved	11/12/2024
24351	11/13/2024	Tree Evaluation	Dolores 5 SE of 10th	Evaluate tree for removal or pruning. 1 Mongolia tree/ approx. 35' tall.	In Review	
24352	11/14/2024	Tree Evaluation	Camino Real 11 NE of 4th	EVALUATION: QTY 1, 28" Diameter Oak	In Review	
24353	11/19/2024	Tree Removal/Pruning	End of 12th & E. Junipero	PRUNING: large pine on driveway REMOVAL: (possible) oak at front of driveway	Approved	11/19/2024
24354	11/20/2024	Tree Removal/Pruning	Palou 3 NW of N. Casanova	REMOVAL: 1 Coastal Live Oak 15" DBH	Approved	11/21/2024
24355	11/20/2024	Tree Evaluation	NW Corner of Santa Rita & 4th	EVALUATION: One HUGE pine tree, one #1 City owned pine- red marked REMOVAL: one #2 Dead city owned pine tree (Leaning towards house- Top heavy)	In Review	
24356	11/21/2024	Tree Removal/Pruning	Lincoln 3 NW of 9th	REMOVAL: One Acacia Tree 30 feet high (guess)	Approved	11/21/2024
24357	11/21/2024	Tree Removal/Pruning	Carmelo 2NW of 10th	One city Pine for removal Cypress trees for pruning	Approved	11/21/2024
24358	11/22/2024	Tree Removal/Pruning	25983 MISSION ST	Removal of Oak limb	Approved	11/22/2024
24359	11/25/2024	Tree Removal/Pruning	NW Corner of Carmelo & 4th	REMOVAL: One dead oak tree	In Review	
24360	11/25/2024	Tree Evaluation	SW Corner Santa Rita & 2nd, Carmel,CA 93921	Single Family Home	In Review	
24361	11/26/2024	Tree Removal/Pruning	NE Corner 5th & Carpenter	CITY TREES - REMOVAL & PRUNING: One (1) Monterey pine.	In Review	
24362	11/29/2024	Tree Removal/Pruning	4th Avenue and Mission Street	Remove 40' high Sweet-gum tree in front of walkway to property.	In Review	

Total Records: 24 **12/2/2024**

CITY OF CARMEL-BY-THE-SEA
PLANNING COMMISSION
Staff Report

December 11, 2024
CONSENT AGENDA

TO:	Chair LePage and Planning Commissioners
SUBMITTED BY:	Evan Kort, Senior Planner
APPROVED BY:	Brandon Swanson, Acting Community Planning & Building Director
SUBJECT:	**UP 24292 (Mad Dogs & Englishmen)**: Consideration of a Use Permit, UP 24292 (Mad Dogs & Englishmen), for the establishment of a new Specialty Restaurant specializing in the use of coffee sales located at the southwest corner of Ocean Avenue and Mission Street in the Central Commercial (CC) District. APN: 010-141-001.

Application: UP 24292 (Mad Dogs & Englishmen) **APN:** 010-141-001
Block:77 **Lot:**1 & 2
Location: Southwest corner of Ocean Avenue and Mission Street
Applicant: Jennifer Blevins, Business Owner **Property Owner:** PORTER ALAN R

Executive Summary:

The applicant is seeking approval of a Use Permit to allow for the establishment of a Specialty Restaurant. The restaurant's primary use would be a coffee shop.

Recommendation:

Adopt a Resolution (Attachment 1) approving a Use Permit (UP 24292, Mad Dogs and Englishmen) for the establishment of a new Specialty Restaurant specializing in the use of coffee sales located at the southwest corner of Ocean Avenue and Mission Street in the Central Commercial (CC) District. APN: 010-141-001.

Background and Project Description:

The subject tenant space is the corner space fronting Ocean Avenue for the building located at the southwest corner of Ocean Avenue and Mission Street. The space is approximately 1,425 square feet and is currently approved to operate as a sporting goods store with ancillary food and beverage sales (coffee sales, specifically) -refer to Attachment 3.

The existing business license approval allows for ancillary coffee sales and the business license maintains several specific special conditions of approvals to limit the use of the food and beverage use to only an ancillary use. These conditions include, but are not limited to:

- *The ancillary use and anything related to the ancillary use shall not be more than10% of the total retail floor area of the primary use. Minimal seats may be allowed provided total seating area is included in the 10% of the floor area dedicated to the ancillary use and the use complies with Special Condition #3, below.*
- *The ancillary use shall not be called out on the business' sign, advertised in any fashion, or advertised as a stand-alone business.*
- *(CoA #3) The ancillary use shall function as an amenity for patrons/customers of the primary use only. The use shall not take on the appearance of or function as a coffee shop, bakery, or café.*
- *No food sales shall be allowed. Food sales shall require approval of a Conditional Use Permit.*

Due to popularity, the ancillary use has struggled not to exceed the scope of the business license approval, and the business has functioned primarily more as a coffee shop than a retail store with coffee as an ancillary use that would be available to its customers as an amenity only.

As such, the applicant was directed to scale back the operation of the allowed ancillary use, consistent with the business license approval, or to apply for a use permit for the food and beverage sales to be the primary use as opposed to the ancillary use. The applicant elected to pursue the use permit which is the subject of this use permit application.

The applicant is proposing to open a specialty restaurant specializing in the sale of coffee and baked goods -i.e a coffee shop. The back of house is proposed to be used primarily for storage, prep, and sanitation, and the front of house area is used for food preparation, serving, ordering, and seating area designed to accommodate a minimum of 14 seats (18 seats proposed), as well as a small ancillary retail area for bicycle related merchandise. The proposed hours of operation are from 7:00 am to 6:00 pm, 7 days a week.

While 18 seats and the hours previously noted are proposed, staff is recommending up to 20 seats be permitted and the hours of 7:00 am to 7:00 pm be permitted to allow for future flexibility by the business owner without the need to amend the use permit. The business owner could set their hours of operation within these hours and add seats as demand is needed (up to 20), without needing to return to the Planning Commission to amend the Use Permit. The analysis below has been provided with the staff recommendation in mind as this is a more intense use than the applicant's proposal. If the Commission is not supportive of staff's recommendation and elects to adopt the applicant's proposal, the project would still meet the applicable findings and requirements.

Staff Analysis:

Conditional Use Permit Required: The proposed business requires a Conditional Use Permit as the primary use is a Specialty Restaurant. The criteria for a Specialty Restaurant is listed below with a staff analysis on how the project complies with the applicable requirements.

Specialty Restaurant: CMC 17.68.050 defines Specialty Restaurants as: *"Restaurants providing a limited range of food products for immediate consumption on the site. These restaurants provide seating but are not required to provide table service or menus. Specialty restaurants provide, as a primary use, two or fewer of the following lines of foods: pastries and doughnuts, frozen desserts, candy and nuts, juices, and coffee and tea.*"

CMC *17.14.040.I.4.* - Specialty Food Store Standards

1. Minimum size: 400 square feet.

   Staff Analysis: The subject business space is approximately 1,425 square feet.

2. The minimum number of customer seats on-site: is 14 seats. The customer seating area must be open to patron use during all hours of operation, and the use must be managed to encourage on-premises consumption of food products. Staff Analysis: A minimum of 14 seats are proposed (and conditioned) to be located at the front of the business between the business entry and the point of sale. The seating will be provided through a combination of bar seating and seating provided on couches. Condition of Approval #18 requires a minimum of 14 seats be maintained at all times and open to patron use during all hours of operation, and the use must be managed to encourage on-premises consumption of food products. The project not only meets the numeric requirement, but also encourages on-premise consumption. Different from a full-line restaurant which specifically requires a seat to be located at a table (CMC 17.14.040.I.3.e), specialty restaurants do not have this or a similar requirement which can allow the commission to be more flexible with the their interpretation as to what constitutes "seating" for the purpose of the minimum seating requirements. In staff's opinion, the use of the two couches not only functionally acts as a "seat," but also better encourages on-premise consumption as a they provide an alternative seating arrangement that would encourage someone to spend time within the business. Staff has prepared the staff report/resolution to allow for up to 20 seats within the space (without the need to amend the use permit) unless otherwise prohibited by building and/or fire codes. The resolution also considers the couch seating (two (2) couches; three (3) seats each; six (6) seats total) within the total seating for the space (though the couches are not expressly identified in the resolution -only the total number of spaces to sit).

3. Sales of soup, salads, and sandwiches may be allowed in up to 10 percent of sales.

   Staff Analysis: The sales of soup, salads, and sandwiches are not proposed at this time, however, pre-made baked goods are proposed as part of the use. Prior to the initiation of food sales, the applicant shall submit a formal request in writing to the Community Planning and Building Department for review and approval to ensure compliance with the applicable standards for specialty restaurants.

4. The sale of alcohol is prohibited.

   Staff Analysis: The sale of alcohol is not proposed and is prohibited.

5. Drive-in, fast food, take-out, or formula establishments are prohibited.

   Staff Analysis: The proposed use, as represented by the applicant, does not exhibit the characteristics of a Drive-In Establishment, fast food establishment, or take-out establishment.

6. The service counter must be located within the interior of the business premises and arranged so that customers must first pass by or through the seating area to reach the counter and patron queues will be contained within the building.

   Staff Analysis: The service counter is located in the rear part of the building allowing the queue to be contained within the building. As a patron enters the business, they would first pass through a small retail display, then enter the seating area. After passing through a portion of the seating area, the customer would reach the service counter and cash register to place their order which would be on their right with the remainer of the seating area to their left.

7. Outside seating may be allowed, subject to CMC 17.58, Design Review.

   Staff Analysis: The applicant is not proposing outside seating.

8. All products sold for consumption off the premises, other than frozen desserts, must be placed in covered containers or wrappings.

   Staff Analysis: All restaurants within the City utilizing disposable food packaging shall exclusively use

biodegradable/compostable or recyclable products and maintain written records as detailed in CMC 8.68. Condition of Approval #9 required that food sold for consumption off-premise shall be placed in covered containers or wrapping in accordance with these code requirements.

9. Cooking equipment is limited to indoor stoves and ovens.

   Staff Analysis: Cooking equipment is not proposed. Baked goods sold on-site will be prepared off-site. Also see section #3, above.

10. The maximum number of food stores and/or restaurants located within structures fronting Ocean Avenue allowed: 15.

    Staff Analysis: Staff has included a count of existing food stores and restaurants within structures fronting Ocean Avenue (Attachment 4). Upon approval of this Use Permit, there would be 15 total food stores and/or restaurants located within structures fronting Ocean Avenue.

11. The operator of the use shall be responsible for the clean-up of all on-site and off-site litter generated by the use, including twice-daily clean-up of all sidewalks and gutters within 50 feet of the storefront and twice-yearly steam cleaning of this area. A practical plan for monitoring and implementing this standard shall be submitted for review with the application for a use permit and will be adopted as a condition of approval of the use.

    Staff Analysis: The applicant has stated (refer to attachment 2 – Sidewalk Cleaning and Trash Management), *"At the beginning and end of every shift, each team member performs a thorough sidewalk and gutter sweep (twice daily) within 50 ft of the storefront, ensuring that all litter is properly disposed of and the area remains pristine for our patrons and neighbors… Twice yearly (on or around Jan 1 and June 1) all sidewalks in this same area will be steam cleaned/ pressure washed."* This has been reflected in Condition of Approval #20.

12. See subsection (I)(1) of this section, All Eating and Drinking Establishments.

    1. The sale of nonfood merchandise that is directly related to the use may be allowed when determined to be incidental to the primary use. The display of nonfood merchandise shall be ancillary to the primary use.

       Staff Analysis: The applicant is proposing a small retail component as identified on the floor plan. The retail display will occupy less than 10% of the floor area of the primary use and will be considered ancillary. Condition of Approval #3 requires all nonfood merchandise be directly related to the primary use.

       As described by the Applicant (Attachment 2 – Other Retail Activities):

       *Mad Dogs and Englishmen will offer a selection of custom-branded packaged specialty coffees, each crafted to bring heartfelt joy. Patrons can also browse branded mugs, a finely curated and unique selection of premium quality, stylish apparel, and related items that celebrate the coffee shop's unique bike and dog theme. These items make perfect gifts for coffee-loving locals or keepsakes for visitors eager to remember their time in our charming and truly special seaside town.*Adequate facilities shall be provided on the site for the closed storage of trash and garbage generated by the use.

    2. The on-site storage shall be designed so that the area can be cleaned and the refuse removed without creating a public nuisance and without being placed on the sidewalks or other public ways. If the method of cooking used will generate hot ashes, a storage facility and disposal method shall first be approved by the Fire Department.

Staff Analysis: The business will utilize the enclosed trash and recycle bins accessed from Red Eagle Lane. The proposed use is not anticipated to generate hot ashes

3. At least one restroom shall be available for use by all persons within, or conveniently adjacent to, the specific business premises and on the same property on which the use is located. This restroom shall comply with all provisions of the State Uniform Building and Plumbing Codes as to the required size, location, and accessibility standards, and shall be available for use by both the employees and patrons of the business.

   Staff Analysis: As described by the applicant, there is one unisex ADA-compliant employee restroom located on-site as illustrated on the floor plan that will be available for customers to use during operating hours.

Use Permit Findings. In Accordance with CMC 17.64.010.A, in its review of applications for use permits, the Planning Commission shall evaluate each proposed use in order to consider its impact on the City. No use permit shall be granted unless all of these general findings can be made:

1. That the proposed use will not be in conflict with the City's General Plan.
2. That the proposed use will comply with all zoning standards applicable to the use and zoning district.
3. That granting the use permit will not set a precedent for the approval of similar uses whose incremental effect will be detrimental to the City, or will be in conflict with the General Plan.
4. That the proposed use will not make excessive demands on the provision of public services, including water supply, sewer capacity, energy supply, communication facilities, police protection, and fire protection.
5. That the proposed use will not be injurious to public health, safety or welfare.
6. That the proposed use will be compatible with surrounding land uses and will not conflict with the purpose established for the district within which it will be located.
7. That the proposed use will not generate adverse impacts affecting health, safety, or welfare of neighboring properties or uses.

Staff Analysis: As conditioned, the proposed use meets the required findings outlined in CMC 17.64.010. The use contributes to the unique, quality commercial uses that serve the intellectual, social, material, and day-to-day needs of both the local community and visitors (P1-11). As conditioned, the project (use) complies with all applicable zoning standards and approval of the use is not precedent setting for the approval of similar uses. The site has adequate water available for the use, as determined by Monterey Peninsula Water Management District (MPWMD), and the use will not make excessive demands on public services. The proposed use is compatible with surrounding land uses and is consistent with the purpose of the Central Commercial (CC) zoning district.

Commercial Use Permit findings. In accordance with CMC 17.64.020, in addition to the general finings required for all use permits listed above (CMC 17.64.010.A), no use permit shall be granted for commercial or business uses unless all of these general findings can be made:

1. That allowing the proposed use will not conflict with the City's goal of achieving and maintaining a balanced mix of uses that serve the needs of both local and nonlocal populations.
2. That proposed use will provide adequate ingress and egress to and from the proposed location.
3. That the capacity of surrounding streets is adequate to serve the automobile and delivery truck traffic generated by the proposed use.

Staff Analysis: The proposed use meets the findings outlined in CMC 17.64.010. The proposed use is a conditionally permitted use in the Central Commercial (CC) zoning district and the additional zoning requirements for the use have been made in the affirmative. The use will be located within an existing business space and shall be required to comply with all applicable building and fire codes related to building occupancy. The surrounding streets has adequate capacity for automobile and delivery truck traffic

generated by the proposed use.

Other Project Components:

Staff recommends the project be found categorically exempt from the California Environmental Quality Act (CEQA), State CEQA guidelines, and local environmental regulations, pursuant to Section 15301 (Class 1) – Existing Facilities. Class 1 exemptions include the operation, maintenance, permitting, and minor alterations to existing private structures involving negligible or no expansion of an existing or former use. The project consists of the conversion of an existing retail establishment to a specialty restaurant (primarily selling coffee). The proposed project does not present any unusual circumstances that would result in a potentially significant environmental impact, and no exceptions to the exemption exist pursuant to section 15300.2 of the CEQA Guidelines.

Attachment 1 - Resolution
Attachment 2 - Applicant's Project Description & Floor Plan
Attachment 3 - Existing Business License Approval (BL 23-051)
Attachment 4 - Ocean Avenue Restaurants and Food Stores

CITY OF CARMEL-BY-THE-SEA
PLANNING COMMISSION

PLANNING COMMISSION RESOLUTION NO. 2024-XXX-PC

A RESOLUTION OF THE PLANNING COMMISSION OF THE CITY OF CARMEL-BY-THE-SEA APPROVING A USE PERMIT (UP 24292, MAD DOGS AND ENGLISHMEN) FOR THE ESTABLISHMENT OF A NEW SPECIALTY RESTAURANT, WITH UP TO 20 SEATS SPECIALIZING IN THE USE OF COFFEE SALES (COFFEE SHOP) LOCATED AT THE SOUTHWEST CORNER OF OCEAN AVENUE AND MISSION STREET IN THE CENTRAL COMMERCIAL (CC) DISTRICT. APN: 010-141-001.

WHEREAS, Jennifer Blevins ("Applicant"), on behalf of the property owner, PORTER ALAN R ("Owner"), submitted an application requesting approval of a Use Permit application ("UP 24292, Mad Dogs and Englishmen") described herein ("Application"); and

WHEREAS, the applicant is proposing to establish a new Specialty Restaurant, to be located in a 1,425 square foot commercial space located at the southwest corner of Mission Street and Ocean Avenue in the Central Commercial (CC) Zoning District; and

WHEREAS, Specialty Restaurant are permitted in the Central Commercial CC zoning district upon issuance of a Conditional Use Permit by the Planning Commission (CMC 17.14.030); and,

WHEREAS, this Use Permit, UP 24292, is distinctly different from UP 18-040 (Mad Dogs and Englishmen Bike Shop), and does not alter, lessen, or supersede said approval; and

WHEREAS, notice of the public hearing was published on November 29, 2024, in the Carmel Pine Cone in compliance with State law (California Government Code 65091), as well as hand-delivery of the public notice by the Applicant to each property owner within a 100-foot radius of the project site indicating the date and time of the public hearing on or before September 29, 2024; and

WHEREAS, on December 11, 2024, the Planning Commission held a public hearing to receive public testimony regarding the Application, including without limitation, information provided to the Planning Commission by City staff and through public testimony on the project; and

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

WHEREAS, the Planning Commission did hear and consider all said reports, recommendations, and testimony herein above set forth and used their independent judgment to evaluate the project; and

WHEREAS, the California Environmental Quality Act (California Public Resources Code §§ 21000, *et seq.,* "CEQA"), together with State Guidelines (14 California Code Regulations §§ 15000, *et seq.,* the "CEQA Guidelines") and City Environmental Regulations (CMC 17.60) require that certain projects be reviewed for environmental impacts and that environmental documents be prepared; and

WHEREAS, the project proposes the establishment of a Specialty Restaurant within an existing commercial space. Therefore, pursuant to CEQA regulations, the project is categorically exempt under

Section 15301 (Existing Facilities). Class 1 exemptions include the operation, maintenance, permitting, and minor alterations to existing private structures involving negligible or no expansion of an existing or former use. The project consists of establishing a specialty food store within an existing commercial space; and

WHEREAS, pursuant to Section 15300.2 of the CEQA Guidelines, the proposed use does not present any unusual circumstances that would result in a potentially significant environmental impact, and there are no exceptions to the exemption; and

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

NOW THEREFORE, BE IT RESOLVED, that the Planning Commission of the City of Carmel-By-The-Sea does hereby make the following findings and determinations regarding the Conditional Use Permit:

FINDINGS REQUIRED FOR USE PERMIT APPROVAL (CMC 17.64) For each of the required findings listed below, staff has indicated whether the submitted plans support the adoption of the findings. For all findings checked "no" the staff report discusses the issues to facilitate the Planning Commission's decision-making. Findings checked "yes" may or may not be discussed in the report depending on the issues.		
Municipal Code Findings – CMC 17.64.010 General Findings Required for All Use Permits	**YES**	**NO**
1. The proposed use will not conflict with the City's General Plan.	✓	
2. That the proposed use will comply with all zoning standards applicable to the use and zoning district.	✓	
3. That granting the use permit will not set a precedent for the approval of similar uses whose incremental effect will be detrimental to the City or will be in conflict with the General Plan.	✓	
4. That the proposed use will not make excessive demands on the provision of public services, including water supply, sewer capacity, energy supply, communication facilities, police protection, and fire protection	✓	
5. That the proposed use will not be injurious to public health, safety, or welfare.	✓	
6. That the proposed use will be compatible with surrounding land uses and will not conflict with the purpose established for the district within which it will be located.	✓	
7. That the proposed use will not generate adverse impacts affecting the health, safety, or welfare of neighboring properties or uses.	✓	
Municipal Code Findings – 17.64.020 General Findings Required for Commercial Use Permits		
1. That allowing the proposed use will not conflict with the City's goal of achieving and maintaining a balanced mix of uses that serve the needs of both local and nonlocal populations.	✓	
2. That proposed use will provide adequate ingress and egress to and from the proposed location.	✓	
3. That the capacity of surrounding streets is adequate to serve the automobile and delivery truck traffic generated by the proposed use.	✓	

BE IT FURTHER RESOLVED that the Planning Commission of the City of Carmel-by-the-Sea does hereby

APPROVE a Use Permit (UP 24292, Mad Dogs and Englishmen) for the establishment of a new Specialty Restaurant specializing in the use of coffee sales located at the southwest corner of Ocean Avenue and Mission Street in the Central Commercial (CC) District (APN: 010-141-001) subject to the following Conditions of Approval:

CONDITIONS OF APPROVAL		
No.	**Standard Conditions for Specialty Restaurants**	
1.	**Authorization.** This approval Use Permit (UP 24247) authorizes: a Use Permit (UP 24292, Mad Dogs and Englishmen) for the establishment of a new Specialty Restaurant with up to 20 seats operating as a coffee shop located at the southwest corner of Ocean Avenue and Mission Street in the Central Commercial (CC) District (APN: 010-141-001) The business shall operate consistent with the plans and business description approved by the Planning Commission on October 9, 2024.	✓
2.	**Codes and Ordinances.** The business shall operate consistent with the requirements for a Specialty Restaurants as established in CMC 17.14.040.I.4	✓
3.	**Sale of Nonfood Merchandise.** The sale of nonfood merchandise directly related to the use may be allowed if it is determined to be incidental to the specialty restaurant. The display of nonfood merchandise shall be ancillary to the specialty restaurant.	✓
4.	**Closed Storage of Trash.** Responsible parties of the use shall provide or arrange for recyclable materials, organic materials, and solid waste collection services consistent with the requirements of CMC 8.16.130. Adequate facilities shall be provided on-site for the closed storage of refuse generated by the specialty restaurant. The on- site storage shall be designed so that the area can be cleaned and the refuse removed without creating a public nuisance and without being placed on the sidewalks or other public ways. If the method of cooking used will generate hot ashes, a storage facility and disposal method shall first be approved by the Fire Department. a. The trash storage area shall be designed and maintained to prevent storm water contamination by loose trash and debris. b. All drainage from adjoining roofs and pavement shall be diverted around the trash area to minimize water flow through the storage area. c. The trash storage area shall be maintained in a screened or walled area to prevent off-site transport of trash. **Environmental Compliance:** (831)620-2070	✓
5.	**Public Restroom.** At least one restroom shall be available for use by all persons within, or conveniently adjacent to, the specific business premises and on the same property on which the full-line restaurant is located. The restroom shall comply with all provisions of the California Building and Plumbing Codes as to the required size, location and accessibility standards, and shall be available for use by both the employees and patrons of the business.	✓
6.	**Alcoholic Beverage Sales.** Alcoholic beverage sales are prohibited.	✓
7.	**Formula and Fast Food Establishments Not Permitted.** The restaurant shall not operate as a "Drive-in, Formula Food or Fast Food" establishment as defined in CMC Section 17.70.	✓

8.	**Seating Capacity.** The maximum seating capacity for the use approved as part of this use permit is twenty (20) seats. The actual maximum seating capacity shall not exceed the standards in the California Building and Fire Codes, the number of seats approved by this Use Permit, or as determined by the Monterey Peninsula Water Manage District (MPWMD) based on water allocation and availability, whichever is less.	✓
9.	**Food Sold for Consumption off Premise.** Food sold for consumption off the premises shall be incidental to the primary use. Such food shall be placed in covered containers or wrapping. Except as provided in CMC Sections 8.68.070 and 8.68.080, no restaurant shall provide prepared food to its customers in CFC-processed food packaging or polystyrene foam food packaging, nor shall any restaurant purchase, obtain, keep, sell, distribute, provide to customers or otherwise use in its business any CFC-processed food packaging or polystyrene foam food packaging. The restaurant shall comply with all other requirements in CMC Section 8.68.	✓
10.	**Indemnification.** The applicant agrees, at its sole expense, to defend, indemnify, and hold harmless the City, its public officials, officers, employees, and assigns, from any liability; and shall reimburse the City for any expense incurred, resulting from, or in connection with any project approvals. This includes any appeal, claim, suit, or other legal proceeding, to attack, set aside, void, or annul any project approval. The City shall promptly notify the applicant of any legal proceeding, and shall cooperate fully in the defense. The City may, at its sole discretion, participate in any such legal action, but participation shall not relieve the applicant of any obligation under this condition. Should any party bring any legal action in connection with this project, the Superior Court of the County of Monterey, California, shall be the situs and have jurisdiction for the resolution of all such actions by the parties hereto.	✓
11.	**Water Use.** Approval of this application does not permit an increase in water use on the project site without adequate supply. Should the Monterey Peninsula Water Management District determine that adequate water is not available for this site, this permit will be scheduled for reconsideration and appropriate findings prepared for review and adoption by the Planning Commission.	✓
12.	**Monterey County Health Department Permits.** The applicant or business owner shall obtain all required permits from the Monterey County Health Department prior to commencing business operations and shall ensure the permits remain valid and compliant throughout the duration of business operations.	✓
13.	**Consistency with Approved Application and Seating Plan.** The use shall be conducted in a manner consistent with the plans, and application materials submitted with the project, and any change in the use which would alter the findings or conditions adopted as part of this permit shall require approval of a new or amended Use Permit by the City.	✓
14.	**Use Permit Must be Initiated within 12 Months.** This Use Permit shall become void and in no further force or effect if the use is not initiated within twelve (12) months of the issuance of the Certificate of Occupancy from the Building Official.	✓
15.	**Violation of the Terms of this Use Permit.** Violations of the terms of this Use Permit or other ordinances of the City may constitute grounds for revocation of this Use Permit and the associated business license by the Planning Commission.	✓
16.	**Summary Sheet of Use Permit Must be Posted on the Premises.** A summary sheet of basic Use Permit requirements (allowed days, allowed hours, special conditions) shall be posted on the premises or shall be available upon request by any enforcement officer of the City.	✓

Use Permit Special Conditions		
17.	**Permitted Hours of Operation.** Permitted hours of operation are from 7:00 am to 7:00 pm 7 days a week.	✓
18.	**Permitted Interior Seating.** The use is permitted a maximum twenty (20) interior seats. A minimum of fourteen (14) seats shall be maintained at all times. The seating shall be arranged and managed to encourage on-premises consumption of food and beverage products sold as part of the primary use.	✓
19.	**Exterior Seating.** Outside seating may be allowed, subject to CMC 17.58, Design Review. Prior to the establishment any outdoor seating, the applicant shall apply for and obtain approval of a Design Review Application for any associated outdoor seating.	✓
20.	**Exterior cleaning.** The operator of the use shall be responsible for the clean-up of all on-site and off-site litter generated by the use including twice-daily clean-up of all sidewalks and gutters within 50 feet of the storefront and twice-yearly steam cleaning of this area. <u>*Implementation Plan (from project narrative):*</u> *At the beginning and end of every shift, each team member performs a thorough sidewalk and gutter sweep (twice daily) within 50 ft of the storefront, ensuring that all litter is properly disposed of and the area remains pristine for our patrons and neighbors. Trash collected during these clean-up efforts is responsibly placed in the designated trash area on Red Eagle Lane, reinforcing our dedication to both service and sustainability. We have ample enclosed trash bins located at the back of the building. Twice yearly (on or around Jan 1 and June 1) all sidewalks in this same area will be steam cleaned/ pressure washed.*	✓
21.	**Cooking and Food Sales.** Sales of soup, salads, and sandwiches may be allowed in up to 10 percent of sales. Prior to the initiation of food sales, the applicant shall submit a formal request in writing to the Community Planning and Building Department for review and approval to ensure compliance with the applicable standards for specialty restaurants.	✓
22.	**Relation to Existing Uses.** No rentals, repairs, or sales, of any bikes (motorized or non-motorized) are authorized on the new upper floor without a use permit. Booking, payment, orientation, repair, etc. of the associated bike shop use shall occur in the existing business downstairs business location ("Mad Dogs and Englishmen Bikeshop" – operated under separate Business License; BL 18-024; refer to UP 18-040)	✓
23.	**Business License.** An amended business license shall be obtained prior to the commencement of the coffee shop business operation.	✓

_____ _____ _____

Applicant Signature Printed Name Date

_____ _____ _____

Property Owner Signature Printed Name Date

Once signed, please return it to the Community Planning & Building Department.

PASSED AND ADOPTED BY THE PLANNING COMMISSION OF THE CITY OF CARMEL-BY-THE-SEA this 9th day of October 2024, by the following vote:

AYES:

NOES:

ABSENT:

ABSTAIN:

APPROVED: ATTEST:

_____ _____

Michael LePage
Chair

Shelby Gorman
Planning Commission Secretary

MAD DOGS & ENGLISHMEN

SPECIALTY COFFEE SHOP

Attachment 2

PROJECT DESCRIPTION

OVERVIEW

Mad Dogs and Englishmen is an exquisitely appointed coffee bar that seamlessly blends the best in specialty coffee with timeless elegance. Occupying a cozy yet sophisticated prime space on the SW Corner of Ocean and Mission, the coffee shop will offer an upscale experience for locals and visitors alike, setting itself apart as both a community hub and a destination for discerning coffee enthusiasts.

Given that Carmel has unique culinary offerings, including Michelin-star restaurants, we noticed an apparent lack of a beautifully designed, high-quality coffee bar that reflects Carmel's refined tastes and complements our town's upscale retail and art establishments. Following in the footsteps of exclusive concepts like Ralph's Coffee, featured in a select few Ralph Lauren flagship stores, and the bespoke café experiences offered by Paul Smith, Mad Dogs and Englishmen fills this void with distinction. It introduces a level of sophistication and quality that matches this iconic town's aesthetic and cultural expectations, enhancing the local scene with a destination that is as much about style as it is about substance.

CONTACT

Jennifer Blevins

(813) 546-7361

jennifer@maddogsandenglishmen.com

SW Corner of Ocean Ave
and Mission St.
Carmel by the Sea, CA

SUMMARY

HOURS OF OPERATION

7 days a week

7am - 6pm

THE SPACE

Total area: 1,425 sq. ft.

Coffee Bar area: 215 sq. ft.

Dedicated retail space will not exceed 10%

PROJECTED SEATING

Total: 18 seats

- Counter Seating: 12 seats
- Luxury Sofa Seating: 6+ seats

Minimun City Requirements: 14 seats

AMBIANCE

The space has been designed to evoke a sense of comfort and refinement in a way that no other coffee shop in the county offers. The interior is a celebration of classic style and understated luxury, with rich wood tones, superior quality finishes, large street-facing windows, distinctive furnishings, and artistic touches. Vintage, one-of-a-kind e-bikes with dog-friendly sidecars add a playful nod to Carmel's dog-loving culture while carefully curated seating areas and decor items transport guests to a bygone era of elegance and refined activity. This balance of class and whimsy creates an ambiance that is not only welcoming and inspiring but also a testament to Carmel's unique culture, making every patron's visit a memorable one.

SEATING

Seating for 18+ patrons is thoughtfully arranged to create an inviting and intimate atmosphere. Carefully considered, the seating creates a place where locals and visitors alike can linger over a cup of coffee, chat with friends, or simply soak in the sunshine through the beautiful street-facing windows. The three window bars with stools will offer 12 seats for patrons to enjoy a beautiful latte lit by the sunshine that comes through the classic arched windows, while two lush Chesterfield leather sofas with tables will provide space for 6+ patrons to socialize or catch up on work. Every detail of the design enhances the upscale aesthetic of the space while offering the perfect setting for anything from a quick espresso to a leisurely afternoon tea, all carefully considered to allow thorough enjoyment of Carmel's most prominent corner. Whether stopping in after a morning beach walk or taking a break from shopping, Mad Dogs and Englishmen promises an experience as rich and memorable as it's handcrafted beverages.

DESIGN AESTETICS

Our custom designed and stained cabinetry has been distressed and stenciled by local artist Lisa Haas, known for her mural work at Cypress Inn, Hog's Breath Inn, and most recently new exterior murals at The Historic Fox Theatre in Salinas. Countertops are a premium Italian Calacatta Macchia Vecchia Marble from Carmel Stone, our authentic Chesterfield sofas are a premium grade leather with luxurious down filled cushions. Our espresso machine is the highest quality and most expensive of any establishment in Monterey County- this is the true star of the show- the La Marzocco Strada, hand made and custom painted for us in Florence, Italy. To ensure we provide the best coffee experience, we also invested in a state of the art water purification system. Two very special 1930's French Bagues Crystal Chandeliers will illuminate the space above the sofa area and the coffee bar. Bar stools are generous in size and covered in a coastal chic white striped linen over a vintage French Country walnut frame.

Attachment 2

SPECIALTY COFFEE

At the heart of the café's offering is some of the world's best coffees. We have proudly partnered with Dieseldorff Coffee, one of the world's oldest family-run coffee companies, based in Guatemala. With over 135 years of heritage, Dieseldorff is renowned for its dedication to quality and sustainable farming practices. The company provides Mad Dogs and Englishmen with custom-sourced and branded coffees that embody the fun-loving and upscale ambiance of the coffee shop with dog and bicycle-themed coffees that offer unique and rich flavors from exceptional beans, ensuring each cup served is a celebration of excellence. Dieseldorff's longstanding sponsorship of The Quail, A Motorsports Gathering, and the Quail Rally, prestigious events that epitomize exclusivity and luxury, perfectly complements the café's refined yet adventurous spirit. Visitors can savor a cup of truly spectacular coffee while immersing themselves in the café's sophisticated ambiance, knowing they are part of a legacy rooted in quality and distinction.

Coffee enthusiasts will immediately recognize the care and precision that go into every cup, starting with our state-of-the-art coffee equipment. The café features high-performance espresso machines and grinders, known for their consistency and ability to unlock the nuanced flavors of each bean. Coupled with Dieseldorff Coffee's exceptional quality, the result is a coffee experience that rivals the finest establishments worldwide. Every detail, from the brewing process to the presentation, reflects a commitment to excellence that coffee connoisseurs can appreciate.

Attachment 2

FOOD AND BEVERAGES

Mad Dogs and Englishmen is dedicated to crafting exceptional specialty coffee and tea-based beverages. From perfectly brewed coffee to velvety lattes and refreshing nitro-brews, every drink is a testament to artisanal quality. Please see the attached sample menu for specifics and pricing. Seasonal offerings and signature drinks add a creative flair, ensuring there's always something new for regulars to discover. Complementing the beverages is a selection of fresh and delectable pastries primarily sourced from Carmel's favorite Farmers Market participant, The Bees Knees, offering enticing options like buttery croissants, indulgent muffins, and savory quiches. We will also offer some of the most delectable gluten-free and vegan options. All of our offerings are sourced to ensure not only freshness but the absolute best quality, all carefully selected to delight discerning palates and ensure returning patrons.

For those on the go, the refrigerated grab-and-go section features a curated selection of packaged beverages and snacks, including yogurts, juices, and sodas. The sale of soups, salads and sandwiches may be added to the menu and are allowed in an amount up to 10 percent of sales.

OTHER RETAIL ACTIVITIES

Adding a retail dimension, Mad Dogs and Englishmen will offer a selection of custom-branded packaged specialty coffees, each crafted to bring heartfelt joy. Patrons can also browse branded mugs, a finely curated and unique selection of premium quality, stylish apparel, and related items that celebrate the coffee shop's unique bike and dog theme. These items make perfect gifts for coffee-loving locals or keepsakes for visitors eager to remember their time in our charming and truly special seaside town. We expect to generate up to 10% of our sales from these items.

SIDEWALK CLEANING AND TRASH MANAGEMENT

Attachment 2

Our commitment to the community extends beyond our doors. Our staff takes pride in maintaining the cleanliness of our sidewalks and gutters. At the beginning and end of every shift, each team member performs a thorough sidewalk and gutter sweep (twice daily) within 50 ft of the storefront, ensuring that all litter is properly disposed of and the area remains pristine for our patrons and neighbors. Trash collected during these clean-up efforts is responsibly placed in the designated trash area on Red Eagle Lane, reinforcing our dedication to both service and sustainability. We have ample enclosed trash bins located at the back of the building. Twice yearly (on or around Jan 1 and June 1) all sidewalks in this same area will be steam cleaned/ pressure washed.

CUSTOMER RESTROOMS

There is one unisex ADA-compliant employee restroom that will be available for customers to use during operating hours. Additionally, there are two public restrooms within 300 ft of the building. See floorplan for location of restroom.

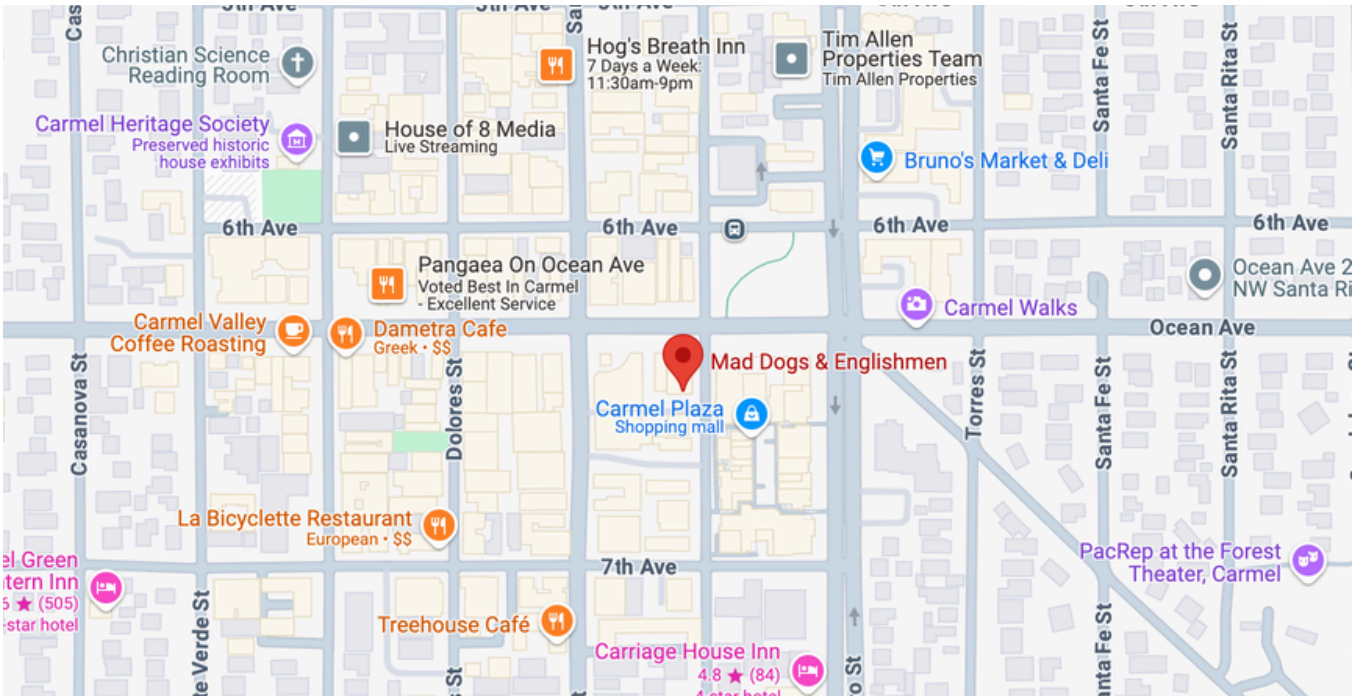
RENOVATIONS AND CONSTRUCTION

All the renovations to the space (including electrical and plumbing upgrades), and build-out of the bar required for the coffee shop's operation were meticulously completed in accordance with building permits EP 23-567 and EP23-566, authorized by the City of Carmel. No additional Tenant Improvements will be done under this new Conditional Use Permit, other than adding the seating. Every detail of the design has been carefully executed to ensure the seamless operation of the coffee bar, but also compliance with the county health department and the city's planning and building department, all interlocked with the coffee shop's timeless aesthetic, ensuring the space is not only functional but also exquisitely inviting. Since the opening of the ancillary use coffee bar, the response from patrons has been overwhelmingly positive, with many expressing admiration for the ambiance, service, and offerings. The popularity of the coffee bar has inspired a transition from coffee being an ancillary component of the business to becoming its primary activity, reflecting its success as a beloved destination for the community.

SITE MAP

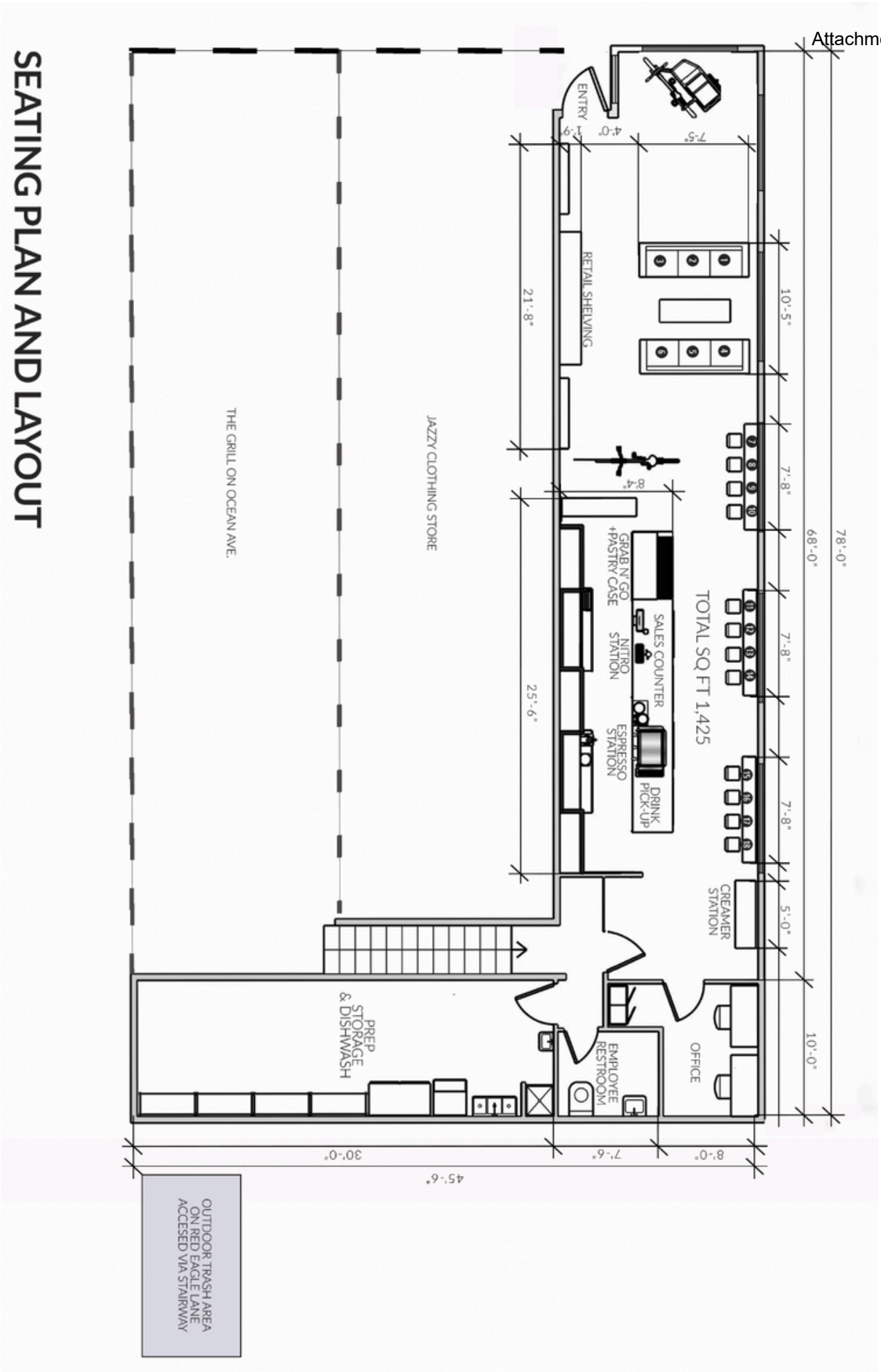
Attachment 2

Mad Dogs & Englishmen is located on the SW Corner of Ocean Ave and Mission St, across from Tiffany and Co, Palomas Home Furnishings and Devendorf Park. Next door to us is a woman's clothing shop and The Grill. Above us is commercial office spaces.



ARCHITECTURAL FLOOR PLAN

Attachment 2



A BIT ABOUT US

My name is Jennifer Blevins and I founded and launched Mad Dogs & Englishmen (Bike Shop) in Carmel in 2018. The company was named after my significant other Martin Watson (British), my daughter Madeline (nickname Mad), and our many rescue dogs that we have adopted over the years.

Since that time I have opened three additional locations- one in Mill Valley, one at the Monterey Plaza in Monterey, and one on Coast Village Road in Montecito. Martin runs the business along side me. We have been Pebble Beach residents for over 12 years, The Carmel shop is our flagship location and where we spend most of our time. You will find Martin and I working here most days. Over the last 7 years, Mad Dogs has won small tourism Business of the Year three times, and has been nominated for Business of the Year twice.

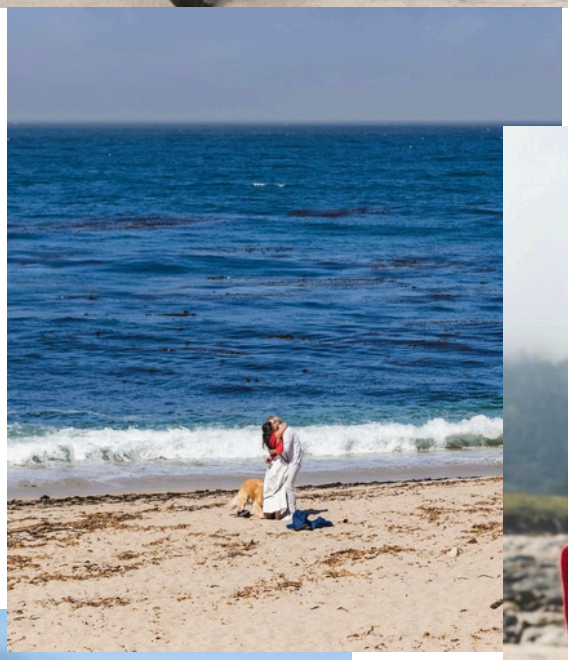
Attachment 2

Two of many famous dogs
hat have come to ride with us

Mad Dogs & Englishmen has also been featured in dozens of National and International Publications, as well as several Nationally aired commercials. We have won the Carmel Pinecone Golden Cone award for best bike shop in Monterey County every year since we first opened. We strategically helped Carmel produce several viral social media videos over the last year in collaboration with several talented influencers, resulting in over 10 million unique views to help boost tourism. Our exclusive and unique dog friendly sidecars can only be purchased or rented from Mad Dogs. This is such a special and unique experience for dog lovers, and has brought people and their pets from all over North America. We moved here in part because of how dog friendly the community is, and we would like to think that we are doing our part to continue to make Carmel a draw for dog lovers. We also worked with the City of Carmel to award it's first ever Bone to the City to one of our customers, the famous Walter Geoffrey the Frenchie. In addition to our unique sidecars, we also sell and rent a variety of premium bikes and ebikes, along with stylish cycling apparel and accessories that we source from small boutique and often less known brands from around the world.

Attachment 2

Photos shared by one of our recent customers



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City of Carmel-by-the-Sea
Community Planning and Building Department
Post Office Box CC
Carmel-by-the-Sea, CA 93921
Office: (831) 620-2010

September 22, 2023

Jennifer Blevins
PO Box 4586
Carmel, CA 93923

Via DocuSign: jennifer@maddogsenglishmen.com

Subject: Business License Approval
BL 23-051 (Mad Dogs & Englishmen)
SWC Mission & Ocean
Block: 77; Lot(s): 1&2; APN: 010-141-001

Dear Ms. Blevins,

An initial review of your application is complete. The proposed primary use of a sporting good retailer (NAICS # 459110) located in the Central Commercial (CC) Zoning District, complies with the City's zoning standards. This Department has given an initial zoning clearance for your business license subject to the attached Conditions of Approval. Final approval of the business license is subject to:

1. Completion of the 5-day appeal period.
2. A certificate of occupancy for any associated building permit (if Tenant Improvement Work is proposed/required).
3. The completion of a business license inspection conducted by our Code Compliance Coordinator, Bo Grunde. After you have set up all counters, display and sales items, please contact Mr. Bo Grunde at (831) 620. 2026 or bgrunde@cbts.us to schedule an interior business license inspection. Your business license will not be issued until the business license inspection is completed.
4. The return of the signed Conditions of approval to the Community Planning and Building Department.

City Staff will post the appeal notice on the city's website.

If you have any questions, please do not hesitate to contact me directly at (831) 620-2023.

Sincerely,

Evan Kort
Associate Planner

Encl: Business License Conditions of Approval

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Attachment 3

BUSINESS LICENSE CONDITIONS OF APPROVAL

City of Carmel-by-the-Sea

Community Planning and Building Department

Post Office Box CC

Carmel-by-the-Sea, CA 93921

Office: (831) 620-2010

BUSINESS NAME: Mad Dogs & Englishmen
BUSINESS OWNER: Velo Carmel
PROPERTY OWNER: PORTER ALAN R
BLOCK: 77 LOTS: 1 & 2
APN: 010-141-001
LOCATION: SWC Mission & Ocean
DATE OF ACTION: September 22, 2023

APPROVAL AND CONDITIONS:

1. This approval (BL 23-051) authorizes the subject business to be engaged in **Retail Sales** (CMC 17.70) and as an ancillary **Specialty Restaurant** (CMC 17.70) located in the Central Commercial (CC) Zone District use of a 1,100 square foot ground floor commercial space offering the following goods and services.

   a. Primary Use: This use is classified as a Sporting Good Store (NAICS451110):
      I. This industry comprises establishments primarily engaged in retailing new sporting goods, such as bicycles and bicycle parts; camping equipment; exercise and fitness equipment; athletic uniforms; specialty sports footwear; and other sporting goods, equipment, and accessories.
      II. These uses may be combined with apparel stores.
      III. No sales of ebikes are permitted on the upper floor, however, ebikes may be displayed.
      IV. No rentals of any bikes (motorized or non-motorized) are authorized on the new upper floor without a use permit. All rental operations (booking, payment, orientation, repair, etc) will need to occur in the existing business downstairs business location ("Mad Dogs and Englishmen Bikeshop" – operated under separate Business License; BL 18-024).

   b. Ancillary Use: This use is classified a Snack and Nonalcoholic Beverage Bar (NAICS 722515):

      i. This U.S. industry comprises establishments primarily engaged in (1) preparing and/or serving a specialty snack, such as ice cream, frozen yogurt, cookies, or popcorn, or (2) serving nonalcoholic beverages, such as coffee, juices, or sodas for consumption on or near the premises. These establishments may carry and sell a combination of snack, nonalcoholic beverage, and other related products (e.g., coffee beans, mugs, coffee makers) but generally promote and sell a unique snack or nonalcoholic beverage.

ii. The following special conditions are applicable to the ancillary use:

- The ancillary use and anything related to the ancillary use shall not be more than 10% of the total retail floor area of the primary use. Minimal seats may be allowed provided total seating area is included in the 10% of the floor area dedicated to the ancillary use and the use complies with Special Condition #3, below.
- The ancillary use shall not be called out on the business' sign, advertised in any fashion, or advertised as a stand-alone business.
- The ancillary use shall function as an amenity for patrons/customers of the primary use only. The use shall no take on the appearance of or function as a coffee shop, bakery, or café.
- The ancillary use shall not be in direct, unobstructed line of sight from the street as viewed through any doorway or window.
- The ancillary use shall be limited to serving nonalcoholic beverages, such as coffee, juices, or sodas for consumption on or near the premises –amends condition 1.b.i, above.
- No food sales shall be allowed. Food sales shall require approval of a Conditional Use Permit.
- Adequate facilities shall be provided on the site for the closed storage of trash and garbage generated by the use.
- The business shall comply with CMC 8.68, Environmentally Acceptable Materials.
- The property owner/business owner shall obtain all appropriate approvals from the Monterey County Health Department and provide evidence to the Community Planning and Building Department prior to commencement of operation of the ancillary use.

2. Other goods or services not directly related to the authorizations listed in condition #1 are prohibited.

3. Except as modified by the conditions of this approval, or by requirements of the Municipal Code, the business use shall be operated consistent with the representations made on the business license application. Any violation of these conditions of approval, or of any ordinance in the Carmel Municipal Code, shall be cause for the City to revoke the license.

4. All business activities shall occur within the business space. No member of the public shall have access to any basement, attic or other space. Outdoor displays are not permitted.

5. Once issued, the business license shall be posted for exhibition in some conspicuous part of the place of business. The business, or person having a license, shall produce, exhibit or point out the display of same whenever requested to do so by any police officer or by any officer authorized to issue or inspect licenses or collect license fees.

6. This business is required to install one exterior business sign. You are required to submit an application for a commercial business sign within one month of receiving this approval. The required sign may not be installed until approval of the sign from the City has been issued.

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7. All modifications made to the interior and/or exterior of the building, including but not limited to paint, window treatments, awnings, paving and landscaping, shall first require written approval by the Department of Community Planning and Building. No notice-attracting features, such as banners, balloons, streamers, lights, additional signs, or flags shall be installed without written approval from the City.

8. The license approval shall become effective after the return of these signed conditions of approval, completion of any corrections identified on the approval letter, completion of any required business inspections, and once the business license has been issued. It shall be unlawful to commence or carry on any kind of business without having procured a license from the City (CMC 5.04.020).

9. The applicant agrees, at its sole expense, to defend, indemnify, and hold harmless the City, its public officials, officers, employees, and assigns, from any liability; and shall reimburse the City for any expense incurred, resulting from, or in connection with any project approvals. This includes any appeal, claim, suit, or other legal proceeding, to attack, set aside, void, or annul any project approval. The City shall promptly notify the applicant of any legal proceeding, and shall cooperate fully in the defense. The City may, at its sole discretion, participate in any such legal action, but participation shall not relieve the applicant of any obligation under this condition. Should any party bring any legal action in connection with this project, the Superior Court of the County of Monterey, California, shall be the situs and have jurisdiction for the resolution of all such actions by the parties hereto.

DocuSigned by:

0FC458F2B20E4A8...

Jennifer Blevins

9/22/2023

Business Owner Signature

Date

Once signed, please return to the Community Planning and Building Department

Ocean Avenue Restaurants and Food Stores

	Business Name	Business Type
1.	Cottage of Sweets	Specialty Food Store
2.	Porta Bella	Full-Line Restaurant
3.	Carmel Valley Roasting Co.	Specialty Restaurant
4.	Dametra Café	Full-Line Restaurant
5.	Catch	Full-Line Restaurant
6.	Carmel Bakery	Specialty Restaurant
7.	Carmel Coffee House & Roasting Co.	Specialty Restaurant
8.	A.W. Shucks Oyster Bar	Full-Line Restaurant
9.	Café Carmel	Specialty Restaurant
10.	Pangaea Grill	Full-Line Restaurant
11.	Al Forniao	Full-Line Restaurant
12.	The Grill on Ocean Avenue	Full-Line Restaurant
13.	Olivier-by-the-Sea	Specialty Food Store
14.	The Xocolatl Garden	Specialty Food Store
15.	Mad Dogs & Englishmen	Specialty Restaurant

CITY OF CARMEL-BY-THE-SEA
PLANNING COMMISSION
Staff Report

December 11, 2024
PUBLIC HEARINGS

TO:	Chair LePage and Planning Commissioners
SUBMITTED BY:	Katherine Wallace, Associate Planner
APPROVED BY:	Brandon Swanson, Acting Community Planning & Building Director
SUBJECT:	Historic Context Statement Update

Application: N/A
APN: N/A
Block: N/A
Lot: N/A
Location: Citywide
Applicant: N/A
Property Owner: N/A

Executive Summary:

N/A

Recommendation:

Adopt Resolution 2024-XXX-PC (Attachment 1) to accept the recommendation of approval from the Historic Resources Board (Attachment 2) and provide a recommendation to the City Council regarding adoption of the City of Carmel-by-the-Sea Historic Context Statement Update (Attachment 3). Final adoption will ultimately require an Local Coastal Program amendment and will not be effective until and unless approved by the Coastal Commission.

Background and Project Description:

Carmel's Historic Context Statement 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, implemented through the Historic Preservation Ordinance (CMC 17.32). The context statement is an important reference 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.

Phase I Update (2022)

The City adopted the Historic Context Statement in 1994, and adopted subsequent updates in 1997, 2008, and most recently in 2022. The 2022 update (Attachment 4) was funded by the California State Office of Historic Preservation (OHP) as a Certified Local Government (CLG) $30k grant, authored by PAST Consultants and covered the years 1966-1986. This extension was an urgent undertaking, as properties older than 50 years old

are required to be evaluated as potential historic resources and – prior to the 2022 update – the context statement did not cover the late 1960's and early 1970's.

As the 2022 update got underway, it became clear to OHP staff, City staff, PAST Consultants, the Historic Resources Board, and the community that the entire context statement was in need of a comprehensive update. However, as a State grant-funded project, inflexible deadlines limited the effort to the 1966-1986 extension. Understood to be a "Phase I" update, the 1966-1986 extension was approved by OHP, adopted by the City Council on December 6, 2022 and certified by the California Coastal Commission on July 12, 2023.

Phase II Update (2024)

In 2023, the City applied for and received a second OHP CLG grant in the amount of $40k to pursue a "Phase II" update. The City released RFP #23-24-2023 on October 27, 2023, and on January 9, 2024, the City Council passed Resolution 2024-009 approving a professional services agreement with PAST Consultants, not to exceed $79,380. The Council additionally passed Resolution 2024-010 accepting the $40k CLG grant award from the State, with a $26,667 local match. On March 1, 2024, City staff conducted outreach to thirteen tribal representatives, inviting participation in this project; at this time no responses have been received. The intent of the comprehensive update is to achieve the following project goals, listed and described below.

1. Consistent formatting.
2. Chronological themes.
3. Streamlined content.

1. Consistent formatting. While the portion of the document covering the years 1966-1986 – authored in 2022 – met today's professional standards for context statements, the remainder of the context statement did not. It was originally compiled in 1994 and updated in a piecemeal fashion over the last 30 years. The original document lacked dedicated architectural style summaries and did not include photographs nor evaluative criteria for potentially historically significant properties. The entire document needed to be formatted consistently, with the pre-1966 years appropriately contextualized and visually represented. With this update, primary architectural styles have been identified, with accompanying example photographs and lists of character-defining features. Evaluative criteria for the National Register, California Register, and Carmel Inventory have been added for each theme to aid in answering the question, "*Is this building significant and does it retain integrity*?"

2. Chronological themes. Prior to the 2024 update, the context statement featured the following thematic, non-chronological chapters: "Prehistory and Hispanic Settlement," "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. A chronological format also allows the reader to better navigate the document and understand a property in the context of its era of construction. Additionally, the process of updating the context statement in the future will also be streamlined. Rather than re-visit discrete topical themes spread across 100+ pages, the authors of future document updates can simply pick up chronologically where the last update left off.

With a chronological approach in mind, PAST Consultants proposed a new Table of Contents for the 2024 update. The Historic Resources Board reviewed and approved the proposed Table of Contents at their March 18, 2024 meeting. Following Chapter 1 (Introduction) and Chapter 2 (Identifying and Evaluating Historic Resources), Chapter 3 includes the following chronological themes: Prehistory and Hispanic Settlement (1542-1848); Carmelo (1848-1901); Seacoast of Bohemia (1902-1921); Village in a Forest (1922-1945); Postwar Development (1946-1965); and The Carmel Dynamic Continues (1966-1986). The final themes with the associated primary architectural styles are listed below:

- Prehistory and Hispanic Settlement (1542-1848)
- Carmelo (1849-1901)
    - Early Carmel Vernacular Style (1849-1901)

        - Queen Anne Style (1888-1901)
    - Seacoast of Bohemia (1902-1921)
        - Carmel Vernacular Style (1902-1945)
        - Craftsman Style (1902-1986)
    - Village in a Forest (1922-1945)
        - Spanish Eclectic Style (1922-1986)
        - Tudor Revival Style (1922-1986)
        - Storybook Style (1922-1986)
        - Monterey Colonial Style (1922-1986)
        - Minimal Traditional Style (1935-1950)
    - Postwar Development (1946-1965)
        - Postwar Modern Style (1946-1965)
        - California Ranch Style (1935-1986)
        - Post-Adobe Style (1948-1970)
        - Organic Style (1946-1986)
        - Bay Region Modern Style (1946-1986)
    - The Carmel Dynamic Continues (1966-1986)
        - Bay Region Modern Style (1946-1986)

Note that some styles have discrete end dates (eg. Postwar Modern), while other styles (eg. Carmel Craftsman) have continued beyond their "heyday." For styles that continued to be constructed beyond their "heyday" the end date is listed as 1986: the end date for this edition of the Historic Context Statement.

3. **Streamlined content.** The California State Office of Historic Preservation (OHP) provides guidance on the purpose of historic context statements and offers the following [emphasis added]:

> *"[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***."

With this in mind, the context statement has been thoroughly reviewed for relevancy. Information that does not directly relate to Carmel's built environment has not been carried forward. The Appendices are the exemption to this, as they have largely been maintained despite containing information not directly related to architecture (eg. lists of artists, government figures, etc.). The prior version of the context statement will be retired and made available as a reference document in the Henry Meade Williams local history department, currently located at the Park Branch Library.

Project Timeline

This project has progressed at the pace necessary to meet OHP project milestones. Monthly status updates have been provided to the Historic Resources Board (HRB) throughout this process. In an effort to collect public feedback, the project timeline was extended as much as possible. The timeline has been aligned with regularly scheduled Historic Resources Board, Planning Commission, and City Council meetings is provided below:

- March 18: HRB approved the draft outline. Staff report here, video link here, start at 16:10.
- May 20: HRB discussed and provided feedback on the 30% draft. Staff report here, video link here, start at 4:20.
- August 19: HRB discussed and provided feedback on the 50% draft. Staff report here, video link here, start at 4:30.
- September 16: **HRB meeting was cancelled day-of due to City Hall emergency closure. The 70% dra was circulated on September 9 for HRB and public review, with an opportunity to submit emailed*

comments.

- October 21: HRB discussed the 100% working draft (published/distributed October 14), and provided feedback. Staff report here, video link here, start at 7:44.
- November 18: HRB adopted a Resolution accepting the Historic Context Statement update and recommending City Council adoption of HCS. Staff report here, video link here, start at 5:12.
- December 11: Planning Commission to consider a Resolution accepting the Historic Context Statement update and recommending City Council adoption of HCS.
- January 7: City Council to consider a Resolution adopting the HCS. Final adoption will ultimately require an LCP amendment and will not be effective until and unless approved by the Coastal Commission.
- Early 2025: City to submit a Local Coastal Program Amendment to the Coastal Commission.
- January/February 2025: OHP final work product delivery and reimbursement documentation due.

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 is 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).

Prior Council Action
On January 9, 2024, the City Council passed Resolution 2024-009 approving a professional services agreement with PAST Consultants, not to exceed $79,380 and passed Resolution 2024-010 accepting the $40,000 CLG grant award (with a $26,667 match).

Staff Analysis:

See above.

Other Project Components:

Historic resource evaluation is exempt from environmental review (CEQA Guidelines Section 15308, Resource Protection, and Section 15306, Information Collection). The historic context statement contains information about city history and architecture and will aid City staff, advisory bodies, and decision makers in making informed decisions regarding policy and projects that have the potential to impact historic resources.

Historic context statements are exempt under Class 6 of the California Environmental Quality Act (CEQA). Section 15306, Information Collection of the CEQA Guidelines states the following: "Class 6 consists of basic data collection, research, experimental management, and resource evaluation activities which do not result in a serious or major disturbance to an environment resource. These may be strictly for information gathering purposes, or as part of a study leading to an action which a public agency has not yet approved, adopted or funded."

Attachment 1 - Draft PC Resolution 2024-XXX-PC
Attachment 2 - HRB Resolution 2024-008-HRB
Attachment 3 - Carmel 2024 HCS Update_PC Review 12.11.2024_compressed
Attachment 4 - Prior Historic Context Statement

CITY OF CARMEL-BY-THE-SEA

PLANNING COMMISSION

RESOLUTION NO. 2024-0XX-PC

A RESOLUTION OF THE PLANNING COMMISSION OF THE CITY OF CARMEL-BY-THE-SEA RECOMMENDING CITY COUNCIL ADOPTION OF THE UPDATED CITY OF CARMEL-BY-THE-SEA HISTORIC CONTEXT STATEMENT

WHEREAS, the Historic Context Statement is a vital tool in the City's preservation program, used to establish a baseline of information against which the potential historic significance of a property is evaluated. The Context Statement is maintained as directed by the Carmel General Plan and Coastal Land Use Plan (General Plan/Coastal LUP G1-4, O1-14, P1-85) and the City Municipal Code (CMC 17.32.060); and

WHEREAS, the Historic Context Statement was first adopted in 1994, with subsequent updates in 1997, 2008, and 2022; and

WHEREAS, the 2022 update was authored by PAST Consultants, LLC, funded by a $30,000 Certified Local Government grant award from the California Office of Historic Preservation, and was limited to a twenty-year extension covering the years 1966 to 1986. The City Council adopted the 2022 Historic Context Statement Update on December 6, 2022, and the Coastal Commission certified the associated Local Coastal Program Amendment on July 12, 2023; and

WHEREAS, the limited-scope 2022 update revealed a need for a comprehensive update of the full document to introduce consistent formatting and footnoting; chronological themes; streamlined content where possible; and photographs throughout; and

WHEREAS, on January 9, 2024, the City Council passed Resolution 2024-009 approving a professional services contract with PAST Consultants, LLC, not to exceed $79,380, to update the Historic Context Statement, and passed Resolution 2024-010 accepting a $40,000 Certified Local Government grant award from the California Office of Historic Preservation; and

WHEREAS, the Historic Resource Board and the public discussed the Historic Context Statement Update and reviewed work product and drafts at the regularly scheduled Historic Resources Board meetings on March 18, May 20, August 19, and October 21, 2024; and

WHEREAS, on November 18, 2024, the Historic Resources Board passed Resolution 2024-008-HRB accepting the City of Carmel-by-the-Sea Historic Context Statement Update as conditioned and recommending adoption by the City Council; and

WHEREAS, the California Environmental Quality Act (California Public Resources Code §§ 21000, et seq., "CEQA"), together with State Guidelines (14 California Code Regulations §§ 15000, et seq., the "CEQA Guidelines") and City Environmental Regulations (CMC 17.60) require the review of certain projects for environmental impacts and preparation of environmental documents; and

DRAFT

WHEREAS, the Planning Commission finds that the Historic Context Statement is exempt under Class 6 of the California Environmental Quality Act (CEQA) pursuant to Section 15306, Information Collection, of the CEQA Guidelines; and

WHEREAS, on December 11, 2024, the Planning Commission held a public hearing to receive public testimony, including without limitation, information provided to the Planning Commission by City staff and through public testimony; and

WHEREAS, on November 29, 2024, notice of the public hearing was published in the Carmel Pine Cone in compliance with State law (California Government Code 65091); and

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

NOW, THEREFORE, BE IT RESOLVED, THAT THE PLANNING COMMISSION OF THE CITY OF CARMEL-BY-THE-SEA DOES HEREBY recommend City Council adoption of the updated City of Carmel-by-the-Sea Historic Context Statement in a manner fully in conformity with the Coastal Act (CA Section 30510).

PASSED, APPROVED, AND ADOPTED BY THE PLANNING COMMISSION OF THE CITY OF CARMEL-BY-THE-SEA this 11th day of December, 2024, by the following vote:

AYES:

NOES:

ABSENT:

ABSTAIN:

APPROVED: ATTEST:

_____ _____

Michael LePage, Chair Shelby Gorman, Planning Commission Secretary

DRAFT

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

RESOLUTION NO. 2024-008-HRB

A RESOLUTION OF THE HISTORIC RESOURCES BOARD OF THE CITY OF CARMEL-BY-THE-SEA ACCEPTING THE UPDATED CITY OF CARMEL-BY-THE-SEA HISTORIC CONTEXT STATEMENT AND RECOMMENDING ADOPTION BY THE CITY COUNCIL

WHEREAS, the Context Statement is a vital tool in the City's historic preservation program, used to establish a baseline of information against which the potential historic significance of a property is evaluated. The Context Statement is maintained as directed by the Carmel General Plan and Coastal Land Use Plan (General Plan/Coastal LUP G1-4, O1-14, P1-85) and the City Municipal Code (CMC 17.32.060); and

WHEREAS, the Historic Context Statement was first adopted in 1994, with subsequent updates in 1997, 2008 and 2022; and

WHEREAS, the 2022 update was funded by a $30,000 grant from the California Office of Historic Preservation and was limited to a twenty-year extension covering the years 1966 to 1986. The City Council adopted the 2022 Historic Context Statement update on December 6, 2022, and the Coastal Commission certified the associated Local Coastal Program Amendment on July 12, 2023; and

WHEREAS, the 2022 update revealed a need for a comprehensive update of the full document to introduce consistent formatting and footnoting; chronological themes; streamlined content where possible; and photographs throughout; and

WHEREAS, on January 9, 2024, the City Council passed Resolution 2024-009 approving a professional services contract with PAST Consultants, LLC, not to exceed $79,380, to update the Historic Context Statement, and passed Resolution 2024-010 accepting the $40k Certified Local Government grant award from the California Office of Historic Preservation, with a $26,667 local match; and

WHEREAS, the Historic Resource Board and the public discussed the Historic Context Statement Update and reviewed work product and drafts at the regularly scheduled Historic Resources Board meetings on March 18, May 20, August 19, and October 21, 2024; and

WHEREAS, on November 18, 2024, the Historic Context Statement Final Draft was presented to the Historic Resources Board with all previously received comments considered for inclusion into the final document.

NOW, THEREFORE, BE IT RESOLVED, THAT THE HISTORIC RESOURCES BOARD OF THE CITY OF CARMEL-BY-THE-SEA DOES HEREBY accept the updated City of Carmel-by-the-Sea Historic Context Statement and recommend City Council adoption with the following revisions:

- Revision #1: Staff shall work with PAST Consultants to add additional architect biographies to Appendix B.

- Revision #2: Staff shall work with PAST Consultants to add additional architectural style photographs and improve photographs where necessary.

PASSED, APPROVED, AND ADOPTED BY THE HISTORIC RESOURCES BOARD OF THE CITY OF CARMEL-BY-THE-SEA this 18th day of November , 2024, by the following vote:

AYES: Dyar, Goodhue, Gualtieri, Pomeroy, Chroman

NOES:

ABSENT:

ABSTAIN:

APPROVED:

Jordan Chroman
Chair

ATTEST:

Shelby Gorman
Historic Resources Board Secretary

HISTORIC CONTEXT STATEMENT

CARMEL-BY-THE-SEA, CALIFORNIA

East side of Dolores Street, between Ocean and 7th, circa-1931
(Source: Pat Hathaway Collection, Monterey County Historical Society)

Prepared By:

PAST CONSULTANTS LLC

PAST Consultants, LLC
P.O. Box 721
Pacific Grove, CA 93950

Prepared For:

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

100% Draft for Planning Commission Review, December 11, 2024

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1 EXECUTIVE SUMMARY

The activity which is the subject of this Historic Context Update 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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Director, Equal Opportunity Program
U.S. Department of the Interior
National Park Service
P.O. Box 37127
Washington, D.C. 20013-7127

2 INTRODUCTION

2.1 PROJECT FUNDING BACKGROUND AND OBJECTIVES

The California Certified Local Government (CLG) program, the federal government and the City of Carmel-by-the-Sea (Carmel) jointly funded this 2024 Fourth Edition of the Carmel-by-the-Sea Historic Context Statement. The 1980 amendments to the National Historic Preservation Act of 1966 created a CLG program to encourage local governments' direct participation in identifying, evaluating, registering and preserving historic properties and integrating preservation concerns into local planning and decision-making processes. California's CLG program is a partnership among local governments, the California Office of Historic Preservation (OHP) and the National Park Service (NPS), which administers the National Historic Preservation Program. The total project cost for this Historic Context Statement is $79,000. OHP awarded Carmel a $40,000 CLG grant for the 2023-2024 CLG funding year and Carmel contributed an additional $39,000 towards the project. The grant period for this project was December 1, 2023 through December 31, 2024.

2.1.1 PURPOSE OF HISTORIC CONTEXT STATEMENTS

One of the biggest challenges in evaluating historic resources is answering the question "What do we preserve and why?" Developing a historic context statement is the first step towards helping a community understand the significance of specific, qualified local historic resources. The *Secretary of the Interior's Standards for Preservation Planning* defines three primary standards for historic preservation:

1. Standard I. Preservation Planning Establishes Historic Contexts.
2. Standard II. Preservation Planning Uses Historic Contexts to Develop Goals and Priorities for the Identification, Evaluation, Registration and Treatment of Historic Properties.
3. Standard III. The Results of Preservation Planning Are Made Available for Integration Into Broader Planning Processes.

Historic context statements are the finished product of Standard I and provide the foundation for governmental agencies to implement Standards II and III: prioritizing the identification, evaluation, registration and treatment of certain historic properties and making the process an integral component of land use planning.[1]

National Register Bulletin Number 15: How to Apply the National Register Criteria for Evaluation defines **historic contexts** as "historical patterns that can be identified through consideration of the history of the property and the history of the surrounding area."[2] *National*

[1] U.S. Department of the Interior, National Park Service, *National Register 24: Guidelines for Local Surveys: A Basis for Preservation Planning*, 4.
[2] U.S. Department of the Interior, National Park Service, *National Register Bulletin Number 15: How to Apply the National Register Criteria for Evaluation*, 7.

Register Bulletin 16A: How to Complete the National Register Registration Form is more specific, defining a historic context as:

> Information about historic trends and properties grouped by an important theme in the prehistory or history of a community, State, or nation during a particular period of time. Because historic contexts are organized by theme, place and time, they link historic properties to important historic trends (bold in original).[3]

To place a resource within its historic context, evaluators must identify the period of significance and the historic theme it represents. The period of significance is the "span of time in which a property attained the significance for which it meets the relevant local, California Register or National Register criteria."[4] A historic theme "is a means of organizing properties into coherent patterns based on elements such as environment, social/ethnic groups, transportation networks, technology, or political developments that have influenced the development of an area during one or more periods of prehistory or history."[5] By focusing on theme, place and time, historic context statements explain how, when, where and why the built environment developed in a particular manner. They describe an area's land use patterns and development, group the patterns into historic themes, identify property types that illustrate the themes, and establish eligibility criteria and integrity thresholds for registering historic properties on national, state or local registers.

The California Office of Historic Preservation developed guidelines in its document, *OHP Preferred Method of Historic Context Statements*. This document describes the structure and contents required for a historic context statement to meet requirements of the Federal Certified Local Government Program. Regarding the development of historic contexts, themes and property types, this document states (bold in original):

> **Historical Background**: Provide a narrative broad-brush historical overview of the overarching forces (environmental, geographical, social, cultural, political, governmental, technological) which have shaped land use patterns and development of the built environment of the area under consideration.
>
> **Theme:** Refer to NR Bulletin 16B, pages 12-13. This narrative section provides a focused, analytical discussion of the historical patterns, significant events or activities, environmental, social, political, technological and cultural influences, and significant individuals and groups relevant to the context theme. This section is intended to establish through analysis the historical significance of properties associated with the theme. Note: A historic context statement for local government surveys typically will include several themes. OHP's preference is that the associated property types, eligibility criteria and integrity threshold section for each theme follow the particular theme.

---

[3] U.S. Department of the Interior, National Park Service, *National Register Bulletin 16A: How to Complete the National Register Registration Form* (Washington, D.C.: U.S. Department of the Interior, 1997), 4.
[4] U.S. Department of the Interior, National Park Service, *National Register Bulletin Number 16A: How to Complete the National Register Registration Form*, Appendix IV, 3. This appendix provides a useful glossary of National Register terms.
[5] U.S. Department of the Interior, National Park Service, *National Register Bulletin Number 15: How to Apply the National Register Criteria for Evaluation*, 8.

Property Types: Identify important property types and their historical significance associated with the theme. Emphasis should be on describing extant property types, the general location and likely condition of each property type, identifying eligibility criteria and establishing integrity thresholds for each property type. This section needs to answer these questions: What facet of history does the property type represent? Why is that facet of history significant? Is the property type important in illustrating the context? How does the individual property illustrate that facet of history?

This section needs to provide direction on how to apply each of the register criteria in determining whether a resource is historic or not. Because this section provides the framework for evaluating individual properties, it needs to provide specific information about the associative qualities and character-defining features an individual resource as a representative of a particular property type needs to have to be eligible for listing to the National, California, or local registers. This section should also provide direction for evaluating integrity based on which aspects of integrity are critical for each property type to be able to convey its significance within the theme or context. This guidance should take into consideration the types of changes that may have been made to a resource through time as a result of its original design, location, materials, workmanship, and uses.[6]

2.1.2 Development of the Carmel-by-the-Sea Historic Context Statement

The Carmel-by-the-Sea Historic Context Statement has developed through a series of editions that expanded the document to include updates to time periods and to address issues with determining historic themes and property types in accordance with OHP standards. The specific editions are:

- First Edition, 1994, prepared by Teresa Grimes and Leslie Heumann, Leslie Heumann and Associates. This first edition provided the historical development for Carmel, dividing the context into five major areas: Prehistory and Hispanic Settlement (1542-1846), Economic Development (1846-1966), Government, Civic and Social (1903-1966), Architectural Development in Carmel (1888-1966), and Development of Art and Culture (1904-1966). This document called these five major developmental areas "themes" with the time periods listed after each theme. It should be noted that this approach to themes does not align with current OHP standards.
- Second Edition Update, 1996 (adopted 1997), prepared by Glory Anne Laffey, Archives & Architecture. This second edition expanded upon the contextual discussion introduced in the first edition.
- Third Edition Update, 2009, prepared by Architectural Resources Group. This third edition extended the document to 1965, expanding upon the preexisting contextual/thematic approach and introducing sections on associated property types within each contextual area.

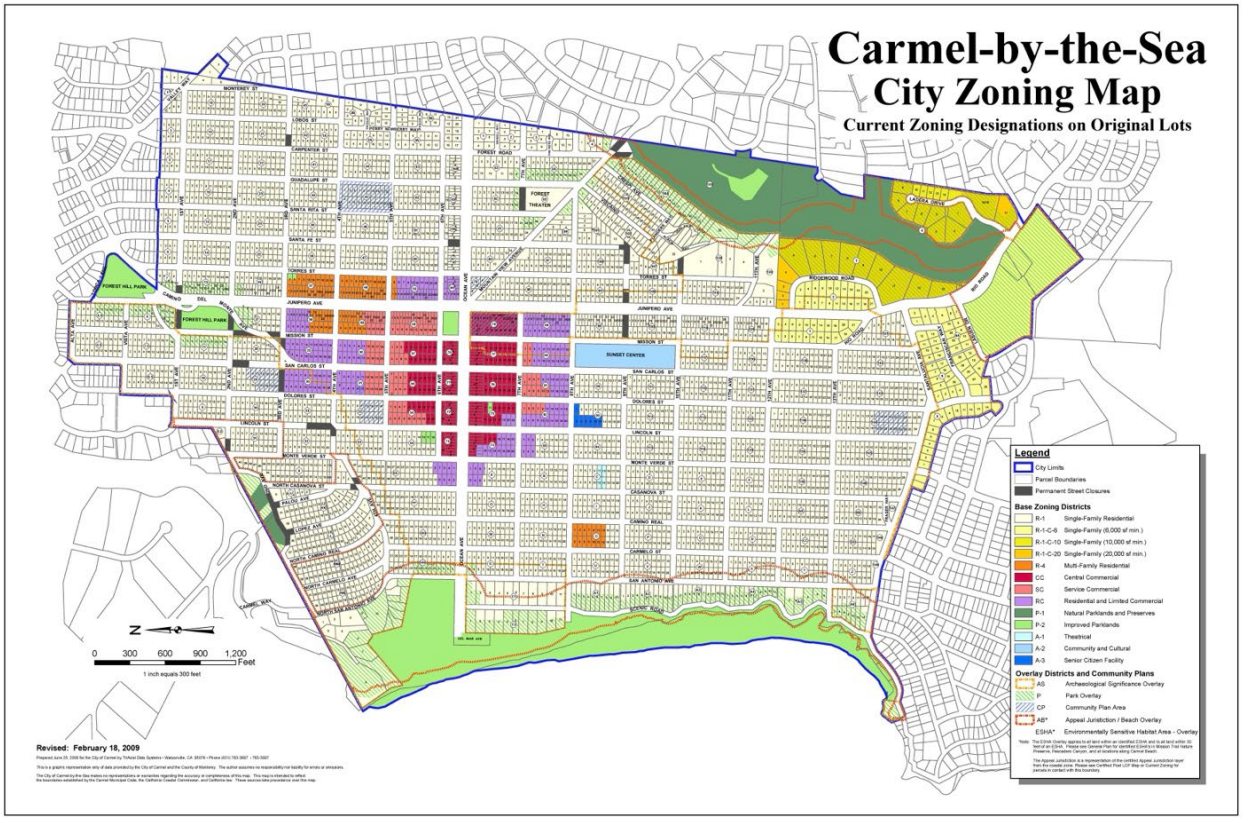
[6] State of California, Office of Historic Preservation, *OHP Preferred Method of Historic Context Statements* (undated), https://ohp.parks.ca.gov/pages/1072/files/Format-for-Historic-Context-Statements.pdf. Accessed 5/15/24.

- Fourth Edition Update, 2022, by PAST Consultants, LLC. This CLG grant-funded addition extended the historic time period to cover the years 1966 to 1986. The five major contextual areas of the original document were maintained. Recognizing that no evaluative methodology had been created yet, the Architectural Development chapter was enhanced with descriptions of Carmel architectural styles dating from the 1935 to 1986. Character defining features, eligibility criteria and integrity thresholds for these architectural styles were incorporated as a means of introduction to the proper methodology for evaluating historic buildings according to OHP guidelines. The Fourth Edition, 2022 Carmel-by-the-Sea Historic Context Statement is archived and available at the Henry Meade Williams Local History Department of the Carmel Public Library.

Following the publication of the Fourth Edition in 2022, the City of Carmel-by-the-Sea, in collaboration with the State of California Office of Historic Preservation (OHP) decided to fund the preparation of this new Historic Context Statement. Major revisions include dividing the historic context into six themes with discrete, chronological time periods tied closely to the contextual and architectural developments of the city, with lists of associated property types, their architectural styles, character defining features, eligibility requirements and integrity thresholds. The report also includes the evaluative criteria of the National Register, California Register and the Carmel Inventory. The end date for this Historic Context Statement is 1986.

2.2 CARMEL-BY-THE-SEA: GEOGRAPHICAL AREA

The Carmel-by-the-Sea geographical area is shown below.



Carmel-by-the-Sea Zoning Map (*Source: Carmel-by-the-Sea Community Planning and Building Department*)

2.3 PROJECT TEAM

This Historic Context Statement is the collaboration between the California Office of Historic Preservation (SHPO), the City of Carmel-by-the-Sea Planning Department, PAST Consultants, LLC and the public. The following project contacts are:

California Office of Historic Preservation
Surveys & Contexts/CLG Coordinator
California Office of Historic Preservation
1725 23rd Street, Suite 100
Sacramento, CA 95816
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City of Carmel-by-the Sea
PO Box CC
Carmel, CA 93921
Marnie Waffle, AICP, Principal Planner
Katherine Wallace, AICP, Associate Planner

* Katherine Wallace meets the *Secretary of the Interior's Professional Qualifications Standards* in Architectural History and History.

Historic Preservation Consultant
PAST Consultants, LLC*
P.O. Box 721
Pacific Grove, CA 93950
Seth A. Bergstein, Principal/Architectural Historian
Kent L. Seavey, Subconsultant, Architectural Historian

* Seth A. Bergstein and Kent L. Seavey meet the *Secretary of the Interior's Professional Qualifications Standards* in Architectural History and History.

2.4 PROJECT METHODOLOGY

PAST Consultants, LLC (PAST) adopted a three-part methodology to develop this historic context statement. First, PAST performed a review of the prior editions of the Carmel-by-the Sea Historic Context Statement. Second, the PAST project team undertook extensive research to develop a set of themes with discrete time periods that link Carmel's historical events with the built environment. Third, PAST conducted field reconnaissance to identify extant properties within Carmel city limits that illustrate the historic themes and associated property types. Architectural styles, eligibility criteria and integrity thresholds are provided for each property type.

Field Reconnaissance Survey

PAST conducted a reconnaissance survey of the entire Carmel-by-the-Sea Planning Area to: (1) locate properties and any potential concentration of properties, that represent the historic themes; (2) photograph properties that illustrate the architectural style within a given theme and (3) develop a set of eligibility criteria and integrity thresholds for each property type.

Photographs

Photographs used in the document rely primarily on current images taken during the field survey. When clear images were not possible, secondary sources were used. Historic images were gathered from secondary sources. All sources have been cited within the image caption. Unless otherwise cited, images were taken by PAST Consultants, LLC, in 2024. The U.S. Copyright Office allows the reproduction of secondary photographs provided they are used for "criticism, comment, news reporting, teaching, scholarship, and/or research. The following Historic Context

Statement utilizes secondary photographs and maps as a means teaching, scholarship and research. These images are cited and the source duly acknowledged.[7] Properties listed on the Carmel Inventory of Historic Places (Carmel Inventory) are featured for building photographs and as examples of architectural styles. To illustrate some architectural styles more thoroughly, photographs of properties not included in the above were used. Since Carmel does not use street numbers, captions indicate the property location using a descriptive directional method.

Historical Research

PAST prepared this historic context statement under professional standards established by the U.S. Department of the Interior, California State Office of Historic Preservation and professional historic preservation practice. PAST conducted historical research at the following repositories:

- Carmel-by-the-Sea Planning Department Files
- California History Room, Monterey Public Library, Monterey, California
- Henry Meade Williams Local History Department, Carmel Public Library, Carmel, California
- Monterey Area Architectural Resource Association (MAARA) archives, including the Kent L. Seavey library and archives, Monterey, California
- Monterey County Assessor's Office and Planning Department

Field Reconnaissance Survey

PAST conducted a reconnaissance survey of the entire Carmel-by-the-Sea Planning Area to: (1) locate properties and any potential concentration of properties, that represent the historic themes; (2) photograph properties that illustrate the architectural style within a given theme and (3) develop a set of eligibility criteria and integrity thresholds for each property type.

2.5 How to Use This Document

The National Park Service's undated document, *Background on Historic Properties Context Statements* summarizes the role and use of historic context statements:

> The historic context (statement) is an organizing structure for grouping information about historic properties that share a common theme, place, and time. A historic context focuses on describing those historical development patterns within which the significance of a resource can be understood.
>
> Historic context statements are a specialized form of historical writing with specific goals and requirements. They are not intended to be a chronological recitation of a community's significant historical events or noteworthy citizens or a comprehensive community history.

[7] United States Copyright Office, *Reproduction of Copyright Works by Educators and Librarians* (pdf document). Located at: https://www.copyright.gov/circs/circ21.pdf. Accessed 10/23/24.

> 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.[8]

The establishment of historic themes and their associated property types is the accepted organizational manner in which the historic context statement is presented. This document is intended as a tool for city planners, historians, property owners and interested individuals for understanding Carmel's architectural development and as a guide to determining what buildings are significant and why they are significant.

The following is a general guide to how to use this document:

1. Determine the construction date of the subject property using Carmel Planning Department and/or Monterey County Assessor records.

2. Consult the Carmel Inventory to determine if the property is currently listed; or has been previously evaluated.

3. Find the *historic theme* and associated time period spanning the date in which the subject property is constructed. This will be the potential historic theme for the subject property. Using the contextual narrative and *Historic Significance* table within the thematic time period (located after the *Associated Property Types*), determine if the property supports the historic context that defines the theme. The *Historic Significance* table presented at the end of the *Associated Property Types* will guide the evaluator regarding the significance of the property.

   Questions to ask are: Is the property associated with an important event within the time period? Is the property associated with an important person during this time period? Is the property's architectural design a significant representative of the time period? If the answer to any of these questions is affirmative, proceed to Number 4, below. If the answer is negative, the property is not significant.

4. Once historic significance has been established, return to the *Associated Property Type*s section within the thematic time period. Associated property types are grouped in the following manner: residential; commercial; civic and institutional; and cultural and religious. For the given property type, determine the subject property's architectural style by comparing it to the photographs given for each architectural style.

[8] U.S. Department of the Interior, National Park Service, *Background on Historic Properties Context Statements*. Located at: https://ohp.parks.ca.gov/pages/1054/files/Background-on-Historic-Context-Statements.pdf (Accessed 5/9/24).

5. Compare the subject property's style and existing conditions with the character defining features listed in the style guide to determine if the subject property maintains most of these features. This is the first step in determining historic integrity.

6. Refer to the *Historic Integrity Considerations* page that follows the *Historic Significance* table. This page presents *Minimum Eligibility Requirements* and *Additional Integrity Considerations* that will guide the evaluator in establishing historic integrity. If most of the character defining features are present, the subject property maintains sufficient historic integrity. If most of the character defining features are absent, the subject property lacks historic integrity and is not historic.

7. The Carmel historic preservation ordinance (CMC 17.32.040) requires that a listed property (or one that has not been evaluated previously but has been determined to be potentially significant by the evaluator), be representative of at least one historic theme presented in this historic context statement.

2.6 ACKNOWLEDGEMENTS

This Historic Context Statement acknowledges the California Office of Historic Preservation's Certified Local Government (CLG) Program, which provided a generous grant to support the project. Remaining funding was matched by the City of Carmel-by-the-Sea. The authors also appreciate the efforts of Carmel Planning Department leadership and staff, including Assistant City Administrator/Acting Community Planning & Building Director Brandon Swanson, Principal Planner Marnie Waffle, and Associate Planner Katherine Wallace. The authors particularly appreciate Katherine Wallace's passion for the project and her expert editing skills. Additional oversight provided by the Carmel-by-the-Sea Historic Resources Board is also appreciated. This report also acknowledges the contributions of Katie O'Connell, Local History Librarian, at the Henry Meade Williams Local History Room of the Harrison Memorial Library, who responded to various research requests quickly and efficiently.

This report also appreciates the contributions of architectural historian Kent L. Seavey. Kent has dedicated his professional life to the documentation and historic preservation of resources on the Monterey Peninsula and the Central Coast. He has won numerous honors and awards for his work (including the American Institute of Architect's Robert Stanton Award) and this report has benefitted from his extensive knowledge of Carmel's history. In 2022, the Monterey County Historical Society honored Kent as Preservationist of the Year for spearheading the acquisition of the *Pat Hathaway Collection of Early California Photography: 1850 – 1990*, a collection of over 550,000 images representing over 750 California photographers. The collection is a treasure trove of historical documentation and a number of images are used in this document.

Lastly, this report honors Carmelites past and present. From the City's early Bohemian residents to its present mix of permanent residents and visitors, Carmelites have recognized and protected this unique Village in a Forest.

3 IDENTIFYING AND EVALUATING HISTORIC RESOURCES

3.1 INTRODUCTION

The following chapter describes the historic preservation process in Carmel and summarizes the evaluation criteria of the National Register of Historic Places, the California Register of Historical Resources and the applicable provisions of the Carmel Municipal Code for both historic and archaeological resources. This chapter also describes procedures for evaluating impacts to buildings in Carmel that are currently on the Carmel-by-the-Sea HRI according to the *Secretary of the Interior's Standards for the Treatment of Historic Properties.*

3.2 HISTORIC PRESERVATION IN CARMEL

The City of Carmel-by-the-Sea evaluates historic resources according to the guidelines of the California Environmental Quality Act (CEQA), the California Register Program and the City of Carmel-by-the-Sea, under Municipal Code, *Chapter 17.32: Historic Preservation*. CEQA provides the framework for the evaluation and treatment of historic properties (Section 15064.5). CEQA defines a historical resource as: (1) a resource determined by the State Historical Resources Commission to be eligible for the California Register of Historical Resources (including all properties on the National Register); (2) a resource included in a local register of historical resources, as defined in Public Resources Code (PRC) Section 5020.1(k); (3) a resource identified as significant in a historical resource survey meeting the requirements of PRC Section 5024.1(g); or (4) any object, building, structure, site, area, place, record, or manuscript that the City determines to be historically significant or significant in the architectural, engineering, scientific, economic, agricultural, educational, social, political, military, or cultural annals of California, provided the lead agency's determination is supported by substantial evidence in light of the whole record.[9]

3.3 EVALUATION CRITERIA

3.3.1 NATIONAL REGISTER OF HISTORIC PLACES (NR)

The National Historic Preservation Act of 1966 authorized the Secretary of the Interior to create the National Register of Historic Places. Districts, sites, buildings, structures, and objects significant in American history, architecture, archeology, engineering and culture are eligible for listing if they meet at least one of four criteria.[10] Eligible resources are those:

A. That are associated with events that have made a significant contribution to the broad patterns of our history; or
B. That are associated with the lives of persons significant in our past; or

[9] California Code of Regulations, 14 CCR § 15064.5.
[10] 16 U.S.C. 470, *et seq.,* as amended, 36 C.F.R. § 60.1(a).

C. 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 and distinguishable entity whose components may lack individual distinction; or
D. That have yielded, or may be likely to yield, information important in prehistory or history.

Eligible resources must also retain sufficient integrity of location, design, setting, materials, workmanship, feeling, and association to convey the relevant historic significance.[11] The seven aspects of integrity are described in a separate section below.

3.3.2 California Register of Historical Resources (CR)

A resource is eligible for listing in the California Register of Historical Resources if it:

1. Is associated with events that have made a significant contribution to the broad patterns of California's history and cultural heritage.
2. Is associated with the lives of persons important in our past.
3. Embodies the distinctive characteristics of a type, period, region, or method of construction, or represents the work of an important creative individual, or possesses high artistic values.
4. Has yielded, or may be likely to yield, information important in prehistory or history.[12]

Resources eligible for listing in the California Register must retain enough of their historic character or appearance to be recognizable as historic resources and convey the reasons for their significance. Historic character is reflected in a given historic resource's retention or absence of its character defining features.

The same seven aspects of integrity are considered when evaluating resources for listing in the National Register and California Register: location, design, setting, materials, workmanship, feeling, and association.

3.3.3 Historic Integrity

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.

[11] 36 C.F.R. § 60.4.
[12] California Public Resources Code § 5024.1(c).

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." Identity of the historic resource is based on the essential physical features noted above. Commonly referred to as "character defining features," these features include the physical aspects of a historic resource, such as spatial relationships, massing, roofline, fenestration, materials and architectural detailing that establishes sufficient historic integrity.[13]

National Register Bulletin Number 15 also provides integrity assessment guidelines relative to historic significance criteria. For association with significant events and significant persons (Criteria A and B), the document states: "A property that is significant for its historic association is eligible if retains the essential physical features that made up its character or appearance during the period of its association with the important event, historical pattern, or persons. For association with significant architectural style or construction technique (Criterion C), the document states, "A property important for illustrating a particular architectural style or construction technique must retain most of the physical features that constitute a style or technique."[14]

[13] 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).
[14] Ibid, p. 56.

3.3.4 CARMEL-BY-THE-SEA MUNICIPAL CODE

The City of Carmel-by-the-Sea's historic preservation ordinance is contained in the Municipal Code, *Chapter 17.32 – Historic Preservation*. The criteria for eligibility for listing on the City's Historic Resources Inventory (HRI) are:

A. Should be representative of at least one theme included in the Historic Context Statement.
B. Shall retain substantial integrity according to the Federal definition and evaluation methodology for historic integrity as detailed in *National Register Bulletin 15: How to Apply the National Register Criteria for Evaluation*.
C. Should be a minimum of 50 years of age and shall meet at least one of the four criteria for listing on the California Register at a national or statewide level of significance (primary resource) or at a regional or local level of significance (local resource) per CEQA Guidelines Section 15064.5(a)(3).
D. To qualify for the Carmel Inventory, an historic resource eligible under California Register Criterion No. 3 (subsection (C)(3) of this section) only, should:
    1. Have been designed and/or constructed by an architect, designer/builder or contractor whose work has contributed to the unique sense of time and place recognized as significant in the Historic Context Statement; or
    2. Have been designed and/or constructed by a previously unknown architect, designer/builder or contractor if there is substantial, factual evidence that the architect, designer/builder or contractor contributed to one or more of the historic contexts of the City to an extent consistent with other architects, designer/builders or contractors identified within the Historic Context Statement; or
    3. Be a good example of an architectural style or type of construction recognized as significant in the Historic Context Statement; or
    4. Display a rare style or type for which special consideration should be given. Properties that display particularly rare architectural styles and vernacular/utilitarian types shall be given special consideration due to their particularly unusual qualities. Such rare examples, which contribute to diversity in the community, need not have been designed by known architects, designer/builders or contractors. Rather, rare styles and types that contribute to Carmel's unique sense of time and place shall be deemed significant.

As stated above, potential historic buildings that would qualify under California Register Criterion 3 (National Register Criterion C), in the area of architecture, must meet additional thresholds to be eligible for the Carmel Inventory.

Archaeological properties are treated in a different manner, as stated in the Carmel Municipal Code, *Chapter 17.32.060: Determining Eligibility for the Carmel Inventory, Item E*, which requires a qualified archaeologist to follow the procedures under this heading of the Municipal Code.[15]

[15] Carmel-by-the-Sea Municipal Code, Chapter 17.32: Historic Preservation.

3.3.5 CARMEL-BY-THE-SEA INVENTORY OF HISTORIC RESOURCES

The Carmel Inventory of Historic Resources

Carmel Municipal Code Chapter 17.32: *Historic Preservation* defines the Carmel Inventory of Historic Resources as:

E. "Carmel Inventory of Historic Resources" (also "Carmel Inventory" or "Inventory)" shall mean the ongoing collection of information for buildings, structures, objects, sites and districts surveyed by qualified professionals for the City and found to meet the criteria established in the City's GP/LUP. Properties included in the inventory have been surveyed in accordance with the requirements of California Public Resources Code (PRC) Section 5024.1(g), are recognized as historically significant as established in PRC Section 5024.1(k) and therefore meet the CEQA standard for a historical resource per CEQA Section 21084.1 and Guidelines Section 15064.5(a)(2).

F. "Carmel Register of Historic Resources" (also "Carmel Register") shall mean the historic resources designated by the City for public recognition and benefits. All surveyed historic resources that are significant at the national or State level are listed on the Carmel Register. All surveyed historic resources that are significant at the local or regional level may be listed on the Carmel Register upon request of the property owner and designation by the City. Properties included in the register are part of the Carmel Inventory and meet the CEQA standard for historical resources per CEQA Section 21084.1 and Guidelines Section 15064.5(a)(2). [16]

Carmel Municipal Code Chapter 17.32.060: *Determining Eligibility for the Carmel Inventory* outlines the procedures for review of a property and for determining potential eligibility for listing on the Carmel Inventory. For properties that have not been evaluated previously the procedures entail the following process:

1. The Carmel Municipal Code states: "Upon the filing of a preliminary site assessment application, development application, property owner request for determination or as initiated by the Department, an initial assessment of historic significance shall be conducted to determine whether the property may have historic resource potential sufficient to warrant conducting an intensive survey." If the initial assessment determines that the subject property is ineligible for the Carmel Inventory, no further investigation of the property is necessary.
2. If the initial assessment determines that the subject property will meet the criteria for listing on the Carmel Inventory, an intensive survey is then conducted. Similarly, if the initial assessment is unable to make a determination of eligibility, an intensive survey is conducted. It should be noted that intensive surveys, referred to as **Phase One Historic Assessments**, must be conducted by a qualified architectural historian under an on-call contract with the City. Carmel-by-the-Sea utilizes two qualified architectural historians to

[16] Carmel-by-the-Sea Municipal Code, 17.32.230: *Definitions* for the list of definitions.

perform the intensive surveys. Intensive surveys include the preparation of State of California, Department of Parks and Recreation forms (DPR523 forms) for the subject property.

Carmel Municipal Code Chapter 17.32.060, C: *Determining Eligibility for the Carmel Inventory*, describes the procedure for an intensive survey as:

1. If an intensive survey is required it shall include a review of original research outlining the details of the property's history, a determination of the relationship of the property to the Historic Context Statement, and a finding as to whether or not the property meets the criteria for inclusion in the inventory. All properties determined to be historic shall be documented on a standardized inventory form as established by the State Office of Historic Preservation and shall become part of the Carmel Inventory after an administrative determination.
2. If the intensive survey determines that the property is ineligible for the inventory, then all provisions of subsection (D) of this section shall apply.
3. If the intensive survey determines that the property qualifies as an historic resource and is therefore eligible for the inventory, the survey also shall specify whether the property is a local resource or a primary resource.
   a. Primary resources include:
      i. Resources previously listed in the National Register at the national or Statewide level of significance.
      ii. Resources formally determined by the Keeper of the National Register or by SHPO as eligible for listing in the National Register at the national or Statewide level of significance.
      iii. Resources identified in the survey as eligible for listing in the National Register at the national or Statewide level of significance.
   b. Local resources include resources identified in the survey as eligible for listing in the California Register and/or for listing in the National Register at less than Statewide level of significance.
      i. Regionally significant shall mean resources that are important to the history and development of the Monterey Peninsula.
      ii. Locally significant shall mean resources that are only important to the history and development of the City.
4. The intensive survey shall identify to the degree practicable:
   a. Primary, contributing, component and noncontributing features or resources.
   b. Aspects of the setting important to retaining the qualities that make the property historically significant

Chapter 17.32.070: *Maintaining the Inventory* outlines procedures for listing a building on the Carmel Inventory:

A. Eligibility for the Carmel Inventory shall be established in conformance with the criteria and procedures in CMC 17.32.040, Eligibility Criteria for the Carmel Inventory, and 17.32.060, Determining Eligibility for the Carmel Inventory. Properties determined to be

eligible by an administrative determination, or by the Historic Resources Board on appeal, shall become part of the inventory upon completion of an inventory form documenting the resource and issuance of an administrative determination finding by the Department or adoption of a finding by the Board that the property meets the criteria for historic resources.
B. Resources included in the inventory shall be considered historic resources for purposes of CEQA.
C. Consistent with Public Resources Code Section 5029, staff shall within 90 days submit to the County Recorder for recordation, and the County Recorder shall record, the administrative determination that the property is an historic resource and document inclusion of the resource in the Carmel Inventory.

1. The resolution shall include the name of the current property owner, the designating entity (Department), the specific historical resources designation (inventory), and a legal description of the property.
2. A copy of the recorded resolution shall be mailed to the property owner.
3. The inclusion of a property in the inventory is not subject to appeal. Property owners that dispute the historic significance of their property shall follow the procedures for removal of a resource from the inventory.[17]

At present, the Carmel Inventory has 287 properties.[18]

Carmel Inventory of Historic Resources Database

The Carmel Inventory of Historic Resources Database contains the DPR523 forms for properties listed on the Carmel Inventory. These forms are the culmination of survey efforts initiated by Carmelite building contractor and preservationist Enid Sales, who was appointed to the Carmel Architectural Preservation Committee in 1988 by mayor Ken White. In 1989, with a $10,000 grant from the City, Sales led a team of volunteers that surveyed Carmel buildings as an initial step in developing the existing historic preservation ordinance. Initially, only buildings constructed before 1940 were to be surveyed. The City Council conferred preliminary historic designation of 13 properties in 1990.[19] The Carmel Heritage Foundation (initially titled the Carmel Preservation Foundation) maintained the survey research and held staff meetings at the First Murphy House. With Enid Sales' leadership, the group was able to obtain additional grants from local merchants, including Spencer's Stationery and Carmel Camera Center to carry out the survey. [20]

[17] This information is summarized from portions of the Carmel-by-the-Sea Municipal Code. Consult the Carmel-by-the-Sea Municipal Code, Chapter 17.32.60: *Historic Preservation* for the complete requirements and procedures.
[18] The Carmel Inventory is available at https://ci.carmel.ca.us/post/historic-preservation.
[19] Hall, Isabelle, "Preservation Committee Proposes 300 Properties to be Designated," *The Weekly Sun*, 11/19/1992. The first 13 properties were: Frank Lloyd Wright's Walker House, the Grace MacGowan Cooke House, the J.S. Cone House (Bark House), the Charles Greene Studio, the Perry Newberry House (Dolores between 12th and 13th), the Arnold Genthe House, the Flanders Mansion, the Jimmy Hopper House, The Allen Knight House and Studio, Comstock's Hansel and Gretel, the Powers Studio, and the Orville Golub Guest House.
[20] Sales, Enid, "Historic Survey to Redefine Itself; It's Time to Become Incorporated," *Carmel Pine Cone*, 5/26/1994.

Beginning in 2001 and led by architectural historians Kent L. Seavey and Richard Janick, Carmel's commercial buildings and buildings constructed after 1940 (but still over 50 years old) were surveyed. California Department of Parks and Recreation (DPR) 523 Forms were created for each property in the survey, according to State of California historic documentation standards. The 2001/2003 historic survey recommended an additional 112 properties be added to the Carmel Inventory.[21]

Carmel Downtown Conservation District

While the city does not contain any historic districts, Carmel Municipal Code *Chapter 17.20.260 – 17.20.280: Downtown Conservation District* establishes and protects the historic buildings of the Ocean Avenue commercial core, which contains a high concentration of historic buildings. As stated in the Municipal Code:

> The purpose of the downtown conservation district is to protect the historic resources and the general design context that surrounds them and to implement the following General Plan/Local Coastal Land Use Plan policies:
>
> A. Recognize the qualities and attributes that make up the unique architectural character of Carmel. Retain these qualities in existing buildings and encourage the use of them in new structures (LUP Goal G1-3).
>
> B. Protect the special and unique character of Ocean Avenue and the surrounding commercial area. Ensure, through the administration of land use and design regulations, that the architecture, landscape, scale and ambience of this area are maintained (LUP Policy P1-63).
>
> C. Retain the scale and variety of design established in the retail core when considering changes to buildings that are not historic. Protect, preserve and rehabilitate historic commercial architecture that represents the character, ambience and established design context of the commercial area (LUP policy P1-66). (Ord. 2004-02 § 1, 2004; Ord. 2004-01 § 1, 2004).

Buildings within the Downtown Conservation District include those within the Ocean Avenue corridor between Junipero and Monte Verde streets; and 6th and 7th avenues within the same northerly and southerly boundaries.[22]

Building alterations within the Conservation District must conform to the *Secretary of the Interior's Standards for the Treatment of Historic Properties*, listed in the next section.

[21] A list was published in "Study Took Two Years to Complete; To Go to City Council Soon," *Monterey Peninsula Herald*, 2003 (Courtesy: California History Room, Monterey Public Library, Clippings File: Historic Houses – Carmel (exact date not indicated). The *Carmel DPR Historic Resources Database* is located at: https://ci.carmel.ca.us/post/historic-preservation.

[22] Carmel-by-the-Sea Municipal Code, Chapter 17.20.260 – 17.20.280: Downtown Conservation District. For the exact blocks/lots within the district, refer to Figure III-13 Downtown Conservation District.

3.3.5.1 PHASE ONE AND PHASE TWO HISTORIC ASSESSMENTS

As described in the previous section, a Phase One Historic Assessment, known as an intensive survey, establishes whether a property is historically significant at the federal, state and local levels. For properties over 50 years old that have not been evaluated previously, the Phase One Historic Assessment will determine the property's eligibility for the Carmel Inventory. If Phase One Historic Assessment determines that the building is eligible for listing it will be placed on the Carmel Inventory.

If a permit is filed for a major alteration per CMC 17.32.160, a **Phase Two Historic Assessment**, will need to be prepared by a qualified architectural historian on-call with the City. Carmel Municipal Code, *Chapter 17.32.120: Alteration of Historic Resources*, outlines the procedures for altering resources listed on the National Register, California Register and the Carmel Inventory. According to Item A of this chapter:

> A. Determination of Consistency. It shall be unlawful for any person, corporation, association, partnership or other legal entity to directly or indirectly alter, remodel, demolish, grade, relocate, reconstruct or restore any historic resource without first obtaining a determination of consistency with the Secretary's Standards, complying with the requirements of the CEQA, and obtaining a building permit or other applicable permit from the City. Demolition of structures identified as historic resources on the Carmel Inventory is prohibited except as provided in CMC 17.30.010. The alteration of any structure identified as an historic resource on the Carmel Inventory in a manner that is inconsistent with the Secretary's Standards is prohibited unless one or more of the findings established in CMC 17.64.050 is adopted.

A **Phase Two Historic Assessment** is the methodology required to satisfy Item A, above. The Phase Two Historic Assessment provides relevant property information, including location, physical description, building chronology and summary of the property's historic listing. The goal of this report is to provide an evaluation of the proposed building alterations for conformance with the *Secretary of the Interior's Standards for the Treatment of Historic Properties*.[23]

[23] The *Secretary of the Interior's Standards for the Treatment of Historic Properties*, can be found through the Department of the Interior, National Parks at: https://www.nps.gov/orgs/1739/secretary-standards-treatment-historic-properties.htm. Accessed April 15, 2024.

The Secretary of the Interior's Standards

Two publications provide both the standards and guidelines for analyzing new additions to historic buildings for conformance with the *Secretary of the Interior's Standards for the Treatment of Historic Properties:*

- *The Secretary of the Interior's Standards for the Treatment of Historic Properties*: Kay D. Weeks and Anne E. Grimmer, U.S. Department of the Interior, National Park Service, 2017; and
- *Preservation Brief 14, New Exterior Additions to Historic Buildings: Preservation Concerns*: Kay D. Weeks and Anne E. Grimmer, U.S. Department of the Interior, National Park Service, Technical Preservation Services, August 2010.

The *Secretary of the Interior's Standards for the Treatment of Historic Properties* (the *Standards*) provides the framework for evaluating the impacts of additions and alterations to historic properties. The *Standards* describe four treatment approaches: preservation, rehabilitation, restoration and reconstruction. The *Standards* require that the treatment approach be determined first, as a different set of standards apply to each approach. For most Phase Two Historic Assessment projects, the treatment approach will be rehabilitation. The *Standards* describe rehabilitation as:

> In Rehabilitation, historic building materials and character-defining features are protected and maintained as they are in the treatment Preservation. However, greater latitude is given in the Standards for Rehabilitation and Guidelines for Rehabilitating Historic Buildings to replace extensively deteriorated, damaged, or missing features using either the same material or compatible substitute materials. Of the four treatments, only *Rehabilitation* allows alterations and the construction of a new addition, if necessary for a continuing or new use for the historic building.[24]

The ten *Standards* for rehabilitation are:

1. A property will be used as it was historically or be given a new use that requires minimal change to its distinctive materials, features, spaces, and spatial relationships.
2. The historic character of a property will be retained and preserved. The removal of distinctive materials or alteration of features, spaces, and spatial relationships that characterize a property will be avoided.
3. Each property will be recognized as a physical record of its time, place, and use. Changes that create a false sense of historical development, such as adding conjectural features or elements from other historic properties, will not be undertaken.
4. Changes to a property that have acquired historic significance in their own right will be retained and preserved.
5. Distinctive materials, features, finishes, and construction techniques or examples of craftsmanship that characterize a property will be preserved.

[24] *The Secretary of the Interior's Standards for the Treatment of Historic Properties*: Kay D. Weeks and Anne E. Grimmer, U.S. Department of the Interior, National Park Service, 2017, 77.

6. Deteriorated historic features will be repaired rather than replaced. Where the severity of deterioration requires replacement of a distinctive feature, the new feature will match the old in design, color, texture, and, where possible, materials. Replacement of missing features will be substantiated by documentary and physical evidence.
7. Chemical or physical treatments, if appropriate, will be undertaken using the gentlest means possible. Treatments that cause damage to historic materials will not be used.
8. Archeological resources will be protected and preserved in place. If such resources must be disturbed, mitigation measures will be undertaken.
9. New additions, exterior alterations, or related new construction will not destroy historic materials, features, and spatial relationships that characterize the property. The new work shall be differentiated from the old and will be compatible with the historic materials, features, size, scale and proportion, and massing to protect the integrity of the property and its environment.
10. New additions and adjacent or related new construction will be undertaken in such a manner that, if removed in the future, the essential form and integrity of the historic property and its environment would be unimpaired. [25]

For properties listed on the Carmel Inventory, or properties determined to be eligible for the Carmel Inventory, the *Rehabilitation Treatment Approach* and the above ten standards will be applicable. Properties that meet these *Rehabilitation Standards* will maintain sufficient historic integrity and their historic listing status.

Alterations made to historic properties that meet these *Rehabilitation Standards* are considered as mitigated to a level of less than a significant impact on the historic resource, do not constitute a substantial adverse change to the historic resource and thus conform to the requirements of the California Environmental Quality Act (CEQA).

3.3.6 CARMEL ARCHAEOLOGICAL SIGNIFICANCE OVERLAY DISTRICT

Carmel Municipal Code, *Chapter 17.20: Overlay Districts*, Article II establishes the *AS Archaeological Significance Overlay District*. The following quotes the Municipal Code:

> The purposes of the AS archaeological significance overlay district are to implement the General Plan/Coastal Plan Land Use Plan and to:
>
> A. Protect archaeological sites in Carmel that can provide evidence of the area's earliest human habitation, help to document the cultural history of the City, and are often highly significant to Native American descendants as burial grounds or because of their connection to sacred traditions.

[25] The *Secretary of the Interior's Standards for the Treatment of Historic Properties*, can be found through the Department of the Interior, National Parks at: https://www.nps.gov/orgs/1739/secretary-standards-treatment-historic-properties.htm. Accessed April 15, 2024.

B. Provide for the designation of archeological resources and establish explicit guidance for the protection of archeological resources, especially when they are subterranean.

C. Create a clear process and standards for evaluating projects that may affect archaeological resources, and for identifying appropriate measures to mitigate the effects of such projects. (Ord. 2004-02 § 1, 2004; Ord. 2004-01 § 1, 2004).

Chapter 17.20 provides the Archaeological Significance overlay locations for potential archaeological sites in Figures III-1 through III-6, which map the overlay zones over the city limits and also provide a list of properties located within the Archaeological Overlay Zone.

Applications for new construction or additions, alterations and remodels involving excavation of undisturbed earth on properties located within an AS Overlay District are required to have an Archaeological Resource Management Report, written by a qualified archaeologist, prepared. Guidelines for this report are provided in Carmel Municipal Code 17.32.060.[26]

[26] Carmel-by-the-Sea Municipal Code, Article II. AS Archaeological Significance Overlay District, Chapter 17.20.020 – 17.20.060.

4 HISTORIC CONTEXT

4.1 INTRODUCTION AND SUMMARY OF HISTORIC THEMES

The historic context of Carmel-by-the-Sea has been divided into six themes that are connected to discrete time periods that shaped the city's architectural development. With the exception of the first theme, *Prehistory and Hispanic Settlement*, associated property types that support a given theme are extant within the city limits. The historic themes and time periods are:

- Prehistory and Hispanic Settlement (1542-1848)
- Carmelo (1849-1901)
- Seacoast of Bohemia (1902-1921)
- Village in a Forest (1922-1945)
- Postwar Development (1946-1965)
- The Carmel Dynamic Continues (1966-1986)

The following chapter introduces each theme with a contextual narrative that provides the primary historical patterns, significant events, social and political developments that shaped the built environment for a given thematic time period. Following the historical narrative, the thematic time period's architectural development is presented, which groups properties according to five use categories: residential; commercial; civic and institutional; cultural and religious; and parks and open space. The *Associated Property Types* describe the architectural styles for the thematic time period and include photographs and lists of character-defining features to define each style. Lastly, each thematic section presents the *Registration Requirements* for establishing whether a given property is historic or not. The registration requirements include a *Historic Significance* chart followed by a list of *Historic Integrity Considerations* to help determine the historic significance and historic integrity of a property type within a given theme.

Guide to Architectural Styles

Architectural styles are presented in a consistent manner within each theme: The style name, start and end date, and photographs are presented, followed by a summary description, a list of character defining features and a selection of buildings represented on the Carmel Inventory. Several styles, such as the Minimal Traditional and California Ranch styles, feature photographs of buildings that are not on the Carmel Inventory, due to lack of surveyed resources. The photographs are intended to illustrate the character defining features of the style, and do not preclude a potential future determination of ineligibility upon formal evaluation. Style start and end dates generally fall within a thematic time period. However, some styles (such as Minimal Traditional or Post-Adobe) preceed the start date or continue beyond the end date of a theme as the popularity of a given style continued. In Carmel, buildings continue to be constructed in seven primary styles to this day: Craftsman, Spanish Eclectic, Tudor Revival, Storybook, Monterey Colonial, California Ranch and the Bay Region Modern style. Due to the continuity of these primary styles, an end date of 1986 (the end date of the document) has been listed.

4.2 PREHISTORY AND HISPANIC SETTLEMENT (1542 – 1848)

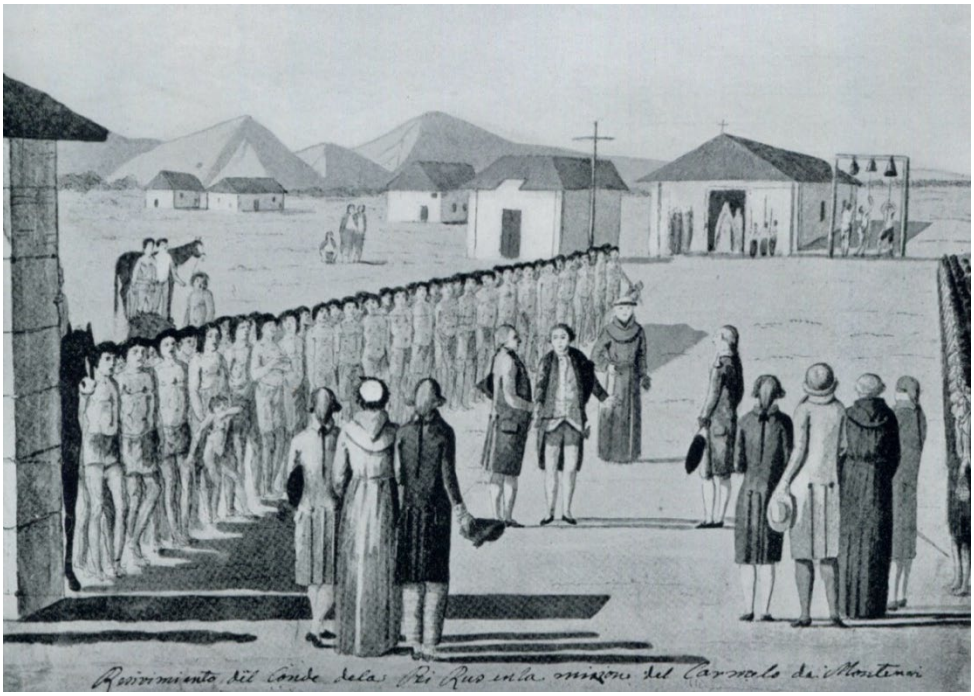


Image from a 1786 painting by Gaspard Duche de Vancy, showing the arrival of French explorer Jean Francois Galaup de la Perouse at the Carmel Mission. (*Source: Van Nostrand and Coulter, California Pictorial*).[27]

The Ohlones: The Region's Earliest Inhabitants

Humans have occupied Central California for more than 9,000 years. The Ohlones arrived on the Central Coast 4,500—5,000 years ago; more than 10,000 lived between San Francisco Bay and Point Sur. Rather than a discrete tribe that communicated with the same language, the Ohlones were a connected group of tribelets, each speaking a slightly different language than their neighbors. Local Central Coast tribelets include the Calendaruc band near Watsonville and south to Salinas and the Mutsen band near Aromas and south towards the Salinas Valley. In the Carmel area, the Rumsen were the dominant band or tribelet.

The Spanish called them "Costenos" ("people of the coast"), which changed to "Costanoan," but Ohlone is now the generally accepted name. The name may be a Miwok word for "western people" or a prominent village named "Oljone" which was located on the San Mateo coast. No Ohlone tribe or confederation existed. The Rumsen band occupied the Carmel area and were concentrated near the developing Carmel Mission and the Carmel River estuary. Locations of the different tribelets within Monterey County are mapped below.[28]

[27] Van Nostrand, Jeanne and Edith M. Coulter, *California Pictorial*, 5.
[28] Malcolm Margolin, Editor, *The Way We Lived: California Indian Stories, Songs & Reminiscences* (Berkeley: Heyday Books, 1993), 1, 6. Malcolm Margolin, *The Ohlone Way: Indian Life in the San Francisco-Monterey Bay Area* (Berkeley: Heyday Books, 1978), 1-3, 59, 62-63.

Left: A typical Ohlone Village (*Source:* Margolin, *The Ohlone Way*, 17). Right: Map showing Ohlone distribution, each dominated by a single tribelet (*Source: Monterey County Planning Department*).

The Ohlones were a lithic or Stone Age culture into the nineteenth century and did not have the tools normally used to prepare land for agricultural production. Rather, they lived a nomadic existence and relied on hunting and gathering to obtain food. During the rainy winter months a temporary village was erected near their coastal food supplies. Villages would relocate to the hills to hunt and reside during the warmer months. The tribelet would then return to their coastal location, construct the village and the cycle would begin again.[29]

The Ohlone diet was omnivorous and extensive. They harvested food from both coastal and hillside locations. Acorns were a dietary mainstay, with a preference for black and tanbark over live and valley oaks. They also consumed lizards, snakes, birds, moles, rabbits, raccoons, foxes, and larger game, such as deer, elk and coastal game, such as sea otters. During the spring and summer, families would gather in the coastal meadows to harvest grasshoppers. The hunting of deer was a ceremonial ritual for men, who prayed in groups in the sweat lodge for days before going out to the field. A typical Ohlone coastal village appears below.[30]

[29] Gordon, *Monterey Bay Area: Natural History and Cultural Imprints*, 4, 6. Margolin, *The Ohlone Way*, 24-25, 29, 49.

[30] Margolin, *The Ohlone Way*, 41-43, 45, 52. The Ohlones stored dried acorns in hampers and acorn granaries — large, basket-like containers on stilts. Mugwort and aromatic herbs drove away insects and helped prevent mold.

Ohlone houses were composed of tule and brush harvested nearby. According to archaeologist Gary Breschini:

> The majority of the houses in the county were made by fixing small boughs into the ground in a six foot circle and binding them together at the top. This created a low ceilinged hut which was thatched with straw during the rainy season and left open during the rest of the year. The floor was of earth and a fire was probably built inside when needed, but cooking was done outside.[31]

Sweat lodges were an integral part of male Ohlone culture, as a center for purification, religious ritual and to prepare for the deer hunt. The building consisted of a low-formed hut, composed of brush and buried against a bank. The structure had only one opening and after the men entered, a fire was placed near the entrance. The low-formed structure and lack of any air passage caused considerable heat to develop within. Sweat would be wiped with a piece of wood and bone. When the effects became unbearable, the men would decamp and jump into a nearby stream to cool off.[32]

Since the Ohlones moved from coastal to hillside locations, remains of village sites are generally unknown. While previous research indicated that over 385 archaeological sites existed in Monterey County, archaeologist Gary Breschini estimate the number of sites to be closer to 1,000. The former sites typically are either a coastal village as shown above, a small campsite or a fishing station. Old Carmel Mission records list a village known as, "Ychxenta, located on San Jose Creek, south of the mission. This site was excavated and carbon dated, with results indicating that the remains were between 1800 and 2400 years old. When Sebastián Vizcaíno landed at Monterey in 1602, he noted a deserted Ohlone village on the bank of the Carmel River, likely a temporary fishing site.[33] Most of the fishing sites were located in rocky areas of the Monterey Coast and not along sandy beaches, as a greater abundance of food could be found near rocky locations. Between Carmel and Monterey, archaeologists have uncovered an estimated 133 fishing sites.[34]

The Spanish missionaries forced the Ohlones to adopt "modern" agricultural methods. Carmel-area Ohlones were drawn to Mission San Carlos Borromeo del Rio Carmel, known as the Carmel Mission, and were friendly and welcoming to the newcomers. In addition to attempting to Christianize the Ohlones, the missionaries made them cultivate crops; prepare hides; make soap, tallow and adobe bricks; forge tools; and spin and weave cloth. In effect, the Ohlones became the primary labor group that erected the Carmel Mission. Early paintings from the time period show the typical Ohlone village structures occupying the hills adjacent to the Carmel Mission.

[31] Breschini, Gary, *The Indians of Monterey County* 10.
[32] Margolin, *The Ohlone Way*, 26; Breschini, 27.
[33] Ibid, 10.
[34] Ibid, 21.

Engraving from a 1793 drawing by John Sykes, showing the Ohlone structures behind the early buildings of the Carmel Mission. The foundation for the landmark stone church can be seen at center left. (*Source: Van Nostrand and Coulter, California Pictorial*).[35]

When the French explorer Jean Francois de la Perouse arrived in the Monterey region with his team of scientists in 1786, he was greeted warmly at the Carmel Mission – which at this time was a dusty site with a collection of crude adobe buildings with thatched roofs. The great stone Mission was barely under construction. The Ohlone buildings were located away from the Mission structures. La Perouse describes a typical Ohlone dwelling:

> They are round and about six feet in diameter and four in height. Some stakes, the thickness of a man's arm, stuck in the ground and meeting at the top, compose the framing. Eight or ten bundles of straw, ill arranged over these stakes, are the only defense against the rain or wind; and when the weather is fine, more than half the hut remains uncovered, with the precaution of two or three bundles of straw to each habitation to be used as circumstances may require.[36]

The Carmel Mission attracted numerous Ohlone tribes, as the Spanish aimed to secularize as many as possible. In 1812, Spanish Secretary of Foreign Relations, Don Ciriaco Gonzalez Carvajal, sent questionnaires to all of the California Missions to understand their numbers and customs. The 1814 reply from Carmel Mission's representative, Fray Juan Amoros, notes the number of different Ohlone tribes at the mission:

> Seven Indian tribes live at this mission. They are the Excelen and Egeac, Rumsen, SargentuaRus, Sarconenos, Guachirron, and CalendaRuc. The first two are from the interior and have the same language and speech, which is totally distinct from the other five, who also speak a common language. At the beginning of the conquest, the missionaries experienced great difficulty in getting them to assemble for religious services, for agricultural pursuits, or

[35] Van Nostrand, Jeanne and Edith M. Coulter, *California Pictorial*, 11.
[36] Margolin, Malcolm, *Life in a California Mission: The Journals of Jean Francois de La Perouse*, 80.

> for any duty whatsoever. Today they have succeeded in making them associate. The majority of them sufficiently understand and speak Spanish; the minority, though they can barely speak it, understand it somewhat."[37]

The lack of understanding of diverse cultures by the Spanish missionaries is noted when reading these early accounts. The 1814 account by Carmel Mission Fray Juan Amoros continues:

> The Indians are instructed how to live as rational individuals. Besides the communal lands and corn-fields, a parcel of land for a small kitchen-garden is allotted to some, to get them accustomed to individual effort. But the net result is that some day (sic) the woman in a fit of anger pulls out the shoots of corn, squash, etc., saying that she has planted them. Her husband does likewise. Therefore, in these matters they behave like children of eight or nine years, who as yet have not acquired a constant or steady disposition.[38]

These "instructions" amounted to the creation of a coerced labor society of Native Americans forced to convert to an entirely alien way of life. The Ohlones who didn't follow the strict rules of Mission society were cruelly punished. In his journals, French explorer Jean Francois de La Perouse writes, "Corporal punishment is inflicted on the Indians of both sexes who neglect the exercises of piety, and many sins, which in Europe are left to Divine justice, are here punished by irons and the stocks."[39]

Forced assimilation to a European lifestyle decimated the area's Ohlone population. It is difficult to imagine the level of psychological effect on a people whose entire way of life was being usurped by one so different than the Ohlone way. In 1972, archaeologist Gary Breschini writes, "The estimated Indian population in Monterey County in 1770 was about 7,000. In 1920, the population of the Salinan and Costanoan tribes (including those in the Bay Area) was 87 and the number of Indians today has dropped to a few dozen." As an example, Breschini notes the devastating impact of the Spanish missionary life on the Ohlone's religion when the missionaries forbade the Ohlone use of sweat lodges. The loss of this practice profoundly affected the Ohlone's spiritual practice, but also impacted their physical health, as the men developed "skin boils and itches (that) flourished until the Indians were allowed to use the sweat houses again. Another benefit of the sweat house was the relief from fatigue that it brought."[40]

Diseases, intermarriage and psychological stress from the Spanish missionary lifestyle were the primary culprits of the Ohlone's population decimation. Life in a California mission included unhealthy concentrations of people in one continuous location (the opposite of the Nomadic Ohlone way), the introduction of new foods and forced labor. The native people had no immunity from European diseases, such as measles, pneumonia, diphtheria, smallpox, scarlet fever, typhoid and syphilis. Intermarriage was encouraged by the Spanish missionaries, who understood it would

[37] Heizer, Robert F., *The Costanoan Indians*," 45-46. The spelling of the tribelet names taken directly from the quote.
[38] Ibid, 51.
[39] Margolin, Malcolm, *Life in a California Mission: The Journals of Jean Francois de La Perouse*, 82.
[40] Breschini, Gary, *The Indians of Monterey County*, 29, 38.

control and absorb the remaining Ohlone population into a Spanish lifestyle.[41] As historian Kenneth Starr states, the missionaries that were sent to transform the ancient Native American cultures "were ordinary men as far as their talents and education were concerned; yet they were dedicated to an extraordinary purpose, at least in their own eyes: the evangelization of the Native Americans of California, whether the Native Americans wanted to be evangelized or not."[42]

Spanish Period (1769 – 1822)

European settlement occurred along North America's eastern shore long before explorers came to California. Spaniards first saw the region in 1595 while seeking a port for the Acapulco to Manila trade route and again in 1602, when Sebastián Vizcaíno returned. He named local landmarks including the Monterey Bay (after New Spain's viceroy, the Condé de Monterey) and the Rio del Carmelo or Carmel River (after the Carmelite friars who accompanied his voyage).

More than 160 years passed before the Monterey Bay area again caught Spain's attention in 1768, when the crown ordered protection for California's coast against possible English, Dutch and Russian threats. The governor of Baja California, Captain Gaspar de Portolá, led a 1769 expedition up the California coast by land and sea. Father Junípero Serra of the Franciscans of the Apostolic College of San Fernando in Mexico City accompanied him. The Portolá Expedition passed through the Monterey Bay Area several times, founding the Presidio of Monterey and the Mission San Carlos Borromeo in Monterey (later moved to Carmel) in 1770.[43]

Development of the Carmel Mission

The Mission San Carlos Borromeo del Rio Carmelo (Carmel Mission) was dedicated to Carlos Borromeo (1538-1584), the Cardinal Bishop of Milan, who was canonized as a progressive educator. After Father Junípero Serra's arrival at the Monterey location in 1770, he realized that it was not ideal for several reasons. First, to locate his "neophytes" (potential Native American converts) further away from the soldiers and their debauchery at the Presidio; and second, to have a more suitable location for the development of agriculture as a methodology to train and feed his neophytes. In a biography of Father Serra, Friar Kenneth M. King notes that Serra's decision to move the mission's location was because Serra "was sensitive to the beauty of nature and there is hardly a more beautiful spot to be found on earth than the green vale of Carmelo." Serra received permission for the mission's relocation in 1771, as well as ten new Franciscan friars sent by Spanish Visitador-General Galvez to develop a series of missions throughout California.[44]

Construction on the north side of the Carmel River began in 1771, with Father Serra moving into a hut on-site and directing a construction crew consisting of forty Native Americans and several Spanish soldiers. Serra soon left the construction of the mission's buildings to establish the chain

[41] Breschini, Gary, *The Indians of Monterey County*, 29, 38.
[42] Starr, Kevin, *California: A History*, 36.
[43] Fink, *Monterey: The Presence of the Past*, 17-24, 30, 37, 40, 43.
[44] Temple, Sydney, *The Carmel Mission*, 14. The quote is from the 1956 biography by Kenneth M. King, *Mission to Paradise – The Story of Junipero Serra and the Missions of California*.

of missions throughout California along the El Camino Real. By the time of Serra's death in 1784, the Carmel Mission land had been cleared sufficiently for modern agriculture to feed its population of 700 persons living at the Mission and surrounding rancheria. The site featured an irrigation canal that extended from the Carmel River to a pool for fish, 520 head of cattle, 82 horses and numerous pigs and sheep. The Mission church was an adobe structure (with Native Americans now trained to make adobe bricks) with a rush roof, associated living quarters, a three-room priest's residence, two barns, and thirty workshops surrounding an open space in the center. The outer rancheria surrounded the mission buildings and contained living quarters.[45]

The Carmel Mission's greatest period of growth occurred between 1784 and 1793 under Father Serra's successor and close friend, Fermin Francesco de Lasuen, who had accompanied Serra and Father Francisco Palou to establish the California mission system. Construction of the landmark stone church building (shown above) would begin in 1793, under direction of mason Miguel Esteban Ruiz, sent by Spanish governor Felipe de Neves. The building is constructed of local sandstone quarried in the Santa Lucia mountains and brought to the site by an Ohlone labor force. The cornerstone was laid on July 7, 1793.

Reproduction of the 1827 William Smyth watercolor, showing the completed Carmel Mission (*Source: Van Nostrand and Coulter, California Pictorial*). [46]

[45] Temple, Sydney, *The Carmel Mission*, 35.
[46] Van Nostrand, Jeanne and Edith M. Coulter, *California Pictorial*, 25.

The foundation of the new stone church is visible in the 1793 John Sykes drawing shown previously in this chapter. Construction was completed in 1797.[47] The completed church was the subject of an 1827 watercolor by William Smyth (above) and provides an excellent representation of the various buildings.

The End of Spanish Rule over Alta California

The attempt to govern a vast, hostile and distant land clearly drained the economic and military resources of Spain. The ambitious mission project, in retrospect the last attempt by Spain to assert its presence in Alta California, was their final attempt to create the foothold the Spaniards so desperately wanted. Transformation of the Native Americans was deemed necessary to create a population loyal to Spain that could be the workforce that would develop Alta California and convert the Native American population.

However, as the Franciscan movement advanced north, it was met with the same Native American resistance. As historian Kevin Starr notes,

> For more than twenty-five generations, Native Americans had lived harmoniously in their own cherished places under the terms of the cultures they had evolved. They had their own myths and rituals, their own way of life, their own fulfillments and dreams. And now they were being forced from their homelands, brought into the mission system – frequently against their will – and treated as children not yet possessed of full adulthood, not yet people of reason. [48]

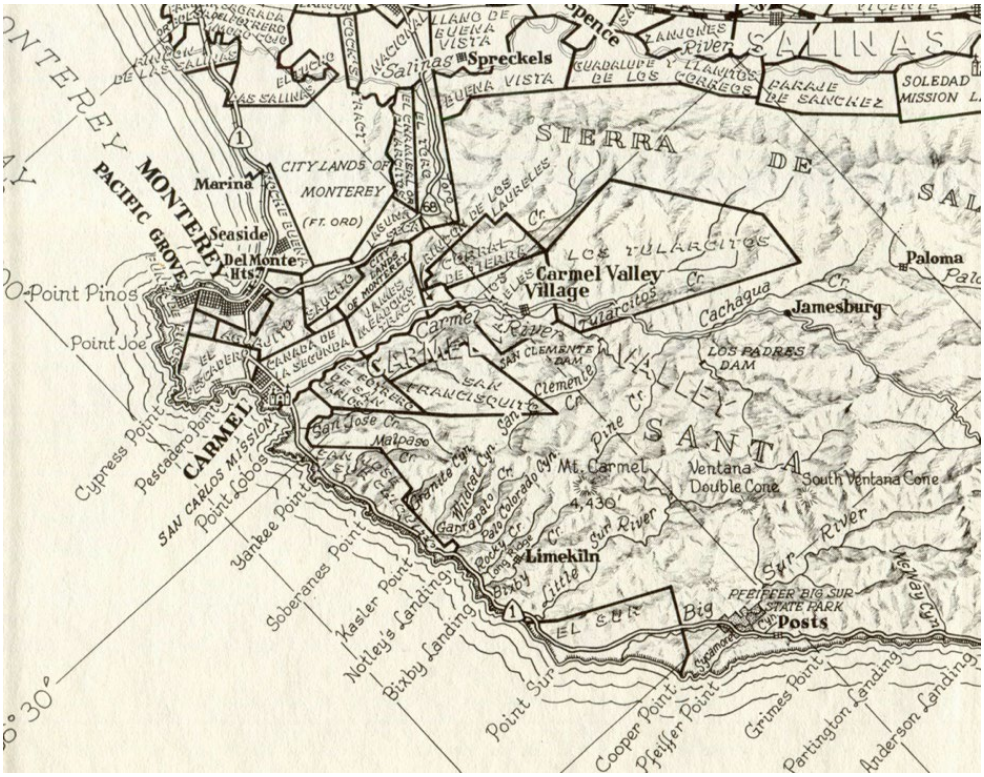
Thus, Native American resistance was understandably fierce throughout the Spanish attempt to colonize California. Throughout the Spanish period, Spain considered itself at war with the native population, even as they tried to convert them to an entirely foreign way of life. Historians have also written that the Spanish conquest lacked a secular civil society to be established in Alta California. While the Franciscan mission system was certainly a historic accomplishment in human will and architectural development, the Native Americans, as could be well understood, would rather perish on the battlefield than lose their ancient way of life.

Mexican Period (1822 – 1847)

Mexico declared its independence from Spain in 1822 and secularized the missions in 1834, requiring an inventory of all Mission property. The Native American population was released from Mission authority; many fled east, others assimilated into regional society as little more than slaves to the wealthy new Mexican landowners. When explorer Charles Henry Dana visited Monterey in 1835, he observed, "Among the Mexicans, there is no working class, the Indians being practically serfs, and doing all the work – two or three being attached to the better houses."[49]

[47] Belleza, Robert A., *Missions of Monterey: Images of America*, 8, 20.
[48] Starr, Kevin, *California: A History*, 41.
[49] Temple, Sydney. *The Carmel Mission*, 81.

The 1834 Secularization Act divided the Carmel area into large land grants. Between 1836 and 1842, Juan Bautista Alvarado, the first native-born Governor of California, created the land grants from which Carmel-by-the-Sea would later develop.



Map of Carmel-area land grants (*Source: Augusta Fink, Monterey: The Presence of the Past*).[50]

Various ranchos established after secularization encompassed the land that would become Carmel. The area along the coast south of the *Rio Carmelo* was *Rancho San Jose y Sur Chiquito*, granted to Teodoro Gonzalez in 1835 and re-granted to Marcelino Escobar in 1835. The land north of the Carmel Mission, *Rancho El Pescadero*, included the Del Monte Forest, Cypress Point and Pebble Beach, was granted to Fabian Barreto in 1836. The 4,307-acre *Rancho El Potrero de San Carlos* on the south side of the Carmel River and part of the pasture lands of the Carmel Mission were 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 *Rancho Cañada de la Segunda*.[51]

The rancho period was a time of abundance and prosperity for a limited number of aristocratic families and their large numbers of relatives, who would enjoy lavish meals of beef, fruit and vegetables grown on the rancho and cooked by Native American servants. The rancho owners and their families lived a luxurious life, holding religious and feast days, where the entire extended family would gather for a great repast, drink imported wine, play music and hold various celebrations. Enormous herds of cattle roamed the countryside.

[50] Fink, Augusta, *Monterey: the Presence of the Past*, frontispiece.
[51] Temple, Sydney, *Carmel-by-the-Sea*, 39-40.

The primary source of economic activity during the Mexican Period was the trade in hides and tallow or melted animal fat. A cattle hide, known as a California Banknote, was used as currency. Hides could be exchanged for all forms of trade and were even used to pay the rancho taxes to the Mexican government. A family based its wealth on the number of cattle owned, and the number of hides they could produce.[52]

For the Native Americans cast out of a Mission society that had usurped their entire way of life previously, most became indentured servants to the new Mexican royalty, or became *vaqueros*, skilled horseman that patrolled and cared for the vast herds of cattle roaming the ranchos. These Native American *vaqueros* would become some of the most skilled horseman in California at the time.[53]

Secularization brought ruin to the Carmel Mission. In 1844, Governor Manuel Micheltorena, the last California Governor sent by Mexico, decreed that all mission lands be sold off to private interests, with the proceeds serving the Mexican government's defense of Alta California. The Carmel Mission's buildings were sold in January of 1846, some of them to Monterey resident William Garner, who recycled the building materials, including timber framing and roof tiles for construction of new business buildings in Monterey.[54] The remaining buildings on the site were left in a state of arrested decay until the region's fortunes would change dramatically with California's admission into the United States in 1848.

[52] "Hide and Tallow Trade," Social Studies Fact Cards: California Ranchos: http://factcards.califa.org/ran/ranmenu.html. (Accessed October 3, 2024)
[53] Starr, Kevin, *California: A History*, 50.
[54] Temple, Sydney, *The Carmel Mission*, 92.

Prehistory and Hispanic Settlement (1542 – 1848): Associated Property Types and Registration Requirements

Aside from the Carmel Mission, Carmel retains one extant building constructed within this thematic time period, the Murphy Barn/Powers studio. Located at the north end of San Antonio Street, the structure was constructed by Matthew M. Murphy, a Boston sea captain, who operated a 9-acre farmstead on the site. Murphy's nephew, John Monroe Murphy, operated a dairy at the farmstead with his wife, Ann, between 1867 and 1871. The barn is the only remaining building dated from the farmstead's operational period, which formerly also contained a ranch house, stables, and a wagon shed.

John Monroe Murphy died in 1884; Ann Murphy remained at the property until 1901, when she leased it to the Carlton Land Company, a sand-mining operation. San Francisco attorney Frank Powers (see Seacoast of Bohemia thematic discussion) purchased the property in 1904 with his wife, Jane Gallatin Powers, an accomplished artist who was interested in preservation. She converted the barn into the first artist's studio in Carmel. Known as the Murphy Barn/Powers studio, the building remains extant, though altered on two elevations with substantial building additions.[55]

Matthew M. Murphy Barn (1846), pictured before the 1903 studio addition for artist Jane Gallatin Powers (seen at far right) (*Source: Carmel-By-the-Sea: Images of America*)

[55] Seavey, Kent L., *Murphy Barn/Powers Studio* (DPR523 Building, Structure and Object Record), 2002. Jane Gallatin Powers was instrumental in attracting artists to the village in the coming years. She helped found the Carmel Craftsman club in 1905.

The restored and protected Carmel Mission buildings (National Historic Landmark No. 66000214), also remain to illustrate this theme. Because of their impermanent nature, Native American buildings, such as dwellings and sweat houses, are not present. Remains of Ohlone-related occupation is in the form of archaeological deposits, mainly concentrated in the areas surrounding the Carmel Mission and in the wooded hillside locations on the northern and eastern boundaries of Carmel. The Monterey County, *Carmel Area Land Use Plan*, describes potential Native American archaeological locations as:

> The Carmel area shoreline from Carmel Point to Point Lobos Reserve contains one of the densest remaining concentrations of shellfish gathering activities in central California. Point Lobos Reserve supports one site considered to be a permanent village. These archaeological deposits have been identified as a highly significant and sensitive resource.[56]

Because of this possibility, the Carmel Archaeological Overlay Zone has been created. Properties within the overlay zone need to be reviewed when soil disturbance is anticipated within the overlay zone (see: *Chapter 3.3.6: Carmel Archaeological Significance Overlay District*). If any resources are discovered, a site within the Archaeological Overlay Zone may be significant for Information Potential (NR Criterion 4/ CR Criterion D).

[56] County of Monterey, *Carmel Area Land Use Plan* (Local Coastal Program, Certified April 14, 1983; updated 1995), 63-63.

4.3 CARMELO (1849 – 1901)

Historic image of the circa-1894 Abbie Jane Hunter house (right) and the Augusta Robertson house (left, demolished) constructed by Delos Goldsmith, likely from pattern book designs (*Source: Carmel-By-the-Sea: Images of America*).[57]

The thematic time period from 1848 to 1901 represents the first American settlement of the Carmel region. "Carmelo" was the name given to the area by Sebastián Vizcaíno during his return voyage to the region. Accompanied by three Carmelite priests and a group of friars, Vizcaíno camped at Monterey Bay between December 17, 1602 and January 3, 1603. They chose their patroness, Our Lady of Mount Carmel, to protect the crew and deliver a safe voyage. Translated to mean "Mountain Land," Carmelo was an apt description of the undeveloped landscape, with its hillside pine forest rising from the Pacific and the dramatic backdrop of the Santa Lucia mountains. On the third day of the expedition, they traveled overland to the mouth of the Carmel River. When describing the Carmel River, Vizcaíno declared, "A river of very good water but little depth, whose banks are well peopled by poplars, very tall and smooth, and other trees of Castile; and which descends from high white mountains. It was called El Rio de Carmel because the friars of this order discovered it."[58]

By 1880 and with the completion of the Southern Pacific Railroad's terminus at Pacific Grove and the associated construction of the Del Monte Hotel, the Carmel region became a tourist destination. Having purchased the narrow-gauge Monterey & Salinas Valley Railroad in 1879, the Southern Pacific reconfigured the right-of-way for their broad-gauge extension of the line to Pacific Grove. By 1892, the railroad added lavish parlor cars for eager tourists to view their journey to the Del Monte Hotel. The connection of the region by railroad opened tourism as a primary economic

[57] Hudson, Monica, *Carmel-by-the-Sea: Images of America,* 16.
[58] Clark, Donald Thomas, *Monterey County Place Names*, 72.

engine that would drive the region's economy to this day. A significant component of the Del Monte Hotel was the development of the 17-mile Drive through Pebble Beach to the Carmel Mission, introducing a more positive audience to the historic ruins.[59]

The primary events that shaped Carmel's development during this thematic time period are:

- The first restoration attempts at the Carmel Mission
- The creation of "Carmel City," by Santiago J. Duckworth
- Abbie Jane Hunter and the Woman's Real Estate Investment Company
- Delos Goldsmith constructs the first houses in Carmel

Restoration of the Carmel Mission

When Robert Louis Stevenson visited the decayed Carmel Mission in 1879, he lamented at the loss of a landmark that could serve as beacon both for worship and tourism, he was puzzled that such a monument would be preserved in Europe and not left to deteriorate: "so piously, in these old countries, do people cherish what unites them to the past. Here, in America, on this beautiful Pacific Coast, you cannot afford to lose what you have." By time of the Stevenson's visit, the Carmel Mission was little more than a ruin, its roof tiles and its great timbers recycled to help build Monterey. The building was entirely open to the elements, weeds grew and cattle grazed within its walls. The surrounding adobe buildings had virtually returned to the earth.[60]

Circa-1880s image showing the ruins of Carmel Mission
(*Source: Pat Hathaway Collection, Monterey County Historical Society*).

[59] Seavey, Kent L., *Pacific Grove: Images of America*, 52.
[60] Hudson, Monica, *Carmel-by-the-Sea: Images of America, 12.*

Father Angelo Delfino Casanova took an interest in the Carmel Mission when he arrived at the Monterey parish in 1863; by 1879 he began charging tourists admission to view the ruins. With this money and additional local investment, he was able to reroof (albeit with an inaccurate roof pitch) the building by 1884. By this time, the Carmel Mission had become a local stop for wealthy tourists on their regular tours from the Del Monte Hotel. Father Casanova officially rededicated the Carmel Mission on August 28, 1884, on the one hundredth anniversary of Father Junipero Serra's death. Reportedly, a crowd of about 500 people gathered for the dedication.[61]

C.W.J. Johnson photograph of the August 28, 1884 rededication ceremony for the Carmel Mission, showing the replaced roof of improper pitch, compared to the original design (*Source: Carmel: A History in Architecture*).[62]

Santiago J. Duckworth and the Creation of Carmel City

Witnessing the enthusiasm of the crowd at the 1884 Carmel Mission rededication, the brothers Santiago and Belisario Duckworth who owned a real estate company in Monterey, created the first vision for Carmel development – a Catholic retreat conceived along similar lines as the Methodist retreat in Pacific Grove.[63] Initially, their timing was excellent, as the newly completed transcontinental railroad and the Southern Pacific Railroad's Pacific Grove spur were creating a population and real estate boom in the region. The brothers created an agreement with landowner Honore Escolle, who raised cattle on the open hillsides east of the Carmelo pine forest, whereby they would survey, subdivide and lay out plots in the pine forest adjacent to the ocean, dividing profits between Escolle and the Duckworth Brother's Monterey real estate company. The various parties signed the agreement on February 8, 1888. Within a few months, the first subdivision of what would become "Carmel City" was recorded with the County of Monterey.

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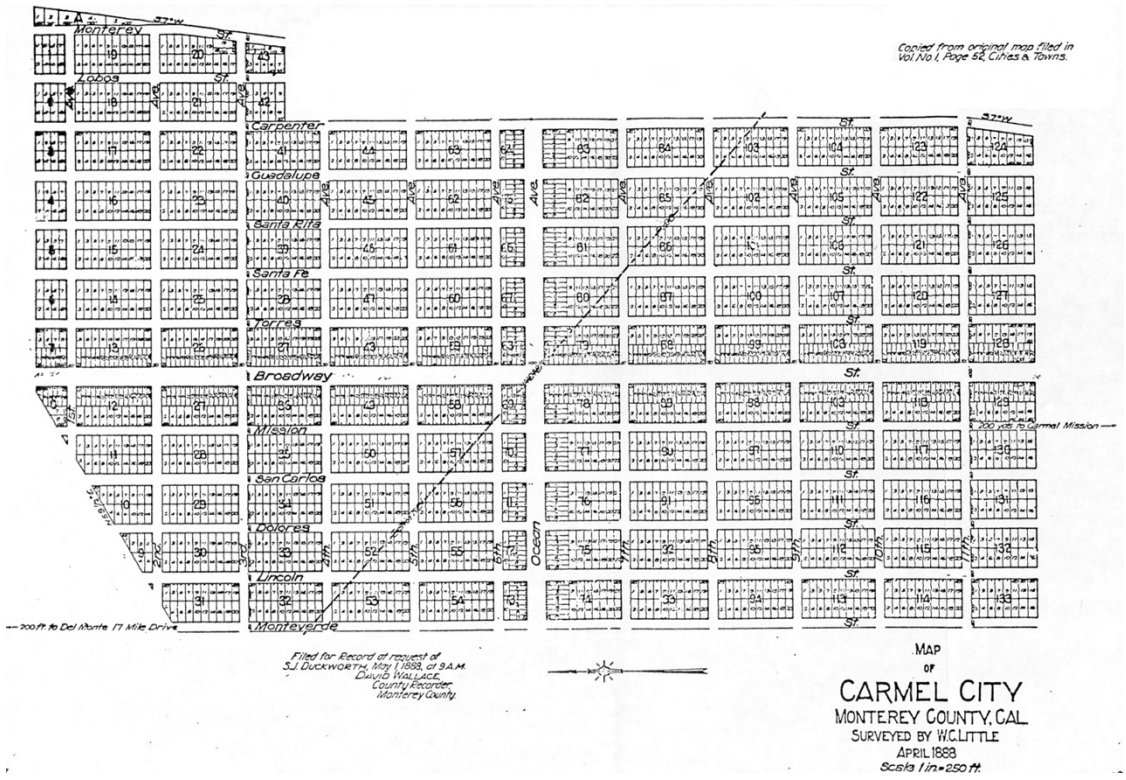
[61] Temple, Sydney, *Carmel-by-the-Sea*, 54; National Register of Historic Places, Inventory and Nomination Form No. 660002: *Mission San Carlos De Borromeo Del Rio Carmelo*.
[62] Seavey, Kent L., *Carmel: A History in Architecture*, 11.
[63] The 1890 Polk's Monterey County City Directory (page 727), lists Santiago J. Duckworth as a real estate and insurance agent. It lists Belisario E. Duckworth as city clerk, notary public and agency for Carmel City property.



First survey and subdivision for Carmel-by-the-Sea, known as Carmel City, and dated 1888 (*Source: Monterey County Recorder's Office*).

The subdivision overlaid a grid pattern of streets on the hillside forest. Ocean Avenue is visible as the primary east-west arterial, with Broadway Street (to become Junipero Street) the north-south axis. The plan was conceived with Ocean Avenue and Broadway Street serving as the commercial arterials of the subdivision; the remaining lots being reserved as residential lots. In 1889, the first advertisements in local newspapers for "Carmel City," dubbed as a Catholic institution of learning, appeared in local newspapers. Lot sizes were 40 feet by 80 feet. By 1890, over two hundred residential lots were sold, primarily to outsiders from San Francisco, who endeavored to own a summer home in the new retreat. Despite the early lot sales and the marketing efforts of Santiago Duckworth, the national financial panic and subsequent recession of the 1890s squelched these first efforts to develop the city of Carmel. The Duckworth Brothers' vision for the Catholic retreat was not realized, but the lots would be purchased by a developer with a different vision: Abbie Jane Hunter.[64]

[64] Temple, Sydney, *Carmel-by-the-Sea*, 55-58.

The Woman's Real Estate Investment Company and Carmel's First Buildings

One of the earliest purchases of Carmel real estate was by Abbie Jane Hunter, owner of the Woman's Real Estate Investment Company in San Francisco. By 1892, the company purchased 164 acres, numbering about 300 lots of Carmel City from the Duckworth brothers. The early lot sales were mostly to San Francisco teachers, professors and writers, who endeavored to own a summer home in what she dubbed the "Haven of Rest."

Hunter arrived in Carmel where her brother, the carpenter Delos E. Goldsmith, would be constructing the first buildings. Ocean Avenue was extended to the beach, where Goldsmith constructed a wood-framed bathhouse, the first social center for the fledgling city. He also constructed the first houses in Carmel, located at the northeast corner of Guadalupe Street and 4th Avenue (see previous photograph) in a modest Queen Anne style. The two houses are extant (but altered), the latter of which is now part of the Carl Cherry Center for the Arts. His carpenter shop – on what is now Carpenter Street – was the first business in Carmel. Goldsmith also constructed the Hotel Carmelo at the corner of Ocean Avenue and Broadway Street, the first hotel in Carmel.

C.J. Johnson photograph looking west down Ocean Avenue in 1888, with the Hotel Carmelo at the extreme right
(Source: Pat Hathaway Collection, Monterey County Historical Society).

As seen in the above image, Carmel City circa-1890 was an assemblage of dirt roads dotted with only a few wood-framed buildings set within the rolling pine-clad landscape. A San Francisco lawsuit against Abbie Jane Hunter's real estate company caused the company's decline, as she was arrested in San Francisco in 1895. This event, combined with the recession of the 1890s, concluded the "Carmelo" thematic time period.[65]

[65] Temple, Sydney, *Carmel-by-the-Sea*, 60, Seavey, Kent L., *Carmel: A History in Architecture*, 33; "Carmel Legends," *Carmel Pine Cone*, 6/25/99, n17.

Carmelo (1849 – 1901): Architectural Development

This thematic time period represents the second period of building construction in Carmel. With the exception of the initial stages of the Carmel Mission's restoration and the construction of the Hotel Carmelo (now part of the Pine Inn), the first buildings constructed in the Carmel city limits were houses.

By the beginning of the 20th century Carmel's housing was basically wood-framed, working-class vernacular in type, reflecting the taste and budgets of its owner/builders. The earliest houses constructed in Carmel were either pattern book variants of the Queen Anne style or the Early Carmel Vernacular style. Field survey has not located many resources other than those listed on the Carmel Inventory.

With the exception of the brick-clad Benjamin Turner house, which was constructed by owner Benjamin Turner to show off his masonry skills, the Early Carmel Vernacular-style houses are wood-framed and wood-clad, with side gable or gable-on-wing massing. Single-walled construction is also present with early Carmel Vernacular-style houses.

Circa-1900 image of the Benjamin Turner House, showing its vernacular-styled gable-on-wing massing, albeit with brick, rather than wood, wall cladding (*Source: Henry Meade Williams Local History Department, Harrison Memorial Library*).

Carmelo (1849 – 1901): Associated Property Types and Registration Requirements

EARLY CARMEL VERNACULAR STYLE (1849-1901)

Murphy-Powers barn (1846), N. San Antonio St. between 2nd and 4th Avenues[66]

Santiago Duckworth House (1888), Carpenter St. 3 SW of 3rd Ave.

Alphonso Ramirez Cabin (1888), Santa Rita St. 3 NE of 3rd Ave.

Benjamin Turner House (1898), Monte Verde St. 3 SE of 5th Ave.[67]

[66] Taken from: Seavey, Kent L., *Carmel: A History in Architecture*, 2007, 21. While this building was constructed in 1846, it is grouped here as an early Carmel Vernacular building.
[67] Taken from: Seavey, Kent L., *Carmel: A History in Architecture*, 2007, 35. The original gable-on-wing vernacular form has been modified with a right side and porch addition.

Introduction

Early Carmel Vernacular buildings represent the first buildings constructed by Carmel pioneers. These buildings are wood-framed and wood-clad with board-and-batten, V-groove and occasionally half-log exterior wall cladding. Building walls may be single-wall construction. The buildings feature little to no decoration and no front porch, although front porch additions are common.

Character Defining Features

- Single-story rectangular or gable-on-wing plan
- Side-gable, gable or hipped roofs
- Minimal applied ornamentation
- Wood wall cladding, typically board-and-batten or rustic Redwood siding
- Single-or double-hung wood sash windows in single- or multi-pane configurations

Representative Buildings

- Murphy Barn/Powers Studio (1846)
- Santiago Duckworth House (1888)
- Alphonso Ramirez House (1888)
- Benjamin Turner House (1898)

QUEEN ANNE STYLE (1888-1901)

Abbie Jane Hunter House (1894), northwest corner of Guadalupe and 4th *(Source: Past Consultants, LLC, 2024)*

Introduction

Queen Anne Victorian buildings are characterized by irregular plans with steeply pitched hipped or gable roofs. A prominent street-facing gable end or cross-gabled ends for corner lots is typical of the style. The gable ends frequently feature paired wood-sash windows and are locations for displaying shingles in a variety of decorative patterns, spindles or other wood details. An asymmetrical front porch supported by chamfered or Classical columns and featuring decorative scrolls, spindles or other wood details in the cornice or column capitals is common.

Character Defining Features

- Single-story or two-story irregular plan
- Side-gable, hipped or gable-on-wing massing
- Two-story designs frequently have cross-gable massing
- Many examples with brick chimneys
- Prominent gable end with paired wood-sash windows
- Partial, corner or full-width front porch, with decorative columns, capitals and cornices
- Extensive use of decorative wood details, such as textured shingles in the gable ends, spindle work in the porch and decorative treatment of window and door surrounds.
- Single- or double-hung wood sash windows, some with multi-paned upper sash
- Wood clapboard, V-groove or Novelty-style wall cladding

Representative Buildings

- Abbie Jane Hunter House (1894)

Carmelo (1849 – 1901): Registration Requirements

Historic Significance

The following table analyzes the significance of buildings by synthesizing the criteria established by the National Register of Historic Places (NR), the California Register of Historical Resources (CR), and the Carmel-by-the-Sea Municipal Code (CMC).

Ntl / CA Register	Carmel Municipal Code (CMC) §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. These events should be related to the earliest building construction in Carmel associated with the Samuel Duckworth period of development.
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 during the earliest development of the City. Significant persons should be related to building construction associated with the Samuel Duckworth period of development.
C/3	3	Architecture, Construction Method	For this time period, buildings designed by a significant architect, landscape architect, or a significant builder will likely not be found; buildings designed by an unrecognized architect/builder but being a good representative of the architectural styles listed in this thematic time period are appropriate. Individual examples, such as Early Carmel Vernacular-style buildings, which contribute to diversity in the community, need not have been designed by known architects, designer/builders or contractors. If located, these rare styles and types that contribute to Carmel's unique sense of time and place shall be deemed significant.
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.

Historic Integrity Considerations

The residential buildings within this earliest period of Carmel's physical development are rare, with most extant resources present on the Carmel Inventory. If buildings from this time period are encountered, they will likely contain physical alterations, particularly to front porches, original cladding and fenestration patterns.

For buildings associated with significant events or significant persons, integrity of location, setting, design, feeling and association are more important aspects of historic integrity. For buildings associated with architectural design and/or construction method, integrity of design, materials, and workmanship are the more critical integrity aspects. The following list outlines the Minimum Eligibility Requirements and Historic Integrity Considerations.[68]

Minimum Eligibility Requirements

- Retains sufficient character defining features to represent a given architectural style that dates to the thematic time period.
- Retains original form and roofline.
- Retains the original fenestration (window and doors) pattern, as expressed by the original window/door openings and their framing, surrounds or sills.
- Retains most of its original ornamentation.
- Retains original exterior cladding (or original cladding has been replaced in-kind).
- Alterations to buildings that meet the *Secretary of the Interior's Standards for the Treatment of Historic Properties* are acceptable.

Additional Integrity Considerations

- For buildings associated with significant events or significant persons, integrity of location, setting, feeling and association are the primary aspects of historic integrity.
- Relocated buildings associated for architectural design or construction method should possess a high degree of historic integrity of design, workmanship and materials.
- Original windows and doors within the original fenestration pattern will elevate the building's historic integrity.
- Front porch replacements or modifications made that respect the scale, materials and design of the original building are considered acceptable. Porch additions/replacements with modern or incompatible materials are not.

[68] *National Register Bulletin 15: How to Apply the National Register Criteria for Evaluation* (1998), page 46, states: "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. These aspects comprise the Minimal Eligibility Requirements listed for each thematic time period.

4.4 SEACOAST OF BOHEMIA (1902 - 1921)

Shingle-style Philip Wilson real estate office (1905) at the northwest corner of Ocean Avenue and Dolores Street (*Source: Carmel: A History in Architecture, 2007*).

The Seacoast of Bohemia thematic time period established Carmel-by-the-Sea as a mecca for artists and intellectuals seeking commonality and a respite from urban living. This time period is dominated by the efforts of the Carmel Development Company, founded in 1902 by San Francisco attorney Franklin Powers and real estate broker James Franklin Devendorf. Their efforts to develop Carmel led to the incorporation of the city by 1916 and established Carmel as a center for artistic and Bohemian culture and as a piney, seaside tourist destination. The primary events that shaped Carmel's development during this thematic time period are:

- Formation of the Carmel Development Company in 1902 and sale of lots to "School Teachers and Brain Workers."
- The arrival of Michael J. Murphy, Carmel's most prolific builder, and the construction of the First Murphy House in 1902.
- Incorporation in 1916 and the establishment of city services.
- Development of commerce along Ocean Avenue.
- Residential construction primarily in the Craftsman and Carmel Vernacular styles.

Formation of the Carmel Development Company

Before his arrival in Carmel, James Franklin Devendorf (1856-1934) had achieved considerable success in the Santa Clara Valley real estate market, where he was instrumental in the development of towns such as Morgan Hill and Alviso. Known for his practicality, humor and love of nature, Devendorf's approach to real estate development focused on community-building, rather than profit. In 1900, Samuel Duckworth approached Devendorf with an opportunity to purchase all of his Carmel holdings. Seeing the opportunity to develop a community dedicated to the arts and the environment, Devendorf considered the location ideal and commenced to look for financial backing to realize his vision. He would become the hands-on curator of the city's earliest development.

James F. Devendorf [69]

Born in Campo Seco (Calaveras County), California, Frank Hubbard Powers (1864-1920) was the descendent of a pioneering Gold Rush family. He attended public schools in Sacramento and received a law degree from the University of California at Berkeley. He married Jane Maria Gallatin (1869-1944), the daughter of wealthy Sacramento financier, Albert Gallatin, in 1891 – cementing his wealth that would provide the financial backing for the purchase of Duckworth's Carmel land holdings. Like his future partner, Frank Devendorf, Powers was a lover of nature and the American spirit. The partners founded the Carmel Development Company in 1902.[70]

Circa-1904 image of Ocean Avenue looking west at the Pine Inn, built in 1889 and relocated in 1903 from Ocean and Broadway (now, Junipero). Note the pine tree saplings planted in the median (*Source: Pat Hathaway Collection, Monterey County Historical Society*).

[69] Image taken from *Carmel Pine Cone: Centennial Edition*, 2/20/15, 10.
[70] Biographical information taken from Gilliam, Harold and Ann, *Creating Carmel: The Enduring Vision*, 57-65.

The two men complemented each other well. Powers provided the necessary financial capital and also handled all legal aspects of the company. Historical accounts describe him as hardworking, diligent and considered to be a great orator; however, he was present in Carmel only on select weekends. Known as "Frank" his entire life, James Franklin Devendorf was the driving force and creator of Carmel as a haven for teachers, artists, intellectuals and environmentalists. He personally supervised the sale of lots, the commercial development of the Ocean Avenue corridor, and greeted all guests at the Pine Inn, upon their arrival by stage from Monterey. In 1903, he supervised the relocation of the Hotel Carmelo (1889) from Ocean and Broadway (now, Junipero) to its present location on the north side of Ocean between Monte Verde and Lincoln, renaming it the Pine Inn.

Devendorf adopted the Monterey County-approved, 1888 Carmel Street Map (see previous section on "Carmel City"), but allowed nature to take precedence over the geometric plan. He would preserve larger trees by curving roads around them; streets would stop at the end of ravines and begin again on the other side. When trees needed to be removed for a street, he would plant another elsewhere. His reputation for the copious planting of trees became widespread, with an *Oakland Tribune* reporter noting that he "drove up and down 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."[71] He also planted trees in the median of Ocean Avenue.

Lots for "School Teachers and Brain Workers"

The Carmel Development Company advertised to teachers, artists and intellectuals for lot purchases. In 1903, Devendorf sent out a letter addressed "To the School Teachers of California and other Brain Workers at in-door employment." An excerpt illustrates the intentions of the developers:

> California is growing rapidly, that the time has come when the promoters of new towns can determine the general character of the residents. We want brain-workers (sic), because they enjoy the picturesque scenery and need a climate for a vacation place so equable that they can be out-doors the whole day long.[72]

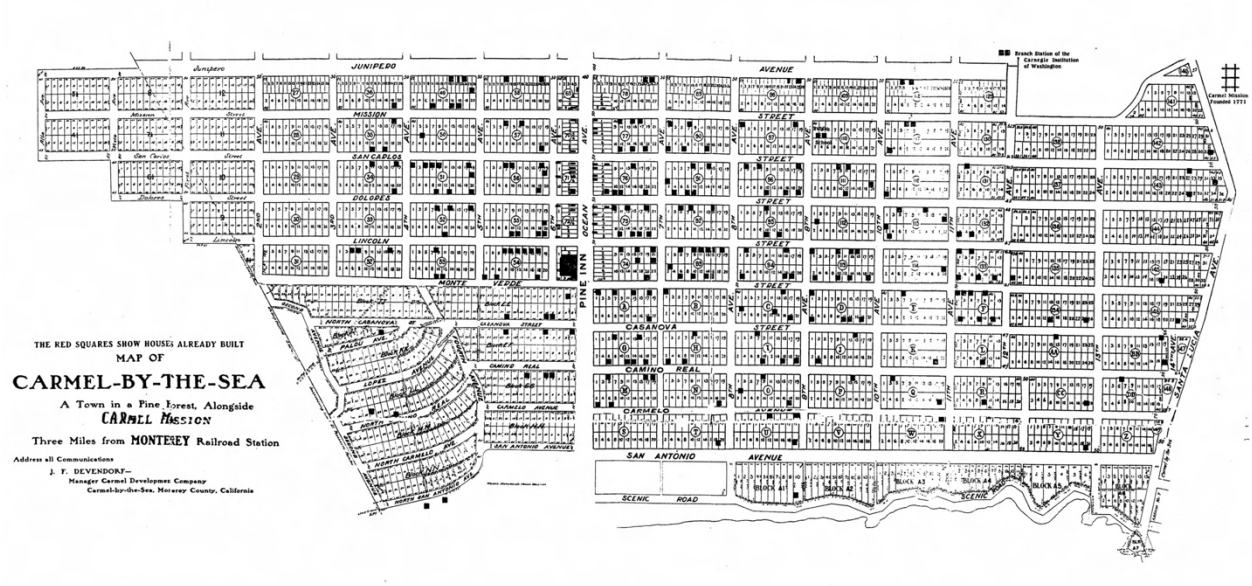
Although tourists flocked to the Pine Inn in such large numbers that tents were erected to handle the demand, initial lot sales were low. This prompted Devendorf to price single lots at just fifty dollars, with a ten-dollar deposit. He was also known for allowing payments to lapse, or to offer equitable payment schedules to further attract the choice buyers. While these may not have been the most profitable business practices, Devendorf's tactics slowly achieved his desired results. By 1904, total lot sales reached $63,110, with purchases coming from the desired "Brain Workers," including Stanford University president, David Starr Jordan, and a number of his Stanford colleagues. Jordan constructed his house on the northeast corner of Camino Real and 7th Avenue (since demolished), and additional Stanford professors followed suit, establishing a "Professor's

[71] Quote taken from Gilliam, Harold & Ann, *Creating Carmel: The Enduring Vision,* 69.
[72] Temple, Sydney, *Carmel-by-the-Sea*, 67.

Row" on Camino Real between Ocean and 7th Avenue.[73] The Bohemians soon followed, particularly after the 1906 San Francisco Earthquake.

These early Carmel residents were some of the leading artists, writers, teachers and intellectuals of the Bay Area, including George Sterling, Mary DeNeale Morgan, Arnold Genthe, Mary Austin, James Hopper, and playwright Perry Newberry with his artist wife, Bertha. Los Angeles actor and recent Carmelite Herbert "Bert" Heron founded the Forest Theater in 1910, establishing a tradition in the theater arts that continues in Carmel today. Carmel Development Company partner Frank Powers and his wife, the accomplished artist Jane Maria Gallatin Powers, also attracted artists and thinkers to Carmel: Frank through his affiliations with the University of California, Berkeley; and Jane, with her extensive connections with the Bohemian Club of San Francisco. Jane Powers founded Carmel's Arts and Crafts Club in 1905 and purchased two lots on Casanova Street between 8th and 9th avenues for the construction of a clubhouse (1907), later demolished and replaced with the Golden Bough Playhouse.[74]

In 1913, the Carmel Development Company published a map as part of a brochure describing the amenities to be found in "A Town in a Pine Forest." The map indicated houses already built.



1913 map of Carmel-by-the-Sea (cropped) published by the Carmel Development Company. Shaded squares indicate buildings constructed (*Source: Kent L. Seavey Collection*)

[73] Seavey, Kent L., *Carmel: A History in Architecture*, 47; Gilliam, Harold & Ann, *Creating Carmel: The Enduring Vision,* 71.

[74] List of Bohemians taken from Gualtieri, Kathryn and Lynn A. Momboisse, *A Village in the Pine Forest: Carmel-by-the-Sea*, 3-4. Details about specific artists and intellectuals can be found in the appendices to this document. Books by Gilliam and Temple also discuss the Bohemian period.

By this date, the city boasted 375 dwelling houses, two hotels, several boardinghouses, a drug store, general store, butcher shop, barber shop and even a candy shop. The "Milkman's Census Method" estimated 400 permanent residents by this time.[75]

The inaugural edition of the *Carmel Pine Cone*, founded by William and Kathryn Overstreet who came to Carmel from San Francisco in 1910, was published on February 3, 1915. The paper would become a Carmel institution and has been considered must reading for Carmelites. The *Pine Cone* offices were originally located at the northeast corner of Ocean Avenue and Dolores Street (demolished), and then occupied the extant DeYoe Building (1924) on the east side of Dolores Street between Ocean and 7th avenues from 1924 to 1970. From 1970 to 2000, the *Pine Cone* offices were located in the extant Goold Building (1935) at the northeast corner of Ocean Avenue and San Carlos Street, before relocating to Pacific Grove.

City Expansion and Incorporation

Because of the gridiron layout of the city on sloping topography, erosion during the winter months was common. The Carmel Development Company hired Japanese laborers to both clear, and plant new trees for reforestation to reduce the problem as well as creating the "village in a forest" landscape setting. The Company also began annexing large parcels Frank Powers had purchased prior to and shortly after the company's incorporation and introducing contour grading by laying out streets along sloping terrain leading down to the beach. Carmel annexations within this time period include:

- 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 Frank 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).[76]

[75] Seavey, Kent L., *Carmel: A History in Architecture*, 40-41. For a history of the Milk Shrines, see Kent L. Seavey *Milk Shrine* (DPR523 Building, Structure and Object Record), 2001. The small, shingled structures contained compartments for each homeowner. One milk shrine remains, relocated to the First Murphy House and photographed in Dramov, Alissandra, *Historic Buildings of Downtown Carmel-by-the-Sea,* Arcadia Publishing Company, 2019, 20.

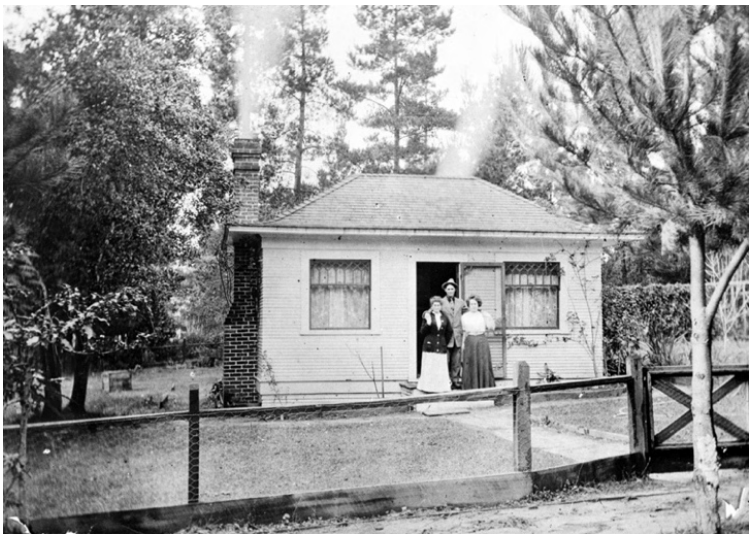
[76] This list was compiled based on a survey of the existing subdivision maps filed with the Carmel-by-the-Sea Planning Department.

On November 1, 1916, the *Carmel Pine Cone* announced the incorporation of Carmel-by-the-Sea, stating, "The best little city in California is what a majority of voters of Carmel determined upon at last Thursday's incorporation election." The first City Hall was located within the Philip Wilson Building, constructed in 1905 and located on the northwest corner of Ocean Avenue and Dolores Street (extant). The city employed one police officer who patrolled the streets on horseback. The City's first Ordinance was published in the *Carmel Pine Cone*.[77]

Influential members of the Bay Area artistic and intellectual community continued to arrive in the new city. The poet, Robinson Jeffers, and his wife, Una, arrived in 1914 and in 1919 began construction of Tor House (extant, located outside of Carmel City limits on Ocean View Avenue). California architect and one of the founders of the California Craftsman (or First Bay Region) style, Charles Sumner Greene, arrived in 1916 and constructed his hand-built brick and masonry home and studio on Lincoln Street, 4 southwest of 13th Avenue. In 1918, sculptor, painter and writer Jo Mora arrived in Carmel and purchased an entire block at San Carlos Street and Fifth Avenue, where he constructed his home and studio.[78]

Michael J. Murphy: Carmel's Prolific Builder

In 1900, Minden, Utah native Michael J. Murphy (1885 – 1959) arrived in Carmel. Without any previous architectural experience, he constructed his first house for his mother in 1902.



Michael J. Murphy, his wife, and mother standing in front of the First Murphy House (1902), relocated in 1990 to Lincoln Street northwest of 6th Avenue, and now the Carmel Heritage Society (*Source: Carmel: A History in Architecture).*

[77] Gualtieri, Kathryn and Lynn A. Momboisse, *A Village in the Pine Forest: Carmel-by-the-Sea*, City of Carmel-by-the-Sea, 2016, 5; Temple, Sydney, *Carmel-by-the-Sea*, 117; "Ordinance No. 1," *Carmel Pine Cone*, 11/8/1916.
[78] The number and variety of artists, writers, actors, architects and other influential members of the creative community is vast and outside the scope of this document. Consult the appendices for biographies of the numerous contributors to Carmel's artistic and intellectual heritage.

Keenly aware of all things going on in the fledgling town, Frank Devendorf admired Murphy's design and hired him as builder for the Carmel Development Company in 1903. His design approach of using high quality local materials, along with his trademark diamond-pane window sash, was embraced by Carmel's burgeoning Bohemian population. In addition to Carmel Vernacular cottages, Murphy also designed and constructed a number of buildings in the Craftsman style. One early example among many is the c.1904 Craftsman bungalow designed for Stanford University's Reverend Charles Gardner at the northeast corner of San Carlos Street and Santa Lucia Avenue (extant).

In 1914, Murphy established his own contracting company and in 1924 he erected a lumber yard and building materials supply operation on the south side of Ocean Avenue and Junipero Street (the present site of Carmel Plaza). Over his career he would design and/or build over 300 buildings in Carmel, the most created by a single individual in the City's history. His design methodology utilized simplified drawings that were complete yet allowed for modifications and customizations by the owner. They ranged in type and style from simple redwood cottages to examples of the popular Romantic Revival forms of the 1920s: Tudor, Spanish, Mediterranean, etc. Murphy also designed many of the early Western false-front commercial buildings developed along Ocean Avenue. A number of his designs reflect the woodsy aesthetic of the Craftsman and Shingle styles (including his own house on the southeast corner of Monte Verde Street and 9th Avenue). While most of his structures were of his own design; later in his career, his firm, M.J. Murphy Inc. would build designs by leading regional architects such as the Bay Area architects Bernard Maybeck (Harrison Memorial Library) and Julia Morgan.[79]

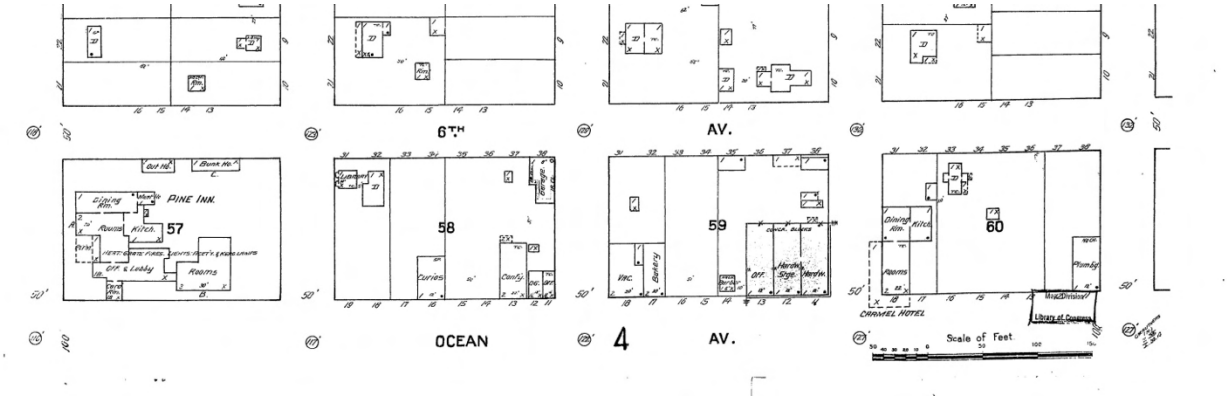
As Murphy's business grew, he added carpenters, stone masons, plumbers, electricians, plasterers and painters to his staff. This enabled him to supervise and control the variety of tradesmen required to erect a building. In the late 1920s, he published *Structures of the Period, Carmel-by-the-Sea, California, Compliments of M.J. Murphy, Inc.*, a 31-page book that celebrated his work in Carmel and the Monterey region. The book also featured numerous advertisements from various trades and suppliers. Examination of this volume reveals over thirty of his designs, in the Spanish Eclectic, Monterey Colonial and Tudor Revival styles, and is a testament to the scale and variety of his designs. The book opens with a quote from the builder: "This volume is respectfully dedicated to our many clients of the past and future. If the building of homes and various structures we have pleased and caused happiness and comfort… then we have accomplished our aim."[80]

[79] Seavey, Kent L., *Carmel: A History in Architecture*, 36, 48-51; Pavlick, John, Lillian Rasmussan, Rosalee Murphy Gladney, "M.J. Murphy – Pioneer Builder, Contractor." (Unpublished manuscript, Kent L. Seavey archives).

[80] Michael, J. Murphy, Inc., *Structures of the Period, Carmel-by-the-Sea, California, Compliments of M.J. Murphy, In.* The book is undated, but features an image of the Harrison Memorial Library, indicating it was published after 1927. The book is courtesy of the Kent L. Seavey archives.

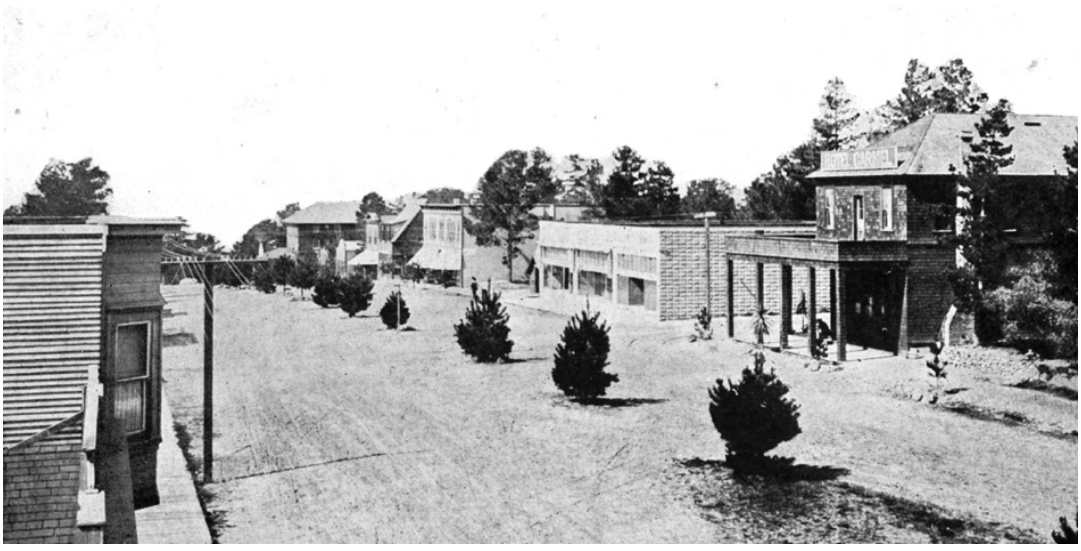
Downtown Development Along Ocean Avenue

The Sanborn Map Company, known for producing detailed fire insurance maps, documented Carmel in 1910, 1924, 1930, and 1962. The 1910 map indicates a growing commercial area centered upon Ocean Avenue.



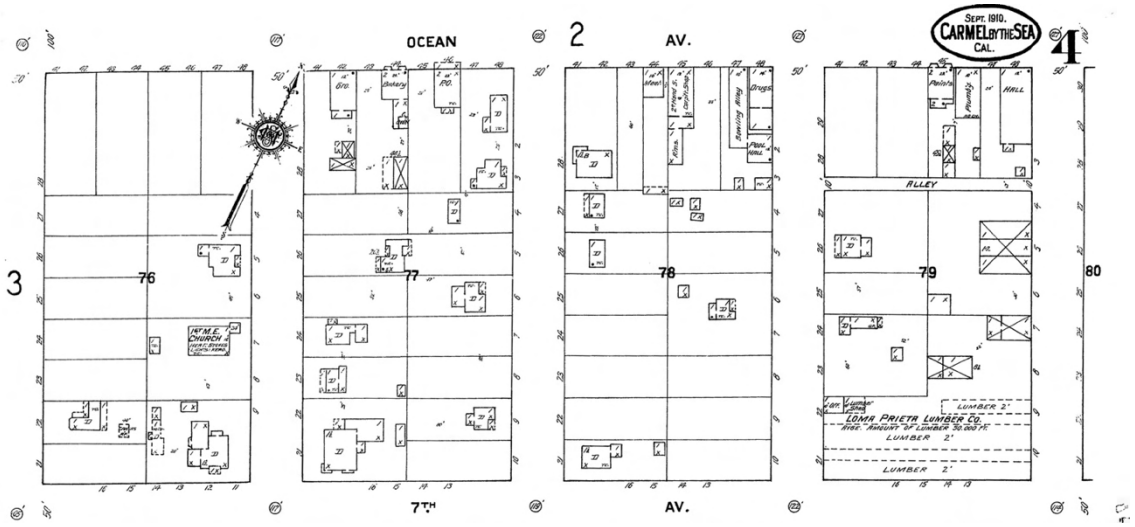
1910 Sanborn map showing the north side of Ocean Avenue between Monte Verde Street (far left) and Mission Street (far right). The extant Philip Wilson Building (the first City Hall- center) and the Carmel Development Company Building appear on Ocean Avenue (*Source: City of Carmel-by-the-Sea).*

As seen on the above image, by 1910 the expanded Pine Inn encompassed an entire city block at Ocean Avenue between Monte Verde Street and Lincoln Street. An additional hotel, the Carmel Hotel, occupied the northeast corner of Ocean Avenue and San Carlos Street. Commercial businesses included hardware and plumbing supply stores, a bakery, a curio shop, confectionary, a real estate office in the Philip Wilson building and a barber shop. The city's first library appears on the southwest corner of 6th Avenue and Lincoln Street. Only the Pine Inn (1889), the Carmel Development Company Building (1902), and the Philip Wilson Building (1905) remain extant.



Circa-1910 image of the north side of Ocean Avenue, looking west. The Pine Inn can be seen at the far west end of Ocean Avenue. The Carmel Development Company Building (extant) is at the center of the image (*Source: Henry Meade Williams Local History Department, Harrison Memorial Library).*

The 1910 Sanborn map (below) also shows burgeoning commercial development along the south side of Ocean Avenue, including a paint supply store, a drug store, grocery store and a butcher. Ocean Avenue also boasted entertainment, including a bowling alley and pool hall. Lumber was available at the Loma Prieta Lumber Co., located on the north side of 7th Avenue between San Carlos and Mission streets.



1910 Sanborn map showing the south side of Ocean Avenue between Monte Verde Street (far left) and Mission Street *(Source: City of Carmel-by-the-Sea).*

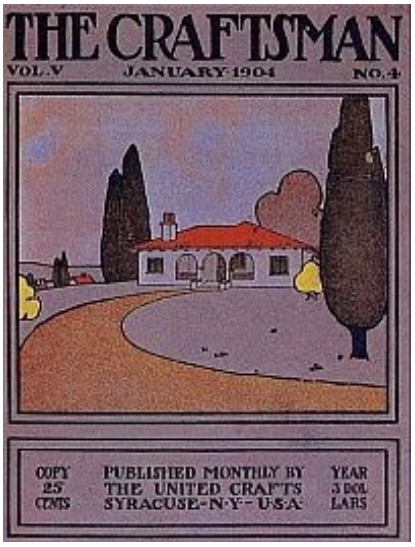
Circa-1910 image of the south side of Ocean Avenue, taken from the roof of the Pine Inn looking southeast. The Louis S. Slevin false front store (demolished) is at the center of the image, with the two-story Schweinger Building (extant, now the Carmel Bakery) to the right (*Source: Henry Meade Williams Local History Department, Harrison Memorial Library).*

Seacoast of Bohemia (1902 – 1921): Architectural Development

Residential Properties

This thematic time period is defined primarily by residential development in the Craftsman style and the construction of modest "artist cabins" in the Carmel Vernacular Style. The Bohemian period established the city as primarily a residential enclave of houses within a pine forest, whose new inhabitants "with due regard for the prior rights of dignified pines and chummy oaks, they squeezed a little shack in among the tree trunks."[81] Houses were intended to be subordinate to the landscape and set within the hilly, pine-studded terrain, rather than dominating it. The earliest Carmel Vernacular-style buildings resembled their eastern Vernacular precedents and were purchased by the Bohemian set who desired a simple and economic home. It was the Craftsman style, however, that soon became the favored style, for it offered both a philosophical and environmental approach that dovetailed with the intellectual and artistic underpinnings of the Carmelite clientele.

The late 19th Century witnessed a convergence of various movements aimed at addressing the blight of post-Industrial Age Victorian cities that placed workers in unsanitary living conditions: the City Beautiful and Garden City movements. Emerging from England through the writings of John Ruskin, the architectural designs of Raymond Unwin and Barry Parker, and the creation of a workers' guild system by William Morris, the two movements aimed at providing better living conditions for the common worker and reducing the scourge of industrialization. By the late 1800s, these intellectuals spearheaded the Arts & Crafts Movement, a holistic approach to living that encompassed a person's occupation, the manner in which one lived, and the buildings and decorative arts in which one would inhabit and purchase. These three movements converged in a direct approach to combating urban squalor and were embraced in the United States.



While the term, "Arts & Crafts" was created as an expression of living in support of these urban reform movements, in the United States the philosophy of simple honest living was disseminated by the creation of Gustav Stickley's *Craftsman Magazine*. Published from 1901 until 1916, the periodical focused on the dissemination of the principles of the Arts & Crafts and urban reform movements. Articles from leading architects, educators, artists and intellectuals, as well as house designs of woodsy bungalows graced the magazine's pages, with regular entries from British luminaries, such as John Ruskin and William Morris. The influence of the *Craftsman* was nationwide and disseminated the philosophies and designs of the Arts & Crafts movement widely. Due to the magazine's influence, the term, "Craftsman," is often used to describe building design from this time period.

[81] Bostick, Daisy F. and Dorothea Castelhun, *Carmel at Work and Play* (reprint of 1926 edition), 1977, 19.

In the United States, additional periodicals focused on home design, including the *Ladies Home Journal* (1883), *House Beautiful* (1896) and *Suburban Life* (1902). On the West Coast, the *Craftsman* was widely read; however, *Sunset* (1898) focused on architecture and design primarily from California, Oregon and Washington. *The Architect and Engineer* (1905) wrote extensively about developments in California architecture. Through these leading publications, the Craftsman aesthetic was widely disseminated to intellectuals, writers and artists in California.

In 1904, California, Bay Area writer, artist and intellectual Charles Keeler published *The Simple Home*, a uniquely "Californian" book to spread Craftsman ideals to a western audience. As President of Berkeley's Hillside Club, the book decried the ornate homes of the Victorian era and the mass-produced objects that filled their spaces. Following a chance meeting with architect Bernard Maybeck on the Berkeley ferry, Keeler designed his home in conjunction with Maybeck in 1895 – a wood-clad and rambling structure whose steep rooflines stepped back to blend into the hillside. Maybeck would design the neighboring houses as well, creating a "commune" of unique homes on Highland Place in the Berkeley hills. Meanwhile, the women-led Hillside Club, through the dissemination of "how to" pamphlets written by Keeler, would apply City Beautiful approaches to architectural design that resulted in the collection of homes that complemented and blended into the oak-studded landscape. Keeler and Maybeck would form a lasting friendship and they disseminated Craftsman design to Bay Area professors, artists and other intellectuals.

Circa-1900 photograph of the Highland Place "commune of homes" in Berkeley, California (*Source: Kenneth Cardwell archives*).[82]

[82] Included as part of the introduction to the 1979 reprint of *The Simple Home*, by Dimitri Shipounoff, 1979.

The *Simple Home* presented the house as the individual artistic expression of its owner. In his preface, Keeler describes the development of the California ethos:

> A movement toward a simpler, a truer, a more vital art expression is now taking place in California. It is a movement which involves painters and poets, composers and sculptors, and only lacks co-ordination to give it a significant influence upon modern life. One of the first steps in this movement, it seems to me, should be to introduce more widely the thought of the simple home – to emphasize the gospel of the simple life, to scatter broadcast the faith in simple beauty, to make prevalent the conviction that we must *live* art before we can create it.[83]

The remainder of the book outlines his Craftsman design aesthetic that dovetails with the philosophies of honest living. A chapter titled "The Building of the Home" emphasizes the honesty of structural expression as a means of ornamentation, with California wood as the chosen material because of its widespread availability and low-cost relative to brick or stone. The author also embraces the Craftsman tenet "of using every material in the manner for which it is structurally best adapted, and of handling it in a dignified style." The San Francisco Bay Area, particularly around the campuses of the University of California, Berkeley and Stanford University, embraced the Craftsman lifestyle and soon had wood- or shingle-clad structures built throughout these communities. As these "Brain Workers" (along with their designers and architects) migrated to Carmel, they applied Keeler's principles in their home designs.[84]

The *Simple Home* became the bible of the educated California home builder, as many of Carmel's Bohemians adopted Keeler's approach and designed their own homes. The Arnold Genthe house, with its use of redwood trees as posts, is an extant example.

Arnold Genthe House (1906) on Camino Real 2 NE of 11th. Note redwood trunks utilized as vertical structural supports (*Source: Morley Baer photograph, Monterey Area Architectural Resources Archive*)

[83] Keeler, Charles, *The Simple Home* (1979 reprint), xlv.
[84] Keeler, Charles, *The Simple Home* (1979 reprint), 52, 21.

The daily interaction with nature was emphasized by Keeler and his cadre of California Craftsman architects. A chapter in *The Simple Home* is devoted to the garden, an extension of the living space to the outdoors where communion with nature was essential to living the simple life. Houses should open to views of the garden, and "at least a portion of the space should be sequestered from public view, forming a room walled in with growing things and yet giving free access to light and air." His description accurately defines the Carmel garden, which remains a staple of the City's visual landscape today.[85]

In 1915, one of the founders of the California Craftsman movement and the creative force behind Pasadena's "ultimate bungalows," Charles Sumner Greene, of the brother-firm Greene & Greene, visited Carmel after attending the Panama Pacific International Exhibition in San Francisco. By this time, the firm of Greene & Greene was in decline, as both the taste and budget for their expensive houses waned. The architect had become disillusioned with his demanding Pasadena clientele, noting to a friend that he had been "prostituting his art." Greene moved his family to the city in 1916, first renting a house at the northeast corner of 13th Avenue and Carmelo Street. Determined to live a quiet life to pursue his writing and spiritual journey, he later noted the decision, stating "I pondered, talked it over with my wife – let's go to Carmel in the pine woods to find ourselves… She agreed and we have no regrets."[86]

In 1919, Charles Greene purchased 6 ½ lots on Lincoln Street, south of 13th Avenue and in 1921 he constructed a shed-roofed, U-shaped cottage with prefabricated board-and-batten walls that were lifted into place. The shed-roofed forms and wood siding were harbingers of the Second Bay Region style, employed by Carmel modernists such as William Wurster and Jon Konigshofer.

Charles S. Greene home on Lincoln Street (1921, demolished 1966) (*Source: Gamble House Foundation*)[87]

[85] Keeler, Charles, *The Simple Home* (1979 reprint), 15.
[86] Quotes taken from Bosley, Edward R., *Greene & Greene*, 2000, 192.
[87] Seavey, Kent L., *Carmel: A History in Architecture*, 63.

After constructing his home, Charles Greene completed his unique studio building on Lincoln Street in 1923. He recycled the exterior brick from the El Carmelo hotel in Pacific Grove and designed the interior featuring carvings in various Japanese and natural motifs by the architect. Greene also designed the War Memorial on Ocean Avenue (completed in 1924).[88]

Left: Charles Greene studio (1923) on Lincoln St., 4 SW of 13th Ave. (*Source: PAST Consultants, LLC, 2024*)
Right: Greene's War Memorial (1924) at Ocean Ave. and San Carlos St. (*Source: Cindy Lloyd, 2024*)

Unlike the eastern United States, where architectural styles relied on decorative traditions evolved primarily from European precedents, in California architects and designers broke away from tradition to design buildings suited to California's temperate climate and its varied and dramatic topography. Craftsman-style houses were designed by and for Californians, using the abundant local materials of wood and stone, with numerous windows to let in the temperate climate.

In Carmel, the Craftsman style is characterized by horizontality of proportions, seen in the spreading lines of low-pitched gable roofs with wide eaves and exposed structural supports; partial- or full-width front porches for communing with nature; the use of honest materials of wood, brick or stone; undisguised architectural elements, such as exposed beams, braces or rafters; and horizontal bands of wood-casement or wood-sash windows. Brick, Carmel stone or river-rock chimneys are a key component of Craftsman homes, as the fireplace was considered the primary gathering spot for friends and family. In some homes, the significance of the fireplace is elevated by the use of a separate room – or inglenook – for family and friends to socialize.

Carmel Vernacular-style homes would become more refined during this time period, particularly with the work of M.J. Murphy, who utilized the native materials of wood, brick and stone in his vernacular cottages. In 1902, M.J. Murphy purchased six lots on Monte Verde Street between 9th and 10th avenues. He constructed his family home on the southeast corner of 9th and Monte Verde in 1904 and the Carmel Vernacular-style Enoch A. Lewis house (1905). Like the relocated First Murphy house, Murphy's Vernacular-styled cottages were based on National Folk styles that

[88] A discussion of Charles Greene's spiritual symbolism used in his studio appears in Bosley, Edward R., *Greene & Greene*, 2000, 205.

migrated to the West Coast with the completion of the transcontinental railroad. The homes feature a pyramidal roof, a corner porch and narrow wood clapboards or shingle cladding. They had minimal decoration, except for porch columns rendered in Craftsman or Colonial Revival details, or Murphy's trademark diamond-pane upper window sash. Side-gabled Carmel Vernacular-style homes, based on Eastern precedents, were also built. These buildings also featured minimal ornamentation and were clad with clapboards, shingles or board-and batten. The homes were without porches, although small gable-roofed porches were often added later.

Left: Enoch A. Lewis House (1906) on Monte Verde St. 2 NE of 9th Ave. Right: Sinclair Lewis House (1905), Monte Verde 2 NW of 9th Avenue (*Source: PAST Consultants, LLC, 2024)*

Commercial Properties

Nearly all Ocean Avenue commercial properties from this time period have been demolished and redeveloped. Two of the early Victorian commercial buildings remain: the Adam Fox Building (1899-1910) and the Schweinger Building (1899-1910). Both two-story buildings are two-part commercial blocks, featuring Western false-front compositions with overhanging bay windows in the upper story. While the Adam Fox building was altered with stucco wall cladding, the Schweinger Building maintains its wood cladding and Victorian details.

Left: Adam Fox Building (c.1899-1910), south side of Ocean between San Carlos and Mission. Middle: Schweinger Building (c.1899-1910), south side of Ocean Avenue between Lincoln and Dolores. Right: Philip Wilson Building (1905), northwest corner of Ocean Ave. and Dolores St. (*Source: PAST Consultants, LLC, 2024)*

The two-story Philip Wilson Building (1905) was constructed as an office for the real estate developer Philip Wilson and was Carmel's first city hall from 1917 to 1927. The building is constructed in the Craftsman style, and its steeply pitched gable roofs, projecting boxy dormers, wood shingle cladding and multi-pane windows resemble the buildings constructed by Bay Area architects, such as Ernest Coxhead, Willis Polk and Bernard Maybeck.[89]

Constructed in 1903, the Carmel Development Company building is considered to be the first modern commercial building in Carmel, primarily because of its expansive use of plate glass and cast stone wall cladding. Constructed by local builder T.A. Work, the three storefronts with recessed entries originally housed, from west to east, the Carmel Development Company offices (the Carmel Drug Store after 1910), the T.A. Work Hardware Store, and the Poeble Grocery.[90]

Early image of the Carmel Development Company Building (1903), northwest corner of Ocean Ave. and San Carlos St. (*Source: Pat Hathaway Collection, Monterey County Historical Society)*

The building utilized hollow-core, cast stone building blocks, made on-site with a portable concrete-block fabrication machine similar to the Wizard Face Down Concrete Block Machine sold at distributors like Sears and Roebuck. The concrete blocks were considered fireproof, a strong selling point for a town constructed within a pine forest.[91]

[89] Janick, Richard N., *Schweinger Building* (DPR523 Building, Structure and Object Record), 2002; Janick, Richard N., *Wilson Building* (DPR523 Building, Structure and Object Record), 2002.
[90] Seavey, Kent L., *Carmel Development Company Building* (DPR523 Building, Structure and Object Record), 2002; Dramov, Alissandra, *Historic Buildings of Downtown Carmel-by-the-Sea*, 2019, 72.
[91] Seavey, Kent L., *Carmel: A History in Architecture*, 43-44.

Carmel's primary hotel during this time period was the Pine Inn, relocated in 1903 from Ocean and Broadway (now, Junipero), with a one-story, hipped roof entrance, sunroom and dining room added by architect Thomas Morgan. The building was again remodeled in 1928 in the Spanish Eclectic style by San Francisco architects Blaine and Olson; Jon Konigshofer added the Modern-style storefronts and rooftop garden in the 1940s.[92]

The Pine Inn (1889). (*Source: PAST Consultants, LLC, 2024)*

Civic and Institutional Properties

The Philip Wilson Building, which housed Carmel's first City Hall in 1917, remains extant from this early time period.

The Forest Hill School (1921 – converted to a private residence in 1997) began as an outdoor tent camp in 1920 and was constructed as a permanent schoolhouse in 1921 at the southwest corner of Mission Street and 1st Avenue. The schoolhouse was built in a Vernacular style, with Craftsman details that embraced the ideal that championed nature and the outdoors as a primary teaching motivation for children.[93]

[92] Janick, Richard N., *Pine Inn* (DPR523 Building, Structure and Object Record), 2003.
[93] Seavey, Kent L., *Forest Hill School* (DPR523 Building, Structure and Object Record), 2002.

Cultural and Religious Properties

Several churches were constructed during the Seacoast of Bohemia thematic time period. The first Methodist Church was built on the northwest corner of 7th Avenue and Lincoln Street in 1905; it was replaced in 1940 with a design by Carmel architect Robert Stanton, and renamed the Church of the Wayfarer.[94]

In 1913, San Francisco architect Albert Cauldwell completed the hybrid Shingle- and Craftsman-styled, All Saints Episcopal Church on the east side of Monte Verde Street between Ocean Avenue and 7th Avenue. M.J. Murphy added the vestibule and bell tower shown below in 1928 (subsequently removed in 1953). Carmel-by-the-Sea purchased the building in 1946 as Carmel's City Hall and modified the building in 1953.[95]

Left: Circa-1930 image of All Saints Episcopal Church (1913) after the M.J. Murphy additions *(Source: Kent L. Seavey Archives)*. Right: 2024 image of City Hall *(Source: Past Consultants, LLC, 2024)*.

Carmel's longstanding tradition as a place for the theater arts began in 1910 when Los Angeles actor Herbert Heron, following a visit to George Sterling's house in 1908, purchased a home site on Guadalupe Street and Mountain View Avenue. He lobbied James F. Devendorf for the creation of an outdoor theater. Excited about the prospect, Devendorf leased an entire block in the Eighty Acres tract, bordered by 7th Ave. to the north, Mountain View Ave. to the south; Guadalupe Street to the east and Santa Rita Street to the west. An outdoor theater was constructed and the Forest Theater Society was formed by interested Carmelites in 1910. The first play, *David*, written by Constance L. Skinner, was performed on July 9, 1910.[96]

[94] Dramov, Alissandra, *Carmel-by-the-Sea: Past and Present*, 2022, 22.
[95] Dramov, Alissandra, *Carmel-by-the-Sea: Past and Present*, 2022, 22; Seavey, Kent L., *Carmel City Hall* (DPR523 Building, Structure and Object Record), 2003.
[96] Gilliam, Harold and Ann, *Creating Carmel: The Enduring Vision*, 122-125.

Architects and Builders

The Bohemians and early developers of this time period saw the migration of carpenters and independent builders to the city, with some constructing buildings designed by their owners (such as Arnold Genthe) and others bringing down Bay Area architects, such as the San Francisco architect Albert Cauldwell, who designed All Saints Episcopal Church in 1913. Architects, such as Charles Sumner Greene, also chose to relocate to the city in 1916.

The two most prominent builders during this period were M.J. Murphy (see previous discussion) and Earl Percy Parkes (1884-1955). A native of Ohio, Parkes worked for the Rock Island Railroad Company until relocating to Los Angeles to study law in 1911. He left school and became a contractor in the Los Angeles area before moving to Carmel in 1919. While extant residences from this time period are rare, an example of his Craftsman style design is the Elizabeth H. Sullivan House (1927) listed on the Carmel Inventory of Historic Resources. He designed numerous buildings in various period revival styles as one of Carmel's most active builders in the 1920s – 1940s.[97]

[97] Seavey, Kent L., *Elizabeth H. Sullivan House,* (DPR523 Building, Structure and Object Record), 2002.

Seacoast of Bohemia (1902 – 1921): Associated Property Types and Registration Requirements

CARMEL VERNACULAR STYLE (1902-1945)

First Murphy House (1902), west side of Lincoln between 5th and 6th

Enoch A. Lewis House (1906), Monte Verde 2 NE of 9th

C.H. Gordinier House (1905), Dolores 4 NE of 10th

Sinclair Lewis House (1905), Monte Verde 2 NW of 9th

Anson House (1920), west side of Monte Verde between 5th and 6th

Jennie Coleman House (1921), Palou 3 NW of 4th

Introduction

Carmel Vernacular buildings are wood-framed and wood-clad, with square or rectangular plans containing gable, hip or pyramidal roof forms more common than the gable-on-wing variants. The pyramidal roof form (with or without dormers), with narrow Redwood drop siding, a brick chimney and corner porch epitomized the early vernacular buildings of M.J. Murphy. Ornamentation is minimal and may be revealed by corner porches with Craftsman – or Colonial Revival – style columns. Fenestration consists of Single- or double-hung wood sash or wood-casement windows, some with decorative, diamond-pane upper sash. Wood wall cladding varies from narrow redwood drop siding (used by M.J. Murphy), but may be shingles, horizonal-lapped or board-and-batten. Buildings with vernacular massing and roof configurations were also constructed with stone walls. Buildings constructed in the Carmel Vernacular style appear until the close of World War II.

Character Defining Features

- Single-story, square or rectangular plan most common
- Variants include gable-on-wing plans
- Side-gable, gable, pyramid or hip roofs are common
- Prominent Carmel stone, river rock or brick chimneys
- Wood wall cladding, typically narrow Redwood drop siding, but may be shingles, horizonal-lapped or board-and-batten.
- Single wall construction in some examples
- Stone wall construction on some examples
- Single- or double-hung wood sash or wood casement windows in multi-pane configurations or containing decorative upper sash
- Dutch doors common as entry doors
- Minimal exterior decoration

Representative Buildings

- First Murphy House (1903)
- C.H. Gordinier House (1905)
- Sinclair Lewis House (1905)
- Enoch A. Lewis House (1906)
- Anson House (1920)
- Jennie Coleman House (1921)

CRAFTSMAN STYLE (1902-1986)

Reverend Charles Gardner House (1904), northeast corner of San Carlos and Santa Lucia

M.J. Murphy House (1905), southeast corner of Monte Verde and 9th

Stone House (1906), south side of 8th between Monte Verde and Casanova

Arnold Genthe House (1906), Camino Real 2 NE of 11th

Gunnar Norberg House (1909), southeast corner of Carmelo and 10th

George F. Beardsley House (1909), southwest corner Casanova and 8th

Introduction

Craftsman buildings are characterized by horizontality of proportions, seen in the spreading lines of low-pitched gable roofs with wide eaves and exposed structural supports. The buildings are typically rectangular in plan, with partial- or full-width front porches. Front gable variants frequently contain a nested, gable-roofed partial front porch. Porches may feature natural Redwood-log, squared, or tapered columns. This style features minimal applied ornamentation and relies on expressed structural supports, such as exposed beams, braces or rafters, and horizontal bands of wood-casement or wood-sash windows to achieve an integrated composition. While wood wall cladding (drop siding, clapboards or shingles) is the most common, several brick and stone examples have been found. Brick, Carmel-stone or river-rock chimneys are a key component of Craftsman homes. Fenestration consists of horizontal bands of multi-pane, wood-sash or wood casement windows.

Character Defining Features

- Single- or two-story, rectangular plan
- Low-pitched gable roofs; occasionally with hip roofs
- Dormers with low-pitched shed roofs
- Wide roof overhangs, with exposed rafter tails or knee braces
- Structural expression as seen in exposed rafters, columns or wood connections
- Wood wall cladding, typically wood shingle, clapboards or redwood drop siding
- Some examples may be constructed with stone walls
- Horizontal bands of multi pane wood-sash or wood-casement windows
- Brick, stone or river rock chimneys
- Minimal applied exterior decoration

Representative Buildings

- Reverend Charles Gardner House (1904)
- M.J. Murphy House (1905)
- Arnold Genthe House (1906)
- Stone House (1906)
- Gunnar Norberg House (1909)
- George F. Beardsley House (1909)

Seacoast of Bohemia (1902 – 1921): Registration Requirements

Historic Significance

The following table analyzes the significance of buildings by synthesizing the criteria established by the National Register of Historic Places (NR), the California Register of Historical Resources (CR), and the Carmel-by-the-Sea Municipal Code (CMC).

Ntl / CA Register	Carmel Municipal Code (CMC) §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. These events should be related to building construction in Carmel associated with the Carmel Development Company or the creation of the earliest services in the newly established City.
B/2	2	Persons	Should be associated with significant persons that contributed to the City's economic, cultural, social or developmental history. While most properties associated with Carmel's artists, intellectuals, writers and social reformers have been documented, additional properties associated with significant Carmelites may be discovered. These buildings should be compared to other associated properties occupied by the person(s) to determine which location best represents the person(s) significant achievements.
C/3	3	Architecture, Construction Method	For this time period, buildings designed by a significant architect, landscape architect, or a significant builder (such as M.J. Murphy or Percy Parkes) should be strong examples of a particular architectural style and should possess sufficient historic integrity. Buildings designed by an unrecognized architect/builder but being a good representative of the architectural styles and types listed in this thematic time period are also appropriate, provided they maintain adequate historic integrity. Individual examples, such as Carmel Vernacular-style buildings, which contribute to diversity in the community, need not have been designed by known architects, designer/builders or contractors. If located, these rare styles and types that contribute to Carmel's unique sense of time and place shall be deemed significant.
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.

Historic Integrity Considerations

The residential buildings constructed within this time period of Carmel's physical development represent the adoption of the Craftsman and Carmel Vernacular styles by the City's Bohemian residents, with most extant resources present on the Carmel Inventory. If buildings from this time period are encountered, they will likely contain physical alterations, particularly to original cladding and fenestration (windows and doors).

For buildings associated with significant events or significant persons, integrity of location, setting, design, feeling and association are more important aspects of historic integrity. For buildings associated with architectural design and/or construction method historic integrity should be stronger, particularly the integrity of design, materials, and workmanship. The following list outlines the Minimum Eligibility Requirements and Additional Integrity Considerations.

Minimum Eligibility Requirements

- Retains sufficient character defining features to represent a given architectural style that dates to the thematic time period.
- Retains original form and roofline.
- Retains the original fenestration (window and doors) pattern, as expressed by the original window/door openings and their framing, surrounds or sills.
- Retains most of its original ornamentation.
- Retains original exterior cladding (or original cladding has been replaced in-kind).
- Alterations to buildings that meet the *Secretary of the Interior's Standards for the Treatment of Historic Properties* are acceptable.

Additional Integrity Considerations

- For commercial buildings, first-floor storefront replacements are considered acceptable, provided that the character defining features of the upper floor(s) have been maintained.
- For residential buildings, front porch replacements or modifications made that respect the scale, materials and design of the original building are considered acceptable. Porch additions/replacements with modern or incompatible materials are not acceptable.
- Buildings that retain their original window sash and doors within the original fenestration pattern have a higher degree of historic integrity.
- Relocated buildings associated for architectural design or construction method should possess a high degree of historic integrity of design, workmanship and materials and should retain all of their original ornamentation.

4.5 VILLAGE IN A FOREST (1922-1945)

East side of Dolores Street, between Ocean and 7th, circa-1929 *(Source: Henry Meade Williams Local History Department, Harrison Memorial Library)*

The Village in a Forest thematic time period represents a transformation of the Ocean Avenue commercial core to a unified architectural aesthetic of the Spanish Eclectic, Tudor Revival, and Storybook styles. Led by pioneers Edward Kuster and Hugh Comstock, the city's wood-clad Craftsman-style buildings gave way to the stucco-clad Period Revival styles. Commercial buildings from this time period represent the greatest number of extant buildings listed on the Carmel Inventory. In 1929, city government passed a zoning ordinance that defined Carmel as predominantly a residential city, with a distinct and limited commercial zone. As the city's popularity grew it became a magnet for tourists creating conflict between city residents and commercial development. The Carmel Dynamic defines this push-and-pull of Carmel politics and architectural development to this day. The primary events that shaped Carmel's development during this time period are:

- The mature development of the Ocean Avenue commercial core in Period Revival architectural styles.
- The efforts of Carmel builders/designers Lee Gottfried, Hugh Comstock, M.J. Murphy, Percy Parkes and others that transformed the city's aesthetic into one of "beauty and artistry."
- Establishment of the 1929 Zoning Ordinance, declaring Carmel-by-the-Sea to be "primarily, essentially and predominantly a residential city."
- Emergence of the Carmel Dynamic
- Residential construction primarily in the Spanish Eclectic, Tudor Revival, Storybook, Carmel Cottage and Minimal Traditional styles.

Mature Development of the Downtown Commercial Core

In 1920, Los Angeles attorney Edward Kuster arrived in Carmel. At the age of 41, Kuster had achieved financial success as a lawyer and local success in the arts, including small parts played at the Los Angeles Majestic Theater, a cellist in the Los Angeles Symphony and a dancer at the Ruth St. Denis Company. Kuster chose to retire in Carmel because of its embrace of the arts, noting "the little village was simply boiling over with theatre-mindedness." In 1922, Kuster purchased lots on the southeast corner of Monte Verde Street and Ocean Avenue and hired Carmel designer and builder Lee Gotfried to design the Golden Bough Theater. Set back from the street and behind a courtyard, the theater influenced the development of a group of buildings in the Tudor Revival and Storybook styles. These stucco-clad buildings include the Carmel Weaver's Studio (1922), the Seven Arts Shop (1923) and Sade's (1925).[98] Together, this group of buildings form the landmark Court of the Golden Bough and were the impetus for the transformation of Carmel's architectural aesthetic – both commercial and residential – into the stucco-clad Period Revival styles that characterize much of the city's historic architecture today. While the Golden Bough Theater was destroyed by fire in 1935 (and relocated to Monte Verde Street 4 NW of 9th Avenue), the other courtyard buildings are extant.[99]

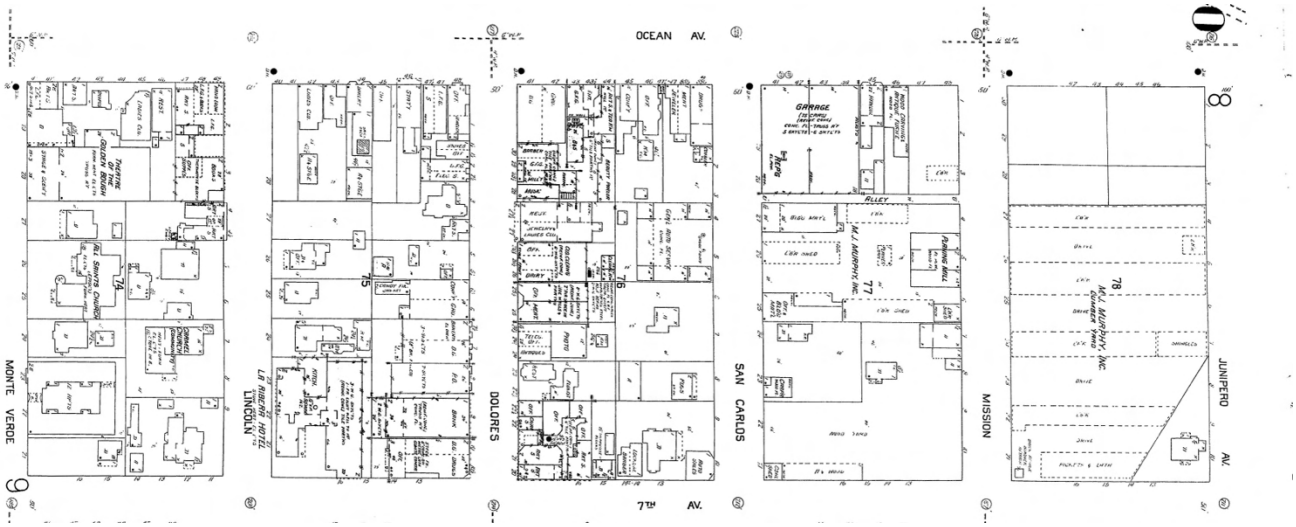
Circa-1925 image of the Carmel Weaver's Studio (1922) and Seven Arts Shop (1923) at the entrance to the Court of the Golden Bough *(Source: Pat Hathaway Collection, Monterey County Historical Society)*.

Writing in the *Carmel Pine Cone* in April 1924, author Daisy Bostick noted "In Carmel-by-the-Sea there is a group of little shops that might well be transferred to an artist's canvas and labeled 'A Bit of Old Europe.'" Carmel's champion of the arts and advocate for a "Village in a Forest," Perry Newberry, in his eulogy to Edward Kuster wrote "When Kuster began, in 1923, to design the plans for his Little Theatre he also designed at the same time a group of artistic shops."

[98] Sade's was relocated to Ocean Avenue, 3 SE of Monte Verde Street.
[99] Seavey, Kent L., *Sade's; Carmel Weaver's Studio, Seven Arts Shop* (DPR523 Building, Structure and Object Records), 2002; Gilliam, Harold and Ann, *Creating Carmel: The Enduring Vision*, 1992, 135.

Newberry continued, "They met with public approval apparently for it was not long after this until there were other little shops built in the same style. So, instead of the white front wooden buildings that are characteristic of every small town in the west, Kuster's dream – made into reality – has changed our main street into an Ocean Avenue of beauty and artistry." The Court of the Golden Bough entirely changed the commercial visage of Carmel-by-Sea and initiated a period of individuality and creativity in both commercial and residential design that persists to the present.[100]

Carmel's unique and picturesque location led to continued commercial and associated residential growth. The population grew from 638 permanent residents in 1920 to 2,248 by 1930, and 2,806 by 1940.[101] Combined with favorable press coverage of the city's picturesque seaside location and salubrious climate, tourists began arriving in greater numbers as well. As a result, the Ocean Avenue commercial core grew considerably during this time, as the 1930 Sanborn map (shown below) indicates.



1930 Sanborn map showing the south side of Ocean Avenue between Monte Verde and Mission streets. The commercial area expands to include the cross streets south to 7th Avenue. The Court of the Golden Bough is at the extreme left (*Source: City of Carmel-by-the-Sea).*

Comparison to the 1910 Sanborn map shown previously indicates substantial commercial growth, with the south side of Ocean Avenue and the cross streets between Ocean and 7th Avenues nearly fully developed. The completed Court of the Golden Bough is shown at Monte Verde Street and Ocean Avenue. Numerous commercial shops and restaurants line Ocean Avenue and the cross streets; the La Ribera Hotel (now the Cypress Inn) is completed at the northeast corner of Lincoln Street and 7th Avenue; and the east side of Dolores Street between Ocean and 7th avenues is built out with historic buildings that remain extant. M.J. Murphy's lumber yard occupies over half of the block bound by Junipero Street, Mission Street and 7th Avenue.

[100] Seavey, Kent L., *Studio, Seven Arts Shop* (DPR523 Building, Structure and Object Record), 2002.
[101] Population figures taken from *Carmel Pine Cone*, Vol. 108, No. 22, 6/3/2022.

On the north side of Ocean Avenue, including the cross streets north to 6th Avenue, the 1930 Sanborn map also indicates extensive development. Commercial businesses and shops appear on Ocean and 6th Avenues; the Pine Inn indicates expansion of its facility; and the Harrison Memorial Library appears completed.

1930 Sanborn map showing the north side of Ocean Avenue between Monte Verde and Mission streets. The Harrison Memorial Library appears at the northeast corner of Ocean Ave. and Lincoln St. (*Source: City of Carmel-by-the-Sea).*

Commercial buildings were constructed in Period Revival styles, notably the Spanish Eclectic, Tudor Revival and Storybook styles. While these styles vary in their character defining features and architectural detailing, the buildings are all clad in stucco, are one or two stories tall and form a continuous street façade with the same setbacks. This creates a streetscape of uniform and decorative appearance. Typically, shops or other commercial enterprises were located on the first floor, with offices or apartments above.

The courtyard is another characteristic of the commercial district that flourished during this time period. Inspired by Kuster's Court of the Golden Bough, buildings face the street generally with the same setback but feature entrances that lead to rear courtyards with open space, shops and gardens. Examples of numerous courtyards that remain include the Court of the Golden Bough (1922-1925), the El Paseo courtyard on the northeast corner of Dolores Street and 7th Avenue (1927-1929), and the La Rambla courtyard on Lincoln St. 2 SW of Ocean Avenue (1929), all three of which are historic properties listed on the Carmel Inventory. The courtyards frequently contained staircases with wrought iron and decorative tile, and decorative tile floors.[102]

A substantial number of buildings created during this thematic time period remain extant in the downtown area and formed the impetus for the city's Downtown Conservation District. Examples appear on the next page.

[102] Perry Newberry wrote an article describing the El Paseo Building in *Architect & Engineer*, October 1928.

Historic Buildings within the Downtown Conservation District

A selection of commercial buildings in the Downtown Conservation District appears below and on the next page. Refer to the architectural development section that follows for descriptions of the various styles.

Left: Court of the Golden Bough (1922-1925) on the south side of Ocean Ave. between Monte Verde and Lincoln. Right: The Tuck Box (originally "Sally's" - 1926) on Dolores 2 NE of 7th (*Source: PAST Consultants, LLC, 2024*).

Left: The Kocher Building (1927) at the northwest corner of Dolores and 7th. Right: Las Tiendas Building (1930) on the south side of Ocean between Dolores and San Carlos; the central arched opening leads to a rear courtyard (*Source: PAST Consultants, LLC, 2024*).

Left: The Reardon Building or Carmel Dairy (1932) at the northwest corner of Ocean and Mission. Right: The Normandy Inn (1936) on the south side of Ocean between Monte Verde and Casanova (*Source: PAST Consultants, LLC, 2024*).

The most intact collection of historic commercial buildings on a single block includes the east side of Dolores Street between Ocean and 7th Avenues. All original buildings remain, evoking an iconic, circa-1930s image of historic Carmel.

East side of Dolores Street, between Ocean and 7th, circa-1931. From left to right: Isabel Leidig Building (1925); W.C. Farley Building (1927); Vining's Meat Market (Percy Parkes Building - 1926); De Yoe Building (1924); Tuck Box (1926); and a portion of the El Paseo Building (1928). *Source: Pat Hathaway Collection, Monterey County Historical Society.*

City Planning Efforts of the 1920s

Carmel's first form of government consisted of a Board of Trustees, which held legislative and executive powers. The Carmel Board consisted of five members, with two holding two-year terms and three holding four-year terms. The Board was responsible for electing a President, who served two terms. While the Carmel Board was elected publicly, the President was not publicly elected. This form of government remained in place until 1978, when the mayor became a position elected by the public, which officially occurred in 1980.

The efforts of activist, actor and writer Perry Newberry dominated early city politics. After achieving success in Chicago real estate in the 1880s, Newberry moved to San Francisco with his poet wife, Bertha, where he joined the art staff of the *San Francisco Examiner*. The couple moved to Carmel in 1910 and quickly became immersed in the city's artistic culture. He was active in the Forest Theater, serving as the theater group's president in 1913. He also was co-publisher of the *Carmel Pine Cone* in the 1920s, using the paper to advocate his anti-progress stance.[103]

In 1922, Perry Newberry was elected President to the Board of Trustees and helped establish the City's first planning commission. His leadership was instrumental in advocating and passing Ordinance 96 on June 5, 1929, declaring Carmel to be primarily a residential city:

> 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, are now, and are proposed to be in the future subordinated to its residential character; and that said determination is made having in mind the history and the development of said city, its growth and the causes thereof: and also its geographical and topographical aspects, together with its near proximity to the cities of Pacific Grove and Monterey and the businesses, industries, trades, callings and professions in existence and permissible therein.[104]

Ordinance 96 created two zones, designated residential and commercial. A distinct and limited commercial zone was established along Ocean Avenue (including 6th and 7th Avenues), between Junipero and Monte Verde streets. The remaining land was zoned residential. This two-zone system remains today.[105]

The Depression and War Years

In 1931, the Carmel Business Association was created to alleviate the effects of the Great Depression. In 1933, it created the "Carmel Dollar," designed by artists Jo Mora and Catherine Seideneck, to be used by Carmel merchants in an effort support the local economy. One thousand

[103] Seavey, Kent L., *Perry Newberry Cottage* (DPR523 Building, Structure and Object Record), 2002.
[104] The text of Ordinance 96 is framed and hung in the City Council chambers. A note states: "Adopted by Ordinance 96 passed on the 5th day of June 1929."
[105] See Carmel Municipal Code 17.04.030 Residential Districts Established. This section states: "The primary goal of these districts is to preserve and protect the predominantly residential character of the City."

"Carmel Dollars" were printed and used to pay the unemployed to work on public works projects. Carmel merchants also agreed to accept the dollars at face value to pay for goods and services. The procedure would allow a citizen to affix a 3-cent Unemployment Relief Stamp to one of the spaces printed on the dollar's back, which would be cancelled as "used" for each local transfer. When 36 stamps were gathered on the back of the note, the Carmel Dollar could be redeemed for one U.S. dollar in cash. While the approach was abandoned several years later it did serve its intended purpose of supporting the local community.[106]

World War II brought an enormous influx of personnel to Fort Ord, a location that trained thousands of personnel for deployment to the Pacific. While the nexus of this transient population growth impacted the better-located cities of Monterey and Pacific Grove, Carmel witnessed daily visitation to its downtown by soldiers on their leisure time. The Manzanita Club on Dolores Street near 8th Avenue became the USO Club. 418 Carmelites signed up for active duty.[107]

The Carmel Dynamic Emerges

The Carmel Dynamic refers to the conflict created by Carmelites' desire to maintain the city's artistic village atmosphere versus the demands of commercial growth. The prosperous 1920s led to significant increases in tourism, as the city added several major hotels and cottage courts. The 1905 studio and home of artist Christian Jorgensen, located on the southwest corner of Camino Real Street and 8th Avenue was purchased and expanded by Agnes "Alice" Signor, and operated as the La Playa Hotel in 1921. The La Ribera Hotel, located at the northeast corner of Lincoln Street and 7th Avenue was completed in 1929. Carmel architect Robert Stanton designed the Normandy Inn after constructing his Tudor Revival office on the west side of Monte Verde Street near Ocean Avenue in 1925. The remaining buildings of the Normandy Inn would be designed in the 1930s after Stanton earned his architecture license in 1934 and work with Los Angeles architects.[108]

Access to the city improved dramatically, with the completion of a road linking Monterey to Carmel via the Carmel Woods tract in 1930. California State Highway One was completed in 1937. The improvement in roads now provided easy access to Carmel from the State's major metropolitan areas, including the San Francisco Bay Area and Los Angeles.[109]

Even before these roadway links, Carmelites had resisted commercial development. Before election to the Board of Trustees, activist Perry Newberry spearheaded the anti-growth movement. One of the earliest conflicts between the village and progress was the proposed paving of Ocean Avenue in 1921. During heated discussions at City Hall, Perry Newberry was vehemently against it, declaring that the proposal would lead to "hurdy gurdys and peanut stands on our beautiful

[106] Temple, Sydney, *Carmel-by-the-Sea: From Aborigines to Coastal Commission*, 1987, 168. An image of the Carmel Dollar is shown on page 169 of this book.
[107] Gualtieri, Kathryn and Lynn A. Momboisse, *A Village in the Pine Forest: Carmel-by-the-Sea*, 2016, 8.
[108] Seavey, Kent L., *La Playa Hotel* (DPR523 Building, Structure and Object Record), 2002; Seavey, Kent L., *Normandy Inn* (DPR523 Building, Structure and Object Record), 2002.
[109] Gualtieri, Kathryn and Lynn A. Momboisse, *A Village in the Pine Forest: Carmel-by-the-Sea*:*1916-2016*, 8.

beach." Activists lost the battle and Ocean Avenue was paved in 1921. However, Newberry's passion got him elected as Board President in 1922.[110]

Activists would win the next battle over the future of Carmel beach which ensued in 1922, when a large resort hotel was planned at the foot of Ocean Avenue. Newberry and a group of 40 residents met at the house of artist Mary DeNeale Morgan to oppose the development. The "Committee of 40" soon appealed to Franklin Devendorf, who agreed to sell the property to the city for $15,000. The purchase would include Block 69, added to the purchase at no charge, which is now Devendorf Park. Writing in the *Carmel Pine Cone*, Newberry celebrated the victory, declaring the decision "… says, more forcibly than any words that Carmel's first thought is not for the humbug of 'progress' but for the beauty, dignity, and reticence that mean character… that the placid homey life rather than 'good business' are the town ideals".[111] As discussed previously, Newberry spearheaded the passing of Ordinance 96 declaring Carmel to be primarily a residential city.

After Newberry became co-publisher of the *Carmel Pine Cone* in 1927, he used the paper to promote his anti-growth views. The next controversy occurred in 1929 when pro-business interests supported the City Council's proposal to widen both Carmelo and San Antonio Streets to accommodate an extension of State Highway One from Monterey, through Pebble Beach and into Carmel. The activist espoused his displeasure at the idea and campaigned against it heavily, declaring, "A shortcut from the Seventeen-Mile Drive to the San Simeon Highway is certainly not desirable in Carmel – anywhere." Newberry and the activists seeking to maintain Carmel's village atmosphere were successful in preventing the project. His efforts got him elected as President of the Board of Trustees for a second term in 1929.[112]

While Newberry was too infirm to run for the Board in 1938, an anti-growth contingent was elected, including playwright Herbert Heron, who previously developed the Forest Theater. Responding to the considerable growth of automobile traffic, the Board proposed an ordinance to remove parking in the median of Ocean Avenue – a proposal that was opposed by city merchants. However, the proposal was successful and the city hired noteworthy landscape architect Thomas Church to design the Carmel stone median and landscape plantings.[113]

The Carmel Dynamic would continue in the coming decades, with battles fought between advocates for the "Village in a Forest" and those seeking to prioritize development in the name of commerce. It is this push-and-pull that continues to characterize Carmel politics today.

[110] "A Town's History, Captured in 5,221 Newspapers," *Carmel Pine Cone: Centennial Edition*, 2/20/2015, 8 CE.
[111] Gilliam, Harold and Ann, *Creating Carmel: The Enduring Vision*, 1992, 176.
[112] Ibid, 185.
[113] Ibid, 193.

Village in a Forest (1922 – 1945): Architectural Development

This thematic time period represents the blossoming of Carmel's architectural development. In fundamental aspects, Carmel's embrace of residential and commercial architecture in the "Mediterranean Mode" mirrored the national embrace of the romantic revival movements, with major cities constructing suburban neighborhoods in the Tudor, Spanish Eclectic and Storybook styles. In the 1920s, California embraced these architectural styles, particularly the Spanish Eclectic, a design idiom that was considered both historical and progressive by architectural critics. However, Carmel has always been known for its architectural creativity, if not eccentricity, as many "one-off buildings" exist. In the 1920s, the work of Hugh Comstock in the Storybook style would be one such example. While the following discussion does not describe every building and the myriad of variants for a given style, it focuses on the primary architectural developments.

Residential Properties

Residential properties were constructed primarily in Tudor Revival, Storybook and Spanish Eclectic styles, as Carmel – like many California locations – rejected the dour Craftsman aesthetic in favor of the romantic "Old World" styles of Europe. These styles also reflected the exuberance and economic prosperity of the 1920s.[114]

In 1905, Eugenia Mayberry, one of the earliest female architects in Carmel, designed what is considered Carmel's first Tudor Revival house for the McGowan sisters, featured in *House Beautiful Magazine*.[115]

Early image of Grace McGowan Cook House ("Locksley Hall")(1905) designed for the writer Grace McGowan Cooke and her sister Alice McGowan, extant on the north side of 13th Ave between San Antonio Street and Carmelo (*Source: Carmel: A History in Architecture).*

[114] Architectural historians have used several terms to describe the Spanish influence on American architecture, including Spanish Revival, Mediterranean Revival, Spanish Colonial Revival and Spanish Eclectic. Spanish Eclectic style will be used in this document.
[115] Seavey, Kent L., *Carmel: A History in Architecture*, 58-59.

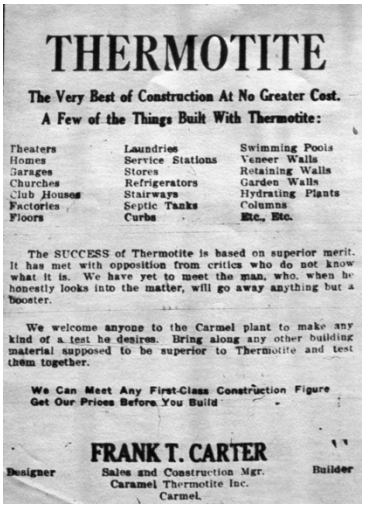
By 1920 and with precedents taken from English and French Medieval building traditions, the Tudor Revival style inspired Carmel architects and builders, including M.J. Murphy, who constructed his office on Monte Verde Street.

Left: M.J. Murphy office (1922) on Monte Verde Street 2 SE of 9th Avenue. Right: LaFrenz Garage/Studio (1934) on Camino Real 5 SW of 10th Avenue (*Sources: PAST Consultants, LLC, 2024*

The Tudor Revival style harkens back to the houses of the English and French countryside, rather than to the residences of English royalty. In Carmel, the style contains English and French variants, in single- and two-story homes, the English having gable roofs, the French having hip roofs. The style is characterized by complex roof massing, often with a prominent street-facing gable, steeply pitched roofs, false half timbering, gable-and shed-roofed dormers, dramatic masonry chimneys, and multi- or diamond-paned, wood-framed windows.

In 1925, real estate investor Paul Flanders hired San Francisco architect Henry Higby Gutterson to design his Tudor Revival manor house, "Outlands," on a prominent knoll in the recently purchased, 233-acre Hatton tract. Its steeply pitched and cross-gabled roof featured a rhythm of dormers containing multi-paned windows. Rather than the wood-framed walls clad in stucco that characterized the style, Gutterson utilized a Carmel innovation – Thermotite – fireproof concrete block made in molds created by the Carmel Thermotite Company.[116]

[116] Seavey, Kent L., *Outlands in the Eighty Acres* (National Register of Historic Places Registration Form, NRIS #89000228), 1989. Historic American Building Survey (HABS) photographs were completed by PAST Consultants, LLC in 2014 and are on file at the Carmel Planning Department.



Left: circa-1920s image of the Paul Flanders Mansion (1925) (*Source: Pat Hathaway Collection, Monterey County Historical Society*). Right an advertisement for the Carmel Thermotite Company (*Kent L. Seavey Archives*).

Hugh Comstock Introduces the Storybook Style

In 1924, another prolific and influential designer/builder would reshape the Carmel built environment by constructing his first home in the Storybook style. Born in Evanston, Illinois in 1893, Hugh Comstock (1893-1950) moved to Santa Rosa in 1907, at the age of 14. He shared a talent for drawing with his sister, Catherine Seideneck, an artist who was married to the Carmel artist George Seideneck. On a trip to Carmel to visit his sister, he was introduced to Mayotta Browne, the maker of the popular "otsy-totsy" dolls. Within one year, the couple was married.

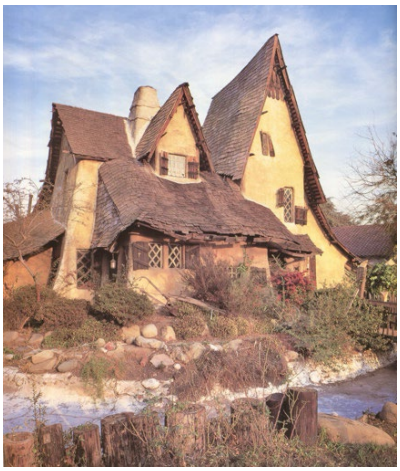
Comstock's first house, "Gretel" (1924) was a small fairytale cottage where the newlyweds lived. In 1925, Mayotta asked Comstock to design a showroom for her otsy-totsy dolls creations; the resulting "Hansel" was a whimsical design that evoked the fantasy world of children's literature. Inspired by the English illustrator Arthur Rackham, "Hansel" features an undulating roofline finished with curved wood shakes, a prominent gable end with false half-timbering, a Carmel stone (chalk-rock) chimney in an irregular uncoursed pattern with an arched top and walls consisting of hand-troweled cement plaster over coarse burlap to create an uneven, textured finish. Multi-paned wood windows contained wood casework carved with a pocket knife. In 1925, he constructed his family home and office in the Storybook style on the northeast corner of Torres Street and 6th Avenue. His houses set the architectural tone for residential design, with builders and designers constructing homes throughout the village, as new residents wanted their own version of the Doll's house. Between 1924 and 1929, Hugh Comstock would construct about 20 of the fairytale houses in what would become known as the Storybook style.[117]

[117] Seavey, Kent L., *Hansel & Gretel* (DPR523 Building, Structure and Object Record), 2002.

Left: Hugh Comstock's "Hansel" (1925) at Torres Street 4 SE of 5th. Right: Comstock House (1925) at the northeast corner of Torres Street and 6th Avenue (*Sources: PAST Consultants, LLC, 2024*).

The Storybook style originated in the Los Angeles area, emerging from the rise of Hollywood's popularity and the burgeoning movie industry. The growth of film in the prosperous 1920s brought a legion of artists, craftspeople and set designers to the region, as the complexity of set design demanded a high level of creativity. Soon set designers were becoming architects or builders and created the Storybook style to evoke the fantasy world of the silver screen.

The earliest Storybook designs were constructed by former studio art director Harry Oliver, who constructed his first Storybook house as offices and dressing rooms for a Culver City movie studio. In 1921 he completed what today is known as the Spadena House, after it was relocated to Beverly Hills in 1934. In 1923, Oliver would also design additions to the struggling Chanticleer Restaurant in north Los Angeles remodeling it with a dining room addition that contained all of the hallmarks of the Storybook style: undulating rooflines that appeared as thatch, projecting gable ends with steeply pitched and wavy rooflines, gable ends with false half timbering, irregular stucco wall surfaces and arched multi-pane wood windows. Oliver's remodel improved the restaurant's success significantly and the building remains today.



Left: Harry Oliver's relocated Spadena House (*Source: Douglas Keister Photograph in Storybook Style, 2001*). Right: Circa-1920s postcard for the Chanticleer Inn, renamed the Tam O'Shanter (*Source: Storybook Style, 2001*).[118]

By the middle of the 1920s, contractors began constructing suburban tracts lined with versions of the Storybook houses, such as the Hollywoodland subdivision, which featured both the Tudor and Storybook period revival styles. While the epicenter of Storybook construction was southern California, suburban tracts remain in the larger California cities.

Given their passion for the arts, Carmelites embraced the style with Hugh Comstock leading a group of local architects to conduct their own version of the Storybook house. Prolific Carmel architect Robert Stanton designed his office on Monte Verde Street southwest of Ocean Avenue in 1925 in the style. Building designer Frederick Bigland completed his handcrafted Storybook house on Mountain View Avenue in 1926.

Left: Robert Stanton Office on Monte Verde Street SW of Ocean Avenue. Right: Frederick Bigland House (1926) on Mountain View Avenue 2 SE of Santa Fe Street (*Source: PAST Consultants, LLC, 2024*).

[118] Gellner, Arnold and Douglas Keister, *Storybook Style*, 2001, 22 &24.

Like major cities throughout California, Carmel embraced the Spanish Eclectic style following the 1915 Panama California Exhibition at San Diego's Balboa Park. New York architect Bertrand Goodhue was chosen as y architect and his integrated design for the exhibition's buildings established the Spanish Eclectic style as a modern and expressive style, and as a rejection of the formal Neoclassical style seen in American architecture of the early 1900s. The style was appropriate for California, a place of similar Mediterranean climate as Spain and a location that romanticized its Spanish and Mission roots. Following his travels to Mexico, Cuba and Panama, Goodhue developed a passion for Spanish Eclectic architecture. His designs at Balboa Park reflect his study of churches and civic buildings in these locations, as well as the Missions of California.[119]

1915 postcard from the Panama-California Exhibition in San Diego (*Courtesy: San Diego History Center*).[120]

The exhibition's influence fostered a wealth of designs in the Spanish Eclectic idiom, particularly in San Diego, Los Angeles and San Francisco. Soon the style would migrate to Carmel, with a stop in Santa Barbara and Pebble Beach along the way. In 1915, when Samuel Finley Brown (SFB) Morse became manager for the Del Monte Properties Company (DMPC - the forerunner of the Pebble Beach Company), he envisioned grand plans for making Pebble Beach attractive to affluent buyers by developing the area into a world-class residential golf community. Morse envisioned a controlled development of Pebble Beach residences in a signature style that was evocative of early California – the Spanish Eclectic style.[121] By 1925, design controls and draft restrictions were created as part of the sale of new lots, stipulating that construction would be in the Mediterranean Revival style. DMPC Council meeting minutes from January 17, 1925 described the controls:

> After some discussion of the Council, it was the consensus that the original draft, which specified that architecture must comply to the "Mediterranean type," as found in Spain, Italy and Southern France should be modified to provide that the architecture employed should be the types found in early California, Spain, Italy, Southern France or Mexico.

[119] Amero, Richard W., "The Making of the Panama-California Exhibition: 1909 – 1915," *The Journal of San Diego History,* San Diego County Historical Society Quarterly, Volume 36, No. 1, Winter 1990.
[120] San Diego's Panama-California Exhibition: 1915-1916, GM220 Eno & Matteson Post Card. San Diego History Center: https://sandiegohistory.org/collection/photographs/list220/. Accessed August 29, 2024.
[121] Morse preferred the term Mediterranean Revival.

The Del Monte Properties Company hired leading architects such as Clarence Tantau, Lewis Hobart and Will H. Toepke, to prepare Spanish Eclectic house designs for new construction in the vicinity of the Pebble Beach Golf Links and the next developments around completed golf courses like the Monterey Peninsula Country Club.[122] A number of these architects would also design homes in Carmel in the 1920s and 1930s.

This development of the Spanish Eclectic style was occurring throughout California by the 1920s, with subdivisions constructed in the suburbs of Los Angeles and San Francisco. Following the disastrous Santa Barbara Earthquake of 1925, the city adopted similar architectural controls with many buildings designed by noteworthy architect George Washington Smith. The style also became embraced as emblematic of California by leading architectural journals, such as the *Architect and Engineer* and the *Pacific Coast Architect*. Writing for the *Architect & Engineer* in 1925, critic Irving Morrow described the romance of Spanish-inspired architecture:

> A Spanish influence has pervaded the architecture of California from the beginning. The country's first building was, indeed, definitely Spanish in inspiration and derivation; yet the psychological influences of pioneering and its physical necessities imposed on the art express an individual distinction. It was Spanish architecture, but it was not the architecture of Spain. Whatever its source, it had become one with California.[123]

Carmel embraced the style as well, constructing numerous commercial Spanish Eclectic-style buildings in the Ocean Avenue commercial corridor (see discussion of commercial properties in next section). Numerous houses embracing the style dotted the village throughout the 1920s.

Left: Robert A. Norton House (1928) on Monte Verde Street 5 NW of 4th Avenue. Right: Pearl Dawson House (1931) on Lincoln Street 3 SE of 10th Avenue (*Source: PAST Consultants, LLC, 2024).*

[122] Page and Turnbull, Inc. *Pebble Beach Historic Context Statement*, 2013, 76-77.
[123] Morrow, Irving F., "The Riviera Revisited," *Architect & Engineer*, Volume 80, No. 2, February 1925. The website usmodernist.org has published every issue of the *Architect & Engineer*, and numerous architectural and design magazines. These periodicals provide a wealth of primary historical information regarding California's architectural development.

Carmel architects and builders also embraced the Monterey Colonial style for both residential and commercial design. A Monterey-regional style derived from eastern colonial roots combined with elements from California Missions and the Spanish-era adobes, the foundation for the Monterey Colonial style is the National Register-listed Larkin House (1834) on Calle Principal in Monterey.

1959 HABS photograph of the Larkin House (1834) in Monterey (*Source: Robert Johnson, Historic American Building Survey, 1959, Library of Congress*) [124]

The house features a two-story "Colonial Plan," which consists of public rooms downstairs and bedrooms upstairs. A shallow pitched hip roof shelters a continuous veranda on the upper floor, supported by squared columns and a simple balustrade. Multi-paned, double-hung wood sash windows are set within the stucco wall. Variants of this style would be constructed in Monterey and the region.[125] Carmel architects utilized the style in both commercial and residential projects.

Left: The Kluegel House (1922) on Camino Real 4 NE of Ocean (*Source: Kent L. Seavey Archives*). Right: E.H. Cox House (1930) on Scenic 2 NW of 9th Avenue (*Source: Historic Homes and Inns of Carmel-by-the-Sea*, *2016*).

[124] Historic American Buildings Survey, Creator, Thomas Oliver Larkin, and Robert Johnson. *Larkin House, 464 Calle Principal, Monterey, Monterey County, CA*. Monterey County Monterey California, 1933. Photograph source: https://www.loc.gov/item/ca0394/. Accessed September 1, 2024.
[125] Seavey, Kent L., and Richard Janick, *Architecture of the Monterey Peninsula*, 10.

In response to the epidemic of house foreclosures and the halt in new house construction during the Great Depression, the Federal Housing Authority (FHA) passed the National Housing Act of 1934. The legislation created the Federal Housing Administration which provided favorable mortgage terms and competitive interest rates for struggling American homebuyers seeking to purchase new homes; and established standards for new construction that were cost effective. Contractors used the terms of the 1934 National Housing Act to construct standardized and simplified homes that were affordable to prospective homeowners and development companies. This stimulated both the economy and the construction of entire neighborhoods of new homes in the Minimal Traditional Style.

Leading periodicals, such as the *Architectural Record* and *Life Magazine*, responded to the housing crisis by sponsoring competitions to design the affordable home. Carmel's architects such as Hugh Comstock, Edwin Lewis Snyder, Robert Stanton and Julia Morgan experimented in the style, with several examples listed on the Carmel Inventory. Robert Stanton designed one of the first of the "modern" cottages, dubbed the "Honeymoon Cottage."

Two images of Robert Stanton's "Honeymoon Cottage" known as the Norman Reynolds House (1937) on the northwest corner of Dolores Street and 11th Avenue. Left: Dolores St. elevation. Right: 11th Ave. elevation (*Source: PAST Consultants, LLC, 2024*).

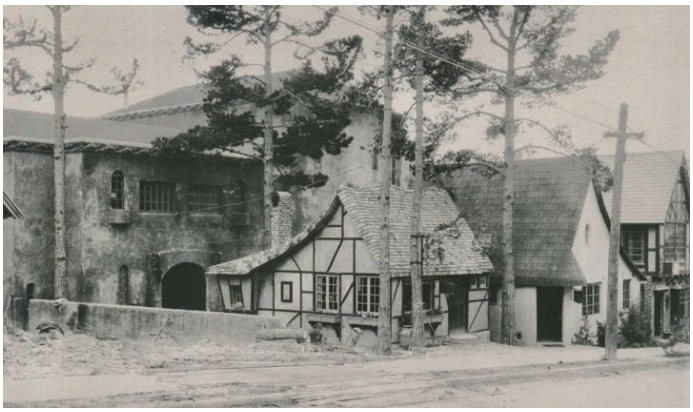
Built nationwide in great numbers before World War II up until circa-1950, in Carmel these houses are commonly wood-framed and wood-clad, with a brick or Carmel stone chimney. While the style is generally found scattered within the village, a loose concentration of homes is constructed on the north side and in the Carmel Woods tract. 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.

In 1934, Hugh Comstock designed the Unit House (pictured on the next page) using standardized materials from regional member firms that included the latest heating technology, hardwood floors, standardized doors, windows and hardware. The house contained a special seam within the walls that would allow an entire portion (or unit) of the structure to be moved around the site. Since these building masses were standardized, additions could be easily constructed. With his Unit House, Comstock used modern standardized building components to create the affordable home.

Left: Unit House (1934) on Torres Street, 9 SW of Mountain View Ave. Right: Alta R. Jensen House (1940s) at Torres St. 5 NE of 8th Ave. (*Source: PAST Consultants, LLC, 2024*).

Commercial Properties

In the downtown, major buildings were constructed at the corners of Ocean Avenue and Mission, San Carlos, Dolores and Lincoln streets. The early homes facing Ocean Avenue and the remaining open lots were developed with buildings primarily constructed in Period Revival styles. This competition of styles continued throughout the 1920s and renewed itself following the Great Depression in the 1930s. The greatest number of buildings built within the Downtown Conservation District were constructed in the Tudor Revival and Spanish Eclectic styles, with several notable additions in the Storybook style. The buildings completed during this time period provide the historic feeling of time and place that is evocative of old Europe.



Left: Circa 1920s image of the Spanish-decorated T.A. Oakes Building (1922) on Dolores St. 4 NW of 7th Ave. (*Source: Carmel: A History of Architecture, 2007*). Right: Circa-1920s image of the Tudor Revival-style Court of the Golden Bough (1922-25) (*Source: Carmel-by-the-Sea Past & Present, 2022*).

One of the earliest buildings constructed downtown was the Thomas A. Oakes Building on Dolores Street, completed in 1922 (altered in 1997), built by Santa Cruz builder Thomas A. Oakes. The

building, which contained the Post Office, City Hall, the Council Chambers and the Police Department into the 1930s.[126]

A 1928 image of Ocean Avenue shows the Tudor Revival stylistic influence.

Circa-1928 image of the south side of Ocean Avenue looking southeast, with the Tudor Revival Dr. Amelia Gates Building (1928) anchoring the southeast corner of Ocean Ave. and Monte Verde Street (*Source: Carmel-by-the-Sea Past & Present, 2022*).

A view of Dolores Street following completion of the block attests to the influence of the Spanish Revival style.

Circa-1930s image looking north from 7th Avenue at the La Giralda Building (1927 – left) and the El Paseo Building (1928 – right) anchoring the corners. This block contains the greatest concentration of extant commercial buildings. The west side of the street also contains the Monterey County Trust and Savings Bank (1930) (now the China Arts Center), followed by the T.A. Oakes Building (1922), which housed City services (*Source: Carmel-by-the-Sea Past & Present, 2022*).

[126] Seavey, Kent L., *T.A. Oakes Building* (DPR523 Building, Structure and Object Record), 2002.

On the east side of Dolores Street between Ocean and 7th Avenues, M.J. Murphy contributed the Tudor Revival De Yoe Building (1922) and the Carmel Stone-clad W.C. Farley Building in 1927. Hugh Comstock designed his famous Tuck Box (1926). Also in 1926, Carmel designer/builder Earl "Percy" Parkes designed the Storybook-style Mary Dummage Shop on the west side of Dolores Street and Vining's Meat Market (the Percy Parkes Building) on the east side.

De Yoe Building (1922) on Dolores Street 3 NE of 7th, with the Tuck Box (1926)(originally, Sallys) and the Lemos Building adjacent at Dolores 2 NE of 7th. (*Source: PAST Consultants, LLC, 2024*).

In 1925, designer Albert B. Coats and builder Earl Percy Parkes utilized the locally made concrete block, "Thermotite," to construct the Seven Arts Building at the southwest corner of Ocean Avenue and Lincoln Street.[127]

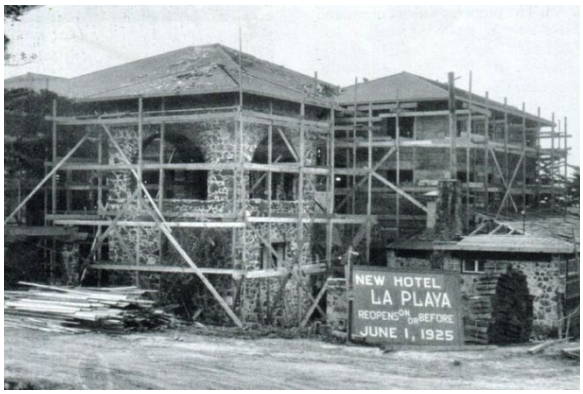
Left: Percy Parkes's Thermotite-walled Seven Arts Building (1925), shortly after construction, at the southwest corner of Ocean Ave. and Lincoln Street. Right: Current image of the Seven Arts Building (presently, Carmel Bay Company and Carmel Valley Coffee Roasting) (*Source: PAST Consultants, LLC, 2024*).

Early Carmel modernism, both in exterior design and use of materials, arrived downtown with Swartz & Ryland's Art Deco Bank of Carmel. The blocky concrete-framed building originally featured a recessed entrance containing steel windows and glass blocks. Ryland commissioned Carmel artist Paul Whitman to design bas relief carvings depicting Junipero Serra.[128]

[127] Seavey, Kent L., *Seven Arts Building* (DPR523 Building, Structure and Object Record), 2003.
[128] Seavey, Kent L., *Bank of Carmel* (DPR523 Building, Structure and Object Record), 2002.

Left: The Art Deco Bank of Carmel (1938), on the northeast corner of Ocean Avenue and Dolores Street (*Source: Carmel: A History of Architecture, 2007*). Right: Current image (*Source: PAST Consultants, LLC, 2024*).

With the increase in tourism during the prosperous 1920s, Carmel added a significant number of hotels to its building stock. One of the most iconic is the La Playa Hotel (1905 – 1945), originally the residence of artist Chris Jorgensen, featuring a stone-clad corner tower constructed by Carmel mason Benjamin Turner. In 1915, owner Agnes Signor converted it to a boarding house, and later enlarged it into a 20-room hotel by 1922. After fire destroyed most of the building, M.J. Murphy was tasked with its reconstruction. Additions by Carmel architect Jon Konigshofer expanded the hotel considerably in the 1940s.[129]



Left: M.J. Murphy's restoration of the La Playa Hotel in 1925 (*Source: Pat Hathaway Collection, Monterey County Historical Society*). Right: Current image of the La Playa Hotel (*Source: PAST Consultants, LLC, 2024*).

Other major hotels include the Spanish Eclectic-style La Ribera Hotel (1929 - now the Cypress Inn) by Oakland architects Blaine and Olson at the northeast corner of Lincoln Street and 7th Avenue; and the Normandy Inn, a complex of buildings on Ocean Avenue and Casanova Street with Tudor Revival- style additions by Robert Stanton in the 1930s.

[129] Seavey, Kent L., *La Playa Hotel* (DPR523 Building, Structure and Object Record), 2002.

Left: Cypress Inn (1929) at the northeast corner of Lincoln St. and 7th Ave, view of 7th Street elevation prior to second-story addition by Gardner Dailey at the southwest corner of the building, shown in current image at right. (*Source: PAST Consultants, LLC, 2024*).

Civic and Institutional Properties

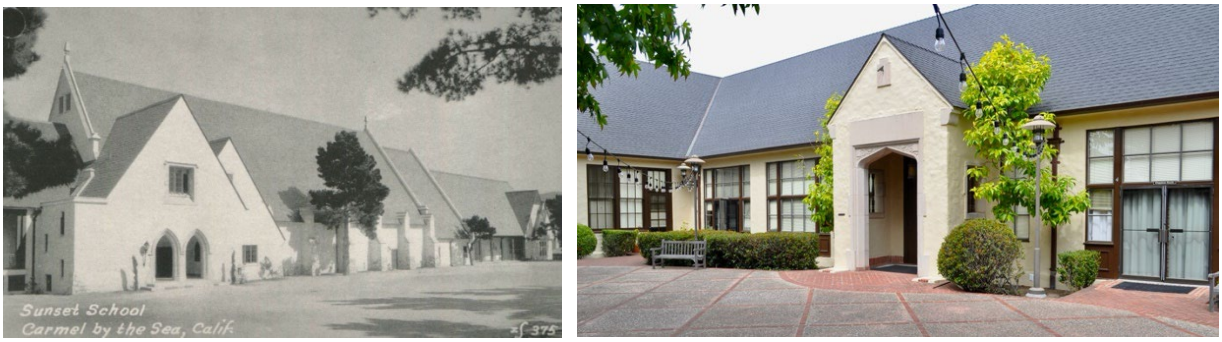
In 1936, Carmel architect Milton Latham designed and constructed the Carmel Fire Station on the south side of 6th Avenue between Mission and San Carlos streets. The building used Depression-era funds from the Works Progress Administration (WPA) to finance construction. M.J. Murphy assisted WPA building supervisor Bernard Rountree on the project.[130]

Left: Carmel officials and firemen proudly pose in front of the 1936 Carmel Fire Station (*Source: Carmel: A History of Architecture, 2007*). Right: Current image (*Source: PAST Consultants, LLC, 2024*).

[130] Seavey, Kent L., *Carmel Fire Station* (DPR523 Building, Structure and Object Record), 2002.

In response to the growing City population and the need for permanent classroom buildings, the Sunset School was constructed on two city blocks bounded by Mission Street & San Carlos Street and 8th & 10th Avenues. The original Tudor Revival style building (1925) was designed by Oakland architect John J. Donovan, who placed the rambling building with two projecting gable ends facing the north end of the site. In 1929, M.J. Murphy designed and constructed primary classroom additions as separate structures expressed as Carmel cottages, placing them on the southern side of the property (extant). The *Carmel Pine Cone* presented Murphy's design on the front page of the December 27, 1929 issue, noting "At the south end of the grounds, separated from the older children, will be two primary rooms… The so called "cottage type" will be used."[131]

Carmel architect C.J. Ryland added an auditorium annex in a dramatic Tudor Revival style in 1931. The City of Carmel-by-the-sea purchased the building in 1965; it was placed on the National Register in 1998. Architectural Resources Group designed extensive additions and renovations to the complex, which became the Sunset Center, Carmel's premier location for concerts and events, including the Carmel Bach Festival.[132]



Left: Sunset School photographed shortly after the 1931 C.J. Ryland addition (*Source: Carmel-by-the-Sea Past & Present, 2022*). Right: Detail of the 1931 Ryland annex incorporated into the Sunset Center (*Source: PAST Consultants, LLC, 2024*)

[131] Seavey, Kent L., *Sunset School Primary Classroom #18* (DPR523 Building, Structure and Object Record), 2003.
[132] Dramov, Alissandra, *Carmel-by-the-Sea: Past and Present*, 2022, 64-65.

Cultural and Religious Properties

The Manzanita Club was the first organized men's club in the village. Taking the name from *Las Manzanitas*, the original land grant on which Carmel is located, the Club was informally formed in 1905 and organized in 1916, occupying Honore Escolle's horse barn at the southwest corner of Ocean Avenue and Mission Street. In 1925, the club hired Carmel architect Guy O. Koepp and builder M.J. Murphy to design a new clubhouse in the Spanish Eclectic style, containing a large clubroom, dressing rooms and a kitchen. The building was expanded in 1931 by Koepp and Murphy and became the village's leading social center. The Manzanita Club hosted the first meeting of the American Legion in 1934. The building is now American Legion Post 512.[133]

In 1927, M.J. Murphy joined forces with another significant architect – Bernard Maybeck – to design the Harrison Memorial Library on Ocean Avenue. The pair were consulted after the Board of Trustees could not decide among the original nine applicants, noting "It was agreed that the Spanish-type building met with the most favor." [134]

Left: American Legion Post 512 (1926), on Dolores Street 2 SE of 8th Avenue. Right: Harrison Memorial Library (1927) at the northeast corner of Ocean Avenue and Lincoln Street (*Source: PAST Consultants, LLC, 2024*).

[133] Seavey, Kent L., *American Legion Post 512* (DPR523 Building, Structure and Object Record), 2002. A history of the Manzanita Club and its earlier members is provided in this document.
[134] Seavey, Kent L., *Harrison Memorial Library* (DPR523 Building, Structure and Object Record), 2002, notes that in 1926 the Board of Trustees evaluated designs by the following applicants: Hugh Comstock, M.J. Murphy, Percy Parkes, Robert Stanton, Clay Otto, Calvin Bates, W.A. Becket, W. Hastings and A. Natovic. After rejecting all designs, the Board concluded that "it was agreed that the Spanish-type building met with the most favor." Maybeck provided the schematic design; and Murphy executed the plans and specifications.

Ongoing Restoration of the Carmel Mission

Restoration of the Carmel Mission continued in earnest. On October 21, 1921, a cornerstone commemorating the year was laid in the exterior wall by Manuel Onesimo, a Native American descendent of Juan Onesimo who helped build the original building.

Manuel Onesimo, and his son, Alejandro, lay the ceremonial cornerstone at the Carmel Mission on October 21, 1921 (*Courtesy: Missions of Monterey, 2012*).

Work began on both the Mission building and surrounding support structures under the leadership of Father Mestres, who hired Carmel sculptor Jo Mora to design the sarcophagus for Father Junipero Serra's remains. Mora completed the work and the sculpture was unveiled on October 12, 1924. The Mora sarcophagus was placed inside the adobe building southeast of the mission. The restored structure was renamed the Mora Chapel.[135]

Left: Jo Mora standing before his completed Serra sarcophagus (*Courtesy: Pat Hathaway Collection, Monterey County Historical Society*). Right, the Mora Chapel in the foreground was completed in 1924. Note the progress on the new structural framing of the Mission roof (*Courtesy: Missions of Monterey, 2012*).

[135] Bellezza, Robert A., *Missions of Monterey,* 2012, 24-27.

In 1931, San Francisco cabinetmaker Harry Downie (1903-1980) was recruited by Monsignor Philip Scherer, pastor of the Catholic Church of Monterey, to restore statues in the Carmel Mission. The work would become a lifetime passion for Downie, who worked on the restoration of the Mission and surrounding adobe buildings for the remainder of his life. Over the decades he acquired the skills and techniques of the original mission builders to complete an accurate restoration of the Mission and surrounding buildings, including the manufacture of adobe bricks on-site. Downie trained in old world building techniques and became skilled with the hand tools used to prepare timber. He understood the importance of authenticity in restoration, stating "In restoration you start with what you find and continue the same way… You have to do it the way it was done, putting in all the crooked walls and inaccuracies."[136]

The United States government became involved in the Mission's restoration in 1936, when the Civilian Conservation Corps (CCC) was tasked to reframe the roof to correct it to its original pitch and to provide the structural support for the installation of clay barrel tiles made on-site. Led by indefatigable Harry Downie, restoration would continue into the coming decades.[137]

Left: Harry Downie with an adze. Right: 1936 image of the CCC crew installing the structural framing for the Mission's roof (*Sources: Missions of Monterey, 2012*).

In 1940, architect Robert Stanton designed the Methodist Church of the Wayfarer, on the northwest corner of Lincoln Street and 7th Avenue, replacing the 1905 Methodist Spanish Eclectic-style church designed by M.J. Murphy. The design included a prominent street-facing gable end with corner tower and supported by dramatic buttresses.

[136] Quote taken from Temple, Sydney, *The Carmel Mission*, 1980, 133.
[137] Bellezza, Robert A., *Missions of Monterey,* 2012, 25;

Robert Stanton's Church of the Wayfarer, on the southwest corner of Lincoln St. and 7th Ave. (*Source: PAST Consultants, LLC, 2024*)

Parks and Open Space

Devendorf Park was added during this time period. The one-square block park at the northwest corner of Ocean Ave. and Junipero St. (Block 69) became a free addition to 1922 Devendorf holdings sold to the City that included the dunes parcel at the foot of Ocean Avenue. In 1922 upon learning that a hotel would be constructed on the Carmel Beach sand dunes, a group of Carmelites, led by playwright Perry Newberry, organized the Committee of 40 to protect the open space. The group renamed themselves the "Save the Dunes Committee" and persuaded James F. Devendorf to offer the land, along with the open space on Block 69, to the city. The land transfer was completed in 1922; the park was christened with the aid of councilwoman Clara Kellog in 1930 as Devendorf Park.[138]

[138] Seavey, Kent L., *Devendorf Park* (DPR523 Building, Structure and Object Record), 2002.

Architects and Builders

Carmel property owners, developers and city officials attracted numerous architects from the San Francisco Bay Area and Los Angeles during this period of substantial growth. Local Carmel designers/builders M.J. Murphy and Hugh Comstock constructed homes and commercial buildings, such as the De Yoe Building, the Murphy Office, and Hugh Comstock's famous Storybook cottages and Tuck Box. Builder Lee Gottfried constructed the buildings at the Court of the Golden Bough; and Earl Percy Parkes constructed the Marry Dummage Shop and Vining's Meat Market (now the Percy Parkes Building). Women contributed significant additions to the village, including Dr. Amelia Gates (Amelia Gates Building). The following table lists architects and builders for some of the major downtown buildings added during this time period. All buildings are within the Downtown Conservation District.[139]

Building	Date	Architect/Builder
Court of the Golden Bough	1922-1925	Edward Kuster/Lee Gottfried
Seven Arts Building	1925	Albert Coates/Percy Parkes
De Yoe Building	1925	M.J. Murphy Designer & Builder
Tuck Box	1926	Hugh Comstock Designer & Builder
Kocher Building	1927	Blaine and Olson, Designer
El Paseo Building	1927	Blaine and Olson/C.H. Lawrence
Harrison Memorial Library	1927	Bernard Maybeck/M.J. Murphy
Amelia Gates Building	1928	Dr. Amelia Gates/Fred McCrary
Mary Dummage Shop	1928	Percy Parkes Designer & Builder
La Ribera Hotel	1929	Blaine and Olson/Meese & Briggs
Draper Leidig Building	1929	Blaine and Olson/C.H. Lawrence
Las Tiendas Building	1930	C.J. Ryland/M.J. Murphy
Reardon Building (Carmel Dairy)	1932	Guy Koepp/A.C. Stoney
Doud Building	1932	M.J. Murphy Designer & Builder
Goold Building	1935	Guy Koepp/M.J. Murphy

[139] The Appendices contain biographies of Carmel architects and builders. Consult the DPR523 forms of the Carmel Inventory for building histories and additional architect biographies.

Village in a Forest (1922 – 1945): Associated Property Types and Registration Requirements

SPANISH ECLECTIC STYLE (1922-1986)

El Paseo (1928), NE corner of Dolores and 7th

Robert A. Norton House (1928), Monte Verde 5 NW of 4th

Draper Leidig Building (1928), Dolores St. 2 SE from Ocean

Las Tiendas Building (1930), south side of Ocean between San Carlos and Dolores

Pearl Dawson House (1931) Lincoln 3 SE of 10th

Reardon Building (Carmel Dairy) (1932), west side of Mission between Ocean and 6th

Introduction

Spanish Eclectic buildings are wood-framed and stucco-clad, with asymmetrical rectangular or L-shaped plans. Roofs typically are gable or flat with no overhangs; flat-roofed examples have parapets finished with clay-barrel tiles, with the tiles also used as decorative elements at entrances. Rooflines and upper stories may step back to reveal upper-floor balconies. Corner towers may be present, particularly on commercial examples. Upper floors contain wood-framed balconies with Monterey Colonial-style wood columns and details. Building walls are frequently punctuated with arches. Chimneys are finished with stucco, sometimes with arched tops and containing decorative tiles. Residential examples frequently have gable-on-wing massing with an entrance containing a decorative stucco arch. Ornamentation includes wrought ironwork for balconies or window coverings, and clay pipe attic vents and glazed ceramic tile placed on building walls. Fenestration consists of multi-pane wood or steel casement, or single/double-hung wood sash deeply set within the building wall. Cladding is stucco in flat or various textured finishes.

Character Defining Features

- Rectangular or L-shaped plan
- Gable-on-wing massing is common on houses
- Gable or flat roofs and parapets finished with clay-barrel tiles
- Projecting balconies, sometimes with Monterey Colonial-style columns and details, such as band sawn rails
- Stucco-clad chimneys, frequently with arched tops
- Ornamentation consisting of glazed tile or clay pipe attic vents in building walls or on chimneys.
- Wrought iron decoration at balconies, building vents or window grilles
- Multi-pane wood or steel casement windows; or multi-pane wood windows or single/double-hung wood sash. Windows are set deep within the building walls.
- Minimal exterior decoration

Representative Buildings

- El Paseo Building (1928)
- Robert A. Norton House (1928)
- Draper Leidig Building (1928)
- Las Tiendas Building (1930)
- Pearl Dawson House (1931)
- Reardon Building (1932)

TUDOR REVIVAL STYLE (1922-1986)

Seven Arts Shop (1923), Ocean Ave. between Lincoln and Monte Verde streets

De Yoe Building (1924), east side of Dolores St. between Ocean and 7th

Normandy Inn (1925), Ocean Avenue between Casanova and Monte Verde

Ross E. Bonham House (1926), SW corner San Carlos and 12th

Yellow Bird (1928), 6th Avenue 2 SW of Santa Rita

Fables (1928), Santa Rita 2 NW of Ocean

Introduction

Tudor Revival buildings have rectangular or L-shaped plans, with asymmetrical massing. They have steeply pitched gable or hip roofs, often with prominent street-facing gable, nested gables or projecting side gables. Round corner towers or arched windows placed in gable ends may be present. Rooflines may be curved and have rolled eaves. Roof dormers with multi-pane windows are common. Prominent masonry (Carmel-stone, textured stone or brick) or stucco-clad chimneys are common. Houses frequently contain arched entries and entry porches with curved roofs. Ornamentation consists of false half-timbering on building walls or gable ends. Fenestration consists of multi- or diamond-pane wood casement, or single/double-hung wood sash. Bay windows are common. Cladding consists of smooth or textured stucco.

Character Defining Features

- Single- or two-story rectangular or L-shaped plans
- Complex roof massing, with prominent street-facing gables or cross gables
- Roof dormers and gable ends with arched windows or vents are common
- Rooflines with minimal overhangs
- May feature curved rooflines extended to shelter an entrance porch
- Prominent stone- or stucco-clad chimneys
- May feature turrets as an entry porch or for decorative effect.
- May contain a prominent arched entry porch
- Ornamentation consisting of false half timbering in walls
- Arched window and door openings
- Single- or double-hung wood sash or wood casement windows in multi- or diamond-pane configurations
- Smooth or textured stucco wall cladding

Representative Buildings

- Seven Arts Shop (1923)
- De Yoe Building (1924)
- Normandy Inn (1925)
- Ross E. Bonham House (1926)
- W.O. Swain Cottage No. 1 – Yellow Bird (1928)
- W.O. Swain Cottage No. 4 – Fables (1928)

STORYBOOK STYLE (1922-1986)

Hansel (1925), Torres 4 SE of 5th

Hugh Comstock House (1925), northeast corner Torres and 6th

Mary Dummage Shop (1926), west side of Dolores between Ocean and 7th

Tuck Box (1926), Dolores 2 NE of 7th

Marchen Haus (1926), NE corner Dolores and 10th

Grant Wallace Cottage (1927), southeast corner of Torres and 6th

Introduction

A subset of the Tudor Revival style, Storybook buildings have rectangular or gable-on-wing plans, with asymmetrical massing. Building proportions are small, evoking a quality of fantasy. Examples have steeply pitched, curved and undulating gable roofs, with prominent street-facing or nested gable ends. Rooflines have moderate overhangs and eaves often extend below the wall line. Roofs feature decorative or "Seawave" shingle patterns or rolled eaves intended to imitate thatch. Curved or eyebrow dormers may be present. Examples frequently have prominent irregular masonry (Carmel stone or rough-coursed stone) chimneys. Arched entrance porches are frequent often with a two-part or "Dutch" door. Ornamentation consists of false half-timbering on building walls and rough-cut stone or clinker brick "growing up" building walls or at corners, to give the building a crumbling, Medieval appearance. Wall cladding consists of smooth or textured stucco.

Character Defining Features

- Single-story, rectangular or gable-on-wing plan
- Asymmetrical massing
- Small building proportions
- Steeply pitched, undulating and curved roofs
- Roofs finished with wood shingles and/or rolled eaves to emulate thatch
- Roofs may be finished with "Seawave" or wavy shingle patterns
- Roofs may contain eyebrow or curved dormers
- Curved or irregular-shaped masonry chimneys
- Ornamentation consists of false half-timbering on building walls or gable ends
- Walls sometimes feature irregular stone or brick masonry "growing up" building walls or at corners
- Multi-pane wood casement windows; some windows may have diamond panes or arched tops.
- May contain wrought iron as window grilles, gates or lighting fixtures
- Smooth or textured stucco wall cladding.

Representative Buildings

- Hansel (1925) and Gretel (1924)
- Hugh Comstock House (1925)
- Mary Dummage Shop (1926)
- Tuck Box (1926)
- Marchen Haus (1926)
- Grant Wallace Cottage (1928)

MONTEREY COLONIAL STYLE (1922-1986)

J. Kluegel House (1922), Camino Real 4 NE of Ocean

Isabel Leidig Building (1925), Dolores 2 SE of Ocean

E.H. Cox House (1930), Scenic 2 NE of 9th

Louis Ralston House (1931), Lincoln 4 NW of Santa Lucia

Goold Building (1935), northeast corner of Ocean and San Carlos

Holmes House (1941), rear elevation, southwest corner of Carmelo and 8th

Introduction

Monterey Colonial buildings have rectangular, symmetrical plans and a two-story building block. Shallow pitched hip or gable roofs are used. The style's hallmark is a second story overhanging balcony created by extending the low-pitched roofline. The upper balcony provides cover for a first-floor veranda. Balconies are supported on square or chamfered columns and have simple railings with square balusters. Square or rectangular brick chimneys are common. Ornamentation is minimal and relies on the ordered composition of the building elevation. Fenestration consists of multi-pane wood casement, or single/double-hung wood sash arranged in symmetrical compositions. The upper floor may feature multi-pane French doors to access the balcony. Cladding consists of smooth or textured stucco in imitation of adobe.

Character Defining Features

- Two-story, rectangular plan
- Low pitched hip or gable roofs with roofline extended to shelter a second-story balcony
- Continuous upper balcony supported on square columns with simple balustrades
- Rectangular brick or stucco-clad chimneys
- Minimal applied ornamentation
- Multi-pane, single- or double-hung wood sash or wood casement windows symmetrically placed in the building wall
- Smooth or textured stucco wall cladding

Representative Buildings

- J. Kluegel House (1922)
- Isabel Leidig Building (1925)
- E.H. Cox House (1930)
- Lewis Ralston House (1931)
- Goold Building (1935)
- C. Fred Holmes House (1941)

MINIMAL TRADITIONAL STYLE (1935-1950)

Unit House (1934), Torres 4 NW of 8th

Adrian W. McEntire House (1939), NW corner of Mission and 11th

Stanley Clay House (1929), Guadalupe 2 NW of 7th

Pope House (1940) by Julia Morgan, 2981 Franciscan Way

Minimal Traditional house (1944), NW corner Guadalupe and 6th

Minimal Traditional house (1944), Santa Fe and 1st

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 or gable-on-wing plan, a simple gable or hipped roofline, sparse ornamentation, a small wood porch on square columns, multi-pane, single- or double-hung wood windows and horizontal-lapped or clapboard wood siding, which gives the building a horizontal emphasis. In Carmel, the style may also feature a well-crafted brick or Carmel stone chimney and may contain exposed knee braces or corner windows in anticipation of the Modern movement. Buildings constructed in this style continue until circa-1950, when the California Ranch style usurped this style for Postwar buildings.

Character Defining Features

- Single-story rectangular plan
- Side-gable, hipped or gable-on-wing massing
- Horizontal emphasis achieved through wood siding and window mullions.
- Wood clapboard, board-and-batten or V-groove 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

- Unit House (1934)
- Adrian W. McEntire House (1939)
- Stanley Clay House (1939)
- Dr. Emma W. Pope House (1940)
- Alta R. Jensen House (1947)*(not pictured)*
- Henry Turner, Jr. House (1948)*(not pictured)*

Village in a Forest (1922 – 1945): Registration Requirements

Historic Significance

The following table analyzes the significance of buildings by synthesizing the criteria established by the National Register of Historic Places (NR), the California Register of Historical Resources (CR), and the Carmel-by-the-Sea Municipal Code (CMC).

Ntl / CA Register	Carmel Municipal Code (CMC) §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. These events should be related to building construction in Carmel associated with the growth of the Downtown Conservation District, the further establishment of City services or events in the artistic community.
B/2	2	Persons	Should be associated with significant persons that contributed to the City's economic, cultural, social or developmental history. Significant persons may be associated with the development of City services and institutions, social or cultural organizations, the ongoing artistic and theatrical culture and the increased commercial development of the downtown commercial core. These buildings should be compared to other associated properties occupied by the person(s) to determine which location best represents the person(s) significant achievements.
C/3	3	Architecture, Construction Method	Buildings designed by a significant architect, landscape architect, or a significant builder should be strong examples of a particular architectural style and should possess sufficient historic integrity. Buildings designed by an unrecognized architect/builder but being a good representative of the architectural styles and types listed in this thematic time period are also appropriate, provided they maintain adequate historic integrity. Individual examples, which contribute to diversity in the community, need not have been designed by known architects, designer/builders or contractors. If located, these rare styles and types that contribute to Carmel's unique sense of time and place shall be deemed significant, provided they maintain a high degree of historic integrity.
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.

Historic Integrity Considerations

Residential buildings that reflect the Village in a Forest Theme are primarily constructed in the period revival styles: Spanish Eclectic, Tudor Revival and Storybook. Many of these buildings have been altered over time. Additions to these buildings should reflect their original scale, massing and ornamentation, but be differentiated to highlight the historic nature of the original composition. Minimal Traditional-style houses are small and of moderate scale. Substantial building additions will likely impact their historical appearance considerably and prevent historic listing.

The downtown commercial core received the greatest number of substantial buildings during this time period. The Tudor Revival, Spanish Eclectic and Storybook styles created a stucco-clad appearance. Given the age of these buildings, their changes in use and the demands of tourism, first-floor storefronts have been changed often.

For buildings associated with significant events or significant persons, integrity of location, setting, design, feeling and association are more important aspects of historic integrity. For buildings associated with architectural design and/or construction method, overall historic integrity should be stronger, particularly the integrity of design, materials, and workmanship. The following list outlines the Minimum Eligibility Requirements and Additional Integrity Considerations.

Minimum Eligibility Requirements

- Retains sufficient character defining features to represent a given architectural style that dates to the thematic time period.
- Retains original form and roofline.
- Retains the original fenestration (window and doors) pattern, as expressed by the original window/door openings and their framing, surrounds or sills.
- Retains most of its original ornamentation.
- Retains original exterior cladding (or original cladding has been replaced in-kind).
- Alterations to buildings that meet the *Secretary of the Interior's Standards for the Treatment of Historic Properties* are acceptable.

Additional Integrity Considerations

- For commercial buildings, first-floor storefront replacements are considered acceptable, provided that the character defining features of the upper floor(s) have been maintained.
- For residential buildings, front porch replacements or modifications made that respect the scale, materials and design of the original building are considered acceptable. Porch additions/replacements with modern or incompatible materials are not acceptable.
- Carmel Cottage or Minimal Traditional-style buildings should retain nearly all of their historic features or details. Additions to these buildings are generally not acceptable.
- Buildings that retain their original window sash and doors within the original fenestration openings and pattern have a higher degree of historic integrity.

4.6 POSTWAR DEVELOPMENT (1946 -1965)

Shell Gas Station (1964) by the firm of Walter Burde and Will Shaw (Burde Shaw Associates) on San Carlos and 5th (*Source: Carmel: A History in Architecture*).

The Postwar Development thematic time period describes the considerable population expansion and tourist visitation to the village. The resulting commercial demands placed a strain on the lives of longtime Carmelites and spurred the development of city policy to combat growth, culminating with the Lawrence Livingston Plan adopted in 1957, that reaffirmed the village's residential focus. Carmel also added new buildings for public services: the Post Office, Police Station and Park Branch Library. While most of the lots within the Ocean Avenue commercial core were built out, additions in postwar styles were constructed at several locations. Carmel architectural firms, including Walter Burde and Will Shaw (Burde Shaw Associates) and Robert Jones contributed new buildings and trained a new crop of architects that designed additions in the village. This time period also witnessed the designs of modernist Bay Area and Los Angeles architects, hired to design new residences in the Bay Region Modern style. Postwar growth brought the Carmel Dynamic to its zenith as permanent residents campaigned to prevent major commercial development. The primary events that shaped Carmel's development during this time period are:

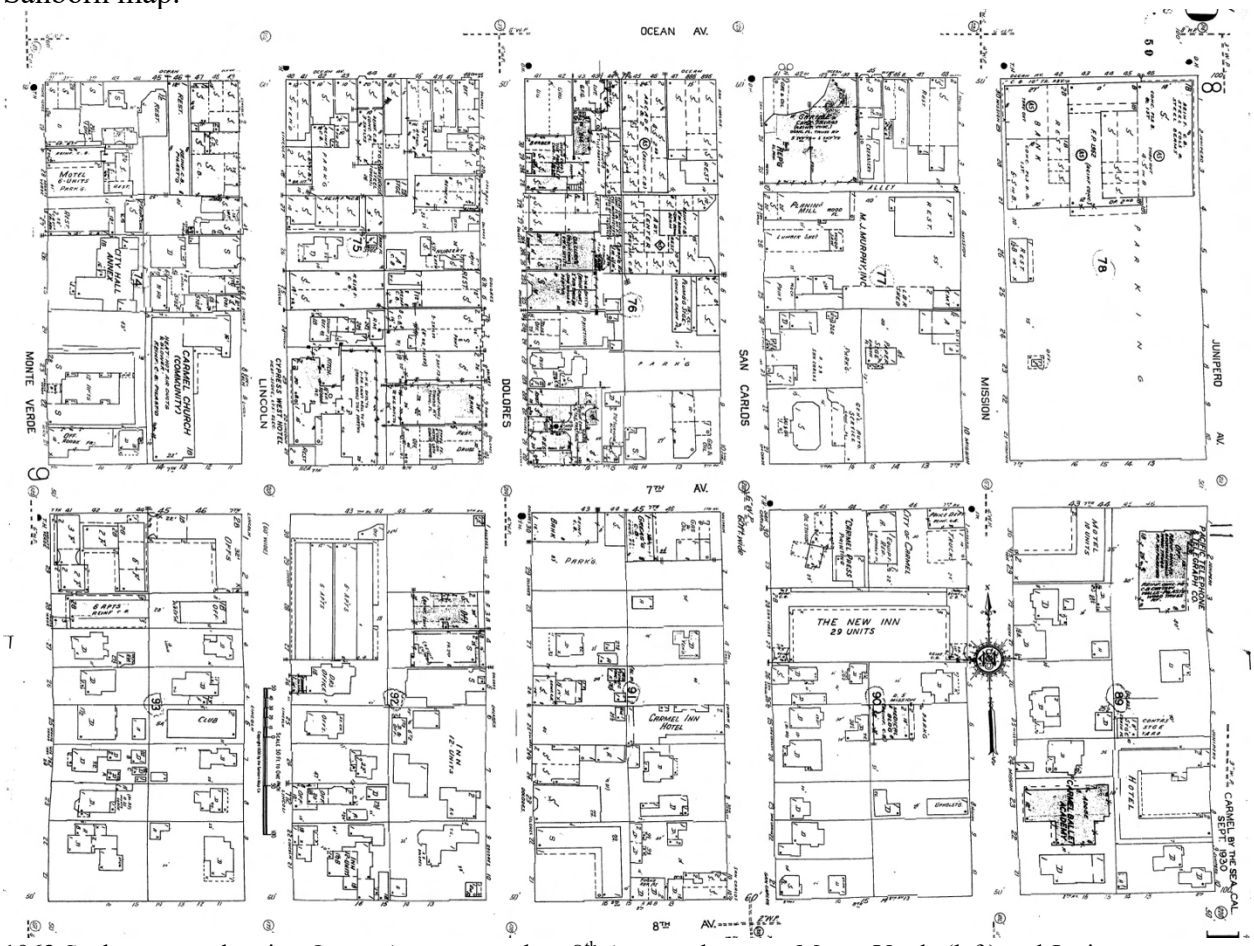
- The significant increase of commercial development catering to tourists.
- The reestablishment of the Planning Commission in 1949 and the rejection of the 1957 Livingston Plan.
- Tourism spars with village life in the Carmel Dynamic.
- California Modernism takes hold.
- Residential construction primarily in the Postwar Modern, Bay Region Modern, Organic and California Ranch styles.

Commercial Development within the Village

The significant residential and commercial growth throughout the United States following World War II also impacted Carmel. By 1955, the resident population grew to 5500 and tourists arrived in huge numbers, delivered by the automobile. The *Carmel Pine Cone* noted:

> … a decidedly commercial city, swollen to a population of an estimated 5,500 within its corporate limits, with more true millionaires than true artists strolling on and driving over its many concrete pavements, with more mansions than little brown cottages, Carmel still likes to think of itself as the unique village it once tried so hard to be.[140]

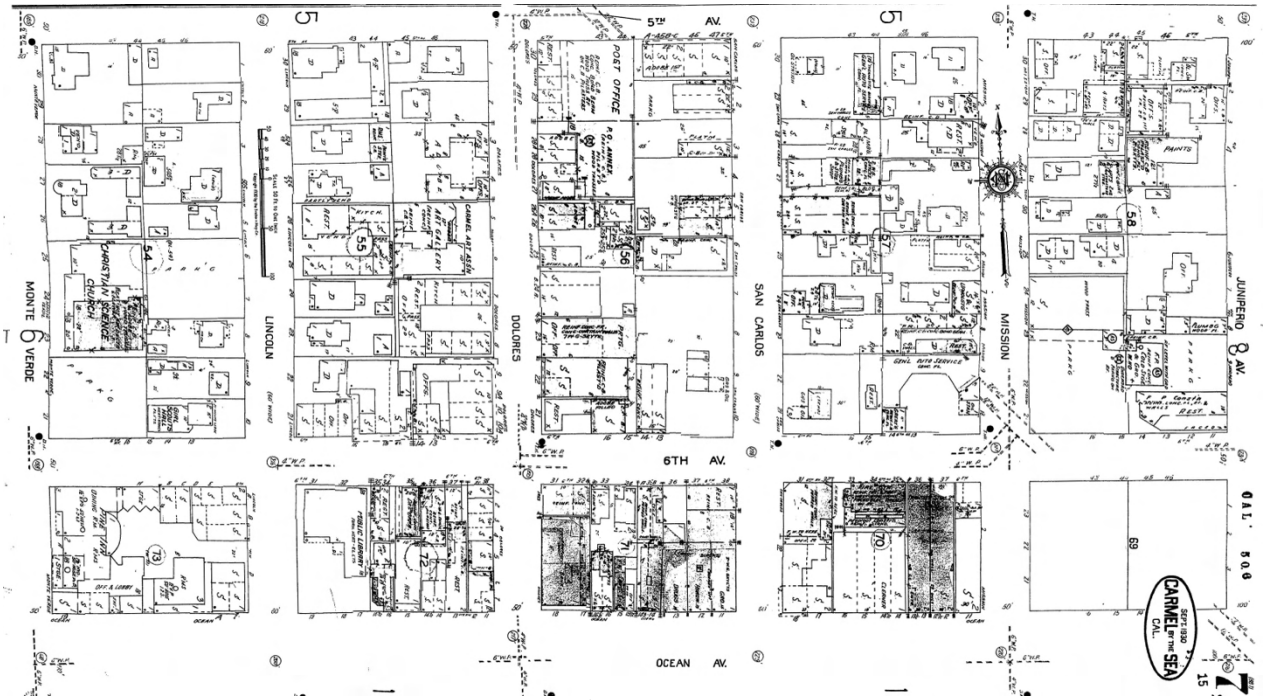
Downtown, the remaining lots containing residences were redeveloped with commercial enterprises. Numerous shops and hotels expanded south to 8th Avenue, as seen on the 1962 Sanborn map.



1962 Sanborn map showing Ocean Avenue, south to 8th Avenue, between Monte Verde (left) and Junipero streets. (*Source: City of Carmel-by-the-Sea*).

[140] "This is Carmel 1955." *Carmel Pine Cone*, 4/15/1955, Center Section, 1.

The blocks north of Ocean Avenue also show this considerable increase in commercial construction.



1962 Sanborn map showing Ocean Avenue, north to 5th Avenue, between Monte Verde (left) and Junipero streets. (*Source: City of Carmel-by-the-Sea*).

In addition to the existing Pine Inn, Cypress Inn and La Playa Hotel, examples of hotels constructed in the expanding commercial core include the Carmel Inn Hotel, San Carlos between 7th and 8th Avenues; The Stonehouse on 8th Avenue 2SW of Monte Verde Street; and the Dolores Lodge on Dolores Street 5S of 7th Avenue. Catering to the nation's fascination with the automobile, numerous motels and automobile courts proliferated in residential areas within the village. Examples include: the Carmel Cottage Court on Carpenter Street and 1st Avenue; the Colonial Terrace Inn on San Antonio Avenue 2S of 12th Avenue; and the Post-Adobe Village Inn on the northeast corner of Junipero Street and Ocean Avenue.[141] By 1955, over 43 hotels and motels were listed in Carmel.[142]

The nature of shopping changed dramatically from the 1920s to the 1950s. Local newspapers, including the *Carmel Pine Cone* noted that tourist-oriented shops, such as art galleries, jewelry stores, souvenir shops and restaurants now dominated the Ocean Avenue commercial zone, versus shops catering to locals (i.e., groceries, hardware stores, barber shops and drug stores). A 1955 survey in the *Pine Cone* lists "33 apparel shops, and 17 arts and crafts establishments that do retail selling and 7 shops selling jewelry, silver and clocks."[143]

[141] *Polk's Monterey, Pacific Grove, Carmel City Directory: 1958*. An examination of city directories from 1945 to 1965 indicates the substantial commercial growth in hotels, motels and automobile courts.
[142] "This is Carmel 1955." *Carmel Pine Cone*, 4/15/1955, Center Section, 15.
[143] "This is Carmel 1955." *Carmel Pine Cone*, 4/15/1955, Center Section, 16.

City Planning Efforts Respond to the Pressures of Commercialism

In 1946, with the sounds of new construction permeating the village, the City of Carmel established its first Planning Commission. The first members represented both pro- and anti-growth perspectives: designer/builder Hugh Comstock, city trustee Clara Kellogg who was instrumental in the creation of Devendorf Park, and Florence Josselyn, wife of *Saturday Evening Post* writer Talbert Josselyn. The new commission focused on addressing the growing commercial pressure on the village's artistic tradition. Early ordinances from this time include banning billboards, outdoor electric signs and signs or displays overhanging sidewalks. In an effort to prevent out-of-scale commercial construction, building heights were limited to two stories and new hotels and motels were required to provide off-street parking and attractive landscaping.[144]

In 1954, the City hired San Francisco planner Lawrence Livingston, Jr. to create a comprehensive plan that addressed commercialism and the needs of locals. Various suggestions by Livingston included the closing of Ocean Avenue and the conversion of the street to a pedestrian mall. His plan also included the construction of a Civic Center at Ocean Avenue and Junipero Street; and the relocation of State Highway One to pass through the village via Junipero Street. The plan would create an outdoor shopping mall, surrounded by hotels and motels, essentially prioritizing tourism over Carmel's residential character. Carmel author Daisy Bostic wrote with horror in the *Carmel Pine Cone*, stating, "Sometimes I think I must be having a nightmare. … If the plan is carried out to the bitter end there wouldn't be a smidgen of the real Carmel left." Negotiations and revisions to the plans did not satisfy locals, and the Livingston plan was abandoned in December 1957.[145]

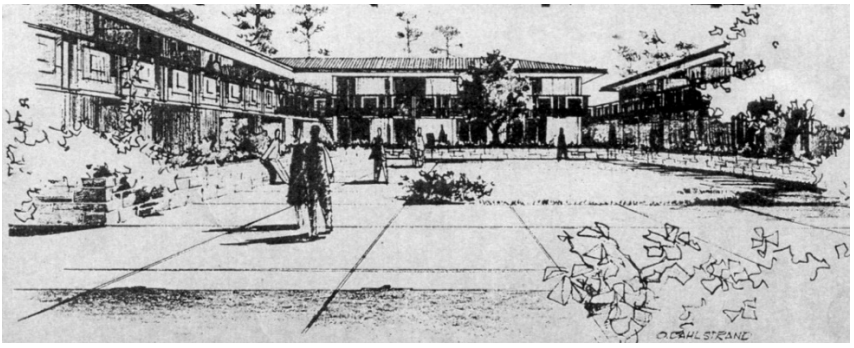
Amidst the continuing growth of commercialism, anti-growth Carmelite Gunnar Norberg was elected to the City Council in 1958. The fiery Norberg gained office by promising to end the proliferation of hotels and with his tenure, the anti-growth movement gained steam. His approach was effective, as one of his first decisions was to pass an ordinance requiring all new hotels to provide 1,000 square feet of space for each individual unit. Given Carmel's small lots, this move effectively halted new hotel and motel construction. Another early contribution to both the arts and outdoor space was the creation of the Arts Commission in 1958. The City Council replaced this body with the Community and Cultural Commission in 1967. In an effort to protect Carmel's famous trees, Norberg created the Forestry Commission in 1958 (today, the Forest and Beach Commission), which requires a full-time professional forester to evaluate proposals to remove trees. The Forestry Commission remains today.[146]

[144] Gilliam, Harold and Ann, *Creating Carmel: The Enduring Vision*, 196.
[145] Temple, Sydney, *Carmel-by-the Sea*, 1987, 198.
[146] Gilliam, Harold and Ann, *Creating Carmel: The Enduring Vision*, 198.

The Carmel Dynamic Gains Intensity

Norberg's tenure further illustrates the continuation of the Carmel Dynamic, as longtime Carmelites strove to hold back the tide of growth. In 1959, they vehemently opposed the construction of the Jade Tree Motel on Junipero Street (today, the Carmel Bay View Inn), which, due to its location on a steep hillside slope, appeared to violate the two-story height limit set for commercial buildings, as the building was constructed on a steep hillside slope. The anti-growth movement lost this battle, but efforts to reduce the scale and scope of Carmel Plaza would prove successful. The most ambitious commercial project in the postwar era was the Carmel Plaza. The original plans for Carmel Plaza included a hotel, underground parking garage for over 400 vehicles and a gas station. Citizens wrote letters decrying the project, particularly the size, scale and placement of a gas station on the site. The *Carmel Pine Cone* presented both sides of the issue, while other editorials advocated for the development, noting the increased tax revenue and attraction to tourists. By 1959, with the entire scheme known to residents, the wrangling took on a fever pitch. Carmel architect Francis Palms expressed support for the project:

> In viewing Carmel today, it is essential to realize that along with the great creative personalities, young families supported by commercial enterprise came too, and they have kept coming. Their children are growing up. To accept as a fact that Carmel is static, with no attraction, no future for our young citizens, would be tragic. … "The good old days" is, outside a satire or a song, a dangerous place. Carmel is not a retreat. To be sure, it is a beauty spot of the world, a cultural center, but is also a growing city, beckoning to the youth as well as the retired or semi-retired.[147]



Rendering of Carmel Plaza as presented in the *Carmel Pine Cone*

The resulting project, designed by Olof Dahlstrand in a modern example of the Monterey Colonial style, was a compromise between old and new Carmel. The Plaza was constructed without the hotel, underground garage and gas station. Palms teamed with Skidmore Owings and Merrill (SOM) to assist in design. The firm sent Olof Dahlstrand as designer, and Don Goodhue as draftsman to Carmel. After disputes between the firm and the property's owner, Dahlstrand left SOM, opened his architectural office in Carmel and completed the design. Articles in local newspapers announced the opening of the I. Magnin anchor store in 1960.[148]

[147] Francis Palms, Jr., AIA, "In Character with Carmel Tradition, In Pace with Carmel – Tomorrow," *Peninsula Spectator*, 2/20/1959.
[148] "New I. Magnin Store in Carmel," *San Francisco Examiner*, 8/14/1960, 20.

Postwar Development (1946 – 1965): Architectural Development

Residential Properties: Carmel Modernism Takes Hold

Modern architecture arrives to the Carmel built environment in 1929, in the form of the Art Deco Bank of Carmel at the NE corner of Ocean & Dolores, designed by the Fresno architectural firm of Swartz & Ryland. A year earlier, modernism was presented to the community in a photography exhibit by noted local photographer, Edward Weston at the art gallery of Dene Denny and Hazel Watrous, with lectures on the subject by both Richard Neutra and Rudolph Schindler were sponsored by *The Carmelite* Editor, Pauline Schindler.

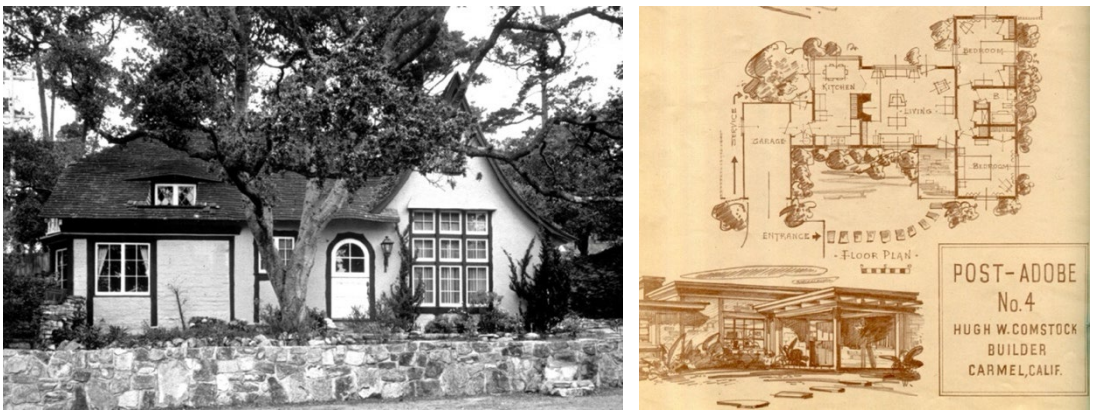
Dene Denny (right) and Hazel Watrous. They designed 30 small houses for local clients. They were also instrumental in creating the Carmel Music Society and the Carmel Bach Festival (*Source: Carmel: A History in Architecture)*[149]

As early as 1933 Bay Area architect William Wurster designed the E. C. Converse House on the west side of Santa Rita Street between Ocean and Mountain View avenues. The home reflected a gentler residential modernism, with clean, simple lines, but highly practical, with a split-level interior plan that became a trademark of Wurster's later work. This early representation of the Bay Region Modern style was brought down to Carmel by Wurster as he pioneered the Second Bay Region style, which combined the spatial and structural theories of the Modern style with California traditions of local materials, integration with nature, and indoor/outdoor living. This house represents the synthesis of earlier California (and Carmel) vernacular designs of one- and two-story gable-roofed structures with vertical board-and-batten siding, into sheer horizontal solid wall areas punctuated by asymmetrical window placement. The architect set his Second Bay Region stylistic elements within the Carmel landscape and hired landscape architect Thomas Church to achieve his vision. The property earned Wurster an AIA Honor Award in 1935.[150]

In the mid-1930s, Hugh Comstock began developing a local variant of what would become the Ranch Style of California architecture, by employing a post and beam structural system to support

[149] Seavey, Kent L., *Carmel: A History in Architecture*, 109.
[150] Janick, Richard N., *E.C. Converse House* (DPR523 Building, Structure and Object Record), 1996.

waterproof adobe bricks. In the early 1940s he applied his "Post-Adobe" method of construction in an addition to his Storybook home on the NE corner of Torres Street and 6th Avenue.[151] By 1948, Hugh Comstock had perfected his concept of using a wall framing system consisting of Redwood posts supporting a wall composed of adobe bricks. He published *Post-Adobe*, an educational manual describing the process, offering construction tips and providing architectural plans for homebuyers and contractors to construct houses for themselves.



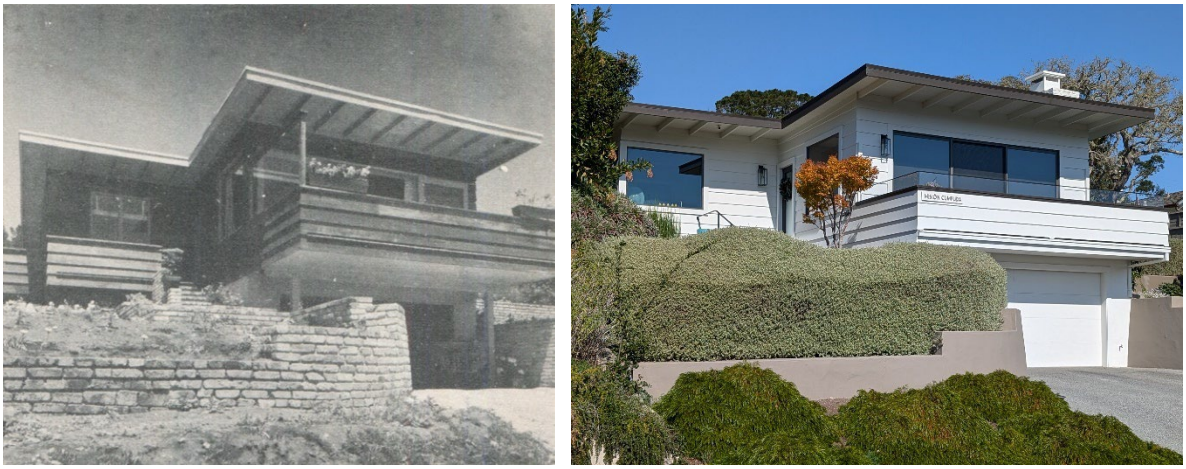
Left: Post-Adobe addition (left) to the 1925 stucco Comstock House (*Source: Morley Baer Image, MAARA).* Right: Flat-roofed California Ranch plan from Comstock's *Post-Adobe* (*Source: PAST Consultants, LLC Archives*).[152]

Another established regional architect was Robert R. Jones. In his residential projects he preferred the Postwar Modern Style, which consisted of contemporary flat-roofed designs, including his own 1941 home in Carmel Woods, which the architect claimed was the first flat-roofed house in Carmel. Like the practice of Robert Stanton, Robert R. Jones's office was a conduit for numerous architects who would design Modernist residences during the Postwar era, including Walter Burde, Will Shaw, Thomas Elston, Jr., William L. Cranston, Robert McIntire and Donald Wald. [153]

In 1938, building designer Jon Konigshofer, who worked as a draftsman with M. J, Murphy, went into private practice. In 1941, in partnership with Carmel relator Elizabeth McClung White, Konigshofer designed Sand & Sea, the only modern subdivision ever built in Carmel, in the sand dunes off the southwest corner of San Antonio Street and 4th Avenue. The residences were generally made of used brick with tongue and groove horizontal redwood siding and a slightly sloping flat roof. The brick chimneys had raised fireplace-barbeques on their exteriors. The site has been highly altered.[154] In 1948, Konigshofer developed an affordable housing form he called the "Pacifica House." Like Stanton's Honeymoon Cottage and Comstock's Unit House, the house was scaled to a standard building measure, making it possible to purchase all the building materials, including windows and doors for under ten thousand dollars. It was specifically designed for hillside construction as the sites are usually less expensive. The Keith Evans House

[151] Seavey, Kent L., *Carmel: A History in Architecture*, 117.
[152] Comstock, Hugh W. *Post-Adobe*, 1948.
[153] "Robert Jones Architect," Kent L. Seavey archives.
[154] Seavey, Kent L., *Konigshofer-White Sand and Sea Historic District* (DPR523 Building, Structure and Object Record), 2001.

is on the Carmel Inventory and was featured in various architectural journals, touted as "an example of the casual comfort and low price of California designs." [155]



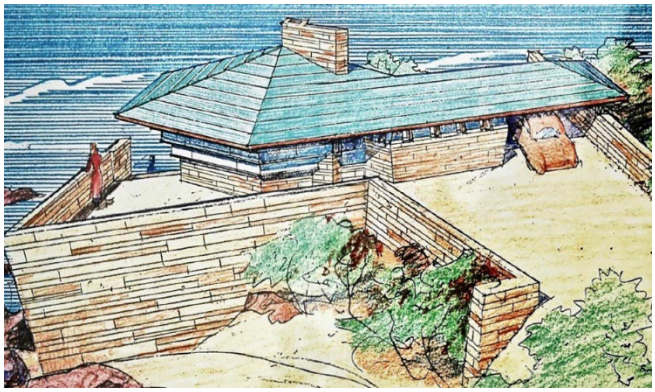
Left: Keith Evans House (1948) at 2969 Franciscan Way, as seen in the 1953 Edition of *Sunset Ideas for Hillside Homes.* Right: Recent image of the building (*Source: PAST Consultants, LLC, 2024*)

Leading shelter magazines, including *Sunset Magazine, The Architect & Engineer* 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 literature. 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, which was featured in several editions of this publication.[156] Locally, the *Monterey Peninsula Herald* 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."[157]

As the Modern Movement blossomed within the village, Frank Lloyd Wright arrived to design a "Cabin on the Rocks" (Mrs. Clinton Walker House, on the Carmel Inventory) for Della Walker. A native of Illinois who attended the University of Minnesota and the Pratt Institute, Della Brooks was a respected artist when she married Minneapolis lumber executive Clinton Walker. Walker was a successful businessman and the Walker Art Center in Minneapolis was a product of his family's philanthropy. The couple relocated to Piedmont, California in 1904 and lived there for 40 years prior to Mr. Walker's passing in 1944.[158] Mrs. Della Walker moved to Carmel and rented a stone cottage close to the beach near Ocean Avenue, designed by local architect C. J. Ryland. Della's sister Alma married Clinton's brother Willis J. Walker, who owned a large tract of the

[155] Janick, Richard N., *Keith Evans House* (DPR523 Building, Structure and Object Record), 2001. *House Beautiful* featured the building in January 1950; *Life Magazine* featured it on March 17, 1952.
[156] *Sunset Ideas for Hillside Homes* (Second Edition), 5.
[157] Dorothy Stephenson, "Carmel Architecture Gets Wide Publicity," *Monterey Peninsula Herald*, 5/29/48.
[158] "Obituary for Della Brooks Walker," *Carmel Pine Cone*, 2/23/1978, 20.

former Mission Ranch in Carmel. Alma Walker deeded the oceanfront parcel with its rocky outcropping to her sister, as a gift so that Della could build her home.[159]



Left: 1948 Rendering of the Mrs. Clinton Walker House (*Source: Frank Lloyd Foundation, Scottsdale, Arizona).*
Right: Recent view of Mrs. Clinton Walker House (*Source: PAST Consultants, LLC, 2024).*

The initial correspondence between Della Walker and Wright in 1945 set the tone for their client/architect relationship. On June 3rd Mrs. Walker wrote to the architect:

> I own a rocky point of land in Carmel, Calif. extending into the Pacific Ocean. The surface is flat, it is located at the end of a white sand beach… I am a woman living alone–I wish protection from the wind and privacy from the road and a house as enduring as the rocks but as transparent and charming as the waves and as delicate as a seashore. You are the only man who can do this-will you help me?

On July 2nd, 1945, Wright wrote back:

> Dear Mrs. Walker: I liked your letter, brief and to the point. My requirements are few but I do not want to make changes after starting. The placing of the cabin, its lines and relation to surroundings, I am sure of, with you in charge.

Frank Lloyd Wright proposed the word *Usonian* as a substitute for the term American to express his personal vision of modular planning in architectural design. Wright endeavored to create an affordable and efficient single-family dwelling for the American middle class. His Usonian House would allow for an easy and maximal use of a small, but unique site. A primary tenet of the architect's Organic principles was the joining of the structure to its site by a series of terraces that reached out into and reordered the landscape, making it an integral part of the resident's experience. All aspects of the building and its surroundings were to be unified—the natural and the created—as though they belong together. At the Walker House, the architect used large expanses of glass to blur the boundary between indoors and outdoors, as visual access to nature was an essential characteristic of all Usonian homes. The homes were constructed with native materials, took advantage of natural light with large expanses of glass, and featured flat roofs with

[159] Linda L. Paul, *Cottages by the Sea: The Handmade Homes of Carmel* (Milford, CT: Universe Publishing, 2000), 156.

wide cantilevered overhangs for passive solar heating and natural cooling. Wright's Organic designs played a part in the aesthetic origins of the California Ranch-style houses that became the most prolific style in the United States.[160]

Architectural historians use the term Organic Style to describe these houses. Wright's influence includes the work of Carmel architects/designers Jon Konigshofer, Mark Mills (a Taliesin fellow), Albert Henry Hill, Rowan Maiden and Olof Dahlstrand. A notable characteristic of Organic architecture found in Carmel is dramatic roof forms sheltering buildings constructed of natural materials, carefully set within the surrounding landscape.

Albert Henry Hill's three Weekend Houses on Lopez Street (Source: *Progressive Architecture, August 1962*).[161]

Characteristics of the California Ranch style 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.

[160] PAST Consultants, LLC, *Mrs. Clinton Walker House* (National Register of Historic Places Registration Form # 16000634), 2016.
[161] The Weekend Houses were featured in *Progressive Architecture,* August 1962.

Mrs. B.C. Bowman House (1937), constructed out of "Bitudobe" masonry (Source: *PAST Consultants, LLC, 2024).*[162]

Carmel builder Carl Bensberg who designed several houses on the Carmel Inventory in period-revival styles (the McCloud House – 1939 and the Wilkinson House – 1940), focused on the emerging California Ranch style after World War Two. In 1946 he published *Carmel Homes*, a pattern book presenting various house designs in the California Ranch style. The book featured his own home, the "Santa Lucia," located on Santa Lucia Avenue and featured in *Better Homes and* Gardens. A selection of Bensberg's California Ranch-style designs can be found on Ridgewood Road.

California Ranch house (1961) at 25985 Ridgewood Road (*Source: PAST Consultants, LLC 2024*)

Carmel's unique topography and climate has resulted in many idiosyncratic examples of modernist styles. Constraints derived from Carmel's narrow hillside and/or wooded lots have resulted in singular examples by leading modernist architects, designing in the Organic style, as noted above and the Bay Region Modern style.

[162] The Bitudobe adobe unit was pioneered by the American Bitumuls Company in San Francisco. The units were made of soil mixed with asphalt to provide better water resistance. They were used in many regional California Ranch-style homes. See: *"Bitudobe" for Modern Building*, American Bitumuls Company, 1948.

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 European Modern building forms 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 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.

Mumford explained the style in his essay presented in the catalog of the 1949 exhibition, *Domestic Architecture of the San Francisco Bay Region* held at the San Francisco Museum of Art.[163]

Left: William Wurster's Nowell House (1948) featured in the 1949 Exhibition *Domestic Architecture of the San Francisco Bay Region.* Right: Current view (Source: *PAST Consultants, LLC, 2024).*

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 principal adherents of the First Bay Tradition, also identified as the Craftsman 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.[164]

[163] Mumford, Lewis, "The Architecture of the Bay Region," in *Domestic Architecture of the San Francisco Bay Region*, San Francisco Museum of Modern Art, 1949. William Wurster also wrote an essay for the catalog.
[164] David Gebhard, Roger Montgomery, Robert Winter, John Woodbridge, and Sally Woodbridge. *A Guide to Architecture in San Francisco & Northern California,* 1973.

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 an 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 extension of nature. Large expanses of glass, window walls, sliding doors and 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.

Clarence Mayhew's Helen Proctor House (1953) on Scenic Rd. 2 NE of 13th (Source: *PAST Consultants, LLC, 2024).*

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 or chimneys; plate-glass window walls; skylights; flat, low-pitched gable, 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.

Commercial Properties

This time period saw the construction of a variety of commercial buildings on infill lots downtown. Architect Robert Stanton designed the N.B. Flower Shop, a corner retail addition to his Normandy Inn complex in 1951 in a low-pitched Postwar Modern style. After establishing his architectural practice in Carmel in 1960, architect Olof Dahlstrand designed the Wells Fargo Bank in 1965.

Left: Left: The N.B. Flower shop (1951) on the SW corner of Ocean Ave. and Monte Verde St. Right: Wells Fargo Bank (1965) at San Carlos Street between Ocean and Seventh Avenue (Source: *PAST Consultants, LLC, 2024).*

Small shop buildings appear in various locations throughout downtown. A good representation of Postwar Modern commercial buildings is located on the east side of Dolores Street, between 5th and 6th Avenues.

Two views of the east side of Dolores St. between 5th and 6th Avenues, showing examples of commercial buildings constructed in the Postwar Modern style (Source: *PAST Consultants, LLC, 2024).*

Civic and Institutional Properties

Following purchase of All Saints' Episcopal Church on Monte Verde Street in 1948, Carmel remodeled the building to serve as the new City Hall. Alterations to the building in 1953 by architect George Wilcox removed the bell tower and added a classical portico to highlight the entrance to the City Council chambers. Carmel architect Albert Henry Hill would remodel the

building in 1973.[165] Civic buildings added during this time period include the Carmel Post Office, completed in 1951,[166] and the 1966 Carmel Police Station, designed by Walter Burde and Will Shaw (Burde Shaw Associates). Architect Olof Dahlstrand designed the Crocker Bank (1965), which was converted to the Harrison Memorial Library Park Branch (1989), at the northeast corner of Mission Street and 6th.[167]

Left: Carmel Post Office (1951), 5th Ave. between Dolores and San Carlos Streets. Right: Carmel Police Station (1966) on Junipero between 4th and 5th (*Sources: PAST Consultants, LLC, 2024).*

In 1949, Carmel architect Robert Jones designed the Carmel Youth Center in a commercial version of the Postwar Modern style. On April 14, 1964, the City held a bond election for the purchase of the Sunset School for conversion to a cultural center. 1,330 of the 1,499 votes were cast in favor of the $575,000 bond to renovate the facility. The purchase was completed in 1965, leading to the development of one of the nation's leading cultural facilities.[168]

Left: Robert Jones' Carmel Youth Center (1949), on 4th Avenue 2 SW of Dolores Street. Right: Sunset Center annex detail (*Sources: PAST Consultants, LLC, 2024).*

[165] Dramov, Alissandra, *Historic Buildings of Downtown Carmel-by-the-Sea*, 2019, 10.
[166] "Good-Humored Confusion Marks the Opening of Carmel's New Post Office," *Carmel Spectator*, 10/26/1951. "Clark and Halle Win Contract for New P.O. Building," *Carmel Pine Cone*, 2/2/1951 lists the architects as A.W. Clark and A.F. Halle.
[167] Dramov, Alissandra, *Historic Buildings of Downtown Carmel-by-the-Sea*, 2019, 13.
[168] Livernois, Joe, "Sunset Center Reflects Diverse Cultural Needs," *Carmel Pine Cone*, 3/24/1983.

Cultural and Religious Properties

In 1948, the Carmel Woman's Club raised sufficient funds for the purchase of two lots at the southwest corner of San Carlos Street and 9th Avenue and constructed a new facility. The club held a mortgage burning ceremony in 1958, celebrating fundraising efforts to achieve full ownership of the property.[169]

In 1948, the Dr. Carl Cherry and Jeanne D'Orge created the Carl Cherry Memorial Foundation. Conceived in 1947 one year before Dr. Cherry's death, the Foundation was created to foster education in the arts and sciences and to encourage creative experimentation. It purchased the 1894 Abbie Jane Hunter House at the northwest corner of Guadalupe Street and 4th Avenue, modified the house, and had a detached addition constructed in 1953, designed by modernist architect Paffard K. Clay in a flat-roofed version of the Bay Region Modern Style.[170]

Left: Carmel Woman's Club (1948), southwest corner of San Carlos St. and 9th Avenue (*Source: PAST Consultants, LLC, 2024).* Right: Paffard K. Clay's detached addition (1953) to the Carl Cherry Center (*Source: Kent L. Seavey Archives).*

In 1951, the Golden Bough Playhouse was constructed on the west side of Monte Verde Street 4 NW of 9th Avenue. Located on the site of the 1922 Arts and Crafts Theater (initially the location of the Carmel Craftsman Club, which built a clubhouse in 1907), the present building was designed by James Pruitt and constructed by Comstock and Associates.[171]

In 1954, the architectural firm of Elston & Cranston designed the Nix Dance Studio (later the Carmel Ballet Academy) on the east side of Mission Street between 7th and 8th Avenues in a Postwar Modern style, using the Post-Adobe construction method and "Bitudobe" masonry units.

[169] Carmel Woman's Club Website: https://carmelwomansclubca.org/our-story/. Accessed 9/21/24.
[170] Carl Cherry Center Website: https://carlcherrycenter.org/about-us-history-1/. Accessed 9/21/24; Seavey, Kent L., *Carl Cherry Center for the Arts* (DPR523 Building, Structure and Object Record), 2001.
[171] Seavey, Kent L., *Golden Bough Theater* (DPR523 Building, Structure and Object Record), 2002.

Left: Golden Bough Playhouse (1951), Monte Verde 4 NW of 9th (*Source: Historic Buildings of Downtown Carmel-by-the Sea, 2019*). Right: Carmel Ballet Academy (1954) on Mission Street 2 NE of 8th Ave (*Source: PAST Consultants, LLC, 2024).*

A handful of churches designed by Carmel architects were added during this thematic time period. Walter Burde designed the First Church of Christ, Scientist in 1950, using adobe units to construct the building in the Postwar Modern style.

James Pruitt for Comstock and Associates designed the Carmel Presbyterian Church at the southeast corner of Junipero Street and Mountain View Avenue in 1953. Two years prior, Carmel architect Robert Jones designed the new All Saints' Episcopal Church, with landscape design by Thomas Church. [172]

Left: First Church of Christ, Scientist (1950) on Monte Verde St. 2 NE of 6th Ave. (*Source: PAST Consultants, LLC, 2024*). Right: All Saint's Episcopal Church (1951) on the southeast corner of Dolores St. and 9th Ave. (*Source: PAST Consultants, LLC, 2024*).

[172] Dramov, Alissandra, *Historic Buildings of Downtown Carmel-by-the-Sea*, 2019, 29. The *Architect & Engineer* featured the church in 1952 (Vol. 1, No. 3, December 1952). The article noted the typical issues facing Carmel architects: "The steepness of the terrain on the site, the placement of trees and the future expansion of the building were major problems confronting the architect and were factors dictating to a large extent the final type and size of church constructed."

Builders and Architects

Carmel benefitted from the establishment of larger architectural firms like those of Robert Stanton and Robert R. Jones, which designed numerous significant buildings of all function types in the village. These offices became a conduit for many local architects who would design buildings during the Postwar era, including Walter Burde, Will Shaw, Thomas Elston, Jr., William L. Cranston, Robert McIntire and Donald Wald (see Appendix B: Architects, Designers and Builders in Carmel, 1940 – 1986 for additional examples).

Frank Lloyd Wright, who arrived in Carmel after confirming Della Walker's commission for the Walker House in 1945, influenced a group of eager young Carmel modernists. Architects/designers such as Jon Konigsfhofer, Rowan Maiden and Albert Henry Hill constructed buildings derived from Wright's Usonian design principles espoused at the Mrs. Clinton Walker House.[173]

Notable Carmel architect Mark Mills, a student at Wright's Taliesen West, came to Carmel and was on-site during construction of the Walker House, when he took the dramatic image shown below. In 1952, the young architect received two lots from Della Walker at the NE corner of 13th Avenue and Mission Street and designed the first two of his Organic-style homes, the Walker Spec House (1951) and the Mills House (1953).[174]

Left: 1952 photograph of the Walker House by Frank Lloyd Wright, taken by Mark Mills. Right: The Walker Spec House (1951) by Mark Mills (*Source: The Fantastic Seashell of the Mind*, 2017).[175]

[173] Frank Lloyd Wright attended the opening meeting of the Monterey Chapter of the American Institute of Architects (AIA) in 1953.
[174] Janick, Richard N., *Walker Spec House and Mills House* (DPR523 Building, Structure and Object Record), 2001.
[175] *The Fantastic Seashell of the Mind*, 2017, 26, 80.

The architectural firm of Walter Burde and Will Shaw (Burde Shaw Associates) contributed significant modernist buildings to the village. Walter Burde, FAIA, graduated from the Miami University (Ohio) School of Architecture in 1934. Following World War Two, 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 the Robert Stanton Award given by the Monterey Bay AIA chapter for outstanding service. William Vaughn Shaw, FAIA, received his Bachelor of Architecture at the University of California, Berkeley in 1950 and moved to Carmel to establish his practice. He served as president of the local Monterey AIA chapter in 1964 and was awarded his fellowship to the AIA in 1984.

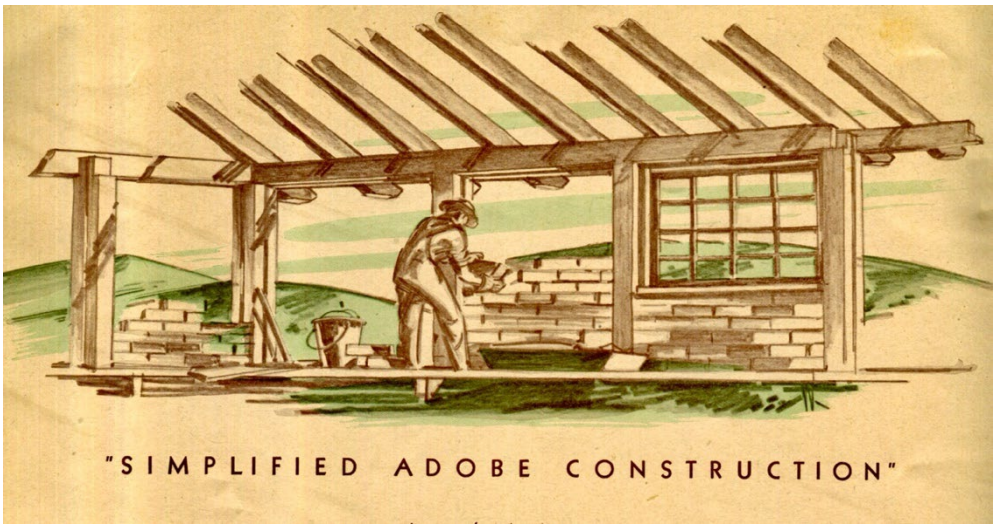
The architects formed the firm Burde, Shaw and Kearns Associates (later, Burde Shaw Associates) in 1953, developing a symbiotic partnership, with Walter Burde reportedly being the more artistic of the two partners and Will Shaw the pragmatist. The firm designed numerous successful and significant commercial, civic and residential projects in the greater Monterey Peninsula area. Significant commercial buildings include the Shell Oil Gas Station (1966) on the southeast corner of San Carlos Street and 4th Avenue, for which they received a Governor's Design Award for outstanding design; and the Palo Alto-Salinas Savings and Loan Association building (1972) on the SE corner of Dolores Street and Seventh Avenue.[176] Both buildings feature stamped concrete decorative elements by Carmel native, Brad Bowman.

Shell Gas Station (1966) by Burde Shaw Associates on the SE corner of San Carlos St. and 5th Ave. (*Source: PAST Consultants, LLC, 2024*).

[176] "Architects Saluted for Design," *Monterey Peninsula Herald*, 12/26/66; PAST Consultants, LLC, *Northern California Savings and Loan Complex* (DPR523 Building, Structure and Object Record), 2022. In 1969, the partners split the two firm offices, with Walter Burde retaining the Carmel office; and Will Shaw retaining the Monterey office. The separate offices operated as Walter Burde & Associates and Will Shaw & Associates.

Hugh White Comstock passed away on June 1, 1950, merely two years after publishing his manual on Post-Adobe construction, *Post-Adobe: Carmel-by-the-Sea*. In ill health he moved to Santa Barbara to be with family.[177] By this time, he had established Comstock and Associates, with Carmel builder James B. Pruitt as the principal designer/builder. The firm was designing many Carmel-area buildings in the Post-Adobe structural method, such as the American Red Cross Building at the SE corner of Dolores Street and 8th Avenue and the Carmel Village Inn (presently, Le Petit Pali) at the NE corner of Junipero Street and Ocean Avenue, as well as numerous residences outside the city limits and in Carmel Valley.[178] The *Carmel Pine Cone* wrote a lengthy tribute to Comstock on June 9, 1950:

> Since he came to Carmel in 1924 and married Mayotta Browne in that year, Hugh has been an integral factor in Carmel life. The houses he has built are monuments to his love and understanding of the community in which he had chosen to live and work. Inflexible of standard, he was yet able to bridge the gap between the old Carmel and the newer without outrage to his fine taste, without violence to either old or new, keeping always in his mind the suitability of his structural forms to the land on which they lay, the practicality of use, and the permanence of beauty.[179]



Sketch showing construction of a Post-Adobe wall, taken from Comstock's *Post-Adobe* (*Source: PAST Consultants, LLC Archives*).[180]

[177] California Death Index: Hugh White Comstock; "Rights Arranged for Hugh W. Comstock," *Santa Barbara News-Press*, 6/3/1950;
[178] A Hugh Comstock Post-Adobe house in Carmel Valley was featured in an article by Clarence, Cullimore, FAIA, "The New Adobe Houses," *Architect & Engineer*, January 1948, 24.
[179] "Hugh Comstock," *Carmel Pine Cone*, 6/9/1950.
[180] Comstock, Hugh W. *Post-Adobe*, 1948.

Postwar Development (1946 – 1965): Associated Property Types and Registration Requirements[181]

POSTWAR MODERN STYLE (1946 - 1965)

Village Corner Restaurant (1946) on the NE corner of Dolores St. and 6th Ave.

Postwar Modern commercial buildings on the east side of Dolores St. between 5th and 6th Aves.

Dr. & Mrs. Chester Magee House (1948) at Torres St. 2 SW of 8th Ave.

Taggart House (1951) at NW corner Torres and 1st Ave.

N.B. Flower shop (1951) on the SW corner of Ocean Ave. and Monte Verde St.

Carmel Youth Center (1953) on 4th Ave. 2 SW of Torres St.

[181] The Minimal Traditional style was constructed in Carmel until about 1950. See the previous theme: Village in a Forest (1922-1945) for description and character defining features of this style.

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

- Houses with rectangular or L-shaped plans
- Commercial buildings with rectangular plans
- Commercial buildings with wide expanses of glass within exposed structural framework
- Houses often have an integrated garage or carport placed in front of the living space
- 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
- Windows fill gable ends

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. Commercial examples occur on Dolores Street north of Ocean Avenue.

- Village Corner Restaurant by Hugh Comstock (1946)
- Dr. & Mrs. Chester Magee House by William Cranston (1948)
- Taggart House by Robert Stanton (1951)
- N.B. Flower Shop by Robert Stanton (1951)
- Carmel Youth Center by Robert Jones (1953)

California Ranch Style (1935 - 1986)

Bowman House (1937), SW corner of Carmelo St. and 10th Ave.

Samuel M. Haskins House (1939), Carmelo 3 SW of 9th

California Ranch house (1941), south side of 4th Avenue between Lobos St. and Randall Way

California Ranch house (1947), 2960 Santa Lucia Ave.

California Ranch house (1948) on the NW corner of Perry Newberry Way and 6th Ave.

California Ranch house (1961) at 25985 Ridgewood Rd.

Introduction

The California Ranch style emerged in the late 1930s and 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 both architect-designed and pattern book ranch houses for builders and contractors that extolled the benefits of combined indoor and outdoor living. In Carmel, the sprawling California Ranch footprint was rotated to face sideways, in order to conform to the narrow, but deep lot configurations. Double lots or larger lots along Ridgewood Road and Ladera Avenue present the house facing the street, often with an attached or detached garage as was typical of the California Ranch design. Earlier Carmel ranch houses are designed with Monterey- or Spanish Revival detailing. Carmel Ranch houses are generally wood-clad with clapboard, shingle or V-groove siding; some may be constructed using adobe walls or the Post-Adobe construction method. Only two early examples are featured on the Carmel Inventory. Photographs included for this style show the more common Ranch-style variants.

Character Defining Features

- Single-story rectangular, L-shaped or U-shaped plans
- Split-level variant with living space above garage
- Attached garage or carport expressed as a front- or side-gable
- Garages sometimes detached and in front of the house
- Low-slung, horizontal massing
- Gable, hipped or flat roofs, often with incorporated porch
- Wood-framed and sheathed, post-adobe, or adobe wall construction
- Combined cladding materials
- Fenestration may consist of wood, aluminum, or steel-framed windows
- May have picture windows on front elevation
- Wide brick or masonry chimneys often Carmel stone or river rock
- Applied ornamentation in period revival or styles (Spanish, Colonial and Monterey Colonial styles)

Representative Buildings

There are early examples of the California Ranch style throughout the City, including several in the vicinity of Ridgewood Road and Lausen Drive, where Carl Bensberg designed a number of homes in the style. California Ranch-style buildings are interspersed more in the areas north (Carmel Woods) and the areas south and east of the city limits, as these areas were developed later. However, there are very few listed on the Inventory at this time.

- Mrs. B.C. Bowman House (1937)
- Samuel M. Haskins House (1939)

POST-ADOBE STYLE (1948-1970)

Post-Adobe House (1950), Vizcaino Ave. and Flanders Way

Post-Adobe House (1950), Scenic Rd. and 8th Ave.

L.L. Spillers Guest Cottage (1951), Carpenter 4 SW of 3rd Ave.

Carmel Village Inn (presently, Le Petit Pali) detail (1954), NE corner of Ocean and Junipero Aves.

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 using an asphaltic additive known as "Bitudobe." The width of one adobe bay set within the redwood posts was a standard unit, allowing for "off the shelf" windows and doors to be purchased. In Carmel and the Monterey Bay region, the construction method was well suited for the California Ranch-style. In 1948, Hugh Comstock published his construction manual, *Post-Adobe*, detailing the construction method and offering a number of house plans for constructing the buildings. This style was employed until circa-1970, when the construction method fell out of popularity.

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
- Residential examples often include an attached carport

Representative Buildings

- L.L. Spillers Guest Cottage, Elston & Cranston (1951)
- Carmel Village Inn, James Pruitt for Comstock and Associates (1954)

ORGANIC STYLE (1946-1986)

Keith Evans House (1948) by Jon Konigshofer at 2969 Franciscan Way

Robert A. Stephensen House (1949) by Robert Stephensen at the NE corner Forest and 8th

Mark Mills' Walker Spec House (1951) by Mark Mills, SE corner of Rio Road and 13th Ave.

Mark Mills' House (1951) by Mark Mills, east side of Mission and 13th. *Source: Tim Allen Properties*

Mrs. Clinton (Della) Walker House (1952) by Frank Lloyd Wright at 26336 Scenic Dr. near Santa Lucia Ave.

Wells Fargo Bank (1965) by Olof Dahlstrand at San Carlos St. between Ocean and 7th Aves.

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. Buildings in this aesthetic continue to be designed today.

Character Defining Features

- Irregular plans and asymmetrical composition
- Geometric, low-pitched roof expressions with wide overhangs and exposed structural elements
- Use of modernist construction methods but with natural and local materials
- Wide masonry chimneys
- Wide expanses of glass in wood or metal frames
- Clerestory windows
- Integrated landscape features of local materials
- Landscape may be designed by significant landscape architect

Representative Buildings

- Keith Evans House, Jon Konigshofer (1948)
- Robert A. Stephenson House, Robert Stephenson (1949)
- Walker Spec House, Mark Mills (1951)
- Mills House, Mark Mills (1952)
- Mrs. Clinton (Della) Walker House, Frank Lloyd Wright (1952)

BAY REGION MODERN STYLE (1946 - 1986)

Helen I. Proctor House (1953) on Scenic 2 NE of 13th Avenue.

Court of the Golden Eagle (1961) by Comstock Associates on Lincoln 3 SE of Ocean Ave.

Mr. & Mrs. Irving Fisk House (1961) on Lopez St. 4 NW of 4th Ave.

Albert Henry Hill House (1961) on Lopez St. 3 NW of 4th Ave.

Merchant House (1961) by William Wurster at the NE corner of Scenic Rd. and 11th Ave.

Esther M. Hill House (1964) by Marcel Sedletzky at Scenic Rd. and 13th Ave.

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 structural framing, 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

- Irregular plans and asymmetrical and box-like massing
- Flat, shed or gable roofs with wide overhangs
- Projecting shed or boxy volumes
- Minimal ornamentation. Architectural features are achieved by the use of wood exterior cladding and exposed structural elements
- Wide masonry chimneys
- Wide expanses of glass set within wood or metal frames
- Wood siding as exterior wall cladding in vertical-board, board-and-batten and shiplap finishes
- Building integrated with surrounding landscape
- Landscape may be designed by a significant landscape architect

Representative Buildings

The Carmel Inventory contains a number of buildings in the Bay Region style. Listed and significant examples include:

- Helen I. Proctor House, Clarence Mayhew (1953)
- Court of the Golden Eagle, Comstock Associates (1961)
- Albert Henry Hill House, Albert Henry Hill (1961)
- Mr. & Mrs. Irving Fisk House, Albert Henry Hill (1961)
- Merchant House, William Wurster (1961)
- Esther M. Hill House, Marcel Sedletzky (1964)

Postwar Development (1946 – 1966): Registration Requirements

Historic Significance

The following table analyzes the significance of buildings by synthesizing the criteria established by the National Register of Historic Places (NR), the California Register of Historical Resources (CR), and the Carmel-by-the-Sea Municipal Code (CMC).

Ntl / CA Register	Carmel Municipal Code (CMC) §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. These events should be related to building construction in Carmel associated with the Postwar additions to the Downtown Conservation District, and other downtown areas, the further establishment of City services or City government.
B/2	2	Persons	Should be associated with significant persons that contributed to the City's economic, cultural, social or developmental history. Significant persons may be associated with the development of City services and institutions, social or cultural organizations, the ongoing artistic and theatrical culture and the increased commercial development downtown. These buildings should be compared to other associated properties occupied by the person(s) to determine which location best represents the person(s) significant achievements.
C/3	3	Architecture, Construction Method	Buildings designed by a significant architect, landscape architect, or a significant builder should be strong examples of a particular architectural style and should possess sufficient historic integrity. Buildings designed by an unrecognized architect/builder but being a good representative of the architectural styles and types listed in this thematic time period are also appropriate, provided they maintain adequate historic integrity. Individual examples, which contribute to diversity in the community, need not have been designed by known architects, designer/builders or contractors. If located, these examples contribute to Carmel's unique sense of time and place shall be deemed significant, provided they maintain a particularly high degree of historic integrity.
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.

Historic Integrity Considerations

Residential buildings constructed in California Ranch style are more common regionally and should be held to a higher standard of historic integrity, including retention of windows, doors, cladding and ornamentation. Additions to buildings constructed in the modernist styles should be of compatible materials and not remove original cladding or fenestration patterns. Additions to these buildings should reflect their original scale, massing and ornamentation, but be differentiated to highlight the historic nature of the original composition.

Commercial buildings in modernist styles are generally single-story and of smaller scale. Storefront modifications will likely remove their original glass-fronted display windows and exterior materials, both which will reduce their historic integrity.

For buildings associated with significant events or significant persons, integrity of location, setting, design, feeling and association are more important aspects of historic integrity. For buildings associated with architectural design and/or construction method historic integrity should be stronger, particularly the integrity of design, materials, and workmanship. The following list outlines the Minimum Eligibility Requirements and Additional Integrity Considerations.

Minimum Eligibility Requirements

- Retains sufficient character defining features to represent a given architectural style that dates to the thematic time period.
- Retains original form and roofline.
- Retains the original fenestration (window and doors) pattern, as expressed by the original window/door openings and their framing, surrounds or sills.
- Retains most of its original ornamentation.
- Retains original exterior cladding (or original cladding has been replaced in-kind).
- Alterations to buildings that meet the *Secretary of the Interior's Standards for the Treatment of Historic Properties* are acceptable.

Additional Integrity Considerations

- California Ranch-style residential buildings should retain their original fenestration (windows and doors), ornamentation and cladding for listing.
- For Postwar Modern-style residential buildings, removal of the street facing carport or garage for a front-elevation addition is not acceptable.
- For Bay Region Modern or Organic-style residential buildings retention (or in-kind replacement) of the original wall cladding is essential for listing.
- Rear or side additions should be constructed using similar materials but differentiated from the original modernist design, to highlight the historic building.
- For single-story commercial buildings with original display areas, storefront replacements are considered acceptable only if the original fenestration pattern has been matched closely.

4.7 THE CARMEL DYNAMIC CONTINUES (1966 -1986)

Northern California Savings and Loan (1972) by Burde Shaw Associates on the southeast corner of Dolores Street and 7th Avenue (*Source: Carmel: A History in Architecture*)

The conflict between commercialism and village life – the Carmel Dynamic – continues during this thematic time period. With an established population of 4,500 by 1970, the pressures of tourism on the Carmelite's way of life remained strong. Given Carmel's beautiful location and salubrious climate, additional residential development ensued, generated by both new and permanent residents who redeveloped lots with buildings out of scale and character for the village. City leadership continued to pass policy aimed at combatting excessive growth, culminating in the 1984 General Plan. Local residents received a benefit of more open space after the City purchased the Doolittle property and the Flanders Estate, now part of Mission Trail Nature Preserve. Downtown, several building additions in the modernist idiom were constructed. The successful fight to save the Village Corner Restaurant downtown scored a victory for the local residents. The primary events that shaped Carmel's development during this time period are:

- The continuing pressures of residential and commercial development on village life.
- City planning efforts to curb excessive growth and retain Carmel's unique qualities.
- The acquisition of additional open space.
- Modernist building additions to the downtown streetscape.
- Residential construction continues primarily in the California Ranch, Bay Region Modern and Organic styles.

City Planning Efforts to Curb Excessive Growth

In his 1962 book *Travels with Charley*, Monterey Peninsula author John Steinbeck provided his impressions of Carmel:

> Carmel begun by starveling (sic) writers and unwanted painters, is now a community of the well-to-do and the retired. If Carmel's founders should return, they could not afford to live there, but it wouldn't get that far. They would be instantly picked up as suspicious characters and deported over the city line."[182]

In 1970, the *Carmel Pine Cone* asked various community leaders, "What will Carmel look like in 1980?" Several responses pointed to the ever-present Carmel Dynamic. Architect and Planning Commission chairman Olof Dahlstrand noted the loss of residential character.

> The residential area will see the most startling change with many charming older houses of unique character being torn down to make way for undistinguished larger ones which borrow their appearance from dreary suburban counterparts.[183]

City planning efforts continued to wrestle with the conflict. 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 discussion among residents 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, Ocean Avenue, 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."[184]

In the 1970s, planning policy aimed to control commercial development and new restaurant construction in the downtown and the construction of large homes in the residential zone. 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

[182] Quoted in *Carmel Pine Cone: Centennial Edition*, 2/20/2015, 20 CE.
[183] "Carmel in 1980: What Will it Look Like?" *Carmel Pine Cone*, 12/31/1970.
[184] Gualtieri, Kathryn and Lynn A. Momboisse, *A Village in the Pine Forest: Carmel-by-the-Sea*, 2016, 11.

councilmember Gunnar Norberg, who warned of "far more serious things that appear on the horizon, huge enterprises coming from outside to remake Carmel block by block." [185]

The moratorium was extended to give the City time to determine the best solutions to excessive commercialization, and work on amended development standards. 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. 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.[186]

Gunnar Norberg [187]

Residential development was another issue of the 1970s, when Carmelites began to express concern about losing their beloved village's 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 zone. 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 Olof 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."[188] 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 zone.[189] These matters would not be resolved until the adoption of the 1984 General Plan.

[185] "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.
[186] "Planners adopt altered commercial restraints," Carmel Pine Cone, 12/20/1973, p.10; "Council adopts building control law," *Carmel Pine Cone*, 03/21/1974.
[187] Gunnar Norberg image courtesy of Henry Meade Williams Local History Department, Harrison Memorial Library.
[188] "City Attorney Asked to Draft Ordinance on Residential Design Control," *Carmel Pine Cone*, 8/10/72.
[189] "Retiring Councilman's Last Vote Stymies Move to Ban Two-Story Homes," *Carmel Pine Cone,* 3/14/78.

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.[190]

Passage of the 1984 General Plan

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 downtown and residential design controls. Plan highlights included:

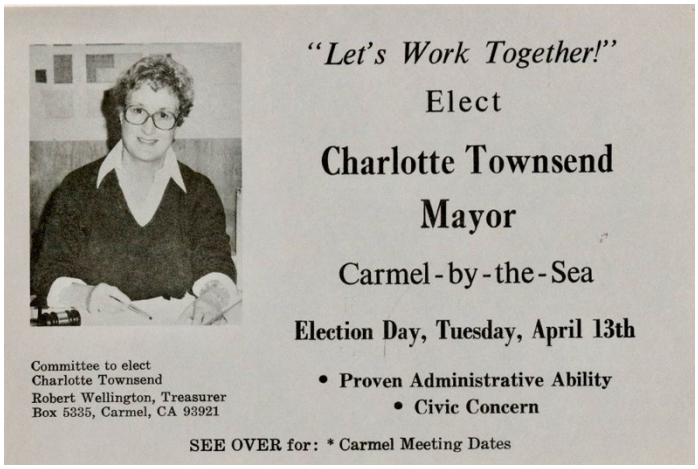
- Establish a "village preservation overlay zone" on Ocean Avenue, implementing design restrictions on additions/alterations to new buildings.
- New second-story retail shops are not permitted in the commercial zone; however, residential apartments are permitted, as are professional offices defined as 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 zone, subject to the granting of a use permit.
- New restaurants would be allowed in the central commercial core, subject to the granting of a use permit.
- Commercial uses are no longer permitted in the R-4 multiple-family zone.[191]

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.[192]

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.[193] In 1980, former mayor (1968 to 1972) and pragmatist Barney Laiolo became the first elected mayor of Carmel.[194] 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

[190] "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.
[191] "New City General Plan Ordinances Would Limit Shops, Galleries, Eateries," *Carmel Pine Cone*, 4/26/84.
[192] "1984: The Year in Review," *Carmel Pine Cone*, 12/27/84.
[193] "Old Carmel Candidates Sweep All Three Seats," *Carmel Pine Cone*, 3/9/1978.
[194] Gualtieri, Kathryn and Lynn A. Momboisse, *A Village in the Pine Forest: Carmel-by-the-Sea*, 2016, 12.

Charlotte Townsend won the mayoral race in 1982, becoming the first woman mayor elected by public vote.[195]



Charlotte Townsend featured in a 1982 campaign advertisement (*Source: Henry Meade Williams Local History Department, Harrison Memorial Library*).

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, which endeavored to provide a compromise between commercial development and keeping Carmel a local place. 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. This controversy would lead to the election of Clint Eastwood in 1986.[196]

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 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

[195] Harold and Ann Gillian, *Creating Carmel, the Enduring Vision,*1992, 206.
[196] Michael Gardner, "Carmel Residents Voice Strong Views in Survey," *Carmel Pine Cone*, 7/25/85.

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, and his presence 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 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.[197]

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.[198]

City Acquisition of Open Space

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 Nature Preserve, 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.[199]

[197] "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.
[198] Gualtieri, Kathryn and Lynn A. Momboisse, *A Village in the Pine Forest: Carmel-by-the-Sea*, 2016, 13.
[199] "The 70s: A Decade in Review," *Carmel Pine Cone*, 1/24/80. Gualtieri and Momboisse, *A Village in the Forest: Carmel-by-the*-Sea, 12.

Downtown: Modernist Additions and a Victory for Carmelites

Another Modernist bank building was added downtown to rival the 1965 Organic-style Wells Fargo Bank by Olof Dahlstrand on San Carlos Street: the Northern California Savings and Loan Building. The local architectural team of Burde Shaw Associates constructed the Northern California Savings and Loan building on the southeast corner of Dolores Street and 7th Avenue, across the street from the landmark El Paseo Building. The partners designed a commercial example of the Bay Region Modern style, one that embraced the surrounding street views of the Carmel landscape; and designed two-building complex – a bank building and detached Community Room – with soaring vertical spaces, wide expanses of glass and an elevated walkway connecting the bank to the Community Room. Charles Lent, Jr., the bank's new manager noted: "Heavy beams, 24 new trees in a landscaping package, much more Carmelish style, that will fit in with what is already here." The design of the bank complex has received numerous accolades, since shortly after its construction and has been listed on the Carmel Inventory. [200]

Northern California Savings and Loan (1972) by Burde Shaw Associates on the southeast corner of Dolores Street and 7th Avenue (*Source: PAST Consultants, LLC 2024*).

Perhaps the largest project of the time period was the expansion of Carmel Plaza. The original 40,000 square foot design by Olof Dahlstrand, was substantially enlarged in 1974 with 70,000 square feet of additional retail space and significant changes in circulation, fenestration and exterior materials. [201] 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."[202] Residents and civic leaders grew increasingly concerned with the type and extent of commercial development downtown, 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.[203]

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[200] "Notes on the Yellow Brick Wall," Carmel Pine Cone, 3/23/1972. See also: PAST Consultants, LLC, *Northern California Savings and Loan* (DPR523 Building, Structure and Object Record), 2022.

[201] "Carmel Plaza Grand Opening," *Santa Cruz Sentinel*, 5/16/1974, p.46.
[202] "What Happened in 1973," *Carmel Pine Cone*, 12/27/1973.
[203] "Motels are not a dirty word to me," *Carmel Pine Cone*, 12/27/1973, p.3.

Left: Carmel Plaza (1974), on the southwest corner of Ocean Avenue and Junipero Street (*PAST Consultants, LLC 2024*). Right: Nielsen Brothers Market (1980), on the northeast corner of San Carlos Street and Seventh Avenue (*Source: PAST Consultants, LLC 2024*)

In 1980, the Nielsen Brothers Market building was developed under the new commercial building ordinance. Designed by Olof 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.

A Victory for Locals

In 1976, local residents concerned with overdevelopment secured a preservation victory when the local preservation group Old Carmel and former *Carmel Pine Cone* editor Frank Lloyd the threatened Village Corner restaurant. The restaurant was a favorite meeting place for Carmelites and continues to operate today.[204]

Village Corner (1946) restaurant by Hugh Comstock, NE corner of Dolores Street and Sixth Avenue (*Source: PAST Consultants, LLC 2024*).

[204] Gilliam, Harold and Ann, *Creating Carmel*, 205.

The Carmel Dynamic Continues (1966 - 1986): Architectural Development

With the exception of the expansion of Carmel Plaza, downtown commercial development was sparse. New residential properties were scattered throughout the city. The most significant additions to the city were in the form of residential properties, particularly in modernist styles.

Residential and Commerical Properties

While the City's survey process was underway in 2002, *The Carmel Pine Cone* interviewed architectural historian Kent L. Seavey to explain what gave rise to the Carmel's charm as evidenced by its residential architecture. Seavey noted, "People talk about the village character – the village character is eclectic," and he then summarized the dominant architectural styles: "the Arts and Crafts movement emphasizing natural materials, Comstock's fairytale cottages, the Mediterranean Revival and the modernist homes – made Carmel what it is." [205]

Continuing into the 1970s and 1980s, architects such as Walter Burde and Will Shaw, Albert Henry Hill and David Allen Smith designed buildings in the Bay Region Modern style. More recent architects, such as John Thodos, FAIA, updated the Bay Region Modern style by incorporating transparent rooms of glass, with mitered corners to completely merge interior and exterior space.

Left: David Allen Smith's Reflections (1968) at the northeast corner of Dolores Street and Franciscan Way (*Source: PAST Consultants, LLC 2024*). Right: John Thodos' Light House (1982/1997) on Scenic Road 6 SW of Ocean Avenue (*Source: Erik Dyar, AIA, Dyar Architecture, 2022*).

[205] Grippi, Tamara, "Learn Carmel's Architectural History Straight from Researchers in the Field," *The Carmel Pine Cone*, 12/20/2002.

Mark Mills added the Mr. & Mrs. William Junk House in 1965 in the Organic Style on San Carlos Street southwest of 13th Avenue in 1965.

Downtown, the most significant commercial property added was Burde Shaw Associate's Northern California Savings and Loan Complex in 1972.

Left: Mr. & Mrs. William Junk House (1965) by Mark Mills on San Carlos Street 3 SW of 13th Avenue (*Source: PAST Consultants, LLC 2024*). Right: South Elevation showing the nested shed roofs of the Northern California Savings and Loan Complex (1972) by Burde Shaw Associates, on the southeast corner of Dolores Street and 7th Avenue (*Source: PAST Consultants, LLC 2023*).

Civic and Institutional Properties

The primary civic building added was the Harrison Memorial Library's Park Branch (1971) by Olof Dahlstrand. Constructed as the Crocker Bank, the building was converted to a library annex in 1989 by architect William Foster and houses the Henry Meade Williams Local History Department.[206]

Harrison Library, Park Branch (1971), on the northeast corner of Mission Street and 6th Avenue (*Source: PAST Consultants, LLC 2024*).

[206] Mustard, John, "Details on Design of New Crocker-Citizens Bank," *The Carmel Pine Cone*, 12/3/1970.

Cultural and Religious Properties

The Carmel Foundation, Carmel's longstanding advocacy and housing group for senior citizens, constructed additions to the original Comstock and Associates-designed facility in 1973. James M. Pruitt was the lead designer of the project, constructing buildings using native Carmel stone with gable roofs and minimal Tudor Revival-style detailing.[207]

Additions to the Carmel Foundation Complex (1973), by James M. Pruitt, on the east side of Lincoln Street between 8th and 9th Avenues. (*Source: PAST Consultants, LLC 2024*).

Parks and Open Space

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 property became the Mission Trail Nature Preserve in 1970, a 34-acre park that includes three miles of trails featuring native habits of the Monterey pine forest, coast live oak woodlands, a wetland, willow riparian corridor and coastal prairie. It also includes the Flanders Mansion and the Lester Rowntree Native Plant Garden.[208]

Architects and Builders

Significant architects, including Walter Burde and Will Shaw, Albert Henry Hill and David Allen Smith designed buildings in the Bay Region Modern style. Having already received honors for their design of the Shell Gas Station (1966) on the southeast corner of San Carlos Street and 5th Avenue, Walter Burde and Will Shaw designed the historically significant Northern California Savings and Loan Building in 1972. Mark Mills also contributed an additional building in the Organic style: the William Junk House in 1965.

[207] Consent Agenda Staff Report, Regional Coastal Zone Conservation Commission, Central Coast, Application #P-530, 10/25/1973, Carmel Documents and Records - Property File 010149011000.
[208] Webpage: Mission Trail Nature Preserve, City of Carmel-by-the-Sea: https://ci.carmel.ca.us/post/mission-trail-nature-preserve. Accessed 9/26/2024.

More recent architects, such as John Thodos, FAIA, updated the Bay Region Modern style by reinterpreting traditional California vernacular barn forms into volumes of space and glass. His design for the 1982 Light House won the American Institute of Architects (AIA) Honor Award, only the sixth project from the Monterey Bay Chapter of the AIA to win an award, since the founding of the regional Chapter in 1953. When honoring Thodos with the award, the jury noted the building for, "Its extraordinary design, highly creative solution, sensitivity to site, and elegant detailing." [209]

The Carmel Dynamic Continues (1966 – 1986): Associated Property Types and Registration Requirements

Moving into the 1980s, Carmel's architecture is a continuum of the seven earlier architectural styles that shaped the City: Craftsman, Spanish Eclectic, Tudor Revival, Storybook, Monterey Colonial, California Ranch and the Bay Region Modern style. Contemporary buildings in these styles are being constructed today. When these buildings attain 50 years of age and become subject to historic review, refer to the photographs and character defining feature lists for these five styles to determine if such a building is a good representative.

Additions to the Bay Region Modern style (1966-1986) are presented on the next page.

[209] "Laub, Paul, "The Changing Face of Carmel," *Freedom of Speech*, Volume 2, Issue 9 (no date: Clippings File: "Historic Buildings – Carmel," California History Room, Monterey Public Library.

BAY REGION MODERN STYLE (1946 - 1986)

Reflections (1968) by David Allen Smith at the NW corner of Dolores St. and Franciscan Way

Howard Nieman House (1970) on Lincoln St. 2 SW of 4th Ave.

Golub House (1972) by Albert Henry Hill on North San Antonio St. NW of 4th Ave.

Northern California Savings and Loan (1972) by Burde and Shaw on the SE corner of Dolores St. and 7th Ave.

Light House (1982/1997) on Scenic Road 6 SW of Ocean Ave.

Thodos House (2006) on Torres St. 3 SE 3rd Ave. This is pictured as a contemporary example of the style.

Introduction

The Bay Region Modern style includes the Second and Third Bay Region styles. These styles 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

- Irregular plans and asymmetrical or box-like massing
- Flat, shed or gable roofs with wide overhangs
- Projecting shed or boxy volumes
- Minimal ornamentation; rather it is expressed by the use of wood exterior cladding and exposed structural elements
- Wide masonry chimneys
- Wide expanses of glass set within wood or metal frames
- Wood siding as exterior wall cladding in vertical-board, board-and-batten and shiplap finishes
- Building integrated with surrounding landscape
- Landscape may be designed by a significant landscape architect

Representative Buildings

- Reflections, David Allen Smith for Burde Shaw Associates (1968)
- Howard Nieman House, Albert Henry Hill, John Kruse (1970)
- Golub House, Albert Henry Hill (1972)
- Northern California Savings and Loan by Burde Shaw Associates (1972)
- Light House, John Thodos (1982/1997)
- Thodos House, John Thodos (2006)

The Carmel Dynamic Continues (1966 – 1986): Registration Requirements

Historic Significance

The following table analyzes the significance of buildings by synthesizing the criteria established by the National Register of Historic Places (NR), the California Register of Historical Resources (CR), and the Carmel-by-the-Sea Municipal Code (CMC).

Ntl / CA Register	Carmel Municipal Code (CMC) §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. These events should be related to building construction in Carmel associated the Carmel Dynamic theme.
B/2	2	Persons	Should be associated with significant persons that contributed to the City's economic, cultural, social or developmental history. Significant persons may be associated with the development of City services and institutions, social or cultural organizations, the ongoing artistic and theatrical culture and the increased commercial development downtown. These buildings should be compared to other associated properties occupied by the person(s) to determine which location best represents the person(s) significant achievements.
C/3	3	Architecture, Construction Method	Buildings designed by a significant architect, landscape architect, or a significant builder should be strong examples of a particular architectural style and should possess sufficient historic integrity. Buildings designed by an unrecognized architect/builder but being a good representative of the architectural styles and types listed in this thematic time period are also appropriate, provided they maintain adequate historic integrity. Individual examples, which contribute to diversity in the community, need not have been designed by known architects, designer/builders or contractors. If located, these examples contribute to Carmel's unique sense of time and place shall be deemed significant, provided they maintain a particularly high degree of historic integrity.
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.

Historic Integrity Considerations

Residential buildings constructed during this thematic time period are more common and should be held to a higher standard of historic integrity, including retention of windows, doors, cladding and ornamentation. Additions to buildings constructed in the modernist styles should be of compatible materials and not remove original cladding or fenestration patterns. Additions to these buildings should reflect their original scale, massing and ornamentation, but be differentiated to highlight the historic nature of the original composition.

Commercial buildings in modernist styles are generally single-story and of smaller scale. Storefront modifications will likely remove their original glass-fronted display windows and exterior materials, both which will reduce their historic integrity.

For buildings associated with significant events or significant persons, integrity of location, setting, design, feeling and association are more important aspects of historic integrity. For buildings associated with architectural design and/or construction method historic integrity should be stronger, particularly the integrity of design, materials, and workmanship. The following list outlines the Minimum Eligibility Requirements and Additional Integrity Considerations.

Minimum Eligibility Requirements

- Retains sufficient character defining features to represent a given architectural style that dates to the thematic time period.
- Retains original form and roofline.
- Retains the original fenestration (window and doors) pattern, as expressed by the original window/door openings and their framing, surrounds or sills.
- Retains most of its original ornamentation.
- Retains original exterior cladding (or original cladding has been replaced in-kind).
- Alterations to buildings that meet the *Secretary of the Interior's Standards for the Treatment of Historic Properties* are acceptable.

Additional Integrity Considerations

- For Bay Region Modern-style residential buildings retention (or in-kind replacement) of the original wall cladding is essential for listing.
- Rear or side additions should be constructed using similar materials but differentiated from the original modernist design, to highlight the historic building.
- For single-story commercial buildings with original display areas, storefront replacements are considered acceptable only if the original fenestration pattern has been matched closely.

5 CONCLUSIONS

Preservation Goals and Priorities

Carmel Inventory Update

The Carmel Inventory of Historic Resources Database lists 287 properties. These properties reflect the results of the early surveys in the 1990s by preservationist Enid Sales and Carmelite volunteers, and the 2001-2003 survey conducted by architectural historians Richard Janick and Kent L. Seavey. Additional properties have been subsequently added through the formal review process.

The field reconnaissance survey for this Context Statement update revealed that many Inventory-listed properties have been altered since the surveys were conducted. While alterations to these buildings were designed to be in conformance with the *Secretary of the Interior's Standards for the Treatment of Historic Properties*, new historic integrity updates evaluations recommended.

Presently, the existing DPR523 forms for the Carmel Inventory list the broad themes and previous architectural styles of the former 2022 Context Statement. These survey forms should be updated to reflect the new themes and historic property types described in this document.

Potential Historic Districts

The 2001 – 2003 survey also established three potential historic districts, based on a concentration of properties sharing a given historic theme or property type. These districts are:

- Downtown Commercial District: Bounded by Mission Street to the north, Monte Verde Street to the south, 6th Avenue to the west and 7th Avenue to the east. This district was adopted as the Downtown Conservation District.[210]

- Comstock Hill Historic District: Bounded by Santa Rita Street to the east, Ocean Avenue to the south, Torres Street to the west and a line through the western half of Blocks 60 and 61. This area contains the largest concentration of buildings designed by Hugh Comstock in the Tudor Revival and Storybook styles.[211] Field survey reveals that the buildings within this potential district maintain sufficient historic integrity for this district to be established.

- Konigshofer-White-Sand & Sea Historic District: Includes the Sand & Sea residential development designed by Jon Konigshofer in the early 1940s, formerly containing a group of Postwar Modern-style houses.[212] Field survey has revealed that subsequent removals and alterations to the remaining buildings have removed the potential for a district at this location.

[210] Seavey, Kent L., *Downtown Commercial District* (DPR523 Building, Structure and Object Record), 2001
[211] Seavey, Kent L., *Comstock Hill Historic District* (DPR523 Building, Structure and Object Record), 2001.
[212] Seavey, Kent L., *Konigshofer-White Sand & Sea Historic District* (DPR523 Building, Structure and Object Record), 2002.

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7 APPENDICES

The following Appendices are largely reproduced from prior editions of the *Carmel-by-the-Sea Historic Context Statement.*

Appendix A: 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 Lasuén, 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. Franklin 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 for the south side of Ocean between Junipero and Mission, which was at this time occupied by a creamery, a movie theatre, 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 First iteration of Carmel Plaza 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 Olof 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.

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 Walter Burde & Associates and Will Shaw & 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.

1974 Carmel Plaza expanded and remodel

1976 Gunnar Norberg selected as mayor and serves two terms until 1980.

1976 Carmel citizens group Old Carmel (later, Carmel Tomorrow, Carmel Today, and today Carmel Heritage), 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.

Appendix B: Architects, Designers and Builders in Carmel

Architects

Frank Ashley
Richard Barrett
Roger Blaine
Carl Bensberg
Walter Burde
George Brook-Kothlow
Thomas Church
William L. Cranston
Olof Dahlstrand
Gardner Dailey
Gordon Drake
Fred Keeble
Guy Koepp
Jack Kruse
Milt Latham
Gustave Laumister
Rose Luis
Rowan Maiden
Bernard Maybeck
Eugenia Mayberry
Clarence Mayhew
Charles Moore
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

Thomas S. Elston	Julia Morgan	George Whitcomb
Albert Farr	Mark Mills	George Willox
John Gamble	Louis Mullgardt	Frank Lloyd Wright
Donald Goodhue	Athanese Nastovic	William Wurster
Charles Sumner Greene	David Olsen	Frank Wynkoop
Albert Henry Hill	Willis Polk	Joseph Henry Wythe
Robert R. Jones	James Pruitt	
Paffard Keatinge-Clay	Guy Rosebrook	

Designer/Builders

Miles Bain	Donald Hale	Percy Parkes
Frederick Bigland	James Heisinger, Sr.	George Quentel
Ernest Bixler	Christian Jorgensen	Frank Ruhl
Richard Bixler	Jon Konigshofer	Louis Simonson
Daisy Bostick	Edward Kuster	A. C. Stoney
Artie Bowen	C.H. Lawrence	Benjamin Turner
Hugh Comstock	Frank Lloyd	Herb Vial
Dean Denny	Meese & Briggs	Hazel Watrous
Delos Goldsmith	Guido and Charles Marx	George Mark Whitcomb
Levon "Lee" Gottfried	M.J. Murphy	W.W. Wood
	Perry Newberry	

Biographical Information for Designer/Builder/Architects Working in Carmel

The following provides biographical summaries of key historic designer/builder/architect personages in Carmel. It is not intended to be comprehensive; exclusion from this list does not preclude importance to Carmel's history.

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.[213] 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

[213] Department of Parks and Recreation, Building, Structure, and Object Record, Mary D. Crile House, 2.

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 Craftsman 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.[214]

Carl Bensberg - An architect, is shown in City Directories as residing in Carmel from 1947 through 1963.

Blaine & Olsen - Roger Blaine and David Olsen were Oakland-based architects who primarily focused on church and commercial projects. Blaine & Olsen traveled to Spain and became aware of the Spanish architecture and then proceeded to design a number of the best known Spanish Eclectic commercial buildings in Carmel, including La Ribera Hotel also known as the Cypress Inn, and the Kocher Building, known as La Giralda. The firm completed Spanish Eclectic designs in Oakland, Santa Barbara, and Carmel. The partnership lasted until the Great Depression.

Ernest 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.[215] 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.

Hugh Comstock (1893-1950) – Hugh Comstock developed the Storybook 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 "Otsy Totsy" dolls. The "Doll's House" became the first of many Storybook 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.

Guy Koepp (1896-1959) – Guy Koepp moved to Carmel Woods in the early 1920s after graduating from the University of Oregon. He designed several homes on the Peninsula in junction with the Parrot and Jones real estate firm, and is perhaps best known for La Rambla (1929) on Lincoln south of Ocean, and the Carmel Dairy (1932) on the northwest corner of Ocean and Mission.

[214] *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.
[215] Department of Parks and Recreation, Building, Structure, and Object Record, Ernest Bixler House, 2.

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 4 northeast of Forest Road.[216]

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.[217]

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

[216] "George Andrew Brook-Kothlow (obituary)," *Monterey Peninsula Herald*, 9/23/2012. Richard Olson, "In Memory of George Brook-Kothlow, Architect.
[217] Janick, Richard and Kent Seavey, *Celebrating Walter Burde, F.A.I.A.*, unpublished manuscript, MAARA archives; Walter Burde, FAIA Nomination Application, 1987, MAARA archives.

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.[218] In 1969, the partners split the two firm offices, with Walter Burde retaining the Carmel office; and Will Shaw retaining the Monterey office. The separate offices operated as Walter Burde & Associates and Will Shaw & Associates. 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.[219] Church was educated at the University of California and Harvard, where he became fascinated with issues of California's climate and outdoor living. [220] 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 Wurster, of Wurster, Bernardi and Emmons, were close friends and collaborated on many house and garden projects throughout their careers.[221]

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.[222] Born in Manila, Philippines and educated in the U.S., William L. Cranston (1918-1986) received his architectural degree from Princeton University.[223] 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.[224] 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.[225] Examples of Cranston's work in Carmel include the L. L. Spillers Guest Cottage and the house for Dr. and Mrs. Chester Magee.[226] 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

[218]. "Architects Saluted for Design," Monterey Peninsula Herald, 12/26/66. "Architect Association Honors 2 Peninsulans," Monterey Peninsula Herald, 4/18/84.
[219] Corbett, 19.
[220] Marc Treib, editor. *Modern Landscape Architecture: A Critical Review*, Cambridge, MIT Press, 1992, 169.
[221] Corbett, 12.
[222] Department of Parks and Recreation, Building, Structure, and Object Record, L. L. Spillers Guest Cottage, 2.
[223] Department of Parks and Recreation, Building, Structure, and Object Record, L. L. Spillers Guest Cottage, 2.
[224] Department of Parks and Recreation, Building, Structure, and Object Record, L. L. Spillers Guest Cottage, 3.
[225] Department of Parks and Recreation, Building, Structure, and Object Record, L. L. Spillers Guest Cottage, 3.
[226] Department of Parks and Recreation, Building, Structure, and Object Record, Dr. & Mrs. Chester Magee, 2.

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.[227]

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.[228] 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.[229]

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 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.[230]

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

[227] Olof Dahlstrand biography, *Carmel Modernism*, 2017. "Olof Dahlstrand (obituary), *Monterey Peninsula Herald*, 7/22/2014. "Olof Dahlstrand (1916-2014)," Environmental Design Archives, University of California, Berkeley: https://archives.ced.berkeley.edu/collections/dahlstrand-olof.
[228] Department of Parks and Recreation, Building, Structure, and Object Record, Gardner A. Dailey House.
[229] *House & Home*, February 1954, 124-129.
[230] MAARA archives and "Drake, Gordon (1917-1952)," Environmental Design Archives, University of California, Berkeley: https://archives.ced.berkeley.edu/collections/drake-gordon.

House on Mission Street northeast of Tenth Avenue and the Lillian Lim House (1965) on Dolores Street at the SE corner of Second Avenue.[231]

Donald Goodhue (FAIA) – Donald Goodhue received his master's degree from Harvard University in 1956. Following graduation, he 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.[232] Roger and Lee Gottfried - Roger Gottfried, an architect, is listed as a resident in Carmel City Directories from 1947 through 1963.

La Von "Lee" Gottfried (b.1896) - La Von E. "Lee" Gottfried was born in Ohio, July 12, 1896, and was educated to the high school level. He began his business career with Pacific Telephone Company and in 1917 enlisted in the United States Army. In 1919 he was honorably discharged having attained the rank of first lieutenant. In 1920 Lee came to Carmel and began work as a general contractor. Lee Gottfried (along with Edward Kuster) is credited with the transformation of the Ocean Avenue business district from a Western "false front" aesthetic (Carmel Bakery) to the Old World charm of a European village (Court of the Golden Bough). In 1921, Gottfried married Bonnie Hale, a native of Berkeley who had lived in Carmel since 1906, and built his family a home on Dolores Street 7 southeast of Thirteenth. 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.

Charles Sumner Greene (1868-1957) – a Charles Sumner Greene was born in Cincinnati, OH. Charles and his brother, Henry Mather Greene, grew up in St. Louis and studied at Washington University in St. Louis and at MIT's School of Architecture before working for firms in Boston. The brothers moved to Pasadena in 1893 and founded the architectural firm of Greene and Greene there in 1894. The Craftsman style Gamble House (1908) in Pasadena is considered one of the best examples of residential architecture in the country. In 1901 Charles Greene married Alice Gordon White, and in 1916 moved his family to Carmel, where he built his home and studio on Lincoln Street. D.L. James engaged Charles Greene in 1918 to design a home on a rocky bluff overlooking the Pacific Ocean in the Carmel Highlands. 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 (completed in 1924). He was also one of Carmel's first Planning Commissioners.

[231] "John H. Gamble (obituary)," *Monterey Peninsula Herald*, 11/6/1997.
[232] Seavey, Kent and Richard Janick, *Donald Goodhue, FAIA* (Unpublished Manuscript), Monterey Area Architectural Resources Archives (MAARA).

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.[233] Born in England and educated at University of California, Berkeley, and Harvard University, Hill studied under Bauhaus proponents, Walter Gropius and Marcel Breuer.[234] 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.[235] The partnership lasted until Hill's death in 1984.[236] Hill moved to Carmel in 1971, designing numerous homes throughout the region and serving on Carmel's planning commission.[237] Hill's Carmel modernist houses 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 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.[238]

[233] 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.
[234] Department of Parks and Recreation, Building, Structure, and Object Record, Henry Hill House, 2.
[235] Progressive Architecture, "Three Weekend Houses," August 1962, 120-125.
[236] Progressive Architecture, "Three Weekend Houses," August 1962, 120-125.
[237] Monica Hudson, *Images of America: Carmel-by-the-Sea*, Arcadia Publishing, 2006, 122.
[238] Seavey, Kent. *Carl Cherry Center for the Arts* (DPR523 Form), 2001, 4. Kent Seavey, *Paffard Keatinge-Clay* (unpublished manuscript), MAARA archives.

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.[239] 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."[240] 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.[241] 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 house into its local setting, an example being Walter Kruse's house, one of three designs by Hill and Kruse on Lopez Avenue.[242] The partnership lasted until Hill's death in 1984.[243]

Edward Kuster (1878-1961) - Edward Kuster, born in Indiana and educated at the University of Southern California, was a Los Angeles-based musician and attorney before coming Carmel in 1921. Here he became involved in theater, establishing his own theatre and school. In 1922 Kuster purchased lots on the southeast corner of Monte Verde Street and Ocean Avenue and hired Carmel designer builder Lee Gotfried to design the Golden Bough Theater (1924, burned in 1935). Kuster purchased the Carmel Arts and Crafts Clubhouse on Monte Verde in 1930, renaming it the Studio Theatre of the Golden Bough. When it burned in 1949, Kuster rebuilt the extant Golden Bough Playhouse (1952). Kuster directed 85 plays and acted in more than 50 roles in the 35 years he lived in Carmel. He married Una Call in 1902; they divorced in 1913 and she remarried Robinson Jeffers. Kuster remarried three more times before his death in 1961.

Frank Lloyd (1907-1983) - 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.

[239] "Modern Style in Carmel Brings Cries of Anguish."
[240] "Carmel's Architecture Both Interesting and Livable."
[241] Monica Hudson, *Images of America: Carmel-by-the-Sea*, Arcadia Publishing, 2006, 123.
[242] Progressive Architecture, "Three Weekend Houses," August 1962, 120-125.
[243] Progressive Architecture, "Three Weekend Houses," August 1962, 120-125.

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.[244]

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.[245]

Clarence Mayhew - Born in 1907, Mayhew was educated at the University of California, Berkeley.[246] 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.[247] In Carmel, Mayhew designed the Helen Proctor House (1948) on Scenic Road near Eleventh Avenue. Mayhew retired in 1955.[248]

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.[249] 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 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.[250]

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[244] Department of Parks and Recreation, Building, Structure, and Object Record, Frank Lloyd House, 3.
[245] "Rowan P. Maiden (obituary)," *Carmel Pine Cone*, 1/17/1957. "Mrs. Chapman Works to Preserve Carmel," *Monterey Peninsula Herald*, 4/9/1964.
[246] Department of Parks and Recreation, Building, Structure, and Object Record, Helen I. Proctor House, 2.
[247] Department of Parks and Recreation, Building, Structure, and Object Record, Helen I. Proctor House, 2.
[248] Department of Parks and Recreation, Building, Structure, and Object Record, Helen I. Proctor House, 2.
[249] NorCalMod, 282.
[250] "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).

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.[251]

Michael J. Murphy (1885-) – Born in Minden, Utah, M.J. Murphy arrived in Carmel in 1900. Without prior architectural experience, he built a house for his mother in 1902 (today, the "First Murphy House"). Frank Devendorf hired Murphy in 1903 as a builder for the Carmel Development Company. Murphy designed vernacular style and Craftsman style cottages. In 1914, he established his own contracting company, and in 1924 erected a lumber/storage yard at the present site of the Carmel Plaza. Over his career he designed some 300 buildings in Carmel, the most by a single individual in the City's history. While most of his structures were of his own design; later in his career, his firm, M.J. Murphy Inc. would build designs by leading regional architects such as the Bay Area architects Bernard Maybeck (Harrison Memorial Library) and Julia Morgan. In the late 1920s, he published *Structures of the Period, Carmel-by-the-Sea, California, Compliments of M.J. Murphy, Inc.*, a 31-page book that celebrated his work in Carmel and the Monterey region. He retired in 1941; his grandsons continue to operate the family lumber business out of Carmel Valley today.

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

[251] 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.

being displayed in a local exhibit. He passed away in Flushing Grove, New York in 1965 and is buried in Cedar Grove Cemetery.

Earl Percy Parkes (1884-1955) – Percy Parkes was born on May 2, 1884, in Port Clinton, Ohio. He entered the University of Los Angeles to study law, but left his studies to start his career as a builder. One of the early builders of Carmel, active in the 1920s and 1930s, Parkes counted among his commissions the Seven Arts Building (1928), Dummage Building (1924), and the Percy Parkes Building (1926). 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.

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.[252]

C.J. Ryland (1892-1980) - Carmel architect Columbus J. Ryland was born in San Jose, on December 6, 1892 and studied at the Western Normal California School of Arts and Crafts. In 1918 Ryland entered military service and was sent to France; after the war he remained in France to study architecture at the University of Toulouse. Upon returning to the United States, Ryland joined the Fresno firm of Swartz & Swartz. After the death of A.C. Swartz in 1919, Ryland became a partner in the firm. Swartz & Ryland conducted a brisk business doing residential, commercial, and school work throughout the Central San Joaquin Valley; by 1926 their influence extended to the Bay Area, where they designed the Union Stage Depot in Oakland. Further expanding their territory, they opened a branch office in Monterey in 1928 and another in Salinas in 1931. Ryland won commissions for Monterey City Hall (1936) and Santa Cruz City Hall (1937). In Carmel, Ryland added an auditorium annex to the Sunset Center in a dramatic Tudor Revival style in 1931, and built the Art Deco style Bank of Carmel building at the northeast corner of Ocean and Dolores in 1938.

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.[253] 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 as a top architectural school on the West Coast.[254] 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.

[252] Department of Parks and Recreation, Building, Structure, and Object Record, Frances C. Johnson House, 2.
[253] http://www.architectureweek.com/2003/0625/next_week.html, accessed 28 March 2008.
[254] Department of Parks and Recreation, Building, Structure, and Object Record, Esther M. Hill House, 2.

David Allen Smith – 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.[255]

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. [256]

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.[257] 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.[258] 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.[259] 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.

Robert Stanton was one of the founders of the Monterey Bay Chapter of the American Institute of Architects, and in 1972 was the first member of the organization to become a Fellow of the A.I.A. labeled by his peers a the Dean of Monterey Area Architects, most of the local architectural designers passed through firm at one time or another.

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.[260]

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[255] "David Allen Smith (unpublished biography)," MAARA archives.
[256] Department of Parks and Recreation, Building, Structure, and Object Record, Spinning Wheel Restaurant, 2.
[257] Monica Hudson, *Images of America: Carmel-by-the-Sea*, Arcadia Publishing, 2006, 84.
[258] Monica Hudson, *Images of America: Carmel-by-the-Sea*, Arcadia Publishing, 2006, 84.
[259] "Stanton to be honored by fellow architects," *Carmel Pine Cone, Carmel-by-the-Sea, Calif.*, 24 August 1972.
[260] 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.

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 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.[261]

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.[262]
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.[263]

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.[264] 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.[265] Although not much information is available on Warren's

[261] 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.
[262] 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
[263] Department of Parks and Recreation, Building, Structure, and Object Record, Norman Rial House, 2.
[264] Department of Parks and Recreation, Building, Structure, and Object Record, Helen T. Warren House, 2.
[265] Department of Parks and Recreation, Building, Structure, and Object Record, Helen T. Warren House, 2.

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 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.[266]

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.[267] 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.[268]

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

[266] Department of Parks and Recreation, Building, Structure, and Object Record, Mrs. Clinton Walker House, 4.
[267] Department of Parks and Recreation, Building, Structure, and Object Record, Helen Nelson Nowell House, 3-4.
[268] Department of Parks and Recreation, Building, Structure, and Object Record, Helen Nelson Nowell House, 3-4.

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.[269]

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.[270] Wythe also taught architecture at Monterey Peninsula College. After his marriage with Idaho native, Lois Renk, the couple relocated to Sandpoint, Idaho in 1977.

Appendix C: Historical Figures in Carmel

The following provides biographical summaries of key historic personages in Carmel. It is not comprehensive; exclusion from this list does not preclude importance to Carmel's history.

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

[269] 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.
[270] "Joseph Wythe biography, "*Carmel Modernism* (2017 exhibit at the Cherry Center for the Arts; Joseph Wythe obituary: https//lakeviewfuneral.com/obituaries/joseph-wythe/179/.

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, 1st 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, 2018-2024
Dale Byrne, 2024-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

Members of the Craftsman 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

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

Founding Members of the 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 "Barney" Segal

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

Artists Working in Carmel: 1940 – 1986

Martin Baer
Clancy Bates, sculptor
Dudley Carter, sculptor
John Catlin, sculptor
William Chase, painter
Sam Colburn, 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
David Ligare, painter
Richard Lofton, 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

Charles Chapel Judson, painter
Hank Ketcham, cartoonist
Bill O'Malley, cartoonist
John O'Shea
Paul Kirtland Mays, painter
Gerald Wasserman, painter
Brett Weston, photographer
Edward Weston, photographer
Alexander Weygers, sculptor
Clifton Williams

Biographical Summaries

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 (extant) cottage he built for himself on the east side of Carpenter Street 2 southeast of Second.

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 Ordinance No. 96 (passed June 1929), 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.

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.

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*.

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 "Jimmy" 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.

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 Lasuén – 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 Minden, 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.

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.[271]

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 Bach 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.

[271] "Ninety Years of Life – and 60 Years of Conservation," *Carmel Pine Cone*, 1/27/2017.

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 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.

HISTORIC CONTEXT STATEMENT
CARMEL-BY-THE-SEA

Prepared For
The City of Carmel-by-the-Sea

By
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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.

[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

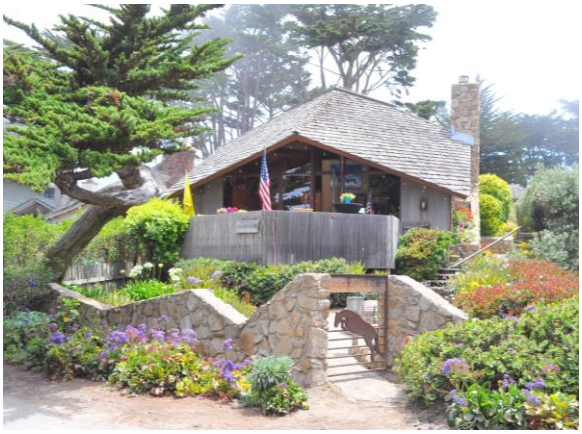
- Low-slung, single-story, horizontal massing
- Gable, hipped or flat roofs, often with incorporated porch
- Wood-framed and sheathed, post-adobe, or adobe wall construction
- Carport or garage (attached or detached)
- Fenestration may consist of wood, aluminum, or steel-framed windows
- Wide brick, 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

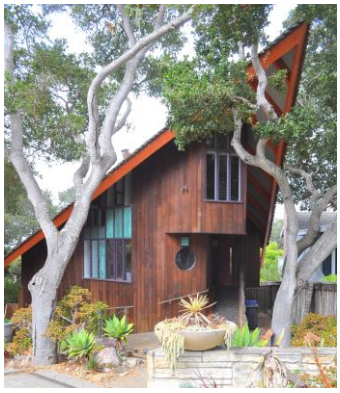
- Irregular plans and asymmetrical composition
- Geometric, low-pitched roof expressions with wide overhangs and exposed structure
- Use of modernist construction methods but with natural and local materials
- Wide expanses of glass in wood or metal frames
- Clerestory windows
- Wood- or metal-framed 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.

CITY OF CARMEL-BY-THE-SEA
PLANNING COMMISSION
Staff Report

December 11, 2024
PUBLIC HEARINGS

TO:	Chair LePage and Planning Commissioners
SUBMITTED BY:	Jacob Olander, Associate Planner
APPROVED BY:	Brandon Swanson, Assistant City Administrator/Acting Community Planning and Building Director
SUBJECT:	**DS 24273 (Barretta):** Consideration of a Track One Design Study Referral, DS 24273 (Barretta) for the replacement of the wood shake roof of a two-story single-family residence and detached garage with a vertical standing seam metal roof on the two-story single-family residence and tar and gravel on the detached garage located on the southeast corner of Junipero Avenue and 10th Avenue in the Single-Family Residential (R-1) District. APN: 010-072-018-000. ***RECOMMEND CONTINUANCE TO A DATE UNCERTAIN***

Application: DS 24273 (Barretta) **APN:** 010-072-018-000
Block:119 **Lot:**2
Location: southeast corner of 10th Avenue & Junipero Avenue
Applicant: Robert Torres **Property Owner:** Russell Barretta

Executive Summary:

The project involves reroofing a two-story single-family residence and detached garage on a 4,000-square-foot parcel. The applicant is proposing a new vertical standing seam metal roof on the main residence and a tar and gravel roof on the detached garage. On September 25, 2024, the property was determined to be ineligible for the Carmel Historic Inventory. No trees on the property or in the right-of-way are proposed to be removed.

Recommendation:

This item is being recommended for continuance to a future date. The applicant was unable to complete the public noticing in time to be placed on the December agenda.

Background and Project Description:

Not applicable

Staff Analysis:

Not applicable

Other Project Components:

Not applicable

CITY OF CARMEL-BY-THE-SEA
PLANNING COMMISSION
Staff Report

December 11, 2024
PUBLIC HEARINGS

TO:	Chair LePage and Planning Commissioners
SUBMITTED BY:	Jacob Olander, Associate Planner
APPROVED BY:	Brandon Swanson, Assistant City Administrator/Acting Community Planning and Building Director
SUBJECT:	**UP 24288 (The Big Squeezy):** Consideration of a Use Permit to allow for the establishment of a Specialty Restaurant, "The Big Squeezy by the Sea". The restaurant would specialize in the preparation and sale of smoothies, smoothie bowls, and cold pressed juices.

Application: UP 24288 (The Big Squeezy)
Block: 74
Location: Lincoln 3 SW of Ocean, Unit #1
Applicant: Sally Larsen

APN: 010-191-001-000
Lot: 11 & 13
Property Owner: Esperanza Carmel Commercial LLC

Executive Summary:

The applicant is seeking approval of a Use Permit to allow for the establishment of a Specialty Restaurant, "The Big Squeezy by the Sea". The restaurant would specialize in the preparation and sale of smoothies, smoothie bowls, and cold pressed juices.

Recommendation:

Adopt a Resolution (Attachment 1) Approving a Use Permit for the Establishment of a new specialty restaurant, "The Big Squeezy by the Sea", with 14 indoor seats located on Lincoln Street 3 southwest of Ocean Avenue (Building A; Suite #2) in the Central Commercial (CC) District. APN: 010-191-001-000

Background and Project Description:

The subject tenant space, unit #2 of building A, located on Lincoln Street 3 southwest of Ocean Avenue, is approximately 725 square feet. The space was most recently used as a retail space by the Kevin Milligan Gallery. The applicant is proposing to open a specialty restaurant specializing in the preparation and sale of smoothies, smoothie bowls, and cold pressed juices. The back of house is proposed to be used primarily for food storage and sanitation, and the front of house area is used for storage, food preparation, serving, ordering, and seating area designed to accommodate 14 seats. The proposed hours of operation are from 9:00 am to 5:00 pm, 7 days a week.

Staff Analysis:

Conditional Use Permit Required: The proposed business requires a Conditional Use Permit as the primary use is a Specialty Restaurant. The criteria for a Specialty Restaurant is listed below with a staff analysis on how the project complies with the applicable requirements.

Specialty Restaurant: CMC 17.68.050 defines Specialty Restaurants as: *"Restaurants providing a limited range of food products for immediate consumption on the site. These restaurants provide seating but are not required to provide table service or menus. Specialty restaurants provide, as a primary use, two or fewer of the following lines of foods: pastries and doughnuts, frozen desserts, candy and nuts, juices, and coffee and tea.*"

In accordance with CMC 17.14.030, use classifications, defined in Chapter 17.68, are based on the use classifications listed in the current edition of the North American Industry Classification System (NAICS). Questions as to the inclusion or exclusion of a particular proposed use in a particular category are determined by the Director based on a NAICS Use Categories List. The determination shall be made according to the characteristics of the use, and upon the Director's interpretation of the land use code, the NAICS Use Categories List and the current edition of the NAICS.

The 2022 Edition of NAICS (most recent year available) describes "Snack and Nonalcoholic Beverage Bars" (NAICS Code: 722515) as:

> *This U.S. industry comprises establishments primarily engaged in (1) preparing and/or serving a specialty snack, such as ice cream, frozen yogurt, cookies, or popcorn, or (2) serving nonalcoholic beverages, such as coffee, juices, or sodas for consumption on or near the premises. These establishments may carry and sell a combination of snack, nonalcoholic beverage, and other related products (e.g., coffee beans, mugs, coffee makers) but generally promote and sell a unique snack or nonalcoholic beverage.*

Index entries in the NAICS classification (722515), which serve as detailed descriptors to assist users in locating the correct industry classification include directly applicable to the use include juice bars, fixed location refreshment stands, and smoothie shops. Additional index entries not directly related to the use include: bakery cafes, confectionary snack shops, ice cream parlors, doughnut shops.

As such the NAICS classification a "Snack and Nonalcoholic Beverage Bar" (NAICS 722515) is consistent with the city's land use classification of a specialty restaurant as the business primarily sells juices, smoothies, and smoothie bowls.

CMC *17.14.040.I.4.* - Specialty Food Store Standards

1. Minimum size: 400 square feet.

Staff Analysis: The subject business space is approximately 725 square feet.

2. The minimum number of customer seats on-site: is 14 seats. The customer seating area must be open to patron use during all hours of operation, and the use must be managed to encourage on-premises consumption of food products.

Staff Analysis: A minimum of 14 seats are proposed (and conditioned) to be located at the front of the business between the business entry and the point of sale. The seating will be provided through a combination of bench seating, chairs, and bar seating. Condition of Approval #18 requires a minimum of 14 seats be maintained at all times and open to patron use during all hours of operation, and the use must be managed to encourage on-premises consumption of food products

3. Sales of soup, salads, and sandwiches may be allowed in up to 10 percent of sales.

Staff Analysis: The sales of soup, salads, and sandwiches are not proposed.

4. The sale of alcohol is prohibited.

Staff Analysis: The sale of alcohol is not proposed.

5. Drive-in, fast food, take-out, or formula establishments are prohibited.

Staff Analysis: The proposed use, as represented by the applicant, does not exhibit the characteristics of a Drive-In Establishment, fast food establishment, or take-out establishment. With respect to whether the business is a formula establishment, "The Big Squeezy by the Sea" will be the fourth restaurant location for business owners and will be differentiated the existing "The Big Squeezy" establishments located in Monterey County and Louisiana. The business name, menu, and branding are unique to this Carmel location as is consistent with past practice for differentiation of existing businesses when locating a similar established brand or business to Carmel. This is similar to what the Planning Commission has approved in the past for businesses like Alvarado Street Brewery and Olivier Napa Valley. Alvarado Street Brewery chose the name Alvarado Street Brewery and Bistro and Olivier Napa Valley chose the name Olivier by the Sea to differentiate.

Condition of Approval #22 also requires all products bearing the name of the Business feature the full name approved on the Business License Application, "The Big Squeezy by the Sea" as a means to differentiate the location from other locations and to maintain a consistent branding and unique appearance for this Carmel location.

6. The service counter must be located within the interior of the business premises and arranged so that customers must first pass by or through the seating area to reach the counter and patron queues will be contained within the building.

Staff Analysis: The service counter is located in the rear part of the building allowing the queue to be contained within the building. As a patron enters the business, they would first enter the seating area. After passing the seating area, the customer would reach the service counter and cash register to place their order.

7. Outside seating may be allowed, subject to CMC 17.58, Design Review.

Staff Analysis: The applicant is not proposing outside seating.

8. All products sold for consumption off the premises, other than frozen desserts, must be placed in covered containers or wrappings.

Staff Analysis: All restaurants within the City utilizing disposable food packaging shall exclusively use biodegradable/compostable or recyclable products and maintain written records as detailed in CMC 8.68. Condition of Approval #9 required that food sold for consumption off-premise shall be placed in covered containers or wrapping in accordance with these code requirements.

9. Cooking equipment is limited to indoor stoves and ovens.

Staff Analysis: Cooking equipment is not proposed. Food preparation equipment will utilize refrigerators, freezers, a smoothie machine, blenders, and similar equipment that do not involve cooking.

10. The maximum number of food stores and/or restaurants located within structures fronting Ocean Avenue allowed: 15.

Staff Analysis: The proposed business does not front Ocean Avenue.

11. The operator of the use shall be responsible for the clean-up of all on-site and off-site litter generated by the use, including twice-daily clean-up of all sidewalks and gutters within 50 feet of the storefront and twice-yearly steam cleaning of this area. A practical plan for monitoring and implementing this standard shall be submitted for review with the application for a use permit and will be adopted as a condition of approval of the use.

Staff Analysis: Condition of Approval #20 has been included stating the business operator shall be responsible for clean-up, including twice-daily clean-up of all sidewalks and gutters within 50 feet of the storefront and twice-yearly steam cleaning of this area.

12. See subsection (I)(1) of this section, All Eating and Drinking Establishments.

a. The sale of nonfood merchandise that is directly related to the use may be allowed when determined to be incidental to the primary use. The display of nonfood merchandise shall be ancillary to the primary use.

Staff Analysis: The applicant is not proposing a retail component currently. Any retail display will be required to occupy less than 10% of the floor area of the primary use and will be considered

ancillary. Condition of Approval #3 requires all nonfood merchandise be directly related to the primary use.

b. Adequate facilities shall be provided on the site for the closed storage of trash and garbage generated by the use. The on-site storage shall be designed so that the area can be cleaned and the refuse removed without creating a public nuisance and without being placed on the sidewalks or other public ways. If the method of cooking used will generate hot ashes, a storage facility and disposal method shall first be approved by the Fire Department.

Staff Analysis: The business will utilize the enclosed trash and recycle bin as outlined on the plans. The existing trash enclosure is located at the rear of building A. The proposed use is not anticipated to generate hot ashes.

c. At least one restroom shall be available for use by all persons within, or conveniently adjacent to, the specific business premises and on the same property on which the use is located. This restroom shall comply with all provisions of the State Uniform Building and Plumbing Codes as to the required size, location, and accessibility standards, and shall be available for use by both the employees and patrons of the business.

Staff Analysis: Customer restrooms will be provided by the existing common area restrooms located at the rear of building A. The existing business space will utilize the same restroom for employees.

Use Permit Findings. In Accordance with CMC 17.64.010.A, in its review of applications for use permits, the Planning Commission shall evaluate each proposed use in order to consider its impact on the City. No use permit shall be granted unless all of these general findings can be made:

1. That the proposed use will not be in conflict with the City's General Plan.
2. That the proposed use will comply with all zoning standards applicable to the use and zoning district.
3. That granting the use permit will not set a precedent for the approval of similar uses whose incremental effect will be detrimental to the City, or will be in conflict with the General Plan.
4. That the proposed use will not make excessive demands on the provision of public services, including water supply, sewer capacity, energy supply, communication facilities, police protection, and fire protection.
5. That the proposed use will not be injurious to public health, safety or welfare.
6. That the proposed use will be compatible with surrounding land uses and will not conflict with the purpose established for the district within which it will be located.
7. That the proposed use will not generate adverse impacts affecting health, safety, or welfare of neighboring properties or uses.

Staff Analysis: As conditioned, the proposed use meets the required findings outlined in CMC 17.64.010. The use contributes to the unique, quality commercial uses that serve the intellectual, social, material, and day-to-day needs of both the local community and visitors (P1-11). As conditioned, the project (use) complies with all applicable zoning standards and approval of the use is not precedent setting for the approval of similar uses. The site has adequate water available for the use, as determined by Monterey Peninsula Water Management District (MPWMD), and the use will not make excessive demands on public services. The proposed use is compatible with surrounding land uses and is consistent with the purpose of the Central Commercial (CC) zoning district. Some noise may be heard from the internment and short term running of equipment such as blenders.

According to the California Department of Transportation, Technical Noise Supplement to the Traffic Noise Analysis Protocol (September 2013), a blender at 3-feet away produces approximately 85-decebels. Sound spreads (propagates) uniformly outward in a spherical pattern, and the sound level decreases (attenuates) at a rate of approximately 6 dB for each doubling of distance from a stationary or point source. At 6-feet away, a blender may produce approximately 79-decebels, and at 12-feet, 73-decebels, for example. While the city's noise ordinance (CMC 8.56) nor Noise Element of the General Plan expressly address impacts that would preclude the proposed use, the Noise Element does include general objectives and policies including:

O9-2 *Consider the compatibility of proposed land uses with noise environment when preparing community plans or reviewing specific development proposals.*

P9-11 *The standard noise mitigation measures shall not preclude creative solutions addressing unique situations when there are conflicts between noise levels and land use.*

O9-3 *Control unnecessary, excessive and annoying noises within the City where not preempted by Federal or State control.*

CMC 17.28.020 states, in part:

> *The fixed installation of any electrical or mechanical equipment such as generators for electrical power, pumps for hot tubs, swimming pools, fountains or wells, heating or air conditioning systems and similar equipment shall be located, shrouded, muffled or otherwise treated to control noise to protect the use and enjoyment of neighboring properties and the public. All such installations shall be limited to a noise emission standard of 60 db or three db above ambient whichever is greater, as measured at the property boundary… Excessive noise from such installations shall be treated as a Class D noise per Chapter 8.56*

While the use of blenders would likely not conflict with CMC 17.28.020 as the sound measurement for electrical equipment (including blenders) described in this section is taken at the property boundary, there is the potential for noise impacts to surrounding businesses and/or the public right-of-way. To further address the objectives and policies noted above, Condition of Approval #23 has been included which requires all noise from all stationary noise sources shall be contained within the subject business space and requires an acoustical analysis prepared by a qualified professional at the property owner's expense if complaints of excessive noise are received.

Commercial Use Permit findings. In accordance with CMC 17.64.020, in addition to the general finings required for all use permits listed above (CMC 17.64.010.A), no use permit shall be granted for commercial or business uses unless all of these general findings can be made:

1. That allowing the proposed use will not conflict with the City's goal of achieving and maintaining a balanced mix of uses that serve the needs of both local and nonlocal populations.
2. That proposed use will provide adequate ingress and egress to and from the proposed location.
3. That the capacity of surrounding streets is adequate to serve the automobile and delivery truck traffic generated by the proposed use.

Staff Analysis: The proposed use meets the findings outlined in CMC 17.64.010. The proposed use is a conditionally permitted use in the Central Commercial (CC) zoning district and the additional zoning requirements for the use have been made in the affirmative. The use will be located within an existing business space and shall be required to comply with all applicable building and fire codes related to building occupancy. The surrounding streets has adequate capacity for automobile and delivery truck traffic generated by the proposed use.

Other Project Components:

Staff recommends the project be found categorically exempt from the California Environmental Quality Act (CEQA), State CEQA guidelines, and local environmental regulations, pursuant to Section 15301 (Class 1) – Existing Facilities. Class 1 exemptions include the operation, maintenance, permitting, and minor alterations to existing private structures involving negligible or no expansion of an existing or former use. The project consists of the conversion of an existing retail establishment to a specialty restaurant (primarily

selling juices and smoothies). The proposed project does not present any unusual circumstances that would result in a potentially significant environmental impact, and no exceptions to the exemption exist pursuant to section 15300.2 of the CEQA Guidelines.

Attachment 1 – Resolution
Attachment 2 - Plans
Attachment 3 - Menu
Attachment 4 - Business Description
Attachment 5 – Correspondence

CITY OF CARMEL-BY-THE-SEA
PLANNING COMMISSION

PLANNING COMMISSION RESOLUTION NO. 2024-XXX-PC

A RESOLUTION OF THE PLANNING COMMISSION OF THE CITY OF CARMEL-BY-THE-SEA APPROVING A USE PERMIT FOR THE ESTABLISHMENT OF A NEW SPECIALTY RESTAURANT , "THE BIG SQUEEZY BY THE SEA", WITH 14 INDOOR SEATS LOCATED ON LINCOLN STREET 3 SOUTHWEST OF OCEAN AVENUE (BUILDING A; SUITE #2) IN THE CENTRAL COMMERCIAL (CC) DISTRICT. APN: 010-191-001-000

WHEREAS, Sally Larsen ("Applicant"), on behalf of the property owner, Esperanza Carmel Commercial LLC ("Owner"), submitted an application requesting approval of a Use Permit application ("UP 24288, The Big Squeezy") described herein ("Application"); and

WHEREAS, the applicant is proposing to establish a new Specialty Restaurant, called the "The Big Squeezy by the Sea" to be located in a 725 square foot commercial space located in unit #2 of building A located at the Lincoln Street 3 southwest of Ocean Avenue in the Central Commercial (CC) Zoning District; and

WHEREAS, Specialty Restaurant are permitted in the Central Commercial CC zoning district upon issuance of a Conditional Use Permit by the Planning Commission (CMC 17.14.030); and,

WHEREAS, notice of the public hearing was published on November 29, 2024, in the Carmel Pine Cone in compliance with State law (California Government Code 65091), as well as hand-delivery of the public notice by the Applicant to each property owner within a 100-foot radius of the project site indicating the date and time of the public hearing on or before December 1, 2024; and

WHEREAS, on December 11, 2024, the Planning Commission held a public hearing to receive public testimony regarding the Application, including without limitation, information provided to the Planning Commission by City staff and through public testimony on the project; and

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

WHEREAS, the Planning Commission did hear and consider all said reports, recommendations, and testimony herein above set forth and used their independent judgment to evaluate the project; and

WHEREAS, the California Environmental Quality Act (California Public Resources Code §§ 21000, *et seq.,* "CEQA"), together with State Guidelines (14 California Code Regulations §§ 15000, *et seq.,* the "CEQA Guidelines") and City Environmental Regulations (CMC 17.60) require that certain projects be reviewed for environmental impacts and that environmental documents be prepared; and

WHEREAS, the project proposes the establishment of a Specialty Restaurant within an existing commercial space. Therefore, pursuant to CEQA regulations, the project is categorically exempt under Section 15301 (Existing Facilities). Class 1 exemptions include the operation, maintenance, permitting, and minor alterations to existing private structures involving negligible or no expansion of an existing or

former use. The project consists of establishing a specialty food store within an existing commercial space; and

WHEREAS, pursuant to Section 15300.2 of the CEQA Guidelines, the proposed use does not present any unusual circumstances that would result in a potentially significant environmental impact, and there are no exceptions to the exemption; and

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

NOW THEREFORE, BE IT RESOLVED, that the Planning Commission of the City of Carmel-By-The-Sea does hereby make the following findings and determinations regarding the Conditional Use Permit:

FINDINGS REQUIRED FOR USE PERMIT APPROVAL (CMC 17.64) For each of the required findings listed below, staff has indicated whether the submitted plans support the adoption of the findings. For all findings checked "no" the staff report discusses the issues to facilitate the Planning Commission's decision-making. Findings checked "yes" may or may not be discussed in the report depending on the issues.		
Municipal Code Findings – CMC 17.64.010 General Findings Required for All Use Permits	**YES**	**NO**
1. The proposed use will not conflict with the City's General Plan.	✓	
2. That the proposed use will comply with all zoning standards applicable to the use and zoning district.	✓	
3. That granting the use permit will not set a precedent for the approval of similar uses whose incremental effect will be detrimental to the City or will be in conflict with the General Plan.	✓	
4. That the proposed use will not make excessive demands on the provision of public services, including water supply, sewer capacity, energy supply, communication facilities, police protection, and fire protection	✓	
5. That the proposed use will not be injurious to public health, safety, or welfare.	✓	
6. That the proposed use will be compatible with surrounding land uses and will not conflict with the purpose established for the district within which it will be located.	✓	
7. That the proposed use will not generate adverse impacts affecting the health, safety, or welfare of neighboring properties or uses.	✓	
Municipal Code Findings – 17.64.020 General Findings Required for Commercial Use Permits		
1. That allowing the proposed use will not conflict with the City's goal of achieving and maintaining a balanced mix of uses that serve the needs of both local and nonlocal populations.	✓	
2. That proposed use will provide adequate ingress and egress to and from the proposed location.	✓	
3. That the capacity of surrounding streets is adequate to serve the automobile and delivery truck traffic generated by the proposed use.	✓	

BE IT FURTHER RESOLVED that the Planning Commission of the City of Carmel-by-the-Sea does hereby APPROVE the Use Permit UP 24288 (The Big Squeezy) for the establishment of a new Specialty Restaurant located on Lincoln Street 3 southwest of Ocean Avenue (Building A; Unit 2) in the Central Commercial (CC) District, APN: 010-191-001-000 subject to the following Conditions of Approval:

CONDITIONS OF APPROVAL		
No.		
1.	**Authorization.** This approval Use Permit (UP 24288) authorizes: a new Specialty Restaurant, "The Big Squeezy by the Sea", with 14 indoor seats to operate from 9 AM to 5 PM daily located on Lincoln Street 3 southwest of Ocean Avenue (Building A; Unit 2) in the Central Commercial (CC) District. APN: 010-191-001-000. The business shall operate consistent with the plans and business description approved by the Planning Commission on December 11, 2024.	✓
2.	**Codes and Ordinances.** The business shall operate consistent with the requirements for a Specialty Restaurants as established in CMC 17.14.040.I.4	✓
3.	**Sale of Nonfood Merchandise.** The sale of nonfood merchandise directly related to the use may be allowed if it is determined to be incidental to the specialty restaurant. The display of nonfood merchandise shall be ancillary to the specialty restaurant.	✓
4.	**Closed Storage of Trash.** Adequate facilities shall be provided on-site for the closed storage of trash and garbage generated by the full-line restaurant. The on- site storage shall be designed so that the area can be cleaned and the refuse removed without creating a public nuisance and without being placed on the sidewalks or other public ways. If the method of cooking used will generate hot ashes, a storage facility and disposal method shall first be approved by the Fire Department. a. The trash storage area shall be designed and maintained to prevent storm water contamination by loose trash and debris. b. All drainage from adjoining roofs and pavement shall be diverted around the trash area to minimize water flow through the storage area. c. The trash storage area shall be maintained in a screened or walled area to prevent off-site transport of trash.	✓
5.	**Public Restroom.** At least one restroom shall be available for use by all persons within, or conveniently adjacent to, the specific business premises and on the same property on which the full-line restaurant is located. The restroom shall comply with all provisions of the California Building and Plumbing Codes as to the required size, location and accessibility standards, and shall be available for use by both the employees and patrons of the business.	✓
6.	**Alcoholic Beverage Sales.** Alcoholic beverage sales are prohibited.	✓
7.	**Formula and Fast Food Establishments Not Permitted.** The restaurant shall not operate as a "Drive-in, Formula Food or Fast Food" establishment as defined in CMC Section 17.70.	✓
8.	**Seating Capacity.** The seating capacity for the use approved as part of this use permit is fourteen (14) indoor seats. No exterior seating is authorized as part of this approval. The actual maximum seating capacity shall not exceed the standards in the California Building and Fire Codes or the number of seats approved by this Use Permit, whichever is less.	✓

9.	**Food Sold for Consumption off Premise.** Food sold for consumption off the premises shall be incidental to the primary use. Such food shall be placed in covered containers or wrapping. Except as provided in CMC Sections 8.68.070 and 8.68.080, no restaurant shall provide prepared food to its customers in CFC-processed food packaging or polystyrene foam food packaging, nor shall any restaurant purchase, obtain, keep, sell, distribute, provide to customers or otherwise use in its business any CFC-processed food packaging or polystyrene foam food packaging. The restaurant shall comply with all other requirements in CMC Section 8.68.	✓
10.	**Indemnification.** The applicant agrees, at its sole expense, to defend, indemnify, and hold harmless the City, its public officials, officers, employees, and assigns, from any liability; and shall reimburse the City for any expense incurred, resulting from, or in connection with any project approvals. This includes any appeal, claim, suit, or other legal proceeding, to attack, set aside, void, or annul any project approval. The City shall promptly notify the applicant of any legal proceeding, and shall cooperate fully in the defense. The City may, at its sole discretion, participate in any such legal action, but participation shall not relieve the applicant of any obligation under this condition. Should any party bring any legal action in connection with this project, the Superior Court of the County of Monterey, California, shall be the situs and have jurisdiction for the resolution of all such actions by the parties hereto.	✓
11.	**Water Units.** Approval of this application does not permit an increase in water use on the project site without adequate supply. Should the Monterey Peninsula Water Management District determine that adequate water is not available for this site, this permit will be scheduled for reconsideration and appropriate findings prepared for review and adoption by the Planning Commission.	✓
12.	**Monterey County Health Department Permits.** The applicant shall obtain all necessary permits from the Monterey County Health Department prior to building permit issuance.	✓
13.	**Consistency with Approved Application and Seating Plan.** The use shall be conducted in a manner consistent with the plans, and application materials submitted with the project, and any change in the use which would alter the findings or conditions adopted as part of this permit shall require approval of a new or amended Use Permit by the City.	✓
14.	**Use Permit Must be Initiated within 12 Months.** This Use Permit shall become void and in no further force or effect if the use is not initiated within twelve (12) months of the issuance of the Certificate of Occupancy from the Building Official.	✓
15.	**Violation of the Terms of this Use Permit.** Violations of the terms of this Use Permit or other ordinances of the City may constitute grounds for revocation of this Use Permit and the associated business license by the Planning Commission.	✓

16.	**Summary Sheet of Use Permit Must be Posted on the Premises.** A summary sheet of basic Use Permit requirements (allowed days, allowed hours, special conditions) shall be posted on the premises or shall be available upon request by any enforcement officer of the City.	✓
	Use Permit Special Conditions	
17.	**Permitted Hours of Operation.** Permitted hours of operation are from 7:00 am to 7:00 pm 7 days a week.	✓
18.	**Permitted Interior Seating.** The restaurant is permitted a maximum twenty (14) interior seats. A minimum of fourteen (14) interior seats shall be maintained at all times.	✓
19.	**Exterior Seating.** Outside seating may be allowed, subject to CMC 17.58, Design Review. Prior to the establishment any outdoor seating, the applicant shall apply for and obtain approval of a Design Review Application for any associated outdoor seating.	✓
20.	**Exterior cleaning.** The business operator shall be responsible for the clean-up of all on-site and off-site litter generated by the use, including twice-daily clean-up of all sidewalks and gutters within 50 feet of the storefront and twice-yearly steam cleaning of this area.	✓
21.	**Business License.** A business license shall be obtained prior to the commencement of business operation.	✓
22.	**Formula Food – Differentiation.** All products bearing the name of the Business feature the full name, The Big Squeezy by the Sea, approved on this Use Permit as a means to differentiate the location from other locations and to maintain a consistent branding and unique appearance for this Carmel location	✓
23.	**Noise.** All noise from all mechanical, electrical, and broadcasting equipment shall be contained within the subject business space. The City reserves the right to require an acoustical analysis prepared by a qualified professional at the property owner's expense if complaints of excessive noise are received. Should the use be found to be not in compliance with this condition, the property owner agrees to seek immediate compliance and all business activity shall be ceased until it is demonstrated compliance with this condition has been achieved. Failure to comply and/or repeated violations shall be cause for the City to schedule a revocation hearing with the Planning Commission. At such hearings, the Commission may: a. Require changes in the noise mitigation plan; b. Establish new permit conditions; or c. Revoke the permit.	✓

_____ _____ _____

Applicant Signature Printed Name Date

_____ _____ _____

Property Owner Signature Printed Name Date

Once signed, please return it to the Community Planning & Building Department.

PASSED AND ADOPTED BY THE PLANNING COMMISSION OF THE CITY OF CARMEL-BY-THE-SEA this 11th day of December 2024, by the following vote:

AYES:

NOES:

ABSENT:

ABSTAIN:

APPROVED:	ATTEST:
_____	_____
Michael LePage	Shelby Gorman
Chair	Planning Commission Secretary

TENANT IMPROVEMENT
THE BIG SQUEEZY-by-the-SEA
LINCOLN STREET 3 S/W of OCEAN AVENUE
UNIT #2

GENERAL NOTES

1. CONTRACTOR LICENSE: THE CONTRACTOR(S) PERFORMING THE WORK DESCRIBED BY THESE PLANS AND SPECIFICATIONS SHALL BE PROPERLY AND CURRENTLY LICENSED DURING THE EXECUTION OF THE PROJECT AND SHALL NOT PERFORM WORK OUTSIDE THE LEGAL SCOPE OF ANY LICENSE.
2. SCOPE: THE CONTRACTOR SHALL PROVIDE AND PAY FOR ALL LABOR, MATERIALS, TOOLS, EQUIPMENT AND MACHINERY, TRANSPORTATION, WATER, HEAT, ELECTRICAL, TELEPHONE, AND ANY OTHER RELATED ITEMS NECESSARY FOR THE PROPER EXECUTION AND TIMELY COMPLETION OF THE WORK.
3. QUALITY CONTROL: IT IS THE EXPRESS INTENTION OF THESE PLANS AND SPECIFICATIONS TO EXPRESS THE WORK BE COMPLETED IN ACCORDANCE WITH THE STANDARD OF CARE EXPECTED FROM THEIR LICENCE AND TRADEWORK. IF, IN THE OPINION OF THE PROJECT MANAGER, ANY PORTION OF THE DOCUMENTATION HEREIN IS INCONSISTENT WITH THIS, THE OWNER AND THE DESIGNER SHALL BE NOTIFIED PRIOR TO EXECUTING THE WORK AND ALLOWED REVISION TIME IF FELT NECESSARY.
4. WARRANTY: THE CONTRACTOR WARRANTS TO THE OWNER THAT ALL MATERIALS AND EQUIPMENT FURNISHED UNDER THIS CONTRACT WILL BE NEW UNLESS OTHERWISE SPECIFIED, AND THAT ALL WORK WILL BE OF GOOD QUALITY, FREE FROM FAULTS AND DEFECTS, AND IN CONFORMANCE WITH THE CONTRACT DRAWINGS AND SPECIFICATIONS.
5. PERMITS: UNLESS OTHERWISE INSTRUCTED, THE OWNER SHALL PAY ALL PERMIT FEES INCLUDING UTILITIES. THE OWNER SHALL SECURE THE BUILDING PERMIT AND ANY OTHER PERMITS PRIOR TO STARTING THE WORK. THE PROJECT MANAGER COMPLY WITH ALL INSPECTION REQUIREMENTS THROUGH FINAL SIGN-OFF.
6. CONSTRUCTION RESPONSIBILITY: THE C.A. LICENSED SUB-CONTRACTOR SHALL BE RESPONSIBLE FOR THE CONSTRUCTION MEANS, METHODS, TECHNIQUES, SEQUENCES AND PROCEDURES SELECTED TO EXECUTE THE WORK WITHIN THE LIMITS OF THEIR TRADE'S LICENCE

Attachment 2

7. INSURANCE: LIABILITY INSURANCE SHALL BE MAINTAINED BY THE CALIFORNIA LICENSED SUB-CONTRACTOR'S TO PROTECT AGAINST ALL CLAIMS UNDER WORKMAN'S COMPENSATION ACTS, DAMAGES DUE TO BODILY INJURY INCLUDING DEATH, AND FOR ANY PROPERTY DAMAGES ARISING OUT OF OR RESULTING FROM THEIR OWN OR THEIR EMPLOYEES OPERATIONS UNDER THE CONTRACT. THIS INSURANCE SHALL BE FOR LIABILITY LIMITS SATISFACTORY TO THE OWNER. THE OWNER HAS THE RIGHT TO REQUIRED CONTRACTUAL LIABILITY INSURANCE APPLICABLE TO THE CONTRACTOR'S OBLIGATIONS. CERTIFICATES OF SUCH INSURANCE SHALL BE FILED WITH THE OWNER PRIOR TO THE COMMENCEMENT OF WORK.
8. EXISTING CONDITION SUB-CONTRACTOR SHALL VISIT THE SITE AND VERIFY ALL EXISTING CONDITIONS PRIOR TO ANY WORK AND NOTIFY THE ARCHITECT OF ANY DISCREPANCIES BETWEEN THESE DRAWINGS CONDITION AND EXISTING AFFECTING THE WORK OR NATURE OF SPECIFIED MATERIALS AND/OR SCOPE OF DESIGN.
9. CONSTRUCTION NOTES ALL NOTES, DIMENSIONS, ETC. INDICATE NEW MATERIALS OR CONSTRUCTION UNLESS OTHERWISE NOTED. BUILDING CODES BUILDING SHALL COMPLY WITH THE 2020 CALIFORNIA BUILDING, PLUMBING, MECHANICAL, ELECTRICAL, FIRE, ENERGY, RESIDENTIAL AND GREEN BUILDING CODES.

OWNERSHIP NOTES

OWNERSHIP AND USE OF THESE DRAWINGS AND SPECIFICATIONS:

1. TITLE AND ALL "COPYRIGHT" PRIVILEGES TO THESE DRAWINGS AND SPECIFICATIONS IS CLAIMED BY THE DESIGNER, BEN WISE HERE-IN-AFTER REFERRED TO AS "THE DESIGNER" WITHOUT PREJUDICE.VISUAL CONTACT WITH THESE SUBJECT DRAWINGS AND SPECIFICATIONS SHALL CONSTITUTE PRIMA FACIE EVIDENCE OF THE ACCEPTANCE OF THESE OWNERSHIP RIGHTS AND THE FOLLOWING RELATED
2. THE USE OF THESE DRAWINGS AND SPECIFICATIONS SHALL BE SOLELY RESTRICTED TO THE ORIGINAL SITE FOR WHICH THEY WERE PREPARED AND THE DESIGNER HEREBY STATES THAT THEY ARE NOT INTENDED FOR NOR SUITABLY ENGINEERED FOR ANY OTHER SITE. REPRODUCTION OF THESE DOCUMENTS IF THEREFORE EXPRESSLY LIMITED TO THIS INTENDED USE.
3. THE DESIGNER DISCLAIMS ALL RESPONSIBILITY IF THESE DRAWINGS AND SPECIFICATIONS ARE USED, IN WHOLE OR IN PART, WITHOUT PRIOR WRITTEN PERMISSION. WHETHER OR NOT MODIFIED BY OTHERS FOR ANOTHER SITE.
4. IN THE EVENT OF UNAUTHORIZED USE BY ANY THIRD PARTY OF THESE DRAWINGS AND SPECIFICATIONS THE CLIENT FOR WHICH THIS WORK WAS ORIGINALLY PREPARED HEREBY AGREES TO HOLD HARMLESS, INDEMNIFY AND DEFEND THE DESIGNER, BEN WISE FROM ANY CLAIMS ARISING FROM SUCH UNAUTHORIZED USE.

ENVIROMENTAL NOTES

1. DESTINATION OF MATERIALS DISCARDED OR TO BE RECYCLED WILL BE THE MONTEREY COUNTY LANDFILL, 14201 DEL MONTE BOULEVARD, MARINA, CA 93933.
2. ALL OR PART OF THE CONSTRUCTION OF THIS PROJECT IS EXPECTED TO OCCUR DURING THE WINTER SEASON (OCTOBER 15TH THROUGH APRIL 15TH).

PROJECT DATA

LOT SIZE :	8,000 SF.
A.P.N. :	001-191-001-000
LOT: 11 + 13 BLK: 74	
ZONING :	CC
(E) OCC. GROUP:	R-3/M
(N) OCC. GROUP:	R-3/M/B
TYPE OF CONSTRUCTION	VB
SPRINKLERS:	NO
STORIES	1
REMODEL AREA	620 S.F.

EXISTING FLOOR AREA

	EXISTING	SUB-TOTAL	TOTAL
BUILDING A			
1ST FLOOR			
UNIT #1	740 SF.		
UNIT #2	620 SF.		
RESTROOM	105 SF.		
BUILDING A SITE COVERAGE=		1,465 SF.	1,465 SF.
BUILDING B			
1ST FLOOR			
BUILDING B SITE COVERAGE=	1,606 SF.		1,606 SF.
2ND. FLOOR			
APARTMENT No.5	647 SF.		
BUILDING B TOTAL FLOOR AREA=		2,253 SF.	
BUILDING C			
1ST. FLOOR			
BUILDING C SITE COVERAGE=	2,006 SF.		2,006 SF.
2ND. FLOOR			
APARTMENTS No. 1-4	2,047 SF.		
BUILDING C TOTAL FLOOR AREA=		4,053 SF.	
TOTAL FLOOR AREA		7,761 SF.	
TOTAL SITE COVERAGE			5,055 SF.

EXISTING SITE COVERAGE

BUILDING SITE COVERAGE	5,055 SF.
DECK & STAIR AREA	641 SF.
PAVING, WALLS, STEPS	1,330 SF.
TOTAL SITE COVERAGE	7,026 SF.
PLANTING AREAS	1,180 SF.

PRE-CONSTRUCTION

1. OWNER SHALL SCHEDULE THE MANDATORY PRE-CONSTRUCTION SITE INSPECTION IF ISSUING THE PERMIT BETWEEN OCT 15 AND APRIL 15

GRADING QUANTITIES

CUT = 0.0 C.Y.
FILL = 0.0 C.Y.
NET = 0.0 C.Y.
DISTURBED AREA = 0.0 SF

DEFERRED SUBMITTALS

1. PRIOR TO CONSTRUCTION THE CONTRACTOR SHALL SUBMIT A CONSTRUCTION WASTE MANAGEMENT PLAN

CODE ANALYSIS

CHAPTER 1B = ACCESSIBILITY
CHAPTER 304 = B. OCCUPANCY

TREE REMOVAL

NONE

FIRE SPRINKLERS

NONE

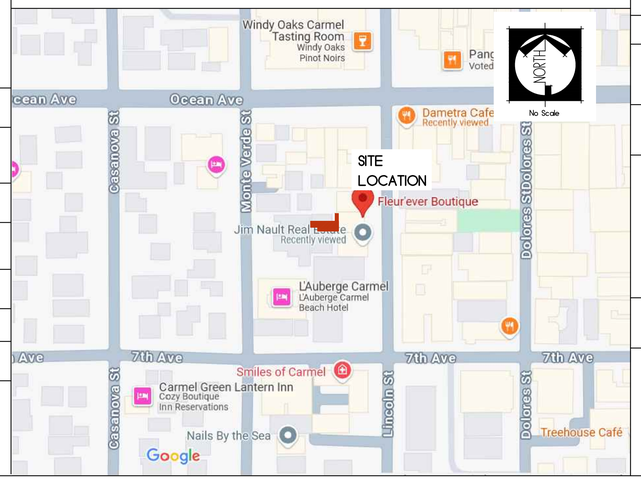
UTILITIES

1.	GAS & ELECTRIC	PACIFIC GAS & ELECTRIC CO.
2.	SEWER	CARMEL AREA WASTE WATER DISTRICT
3.	WATER	CALIFORNIA AMERICAN WATER CO.

PROJECT INFORMATION

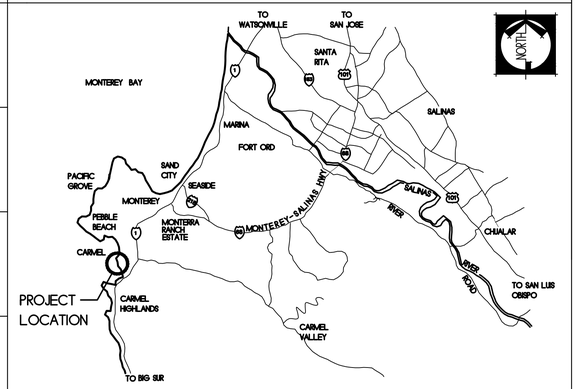
PROJECT ADDRESS:	LINCOLN ST 3 S/W OF OCEAN AVE. CARMEL-by-the-SEA, CA. 93921
OWNER:	THE BIG SQUEEZY-by-the-SEA 171 CROSSROADS BLVD, CARMEL-by-the-SEA, CA. 93921 PH. 831-574-3320
AGENT:	SALLY LARSEN SALLYANNELARSEN@GMAIL.COM PH: (831) 235-6282
STRUCTURAL ENGINEER:	STRUCTURAL E INCORPORATED CHRISTIAN LEE 230 6TH STREET PACIFIC GROVE, CA 93950 PH: 831-424-9000
DRAFTER:	BEN WISE DESIGN 32 COUNTRY CLUB DR. CARMEL VALEY, CA 93924 PH: 831-521-6048

LOCATION MAP



VICINITY MAP

NO SCALE



SHEET INDEX

SHEET	DESCRIPTION
A0.1	COVER SHEET
A1.0	EXISTING SITE PLAN & EXISTING FLOOR/ DEMOLITION PLAN
A2.0	PROPOSED FLOOR PLAN & ELECTRICAL PLANS

SCOPE OF WORK

TENANT IMPROVEMENT

1. REMOVE INTERIOR NON BEARING CLOSET WALLS AND POSTS IN FRONT ROOM.
2. INSTALL DRINK PREPARATION AND SALES COUNTER
3. INSTALL DRINK RAIL BAR SEATING AND ADA SEATING
4. ADD THREE BASIN COMMERCIAL SINK IN BACK OF HOUSE.
5. ADD NECESSARY ADA SIGNAGE AND RESTROOM COMPLIANCE TO THE EXTENT EQUAL TO 10% OF THE TOTAL PROJECT COST OF CONSTRUCTION. I.E. REMOVE TOILET COMPARTMENT, ADD ADA COMPLIANT FIXTURES, INSTALL GRAB BARS AND SANITARY NAPKIN AND TOWEL DISPENSERS ETC.

CODE COMPLIANCE

ALL DESIGN AND CONSTRUCTION SHALL COMPLY WITH ALL CITY OF MONTEREY ZONING & BUILDING ORDINANCES AND THE 2022 CALIFORNIA BUILDING CODE (CBC), CALIFORNIA RESIDENTIAL CODE (CRC,) CALIFORNIA FIRE CODE (CFC), CALIFORNIA ELECTRICAL CODE (CEC); CALIFORNIA MECHANICAL CODE (CMC), CALIFORNIA PLUMBING CODE (CPC), CALIFORNIA GREEN BUILDING CODE (CGBC), AND CALIFORNIA ENERGY CODE. (CEC)

RELEASE FOR
PLAN CHECK SUBMITTAL 1

11/07/2024

Sheet Description
COVER SHEET

Project Name
THE BIG SQUEEZY-by-the-SEA TENANT IMPROVEMENT

Project Address
LINCOLN ST. 3 S/W OF OCEAN AVE

APN
010-191-001

Project Description
NEW SINK AND SERVICE COUNTERS

Clients:
THE BIG SQUEEZY by-the-SEA
171 CROSSROADS BLVD,
CARMEL-BY-THE-SEA,
CA 93923

Drafter:
Ben Wise Design
32 Country Club Dr
Carmel Valley, CA 93924
Ph. | 831.521.6048
ben@benwisedesign.com

Structural - E Incorporated
Architectural Engineering Services
230 6th Street
Pacific Grove, CA 93950
831.424.9000
StructuralPlans@Gmail.com

LICENSED PROFESSIONAL ENGINEER
CHRISTIAN K LEE
C62330
RENEWS 09.30.25
CIVIL
STATE OF CALIFORNIA

Drawn By: BRW
Permit No. UP24288
Sheet: **A0.1**

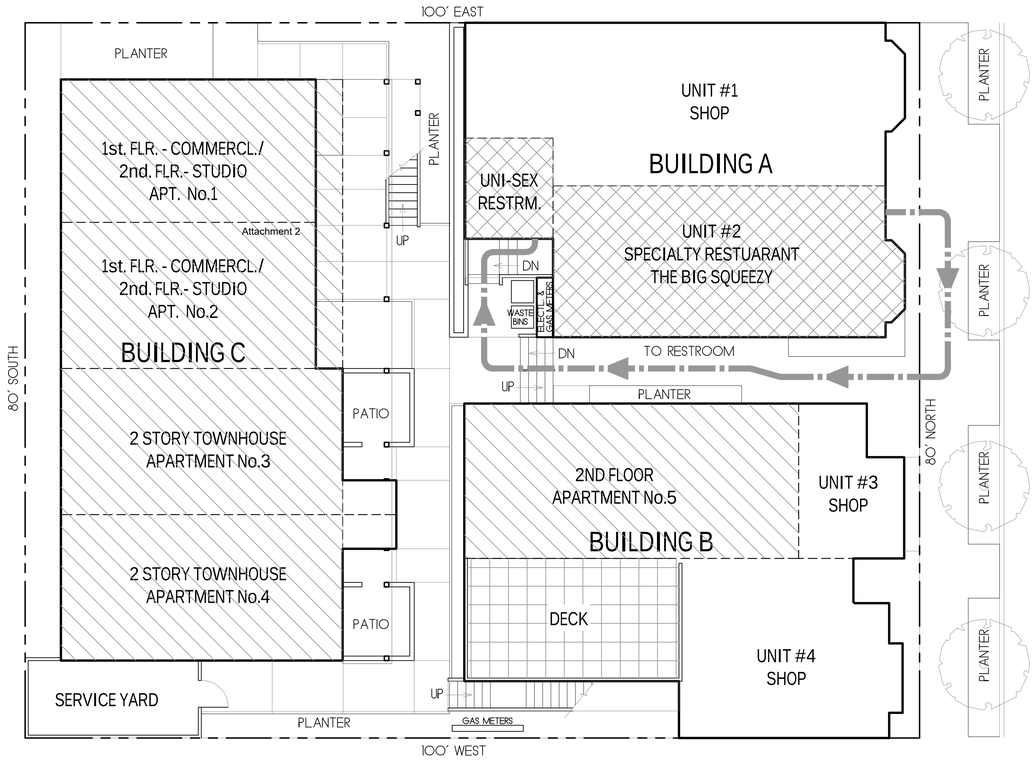
WASTE MANAGEMENT

CLEAN UP PLAN
DAILY INSPECTION WITHIN 50FT OF THE ENTRY OF GARBAGE AND FRONT DOOR, GUTTERS, AND ANY LITTER. TWICE YEARLY STEAM CLEAN UP. STOREFRONT AND AREA WILL BE COMPLETED AND SCHEDULE SAYS COMPLETED THE SAME MONTH EVERY YEAR.

RECYCLE/ WASTE PLAN
THE LOCATION OF THE RECYCLE AND WASTE ENCLOSURES CLOSURES ARE NOTED ON THE SITE PLAN. THERE WILL BE FULL-SIZED RECYCLE BIN, FULL SIZE TRASH BIN. BOTH WILL BE USED FOR DAILY DISPOSAL. THE IS ONE BAG OF TRASH PRODUCED DAILY DURING HOURS OF OPERATION. THOSE RECEPTACLES WILL HOUSE THAT DAILY TRASH TAKEOUT WHICH WILL BE PICKED UP WEEKLY BY WASTE MANAGEMENT.

SHEET INDEX

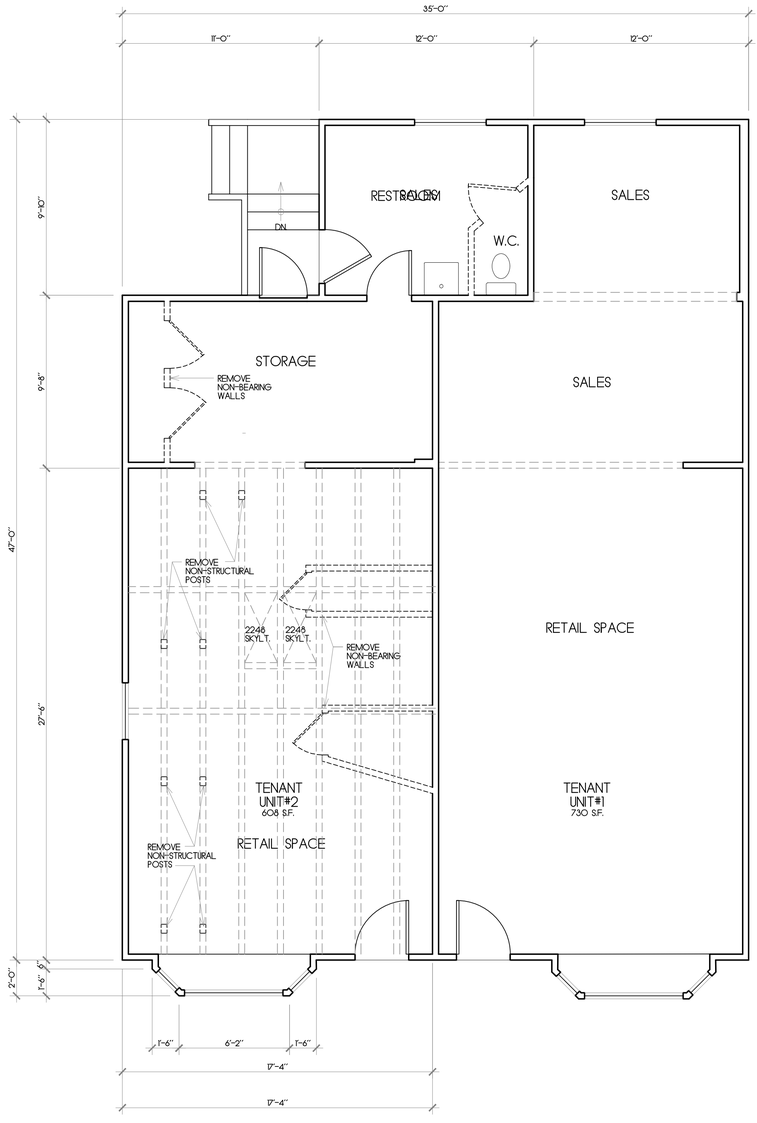
	WALLS TO REMOVE
	EXISTING WALLS TO REMAIN
	NEW WALLS
	2ND FLOOR
	AREA OF IMPOREMENTS
	ROUTE TO RESTROOMS



NORTH

EXISTING SITE PLAN

SCALE: 1/4" = 1'-0"



NORTH

EXISTING/DEMO FLOOR PLAN

SCALE: 1/4" = 1'-0"

RELEASE FOR
PLAN CHECK SUBMITTAL 1

11/07/2024

Sheet Description

EXISTING SITE & FLOOR PLAN

Project Name
THE BIG SQUEEZY-by-the-SEA TENANT IMPROVEMENT

Project Address
LINCOLN ST. 3 S/W OF OCEAN AVE

APN
010-191-001

Project Description
NEW SINK AND SERVICE COUNTERS

Clients
THE BIG SQUEEZY by-the-SEA
171 CROSSROADS BLVD.
CARMEL-BY-THE-SEA,
CA 93923

Drafter:
Ben Wise Design
32 Country Club Dr
Carmel Valley, CA 93924
Ph. | 831.521.6048
ben@benwisedesign.com

Structural - E Incorporated
Architectural Engineering Services
230 6th Street
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Permit No. UP-24288
Sheet: **A1.0**

OCCUPANT LOAD AND EXIT ANALYSIS

BUILDING A - TYPE B

DESCRIPTION	USE	AREA S.F.	LOAD FACTOR	OCCUPANTS	TOTAL	EXIT REQUIRED	DOOR WIDTH	DOOR PROVIDED
UNIT #1								
RETAIL	M	730	/ 60	= 13	13	1	13 X .2 = 2.6"	36"
SUB-TOTAL OCCUPANT LOAD UNIT #2				=	13			
UNIT #2								
SEATING	B	210	/ 15	= 14				
JUICE PREP AREA	B	250	/ 200	= 2				
BACK OF HOUSE	B	160	/ 300	= 1				
SUB-TOTAL OCCUPANT LOAD UNIT #2				=	17	1	17 X .2 = 3.4"	36"
RESTROOM	B	105	/ 150	= 1	1	1	1 X .2 = .2"	36"
TOTAL OCCUPANT LOAD BUILDING A				=	31	3		

WALL LEGEND

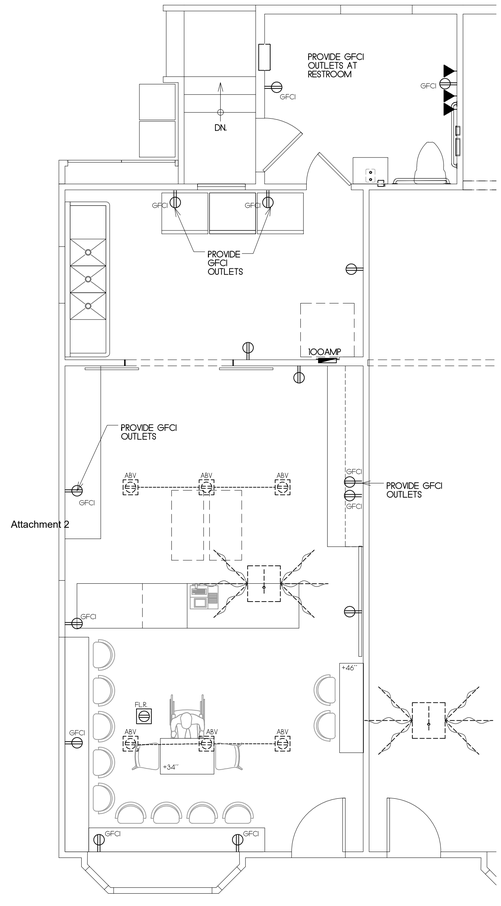
- WALLS TO REMOVE
- EXISTING WALLS TO REMAIN
- NEW WALLS
- PATH OF TRAVEL
- KNEE SPACE UNDER COUNTER

ELECTRICAL SYMBOLS

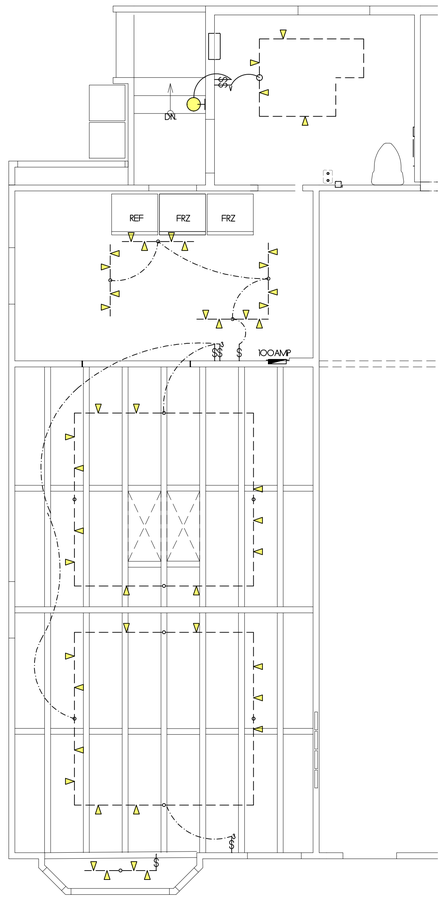
S	SINGLE POLE SWITCH
S3	THREE WAY SWITCH
SV	VACANCY SENSOR SWITCH
SH	HUMIDISTAT SENSOR SWITCH
	120V. DUPLEX OUTLET
FL	120V. FLOOR OUTLET
GFCI	120V. GROUND FAULT CIRCUIT INTERRUPTER
AFCI	120V. ARCH FAULT CIRCUIT INTERRUPTER
220V	220V. OUTLET
	120V. SURFACE MOUNT VERIFY LOCATION W/ OWNER
S	SMOKE DETECTOR ALARM
C	CARBON MONOXIDE DETECTOR ALARM
CM	EXHAUST FAN
	TELEPHONE JACK
AMP	ELECTRICAL SUB-PANEL
	LOW VOLTAGE RUN

LIGHTING SYMBOLS

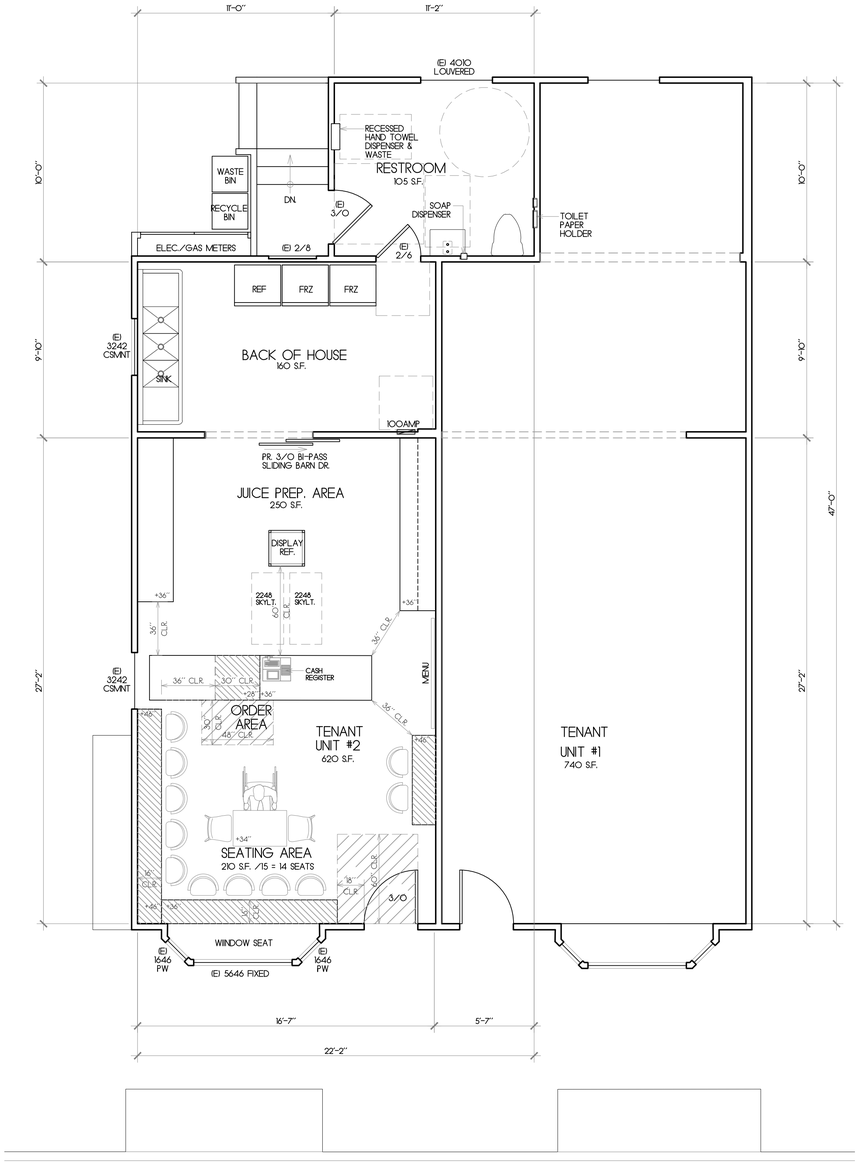
	WALL MOUNT - LED LIGHT FIXTURE
	TRACK LIGHTING
	SWITCHING RUN
	(E) SCA 125M BTU ITT RENZOR GAS IFANI HEAT UNIT - 1545CFM 120/1.8SI DAY-NITE SWITCH TO FAN



POWER PLAN



LIGHTING PLAN



NORTH

ELECTRICAL PLANS

SCALE: 1/4" = 1'-0"

NORTH

PROPOSED FLOOR PLAN

SCALE: 1/4" = 1'-0"

RELEASE FOR
PLAN CHECK SUBMITTAL 1

Sheet Description

Project Name
THE BIG SQUEEZY-by-the-SEA TENANT IMPROVEMENT

Project Address
LINCOLN ST. 3 S/W OF OCEAN AVE

APN
010-191-001

Project Description
NEW SINK AND SERVICE COUNTERS

Clients
THE BIG SQUEEZY by-the-SEA
171 CROSSROADS BLVD,
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Designer
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LICENSED PROFESSIONAL ENGINEER
CHRISTIAN K. LEE
C62330
RENEWS 09.30.25
CIVIL
STATE OF CALIFORNIA

Drawn By CKL
CLA Job No
Sheet
A2.0

Attachment 2

COLD PRESSED JUICERY
THE BIG SQUEEZY
BY THE SEA

smoothie bowls

classic bowl- strawberry, blueberry, acai berry, banana, granola, coconut, chocolate chips agave nectar **510 cal.**
most popular $10.29

protein bowl-the classic bowl with peanut butter blended in **680 cal.** $11.32

amazon bowl- pineapple, mango, banana, strawberry, blueberry, granola, coconut, chocolate chips, agave nectar **390 cal.** $11.32

pitaya bowl- pineapple dragon fruit, banana, strawberry, blueberry, granola, coconut, chocolate chips, agave nectar **390 cal**. $11.32

COLD PRESSED JUICERY
THE BIG SQUEEZY
BY THE SEA

premium smoothies

Beauty booster- avocado, collagen, chia seed, almond butter, spinach, pineapple, banana, coconut water 357 cal. $11.32

Taste the rainbow- pineapple, blueberry, strawberry, banana, spinach, coconut water
225 cal. $11.32

Oxygenator- beet, carrot, apple, ginger, lemon, brown rice protein, almond butter, pineapple, banana. 470 cal. $11.32

superfood smoothies

$10.29/ea. 24oz.

Oceanside - brown rice protein, banana, strawberry, blueberry, agave, coconut water **344cal.**

tropic-colada- spinach, pineapple, banana, coconut water, almond butter, chia seed **287cal.**

muscle up- brown rice protein, almond butter, peanut butter, agave, coconut sugar, coffee, almond milk, banana **349cal.**

awesomeness- raw cacao, almond butter, coconut sugar, agave, cinnamon, banana, almond milk **305 cal.**

Carmel super hero- spinach, brown rice protein, hemp seed, agave, blueberry, banana, coconut water **473 cal.**

jazz hands- banana, brown rice protein, coconut sugar, cinnamon, agave, almond milk, coffee **300 cal.**

banana berry blast- strawberry, pineapple, banana, agave, coconut water **290 cal.**

golden state- pineapple, banana, agave, coconut water, **290 cal.**

pebble beach- granola, peanut butter, coconut sugar, agave, vanilla, cinnamon, banana, almond butter **329 cal.**

*the oxygenator smoothie

$8.23

3 for $21

6 for $36

homemade almond milks and coffees $5.99

cold pressed juices

Cold pressed raw fruits and vegetables- no sugar, nothing frozen, and no concentrates.

sweet greens- kale, apple, pineapple, lemon, cucumber **110 cal.**

skinny greens- kale, apple, celery, cucumber, spinach, lemon **60 cal.**

super greens- kale, celery, cucumber, ginger, spinach, lemon **110cal**

root awakening- beet, carrot, apple, ginger, lemon **160 cal.**

24 karrots- carrot, apple, lemon **170cal.**

daily detox- lemon, maple, cayenne, alkaline water **60 cal.**

crazy 8- watermelon, pineapple, orange, lemon, carrot, beet, ginger, apple **170 cal.**

spicy lemon- lemon, orange, agave, cayenne, alkaline water **120 cal.**

sweet tart- apple, pineapple, lemon, mint **190 cal.**

You can,

get healthy+ stay healthy.

**THE PURPLE RAIN SMOOTHIE AND THE CLASSIC ACAI BOWL*

COLD PRESSED JUICERY
THE BIG SQUEEZY
BY THE SEA
LOCAL • RAW • DELICIOUS

The Big Squeezy (by the Sea) is a cold pressed juice company established in 2014. The company is the first farm to bottle specialty cold, pressed juice, bar, and smoothie- bowl concept. The Big Squeezy focuses on local farming and retailing fresh fruits and vegetable juices, juice cleanses, almond mylks, smoothies, bowls, and salads. We've added cold brew not only to our almond mylks but some specialty coffee drinks.
Oatmeal, soups, and bone broth for our fall and winter menu, and crepes and organic shave ice.
The Big Squeezy was born out of our passion for sharing the wonderful benefits of juicing.
The primary focus is to bring fresh local organic, sustainable, sustainable farming practices to the local community.

Open daily
Hours:9-5pm

RECEIVED
NOV 7 2024
City of Carmel-by-the-Sea
Planning & Building Dept.

Carmel-by-the-Sea

Attachment 5

Jacob Olander <jolander@ci.carmel.ca.us>

Fwd: issues with The Big Squeezy Application

1 message

Marnie R. Waffle <mwaffle@ci.carmel.ca.us> Fri, Dec 6, 2024 at 1:56 PM
To: Jacob Olander <jolander@ci.carmel.ca.us>
Cc: Evan Kort <ekort@ci.carmel.ca.us>

Best regards,

Marnie R. Waffle, AICP
Principal Planner

City of Carmel-by-the-Sea
Community Planning & Building
(831) 620-2010 main
(831) 620-2057 direct
www.ci.carmel.ca.us

---------- Forwarded message ---------
[redacted]
Date: Wed, Dec 4, 2024 at 7:39 PM
Subject: issues with The Big Squeezy Application
To: R. Waffle Marnie <mwaffle@ci.carmel.ca.us>, Brandon Swanson <bswanson@ci.carmel.ca.us>

Hi Marnie and Brandon,
I am going away and will be out of town for the next planning commission meeting, when the Big Squeezy Juice Bar application will be heard.

Seems this is a franchise, with the main locations in Louisiana. Their website is very weak in mentioning their locations or business plans. Any images I've found all have the same packaging and menus.

AI says this about the franchise:

The Big Squeezy is a juice bar chain that specializes in fresh, cold-pressed juices, smoothies, and healthy snacks. Known for its focus on wellness and natural ingredients, the brand offers a menu tailored to customers looking for nutritious, on-the-go options. Its offerings often include:

- **Cold-Pressed Juices**: These are made using a hydraulic press to extract juice, preserving nutrients and enzymes compared to traditional juicing methods.
- **Smoothies**: Customizable or signature blends that combine fruits, vegetables, protein, and superfoods.
- **Acai Bowls**: A popular menu item featuring blended acai berries topped with granola, fruits, and other add-ons like nut butters or chia seeds.
- **Cleanses and Detox Programs**: Pre-packaged juice sets designed for detoxifying or resetting dietary habits.

The Big Squeezy is particularly well-known in Louisiana, with locations in cities like Baton Rouge, New Orleans, and surrounding areas. The chain has gained recognition partly because it was founded by Brandon

Landry, a Louisiana entrepreneur, and Drew Brees, the former NFL quarterback and New Orleans Saints legend. Their involvement brought local pride and added visibility to the brand.

The juice bar chain appeals to health-conscious individuals seeking fresh, high-quality, and locally sourced products. Many of its locations also provide a vibrant and welcoming atmosphere for community engagement.

I do know that the permit application asks if the business is a formula or a chain, and this does seem to meet those criteria. I do not know the financial arrangement, if any, the Carmel location has with the headquarters.

I'll wait for the staff report to learn more.

Thank you,

Rich Pepe

Rich Pèpe
Pepe International, Inc.

CITY OF CARMEL-BY-THE-SEA
PLANNING COMMISSION
Staff Report

December 11, 2024
PUBLIC HEARINGS

TO:	Chair LePage and Planning Commissioners
SUBMITTED BY:	Jacob Olander, Associate Planner
APPROVED BY:	Brandon Swanson, Assistant City Administrator/Acting Community Planning and Building Director
SUBJECT:	**UP 24307 (Carmel Creperie) and UP 24305 (Carmel Square)**: Consideration of a Use Permit to allow for the establishment of a Specialty Restaurant, "Carmel Creperie". The restaurant would specialize in the preparation and sale of crepes, smoothies, coffee, and pastries.

Application: UP 24307 (Carmel Creperie) and UP 24305 (Carmel Square)
APN: 010-141-005-000
Block: 77
Lot: 16 & 18
Location: San Carlos Street between Ocean Avenue and 7th Avenue
Applicant: Fadia and Loie Alnimri
Property Owner: Johanna C. White

Executive Summary:

The applicant is seeking approval of a Use Permit to allow for the establishment of a Specialty Restaurant, "Carmel Creperie". The restaurant would specialize in the preparation and sale of crepes, smoothies, coffee, and pastries.

Recommendation:

Adopt a Resolution (Attachment 1) Approving a Use Permit for the establishment of a new Specialty Restaurant located on San Carlos Street between Ocean Avenue and 7th Avenue (Carmel Square) in the Central Commercial District. APN: 010-141-005-000.

Background and Project Description:

The subject tenant space, Carmel Square, located on San Carlos Street between 7th Avenue and Ocean Avenue, is approximately 1153 square feet. The space was most recently used as a retail space for In the Bag. The applicant is proposing to open a specialty restaurant specializing in the preparation and sale of crepes, smoothies, coffee, and pastries. The back of house is proposed to be used primarily for food storage and sanitation, and the front of house area is used for storage, food preparation, serving, ordering, and seating area designed to accommodate a minimum of 14 seats. The proposed hours of operation are

from 7:00 am to 7:00 pm, 7 days a week.

Staff Analysis:

Conditional Use Permit Required: The proposed business requires a Conditional Use Permit as the primary use is a Specialty Restaurant. The proposed business requires a Use Permit amendment for the Barmel Supper Club (UP12-14 Mundaka) to transfer 8 seats to the new proposed Specialty Restaurant. The criteria for a Specialty Restaurant is listed below with a staff analysis on how the project complies with the applicable requirements.

Specialty Restaurant: CMC 17.68.050 defines Specialty Restaurants as: *"Restaurants providing a limited range of food products for immediate consumption on the site. These restaurants provide seating but are not required to provide table service or menus. Specialty restaurants provide, as a primary use, two or fewer of the following lines of foods: pastries and doughnuts, frozen desserts, candy and nuts, juices, and coffee and tea.*"

In accordance with CMC 17.14.030, use classifications, defined in Chapter 17.68, are based on the use classifications listed in the current edition of the North American Industry Classification System (NAICS). Questions as to the inclusion or exclusion of a particular proposed use in a particular category are determined by the Director based on a NAICS Use Categories List. The determination shall be made according to the characteristics of the use, and upon the Director's interpretation of the land use code, the NAICS Use Categories List and the current edition of the NAICS.
The 2022 Edition of NAICS (most recent year available) describes "Snack and Nonalcoholic Beverage Bars" (NAICS Code: 722515) as:

> *This U.S. industry comprises establishments primarily engaged in (1) preparing and/or serving a specialty snack, such as ice cream, frozen yogurt, cookies, or popcorn, or (2) serving nonalcoholic beverages, such as coffee, juices, or sodas for consumption on or near the premises. These establishments may carry and sell a combination of snack, nonalcoholic beverage, and other related products (e.g., coffee beans, mugs, coffee makers) but generally promote and sell a unique snack or nonalcoholic beverage.*

Index entries in the NAICS classification (722515), which serve as detailed descriptors to assist users in locating the correct industry classification include directly applicable to the use include juice bars, fixed location refreshment stands, and smoothie shops. Additional index entries not directly related to the use include: bakery cafes, confectionary snack shops, ice cream parlors, doughnut shops.

As such the NAICS classification a "Snack and Nonalcoholic Beverage Bar" (NAICS 722515) is consistent with the city's land use classification of a specialty restaurant as the business primarily sells crepes, smoothies, coffee, and pastries.

CMC *17.14.040.I.4.* - Specialty Food Store Standards

1. Minimum size: 400 square feet.

   Staff Analysis: The subject business space is approximately 1,153 square feet.

2. The minimum number of customer seats on-site: is 14 seats. The customer seating area must be open to patron use during all hours of operation, and the use must be managed to encourage on-premises consumption of food products.

   Staff Analysis: A minimum of 14 seats are proposed (and conditioned) to be located at the front of the business between the business entry and the point of sale. The seating will be provided through a combination of bench seating, chairs, and bar seating. Condition of Approval #18 requires a minimum of 14 seats be maintained at all times and open to patron use during all hours of operation, and the use must be managed to encourage on-premises consumption of food products

3. Sales of soup, salads, and sandwiches may be allowed in up to 10 percent of sales.

Staff Analysis: The sales of soup, salads, and sandwiches will be ancillary. It shall not exceed 10 percent of sales.

4. The sale of alcohol is prohibited.

Staff Analysis: The sale of alcohol is not proposed.

5. Drive-in, fast food, take-out, or formula establishments are prohibited.

Staff Analysis: The proposed use, as represented by the applicant, does not exhibit the characteristics of a Drive-In Establishment, fast food establishment, formula establishment, or take-out establishment.

6. The service counter must be located within the interior of the business premises and arranged so that customers must first pass by or through the seating area to reach the counter and patron queues will be contained within the building.

Staff Analysis: The service counter is located in the rear part of the building allowing the queue to be contained within the building. As a patron enters the business, they would first enter the seating area. After passing the seating area, the customer would reach the service counter and cash register to place their order.

7. Outside seating may be allowed, subject to CMC 17.58, Design Review.

Staff Analysis: Condition #19 requires the applicant to establish any outdoor seating by applying for and obtaining approval of a Design Review Application for any associated outdoor seating.

8. All products sold for consumption off the premises, other than frozen desserts, must be placed in covered containers or wrappings.

Staff Analysis: All restaurants within the City utilizing disposable food packaging shall exclusively use biodegradable/compostable or recyclable products and maintain written records as detailed in CMC 8.68. Condition of Approval #9 required that food sold for consumption off-premise shall be placed in covered containers or wrapping in accordance with these code requirements.

9. Cooking equipment is limited to indoor stoves and ovens.

Staff Analysis: The applicant is proposing to have a crepe maker and toaster oven on site. Food preparation equipment will utilize refrigerators, freezers, a smoothie machine, blenders, and small equipment for cooking and reheating crepes and sandwiches.

10. The maximum number of food stores and/or restaurants located within structures fronting Ocean Avenue allowed: 15.

Staff Analysis: The proposed business does not front Ocean Avenue.

11. The operator of the use shall be responsible for the clean-up of all on-site and off-site litter generated by the use, including twice-daily clean-up of all sidewalks and gutters within 50 feet of the storefront and twice-yearly steam cleaning of this area. A practical plan for monitoring and implementing this standard shall be submitted for review with the application for a use permit and will be adopted as a condition of approval of the use.

Staff Analysis: Condition of Approval #20 has been included stating the business operator shall be responsible for clean-up, including twice-daily clean-up of all sidewalks and gutters within 50 feet of the storefront and twice-yearly steam cleaning of this area.

12. See subsection (I)(1) of this section, All Eating and Drinking Establishments.

a. The sale of nonfood merchandise that is directly related to the use may be allowed when determined to be incidental to the primary use. The display of nonfood merchandise shall be ancillary to the primary use.

Staff Analysis: The applicant is not proposing a retail component currently. Any retail display will be required to occupy less than 10% of the floor area of the primary use and will be considered ancillary. Condition of Approval #3 requires all nonfood merchandise be directly related to the primary use.

b. Adequate facilities shall be provided on the site for the closed storage of trash and garbage generated by the use. The on-site storage shall be designed so that the area can be cleaned and the refuse removed without creating a public nuisance and without being placed on the sidewalks or other public ways. If the method of cooking used will generate hot ashes, a storage facility and

disposal method shall first be approved by the Fire Department.
Staff Analysis: The business will utilize the enclosed trash and recycle bin as outlined on the plans. The existing trash enclosure is located at the rear of building A. The proposed use is not anticipated to generate hot ashes.

c. At least one restroom shall be available for use by all persons within, or conveniently adjacent to, the specific business premises and on the same property on which the use is located. This restroom shall comply with all provisions of the State Uniform Building and Plumbing Codes as to the required size, location, and accessibility standards, and shall be available for use by both the employees and patrons of the business.
Staff Analysis: Customer restrooms will be provided by the existing common area restrooms located in Carmel Square. The existing business space will utilize the same restroom for employees.

Use Permit Findings. In Accordance with CMC 17.64.010.A, in its review of applications for use permits, the Planning Commission shall evaluate each proposed use in order to consider its impact on the City. No use permit shall be granted unless all of these general findings can be made:

1. That the proposed use will not be in conflict with the City's General Plan.
2. That the proposed use will comply with all zoning standards applicable to the use and zoning district.
3. That granting the use permit will not set a precedent for the approval of similar uses whose incremental effect will be detrimental to the City, or will be in conflict with the General Plan.
4. That the proposed use will not make excessive demands on the provision of public services, including water supply, sewer capacity, energy supply, communication facilities, police protection, and fire protection.
5. That the proposed use will not be injurious to public health, safety or welfare.
6. That the proposed use will be compatible with surrounding land uses and will not conflict with the purpose established for the district within which it will be located.
7. That the proposed use will not generate adverse impacts affecting health, safety, or welfare of neighboring properties or uses.

Staff Analysis: As conditioned, the proposed use meets the required findings outlined in CMC 17.64.010. The use contributes to the unique, quality commercial uses that serve the intellectual, social, material, and day-to-day needs of both the local community and visitors (P1-11). As conditioned, the project (use) complies with all applicable zoning standards and approval of the use is not precedent setting for the approval of similar uses. The site has adequate water available for the use, as determined by Monterey Peninsula Water Management District (MPWMD), and the use will not make excessive demands on public services. The proposed use is compatible with surrounding land uses and is consistent with the purpose of the Central Commercial (CC) zoning district. Some noise may be heard from the internment and short term running of equipment such as blenders.

According to the California Department of Transportation, Technical Noise Supplement to the Traffic Noise Analysis Protocol (September 2013), a blender at 3-feet away produces approximately 85-decebels. Sound spreads (propagates) uniformly outward in a spherical pattern, and the sound level decreases (attenuates) at a rate of approximately 6 dB for each doubling of distance from a stationary or point source. At 6-feet away, a blender may produce approximately 79-decebels, and at 12-feet, 73-decebels, for example. While the city's noise ordinance (CMC 8.56) nor Noise Element of the General Plan expressly address impacts that would preclude the proposed use, the Noise Element does include general objectives and policies including:

O9-2 *Consider the compatibility of proposed land uses with noise environment when preparing community plans or reviewing specific development proposals.*

P9-11 *The standard noise mitigation measures shall not preclude creative solutions addressing unique situations when there are conflicts between noise levels and land use.*

O9-3 *Control unnecessary, excessive and annoying noises within the City where not preempted by Federal or State control.*

CMC 17.28.020 states, in part:

> *The fixed installation of any electrical or mechanical equipment such as generators for electrical power, pumps for hot tubs, swimming pools, fountains or wells, heating or air conditioning systems and similar equipment shall be located, shrouded, muffled or otherwise treated to control noise to protect the use and enjoyment of neighboring properties and the public. All such installations shall be limited to a noise emission standard of 60 db or three db above ambient whichever is greater, as measured at the property boundary… Excessive noise from such installations shall be treated as a Class D noise per Chapter 8.56*

While the use of blenders would likely not conflict with CMC 17.28.020 as the sound measurement for electrical equipment (including blenders) described in this section is taken at the property boundary, there is the potential for noise impacts to surrounding businesses and/or the public right-of-way. To further address the objectives and policies noted above, Condition of Approval #22 has been included which requires all noise from all stationary noise sources shall be contained within the subject business space and requires an acoustical analysis prepared by a qualified professional at the property owner's expense if complaints of excessive noise are received.

Commercial Use Permit findings. In accordance with CMC 17.64.020, in addition to the general finings required for all use permits listed above (CMC 17.64.010.A), no use permit shall be granted for commercial or business uses unless all of these general findings can be made:

1. That allowing the proposed use will not conflict with the City's goal of achieving and maintaining a balanced mix of uses that serve the needs of both local and nonlocal populations.
2. That proposed use will provide adequate ingress and egress to and from the proposed location.
3. That the capacity of surrounding streets is adequate to serve the automobile and delivery truck traffic generated by the proposed use.

Staff Analysis: The proposed use meets the findings outlined in CMC 17.64.010. The proposed use is a conditionally permitted use in the Central Commercial (CC) zoning district and the additional zoning requirements for the use have been made in the affirmative. The use will be located within an existing business space and shall be required to comply with all applicable building and fire codes related to building occupancy. The surrounding streets has adequate capacity for automobile and delivery truck traffic generated by the proposed use.

Other Project Components:

Staff recommends the project be found categorically exempt from the California Environmental Quality Act (CEQA), State CEQA guidelines, and local environmental regulations, pursuant to Section 15301 (Class 1) – Existing Facilities. Class 1 exemptions include the operation, maintenance, permitting, and minor alterations to existing private structures involving negligible or no expansion of an existing or former use. The project consists of the conversion of an existing retail establishment to a specialty restaurant (primarily selling juices and smoothies). The proposed project does not present any unusual circumstances that would result in a potentially significant environmental impact, and no exceptions to the exemption exist pursuant to section 15300.2 of the CEQA Guidelines.

Attachment 1 – Resolution
Attachment 2 – Resolution
Attachment 3 - Business Description and Plans

CITY OF CARMEL-BY-THE-SEA
PLANNING COMMISSION

PLANNING COMMISSION RESOLUTION NO. 2024-XXX-PC

A RESOLUTION OF THE PLANNING COMMISSION OF THE CITY OF CARMEL-BY-THE-SEA APPROVING A USE PERMIT FOR THE ESTABLISHMENT OF A NEW SPECIALTY RESTAURANT LOCATED ON SAN CARLOS STREET BETWEEN OCEAN AVENUE AND 7TH AVENUE (CARMEL SQUARE) IN THE CENTRAL COMMERCIAL (CC) DISTRICT. APN: 010-141-005-000

WHEREAS, Fadia and Loie Alnimri ("Applicant"), on behalf of the property owner, Johanna C. White ("Owner"), submitted an application requesting approval of a Use Permit application ("UP 24307, Carmel Creperie") described herein ("Application"); and

WHEREAS, the applicant is proposing to establish a new Specialty Restaurant, called the "Carmel Creperie" to be located in a 1153 square foot commercial space located in Carmel Square located on San Carlos Street between 7th Avenue and Ocean Avenue in the Central Commercial (CC) Zoning District; and

WHEREAS, Specialty Restaurant are permitted in the Central Commercial CC zoning district upon issuance of a Conditional Use Permit by the Planning Commission (CMC 17.14.030); and,

WHEREAS, notice of the public hearing was published on November 29, 2024, in the Carmel Pine Cone in compliance with State law (California Government Code 65091), as well as hand-delivery of the public notice by the Applicant to each property owner within a 100-foot radius of the project site indicating the date and time of the public hearing on or before December 1, 2024; and

WHEREAS, on December 11, 2024, the Planning Commission held a public hearing to receive public testimony regarding the Application, including without limitation, information provided to the Planning Commission by City staff and through public testimony on the project; and

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

WHEREAS, the Planning Commission did hear and consider all said reports, recommendations, and testimony herein above set forth and used their independent judgment to evaluate the project; and

WHEREAS, the California Environmental Quality Act (California Public Resources Code §§ 21000, *et seq.,* "CEQA"), together with State Guidelines (14 California Code Regulations §§ 15000, *et seq.,* the "CEQA Guidelines") and City Environmental Regulations (CMC 17.60) require that certain projects be reviewed for environmental impacts and that environmental documents be prepared; and

WHEREAS, the project proposes the establishment of a Specialty Restaurant within an existing commercial space. Therefore, pursuant to CEQA regulations, the project is categorically exempt under Section 15301 (Existing Facilities). Class 1 exemptions include the operation, maintenance, permitting, and minor alterations to existing private structures involving negligible or no expansion of an existing or former use. The project consists of establishing a specialty food store within an existing commercial space; and

WHEREAS, pursuant to Section 15300.2 of the CEQA Guidelines, the proposed use does not present any unusual circumstances that would result in a potentially significant environmental impact, and there are no exceptions to the exemption; and

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

NOW THEREFORE, BE IT RESOLVED, that the Planning Commission of the City of Carmel-By-The-Sea does hereby make the following findings and determinations regarding the Conditional Use Permit:

FINDINGS REQUIRED FOR USE PERMIT APPROVAL (CMC 17.64) For each of the required findings listed below, staff has indicated whether the submitted plans support the adoption of the findings. For all findings checked "no" the staff report discusses the issues to facilitate the Planning Commission's decision-making. Findings checked "yes" may or may not be discussed in the report depending on the issues.		
Municipal Code Findings – CMC 17.64.010 General Findings Required for All Use Permits	**YES**	**NO**
1. The proposed use will not conflict with the City's General Plan.	✓	
2. That the proposed use will comply with all zoning standards applicable to the use and zoning district.	✓	
3. That granting the use permit will not set a precedent for the approval of similar uses whose incremental effect will be detrimental to the City or will be in conflict with the General Plan.	✓	
4. That the proposed use will not make excessive demands on the provision of public services, including water supply, sewer capacity, energy supply, communication facilities, police protection, and fire protection	✓	
5. That the proposed use will not be injurious to public health, safety, or welfare.	✓	
6. That the proposed use will be compatible with surrounding land uses and will not conflict with the purpose established for the district within which it will be located.	✓	
7. That the proposed use will not generate adverse impacts affecting the health, safety, or welfare of neighboring properties or uses.	✓	
Municipal Code Findings – 17.64.020 General Findings Required for Commercial Use Permits		
1. That allowing the proposed use will not conflict with the City's goal of achieving and maintaining a balanced mix of uses that serve the needs of both local and nonlocal populations.	✓	
2. That proposed use will provide adequate ingress and egress to and from the proposed location.	✓	
3. That the capacity of surrounding streets is adequate to serve the automobile and delivery truck traffic generated by the proposed use.	✓	

BE IT FURTHER RESOLVED that the Planning Commission of the City of Carmel-by-the-Sea does hereby APPROVE the Use Permit UP 24307 (Carmel Creperie) for the establishment of a new Specialty Restaurant located on San Carlos Street between 7th Avenue and Ocean Avenue (Carmel Square) in the Central Commercial (CC) District, APN: 010-141-005-000 subject to the following Conditions of Approval:

CONDITIONS OF APPROVAL		
No.		
1.	**Authorization.** This approval Use Permit (UP 24307) authorizes: a new Specialty Restaurant located on San Carlos Street between 7th Avenue and Ocean Avenue in the Central Commercial (CC) Zoning District. APN: 010-141-005-000. The business shall operate consistent with the plans and business description approved by the Planning Commission on December 11, 2024.	✓
2.	**Codes and Ordinances.** The business shall operate consistent with the requirements for a Specialty Restaurants as established in CMC 17.14.040.I.4	✓
3.	**Sale of Nonfood Merchandise.** The sale of nonfood merchandise directly related to the use may be allowed if it is determined to be incidental to the specialty restaurant. The display of nonfood merchandise shall be ancillary to the specialty restaurant.	✓
4.	**Closed Storage of Trash.** Adequate facilities shall be provided on-site for the closed storage of trash and garbage generated by the full-line restaurant. The on- site storage shall be designed so that the area can be cleaned and the refuse removed without creating a public nuisance and without being placed on the sidewalks or other public ways. If the method of cooking used will generate hot ashes, a storage facility and disposal method shall first be approved by the Fire Department. a. The trash storage area shall be designed and maintained to prevent storm water contamination by loose trash and debris. b. All drainage from adjoining roofs and pavement shall be diverted around the trash area to minimize water flow through the storage area. c. The trash storage area shall be maintained in a screened or walled area to prevent off-site transport of trash.	✓
5.	**Public Restroom.** At least one restroom shall be available for use by all persons within, or conveniently adjacent to, the specific business premises and on the same property on which the full-line restaurant is located. The restroom shall comply with all provisions of the California Building and Plumbing Codes as to the required size, location and accessibility standards, and shall be available for use by both the employees and patrons of the business.	✓
6.	**Alcoholic Beverage Sales.** Alcoholic beverage sales are prohibited.	✓
7.	**Formula and Fast Food Establishments Not Permitted.** The restaurant shall not operate as a "Drive-in, Formula Food or Fast Food" establishment as defined in CMC Section 17.70.	✓
8.	**Seating Capacity.** The maximum seating capacity for the use approved as part of this use permit is fourteen (14) indoor seats. No exterior seating is authorized as part of this approval. The actual maximum seating capacity shall not exceed the standards in the California Building and Fire Codes or the number of seats approved by this Use Permit, whichever is less.	✓

9.	**Food Sold for Consumption off Premise.** Food sold for consumption off the premises shall be incidental to the primary use. Such food shall be placed in covered containers or wrapping. Except as provided in CMC Sections 8.68.070 and 8.68.080, no restaurant shall provide prepared food to its customers in CFC-processed food packaging or polystyrene foam food packaging, nor shall any restaurant purchase, obtain, keep, sell, distribute, provide to customers or otherwise use in its business any CFC-processed food packaging or polystyrene foam food packaging. The restaurant shall comply with all other requirements in CMC Section 8.68.	✓
10.	**Indemnification.** The applicant agrees, at its sole expense, to defend, indemnify, and hold harmless the City, its public officials, officers, employees, and assigns, from any liability; and shall reimburse the City for any expense incurred, resulting from, or in connection with any project approvals. This includes any appeal, claim, suit, or other legal proceeding, to attack, set aside, void, or annul any project approval. The City shall promptly notify the applicant of any legal proceeding, and shall cooperate fully in the defense. The City may, at its sole discretion, participate in any such legal action, but participation shall not relieve the applicant of any obligation under this condition. Should any party bring any legal action in connection with this project, the Superior Court of the County of Monterey, California, shall be the situs and have jurisdiction for the resolution of all such actions by the parties hereto.	✓
11.	**Water Units.** Approval of this application does not permit an increase in water use on the project site without adequate supply. Should the Monterey Peninsula Water Management District determine that adequate water is not available for this site, this permit will be scheduled for reconsideration and appropriate findings prepared for review and adoption by the Planning Commission.	✓
12.	**Monterey County Health Department Permits.** The applicant shall obtain all necessary permits from the Monterey County Health Department prior to building permit issuance.	✓
13.	**Consistency with Approved Application and Seating Plan.** The use shall be conducted in a manner consistent with the plans, and application materials submitted with the project, and any change in the use which would alter the findings or conditions adopted as part of this permit shall require approval of a new or amended Use Permit by the City.	✓
14.	**Use Permit Must be Initiated within 12 Months.** This Use Permit shall become void and in no further force or effect if the use is not initiated within twelve (12) months of the issuance of the Certificate of Occupancy from the Building Official.	✓
15.	**Violation of the Terms of this Use Permit.** Violations of the terms of this Use Permit or other ordinances of the City may constitute grounds for revocation of this Use Permit and the associated business license by the Planning Commission.	✓

16.	**Summary Sheet of Use Permit Must be Posted on the Premises.** A summary sheet of basic Use Permit requirements (allowed days, allowed hours, special conditions) shall be posted on the premises or shall be available upon request by any enforcement officer of the City.	✓
	Use Permit Special Conditions	
17.	**Permitted Hours of Operation.** Permitted hours of operation are from 7:00 am to 7:00 pm 7 days a week.	✓
18.	**Permitted Interior Seating.** The restaurant is permitted a maximum fourteen (14) interior seats. A minimum of fourteen (14) interior seats shall be maintained at all times.	✓
19.	**Exterior Seating.** Outside seating may be allowed, subject to CMC 17.58, Design Review. Prior to the establishment any outdoor seating, the applicant shall apply for and obtain approval of a Design Review Application for any associated outdoor seating.	✓
20.	**Exterior cleaning.** The business operator shall be responsible for clean-up for all litter generated by the use within the immediate vicinity of the business.	✓
21.	**Business License.** A business license shall be obtained prior to the commencement of business operation.	✓
23.	**Noise.** All noise from all mechanical, electrical, and broadcasting equipment shall be contained within the subject business space. The City reserves the right to require an acoustical analysis prepared by a qualified professional at the property owner's expense if complaints of excessive noise are received. Should the use be found to be not in compliance with this condition, the property owner agrees to seek immediate compliance and all business activity shall be ceased until it is demonstrated compliance with this condition has been achieved. Failure to comply and/or repeated violations shall be cause for the City to schedule a revocation hearing with the Planning Commission. At such hearings, the Commission may: a. Require changes in the noise mitigation plan; b. Establish new permit conditions; or c. Revoke the permit.	✓
24.	**Licensing and Inspections.** Within 2 weeks of the completion of the water permit to transfer seats from Barmel Supper Club to Carmel Creperie, the applicant/business owner shall be responsible for passing an inspection for both businesses to confirm the correct number of seats.	✓

_____ _____ _____

Applicant Signature Printed Name Date

_____ _____ _____

Property Owner Signature Printed Name Date

Once signed, please return it to the Community Planning & Building Department.

PASSED AND ADOPTED BY THE PLANNING COMMISSION OF THE CITY OF CARMEL-BY-THE-SEA

this 11th day of December 2024, by the following vote:

AYES:

NOES:

ABSENT:

ABSTAIN:

APPROVED: ATTEST:

_____ _____

Michael LePage
Chair

Shelby Gorman
Planning Commission Secretary

CITY OF CARMEL-BY-THE-SEA
PLANNING COMMISSION

PLANNING COMMISSION RESOLUTION NO. 2024-XXX-PC

A RESOLUTION OF THE PLANNING COMMISSION OF THE CITY OF CARMEL-BY-THE-SEA APPROVING A USE PERMIT AMENDMENT TO TRANSFER OF 8 INDOOR SEATS FROM BARMEL SUPPER CLUB (UP 12-14 (MUNDAKA)), REDUCING THE TOTAL NUMBER OF EXTERIOR SEATS AT BARMEL SUPPER CLUB FROM 46 TO 38, TO A NEW SPECIALTY RESTAURANT (UP 24307 (CARMEL CREPERIE)) BOTH LOCATED ON SAN CARLOS STREET BETWEEN OCEAN AVENUE AND 7TH AVENUE (CARMEL SQUARE) IN THE CENTRAL COMMERCIAL (CC) DISTRICT. APN: 010-141-005-000

WHEREAS, Johanna C. & Linda Persall ("Applicant"), on behalf of the property owner, Johanna C. White ("Owner"), submitted an application requesting approval of a Use Permit application ("UP 24305, Carmel Square") described herein ("Application"); and

WHEREAS, the subject business, Barmel Supper Club, received an associated Business License approval (BL 22-51) to operate a full-line restaurant in the former Mundaka located within "Carmel Square" located on the San Carlos Street between 7th and Ocean Avenues; and

WHEREAS, the applicant is proposing to transfer up to 8 indoor seats from Barmel Supper Club (UP 12-14 (Mundaka) to a new specialty restaurant (UP 24307 (Carmel Creperie)) both located in Carmel Square located on San Carlos Street between 7th Avenue and Ocean Avenue in the Central Commercial (CC) Zoning District; and

WHEREAS, notice of the public hearing was published on November 29, 2024, in the Carmel Pine Cone in compliance with State law (California Government Code 65091), as well as hand-delivery of the public notice by the Applicant to each property owner within a 100-foot radius of the project site indicating the date and time of the public hearing on or before December 1, 2024; and

WHEREAS, on December 11, 2024, the Planning Commission held a public hearing to receive public testimony regarding the Application, including without limitation, information provided to the Planning Commission by City staff and through public testimony on the project; and

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

WHEREAS, the Planning Commission did hear and consider all said reports, recommendations, and testimony herein above set forth and used their independent judgment to evaluate the project; and

WHEREAS, the California Environmental Quality Act (California Public Resources Code §§ 21000, *et seq.,* "CEQA"), together with State Guidelines (14 California Code Regulations §§ 15000, *et seq.,* the "CEQA Guidelines") and City Environmental Regulations (CMC 17.60) require that certain projects be reviewed for environmental impacts and that environmental documents be prepared; and

WHEREAS, the project proposes the establishment of a Specialty Restaurant within an existing commercial space. Therefore, pursuant to CEQA regulations, the project is categorically exempt under

Section 15301 (Existing Facilities). Class 1 exemptions include the operation, maintenance, permitting, and minor alterations to existing private structures involving negligible or no expansion of an existing or former use. The project consists of establishing a specialty food store within an existing commercial space; and

WHEREAS, pursuant to Section 15300.2 of the CEQA Guidelines, the proposed use does not present any unusual circumstances that would result in a potentially significant environmental impact, and there are no exceptions to the exemption; and

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

NOW THEREFORE, BE IT RESOLVED, that the Planning Commission of the City of Carmel-By-The-Sea does hereby make the following findings and determinations regarding the Conditional Use Permit:

FINDINGS REQUIRED FOR USE PERMIT APPROVAL (CMC 17.64) For each of the required findings listed below, staff has indicated whether the submitted plans support the adoption of the findings. For all findings checked "no" the staff report discusses the issues to facilitate the Planning Commission's decision-making. Findings checked "yes" may or may not be discussed in the report depending on the issues.		
Municipal Code Findings – CMC 17.64.010 General Findings Required for All Use Permits	**YES**	**NO**
1. The proposed use will not conflict with the City's General Plan.	✓	
2. That the proposed use will comply with all zoning standards applicable to the use and zoning district.	✓	
3. That granting the use permit will not set a precedent for the approval of similar uses whose incremental effect will be detrimental to the City or will be in conflict with the General Plan.	✓	
4. That the proposed use will not make excessive demands on the provision of public services, including water supply, sewer capacity, energy supply, communication facilities, police protection, and fire protection	✓	
5. That the proposed use will not be injurious to public health, safety, or welfare.	✓	
6. That the proposed use will be compatible with surrounding land uses and will not conflict with the purpose established for the district within which it will be located.	✓	
7. That the proposed use will not generate adverse impacts affecting the health, safety, or welfare of neighboring properties or uses.	✓	
Municipal Code Findings – 17.64.020 General Findings Required for Commercial Use Permits		
1. That allowing the proposed use will not conflict with the City's goal of achieving and maintaining a balanced mix of uses that serve the needs of both local and nonlocal populations.	✓	
2. That proposed use will provide adequate ingress and egress to and from the proposed location.	✓	
3. That the capacity of surrounding streets is adequate to serve the automobile and delivery truck traffic generated by the proposed use.	✓	

BE IT FURTHER RESOLVED that the Planning Commission of the City of Carmel-by-the-Sea does hereby APPROVE the Use Permit Amendment UP 24305 (Carmel Square) transfer 8 indoor seats from Barmel

Supper Club (UP 12-14 (Mundaka) to a new specialty restaurant (UP 24307 (Carmel Creperie)) both located in Carmel Square located on San Carlos Street between 7th Avenue and Ocean Avenue in the Central Commercial (CC) Zoning District, APN: 010-141-005-000 subject to the following Conditions of Approval:

CONDITIONS OF APPROVAL	
No.	**Standard Conditions**
1.	**Authorization.** This approval of Use Permit Amendment (UP 24305) authorizes: the transfer 8 seats from Barmel Supper Club (UP 12-14 (Mundaka) to a new specialty restaurant (UP 24307 (Carmel Creperie)). The business shall operate consistent with the seating plan reviewed by the Planning Commission on December 11, 2024 unless modified by the Conditions of Approval herein.
2.	**Use Permits.** This Use Permit (UP 24305) amends the existing Use Permit associated with the full-line restaurant (UP 12-14 (Mundaka)).
3.	**Codes and Ordinances.** The project shall be constructed in conformance with all requirements of the Central Commercial (CC) district. All adopted building and fire codes shall be adhered to in preparing the working drawings. If any codes or ordinances require design elements to be changed, or if any other changes are requested at the time such plans are submitted, such changes may require additional environmental review and subsequent approval by the Planning Commission. Violations of the terms of this Use Permit or other ordinances of the City may constitute grounds for revocation of this Use Permit and the associated business license by the Planning Commission.
4.	**Permit Validity - Initiation.** This approval shall be valid for six (6) months from the date of action. An extension to this approval may be granted consistent with Condition of Approval #6.
5.	**Permit Vesting –** This permit shall be considered vested once a new business license has been issued consistent Condition of Approval #12.
6.	**Permit Extension. T**he Planning Commission may grant one extension for approvals originally subject to a public hearing. A request to extend the permit approval must be submitted in writing and the appropriate fees paid prior to expiration of the permit.
7.	**Water Use**. Approval of this application does not permit an increase in water use on the project site without adequate supply. Should the Monterey Peninsula Water Management District determine that adequate water is not available for this site, this permit will be scheduled for reconsideration and appropriate findings prepared for review and adoption by the Planning Commission. Prior business license issuance, the applicant shall apply for and obtain a water permit from the Monterey Peninsula Water Management District (MPWMD) for the expanded/amended use(s).
8.	**Indemnification.** The applicant agrees, at his or her sole expense, to defend, indemnify, and hold harmless the City, its public officials, officers, employees, and assigns, from any liability; and shall reimburse the City for any expense incurred, resulting from, or in connection with any project approvals. This includes any appeal, claim, suit, or other legal proceeding, to attack, set

	aside, void, or annul any project approval. The City shall promptly notify the applicant of any legal proceeding, and shall cooperate fully in the defense. The City may, at its sole discretion, participate in any such legal action, but participation shall not relieve the applicant of any obligation under this condition. Should any party bring any legal action in connection with this project, the Superior Court of the County of Monterey, California, shall be the situs and have jurisdiction for the resolution of all such actions by the parties hereto.
9.	**Conditions of Approval.** These Conditions of Approval shall be signed and returned to the Community Planning and Building Department prior to initiation of this use permit.
SPECIAL CONDITIONS	
10.	**Seating.** The full line restaurant is now permitted a total of Thirty Eight (38) interior seats (previously 46 interior seats prior to this Use Permit Amendment to transfer 8 seats to Carmel Creperie) split between the tenant spaces of the main dining room and the side dining room. A maximum of ten (10) exterior seats are permitted. All tables and shall be located adjacent to a building wall, or permeant structural element (planter, bench, etc., as depicted in Attachment A) with a minimum 3-foot clear path of travel maintained throughout the courtyard.
11.	**Licensing and Inspections.** Within 2 weeks of the completion of the water permit to transfer seats from Barmel Supper Club to Carmel Creperie, the applicant/business owner shall be responsible for passing an inspection for both businesses to confirm the correct number of seats.

_____ _____ _____

Applicant Signature Printed Name Date

_____ _____ _____

Property Owner Signature Printed Name Date

Once signed, please return it to the Community Planning & Building Department.

PASSED AND ADOPTED BY THE PLANNING COMMISSION OF THE CITY OF CARMEL-BY-THE-SEA this 11th day of December 2024, by the following vote:

AYES:

NOES:

ABSENT:

ABSTAIN:

APPROVED: ATTEST:

_____ _____

Michael LePage
Chair

Shelby Gorman
Planning Commission Secretary

CARMEL CREPERIE

SAN CARLOS ST 2ND NE 7TH

CARMEL BY THE SEA 93921

BUSINESS DESCRIPTION:

TO WHOM IT MAY CONSERN

We will be opening and operating a creperie/ Coffee shop where we will be serving unique and exciting recipes from sweet and savory styles, also we will offer a coffee bar menu, also pastries, smoothies and ice creams.

We will operate the business as a simple counter service where the customers come in, pick some readymade pastries, or order crepes where it will be made there on the countertop and they would pay there on the spot and pick up and go somewhere to sit and eat or for takeout. It would be served in paper plates and eco friendly utensils.

The set up of the place as mentioned above would include a counter bar area by the windows looking out the street and outdoor tables, there would be no wait staff or full service.

We also might offer some ready wrapped deli sandwiches with chips or salads ready to go.

CARMEL CREPERIE

Sweet

NY Cheesecake $10
Cream cheese, sugar, butter, fresh squeezed lemon & lemon zest

Apple Pie à la mode $14
Baked apples, cinnamon & vanilla ice cream

Sundae Crêpe $15
Vanilla ice cream, chocolate drizzle, fresh strawberries, whipped cream & sliced almonds

Explosion de Chocolat $13
Nutella, semisweet dark chocolate, Kinder Bueno, cacao nibs & strawberries

Dulce de Leche Special $13
Dulce de leche, banana & chopped walnuts

RECEIVED
OCT 04 2024
City of Carmel-by-the-Sea
Planning & Building Dept.

Savory

Caprese $12
Tomato, mozzarella, basil & spinach

Turkey Royale $13
Turkey, mushrooms, Gruyère
& tomato sauce

Alpine $14 $14
Prosciutto, Raclette cheese &
sliced potatoes

Pep' Pizza Crêpe $11
Pepperoni, tomato sauce, mozzarella & basil

NY Breakfast $15
Egg, bacon, sliced potatoes & Gruyère

Amélie $11
Egg, bacon, sliced potatoes & Gruyère

CLASSIQUES

Sweet

Sugar & Butter	**$8**
Nutella	**$9**
Nutella & Banana	**$11**
Nutella & Strawberries	**$11**
Belgian Chocolate (Dark / White)	**$10**
Peanut Butter & Jelly	**$9**
Cream Cheese & Jelly	**$9**

Savory

Omelette Crêpe **$13**
Egg, ham & Gruyère

Ham & Cheese **$11**
Ham & Gruyère

Chicken Pesto **$15**
Grilled chicken, Gruyère, pesto, tomato & spinach

Lox **$11**
Smoked salmon, cream cheese, capers & lemon zest
+add egg $2

Spinach & Egg Omelette **$12**
Egg, goat cheese & spinach

BUILD YOUR OWN :

SWEET INGREDIENTS

Spreads

Peanut butter	$2
Dulce de leche	$3
Cream Cheese	$2
Marmalade (Strawberries / Orange)	$2

Chocolate

Nutella	$2
Belgian Chocolate (Dark / White)	$3
Kinder Bueno	$2
Cacao nibs	$2

Fruits

Strawberries	$2
Banana	$2
Mixed berries	$3
Blueberries	$2
Blackberries	$2

1. CHOOSE SIZE

SMALL	$5
REGULAR	$7

Toppings

Sliced baked Apple	$2
Chopped walnuts	$2
Crushed hazelnuts	$2
Sliced almonds	$2
Fresh squeezed lemon	$1
Fresh lemon zest	$1
Grated coconut	$1
Powdered sugar	$1
Brown sugar	$1

Indulge

Vanilla Ice cream	$2
Whipped cream	$1

2. CHOOSE YOUR BATTER

TRADITIONAL
BUCKWHEAT (Gluten free)

SAVORY INGREDIENTS

Cheese

Goat cheese	$3
Gruyère	$4
Mozzarella	$3
Raclette cheese	$4

Proteins

Prosciutto	$5
Pepperoni	$3
Turkey	$3
Ham	$4
Smoked salmon	$5
Bacon bits	$4
Grilled chicken	$4
Egg	$2

3. CHOOSE YOUR INGREDIENTS:

Veggies

Sliced potatoes	$2
Tomatoes	$2
Mushrooms	$2
Spinach	$2
Basil leaves	$1

Sauces

Pesto	$2
Tomato sauce	$2
Dijon mustard	$1
Chipotle Mayo	$1

BEVERAGES

Espresso Bar

Espresso	$3
Americano	$3
Cappuccino	$5
Latte	$5
Drip Coffe	$3
Nutella Mocha	$6
Espresso, Nutella, milk & whipped cream	
Dulce de Leche Macchiatto	$6
Espresso, dulce de leche, milk & whipped cream	
Dirty Chai	$7
Chai latte with an espresso shot	

Iced Coffee

Cold Brew	$5
Frappé	$6
Iced Latte	$6
Iced Nutella Mocha	$7
Espresso, Nutella, milk & whipped cream	
Affogato	$7
Espresso & ice cream	

Lattes

Chai Latte	$5
Matcha Latte	$5
Earl Grey Tea Latte	$5
Dulce de Leche Latte	$5
Hot Chocolate	$5

Shakes

Nutella Banana Shake $12
Nutella, banana & vanilla ice cream

Protein Power Shake $13
Peanut butter, sliced almonds, banana, espresso, milk & protein powder

Strawberry Shake $12
Fresh strawberries & vanilla ice cream

Banana Strawberry Shake $12
Banana, strawberry & vanilla ice cream

Smoothies

Açaí Bliss $10
Açaí, banana, blueberries & protein powder

Strawberry & Banana $8
Fresh strawberries, banana & apple juice

Monsieur Green $12
Spinach, matcha, banana, fresh strawberries, grated coconut & apple juice

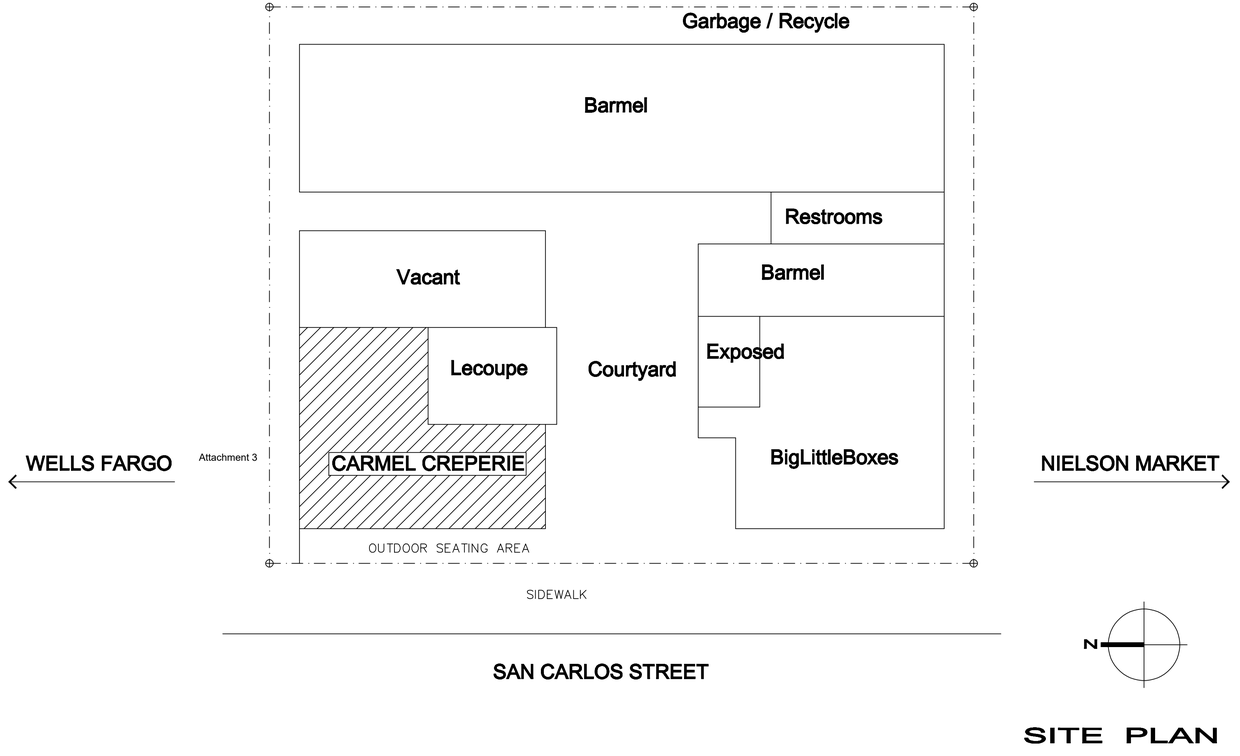
Very Berry $8
Mixed berries & apple juice

THE USE OF THESE PLANS AND SPECIFICATIONS IS RESTRICTED TO THE ORIGINAL SITE FOR WHICH THEY WERE PREPARED, AND PUBLICATION THEREOF IS EXPRESSLY LIMITED TO SUCH USE. RE-USE REPRODUCTION OR PUBLICATION BY ANY METHOD IN WHOLE OR IN PART IS PROHIBITED. TITLE TO THE PLANS AND SPECIFICATIONS REMAINS WITH THE ARCHITECT, AND VISUAL CONTACT WITH THEM CONSTITUTES PRIMA FACIE EVIDENCE OF THE ACCEPTANCE OF THESE RESTRICT

Tenant Improvement Plans

CARMEL CREPERIE AND MORE

San Carlos Street 2nd NE 7th
Carmel-by-the-Sea



SITE PLAN

SHEET INDEX

ARCHITECTURAL

COVER SHEET / SITE PLAN	A1
FLOOR PLANS	A2
EQUIPMENT LIST / FINISH SCHEDULE	A3

BUILDING DATA

OWNER

Joanna Whitel
P.O. Box 2018
Carmel by the Sea, CA
(831) 210-5359

PROJECT DATA

Address	San Carlos Street 2nd NE 7th Carmel- by-the-Sea
APN	010-141-005
Construction Type	V-B
Occupancy	A-2
Sprinklered	No

Proposed Leased Area	First Floor	671 s.f.
	Second Floor	482 s.f.
	Total	1153 s.f.
Proposed Remodel Area	First Floor	671 s.f.
	Second Floor	482 s.f.
	Total	1153 s.f.

Proposed Seating	
Interior	14
Exterior	16
Total	21

CODE COMPLIANCE

2025 CBC, CMC, CPC, CFC, CA ELECT CODE, CAL GREEN, CA ENERGY CODE, CITY OF MONTEREY AMENDMENTS AND STATE REGULATORY REQUIREMENTS

SCOPE OF WORK

Tenant Improvement:

New kitchen equipment, non bearing walls, counters, and flooring.
New electrical outlets and plumbing lines
New Lighting
There will not be any Exterior Modifications

FIRE NOTES

1. **AN APPROVED AUTOMATIC FIRE EXTINGUISHING SYSTEM SHALL BE PROVIDED FOR THE PROTECTION OF ALL COMMERCIAL COOKING OPERATIONS. THE SYSTEM SHALL PROTECT VENTILATION HOOD/DUCT SYSTEMS, AND INCLUDE APPLIANCES. ALL COOKING SHALL FIT UNDER THE HOOD WITH A MINIMUM CLEARANCE ON EACH SIDE OF 6 INCHES. THE SYSTEM SHALL MEET UL 300 STANDARD**

   THE CONTRACTOR SHALL BE LICENSED AND SUBMIT PLANS DETAILING INSTALLATION INFORMATION, CUT SHEETS OF SYSTEM COMPONENTS AND ALL OTHER IMPORTANT INFORMATION CONCERNING THE PROPER INSTALLATION OF THE FIRE EXTINGUISHING SYSTEM TO SANTA CRUZ DEPARTMENT FOR REVIEW AND APPROVAL PRIOR TO INSTALLATION

2. **AIR BALANCE REPORT TO BE SUMBITTED PRIOR TO FINAL**

3. **ALL DOOR HARDWARE SHALL NOT REQUIRE SPECIAL KNOWLEDGE TO OPERATE**

ABBREVIATIONS

ABV	ABOVE	FOM	FACE OF MASONRY	MFR	MANUFACTURER
AFF	ABOVE FINISHED FLOOR	FOS	FACE OF STUD	MAS	MASONRY
A/C	AIR CONDITIONING	FT	FEET/FOOT	MAT	MATERIAL
AB	ANCHOR BOLT	FFE	FINISHED FLOOR ELEVATION	MISC	MISCELLANEOUS
ARCH	ARCHITECT(URAL)	FFL	FINISHED FLOOR LINE	(N)	NEW
BM	BEAM	FP	FIREPROOF	NTS	NOT TO SCALE
BLK	BLOCK	FD	FLOOR DRAIN	OC	ON CENTER
BLKG	BLOCKING	FLUOR	FLUORESCENT	PNL	PANEL
BD	BOARD	FTG	FOOTING	PLWD	PLYWOOD
BLDG	BUILDING	FDN	FOUNDATION	RAD	RADIUS
CAB	CABINET	FRMG	FRAMING	REF	REFERENCE
CI	CAST-IRON	GA	GAUGE	REQ	REQUIRED
CLR	CLEAR	GV	GALVANIZED	SHTG	SHEATHING
CLO	CLOSET	GC	GENERAL CONTRACTOR	SHT	SHEET
CONC	CONCRETE	GYP	GYPSUM	SC	SOLID CORE
CONST	CONSTRUCTION	HDR	HEADER	STL	STEEL
d	PENNY	HT	HEIGHT	STRUCT	STRUCTURAL
DBL	DOUBLE	HC	HOLLOW CORE	SUSP	SUSPENDED
DIM	DIMENSION	HB	HOSE BIBB	THK	THICK(NESS)
DN	DOWN	HR	HOUR	T&G	TONGUE AND GROOVE
DWG	DRAWING	INSUL	INSULATION	T&B	TOP AND BOTTOM
EA	EACH	INT	INTERIOR	TOC	TOP OF CONCRETE
ELEC	ELECTRICAL	JT	JOINT	TOW	TOP OF WALL
ELEV	ELEVATION	JST	JOIST	TYP	TYPICAL
EQ	EQUAL	KIT	KITCHEN	VERT	VERTICAL
(E)	EXISTING	LBL	LABEL	WC	WATER CLOSET
EXT	EXTERIOR	LBS	POUNDS	WP	WATERPROOF
FOC	FACE OF CONCRETE	LAM	LAMINATE	W/	WITH
FOF	FACE OF FINISH	LVR	LOUVER	W/O	WITHOUT

GENERAL NOTES

1. DO NOT SCALE PLAN. DESIGNER ASSUMES NO RESPONSIBILITY FOR DISCREPANCIES BETWEEN DRAWINGS AND ACTUAL FIELD DIMENSIONS. DISCREPANCIES SHALL BE REPORTED IMMEDIATELY TO DESIGNER FOR RESOLUTION. FIELD VERIFY ALL DIMENSIONS.
2. CONTRACTOR IS RESPONSIBLE TO FIELD VERITY AND INVESTIGATE ALL EXISTING FIELD CONDITIONS WHICH MAY AFFECT THEIR WORK IN ANY WAY.
3. ALL MATERIALS, LABOR, INSTALLATION, FABRICATION, CONSTRUCTION, ETC. SHALL CONFORM TO 2022 CALIFORNIA BUILDING CODE (BASED ON THE INTERNATIONAL BUILDING CODE (IBC)).
4. UNLESS OTHERWISE NOTED, SHOWN, DETAILED, AND/OR SPECIFIED HEREIN, ALL MATERIALS, INSTALLATION, FABRICATION, CONSTRUCTION AND/OR LABOR SHALL BE "BUILDING STANDARD" OR BETTER.
5. CONTRACTORS SHALL FURNISH GUARANTEES OF ONE YEAR FOR WORK AND EQUIPMENT FURNISHED OR AS PER REQUEST OF OWNER.
6. DUPLEX OUTLETS SHALL NOT BE PLACED BACK-TO-BACK ON ANY WALL.
7. PROVIDE ILLUMINATED EXIT SIGNS AS REQUIRED BY THE 2019 CALIFORNIA BUILDING CODE.
8. PROVIDE FIRE EXTINGUISHERS AS REQUIRED BY LOCAL GOVERNING AUTHORITIES.
9. WALLS:
   a) PROVIDE THERMAL INSULATION (R-11 FIBERGLASS BATTS) AS DESIGNATED ON THE FLOOR PLAN.
   b) STEEL STUDS SHALL BE METAL CHANNEL TYPE 25 GUAGE SET IN METAL TRACK TOP AND BOTTOM.
   c) TRACK FASTENERS: POWER-DRIVEN TYPE TO WITHSTAND 190 LBS. SHEAR AND BEARING.
   d) PROVIDE ALL NECESSARY BLOCKING, BACKING, AND FRAMING FOR LIGHT FIXTURES, ELECTRICAL UNITS, HVAC EQUIPMENT, DRAPERY OR CEILING TRACKS AND ALL OTHER ITEMS REQUIRING SAME. ANY ROUGH LUMBER USED SHALL BE FIRE RESISTIVE.
   e) GYP. BOARD SHALL BE 1/2" TAPERED EDGE, FASTENING PER UBC, JOINTS SHALL BE TAPED AND MUDDED AND SMOOTH FINISHED.
   f) METAL EDGE TRIM TO OCCUR AT ALL CORNERS AND WALL ENDS UNLESS NOTED OTHERWISE.
10. CABINETS:
   a) VERIFY DRAWING DIMENSIONS WITH FIELD DIMENSIONS.
   b) ALL LAMINATE TOPS AND SPLASHES SHALL BE SELF-EDGED.
   c) ALL SHELF-SUPPORT STANDARDS SHALL BE LET-IN TO CABINETRY, UNLESS NOTED OTHERWISE.
   d) ALL VENEER PLYWOOD SHALL RECEIVE EDGE-BANDING WHERE EXPOSED.
11. FIRE SPRINKLER SYSTEM: CONTRACTOR SHALL MAKE ALL NECESSARY MODIFICATIONS TO EXISTING CONDITIONS IN ORDER TO MEET CODES AND/OR REGULATIONS, AND SHALL BE UNDER SEPARATE PERMIT WITH THE CITY OF MONTEREY FIRE DEPARTMENT.
12. ALL HAND ACTIVATED DOOR OPENING HARDWARE REQUIRED FOR EXITING SHALL BE LEVER-TYPE AND COMFORM TO CURRENT STATE BUILDING CODE, UNLESS OTHERWISE NOTED.
13. ALL DOORS TO BE OPENABLE FROM INSIDE WITHOUT KEY: MAXIMUM EFFORT TO OPERATE DOORS FOR THE INTERIOR SHALL NOT EXCEED 5 POUNDS OF PRESSURE.

REVISIONS	BY

ETOW ARCHITECTS
P.O. BOX 1482 SEASIDE, CA 93955
(831) 277-3433

REGISTERED ARCHITECT DEREK ETOW NO. C14213 EXP. 5/31/25 STATE OF CALIFORNIA

CARMEL CREPERIE AND MORE
MONTEREY RESTAURANT EQUIPMENT
SAN CARLOS STREET 2ND NE 7TH
CARMEL-by-the-SEA
GENERAL CONTRACTOR CLASS B 237510

Date	
Scale	
Drawn	
Job	
Sheet	A1
Of	Sheets

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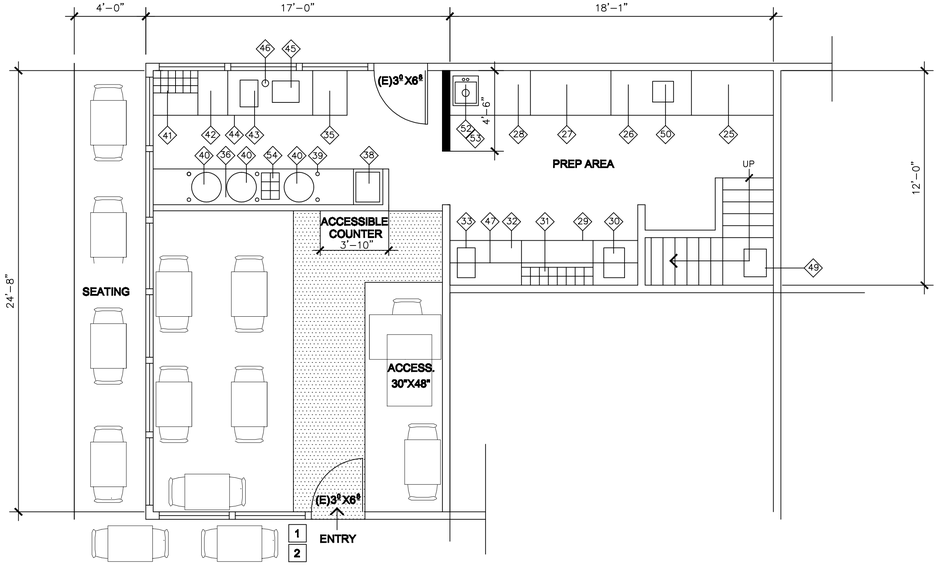


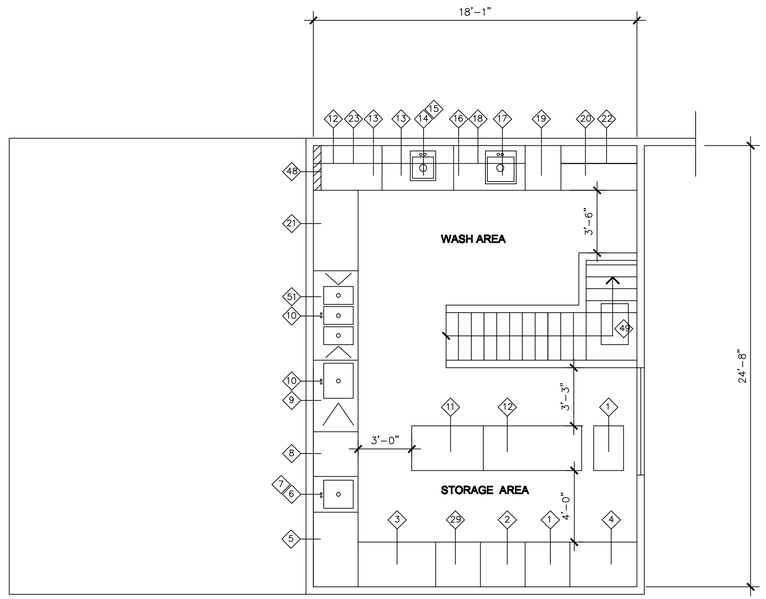
FIRST FLOOR PLAN 1/4" = 1'-0"

Attachment 3

New Wall Full Height Non-Bearing

Existing Wall to Remain

There will not be any exterior modifications

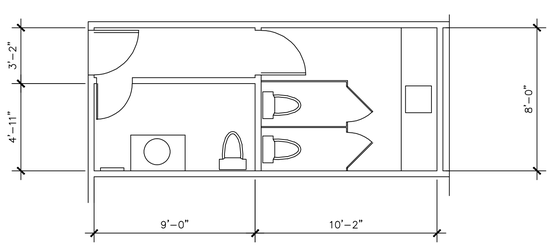


SECOND FLOOR PLAN 1/4" = 1'-0"

New Wall Full Height Non-Bearing

Existing Wall to Remain

There will not be any exterior modifications



(E) RESTROOMS 1/4" = 1'-0"

SEE SITE PLAN FOR LOCATION

ACCESSIBLE RESTROOM LOCATED IN THE BARMEL RESTAURANT

REVISIONS	BY

ETOW ARCHITECTS
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(831) 277-3433

REGISTERED ARCHITECT DEREK ETOW NO. C14213 EXP. 5/31/25 STATE OF CALIFORNIA

CARMEL CREPERIE AND MORE
MONTEREY RESTAURANT EQUIPMENT
SAN CARLOS STREET 2ND NE 7TH
CARMEL-by-the-SEA
GENERAL CONTRACTOR CLASS B 237510

Date

Scale

Drawn

Job

Sheet A2

Of Sheets

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Attachment 3

EQUIPMENT LIST

	EQUIPMENT	REMARKS		EQUIPMENT	REMARKS
1	ROLLER RACK		33	TURBO CHEF OVEN	
2	ONE DOOR COOLER		34		
3	STAINLESS STEEL WORK TABLE		35		
4	CONVECTION OVEN		36		
5	STAINLESS STEEL WORK TABLE		37		
6	MOP SINK		38	POINT OF SALE / CASH REGISTER	
7	MOP SINK FAUCET		39		
8	ICE MAKER		40	CREPE COOKER	
9	PREP SINK		41	CREPE COLD MAKEUP TABLE	
10	PREP SINK FAUCET		42	ICE CREAM FREEZER	
11	WIRE RACK STORAGE SHELF		43	COFFEE MAKER	
12	STORAGE SHELF		44	60" WORKTOP COUNTER	
13	STAINLESS STEEL WORK TABLE		45	DOUBLE HEAD ESPRESSO MACHINE	
14	HAND SINK		46		
15	HAND SINK FAUCET		47	STAINLESS STEEL WALL SHELF	
16	SOIL TABLE		48	WATER HEATER	
17	SOIL TABLE PRE RINSE FAUCET		49	GREASE TRAP	
18	STAINLESS WALL SHELVES		50	ROBOCOUPE FOOD PROCESSOR	
19	DISH WASHER		51	3 COMPARTMENT SINK TO DRAIN BOARD	
20	DISH CLEAN TABLE		52	HAND SINK	
21	STAINLESS TABLE		53	HAND SINK FAUCET	
22	STAINLESS WALL SHELVES		54		
23	STAINLESS WALL SHELVES		55		
24	STAINLESS WALL SHELVES		56		
25	WIRE STORAGE SHELF		57		
26	STAINLESS TABLE		58		
27	2 DOOR FREEZER		59		
28	2 DOOR COOLER				
29	STAINLESS TABLE				
30	MEAT SLICER				
31	COLD MAKEUP TABLE				
32	COLD WORK TABLE				

FINISH SCHEDULE

ROOM	FLOOR			WALL			CEILING			REMARKS
	mat.	base	fin.	mat.	ht.	fin.	mat.	ht.	fin.	
DINING	tile wood	tile wood	slip res.	gyp.	g'	smooth	gyp	g'	smooth	
KITCHEN / PREP FIRST FLOOR	epoxy	epoxy coved	slip res.	frp	g'	smooth	gyp	g'	washable	
KITCHEN / PREP SECOND FLOOR	epoxy	epoxy coved	slip res.	frp	g'	smooth	gyp	g'	smooth washable	

REVISIONS	BY
1	
2	
3	
4	
5	
6	

ETOW ARCHITECTS
P.O. BOX 1482 SEASIDE, CA 93955
(831) 277-3433

REGISTERED ARCHITECT Derek Etow NO. C14213 EXP. 5/31/25 STATE OF CALIFORNIA

MONTEREY RESTAURANT EQUIPMENT

GENERAL CONTRACTOR CLASS B 237510

CARMEL CREPERIE AND MORE

SAN CARLOS STREET 2ND NE 7TH
CARMEL-by-the-SEA

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CITY OF CARMEL-BY-THE-SEA
PLANNING COMMISSION
Staff Report

December 11, 2024
PUBLIC HEARINGS

TO:	Chair LePage and Planning Commissioners
SUBMITTED BY:	Brandon Swanson, Assistant City Administrator/Acting Community Planning and Building Director
APPROVED BY:	Brandon Swanson, Assistant City Administrator/Acting Community Planning and Building Director
SUBJECT:	**DS 24203, 24216, 24217 (Faia):** Consideration of amending Condition of Approval No. 30 of a Track One Design Study Referral, DS 24203, 24216, 24217 (Faia) relating to the orientation of the proposed standing seam metal rood on an existing 2235-square foot two-story single-family residence located on the Northeast corner of Torres Street and 2nd Avenue in the Single-Family Residential (R-1) District. APN: 010-101-021, 010-101-020, & 010-101-012.

Application: DS 24203, 24216, 24217 (Faia)
APN: 010-101-021, 010-101-020, & 010-101-012
Block: 14
Lot: 16, 18, 20
Location: North East Corner of Torres and 2nd Ave
Applicant: Daniela de Sola
Property Owner: Brandi Faia

Executive Summary:

On October 9th, 2024, the Planning Commission approved a design study with various conditions of approval, one of which required the applicant to modify the proposed metal roof from vertical to horizontal standing seams, lower the reflectivity, and modify the color. The applicant made efforts to fully comply with this condition, but was unsuccessful in finding a solution for the horizontal seam. The applicant is now requesting modification of this condition to allow a vertical standing seam roof.

Recommendation:

Approve amending Condition of Approval No. 30 of a Track One Design Study Referral, DS 24203, 24216, 24217 (Faia) to allow a vertical standing seam metal rood on an existing 2235-square foot two-story single-family residence located on the Northeast corner of Torres Street and 2nd Avenue in the Single-Family Residential (R-1) District. APN: 010-101-021, 010-101-020, & 010-101-012.

Background and Project Description:

Roofing: *Residential Design Guideline 9.8 states that Metal, plastic, and glass roofs are inappropriate in all neighborhoods.* It should be noted that The Planning Commission has approved metal roofs with a matte finish and a low SRI in the recent past based on the fact that the City's regulations allow for deviation from the design guidelines if the design achieves all of the applicable design objectives of *CMC 17.58.010, Purpose and Applicability*, as well as, or better than, would be achieved by adherence to the adopted design guidelines. In these cases, the Planning Commission has found that a metal roof achieved the design objectives equally as well given the specific circumstances of the application and the property.

Staff Response: Previously, the applicant proposed to replace the existing wood shake roof with a vertical standing seam metal roof. The roof was proposed to be a Sheffield metals Champagne Metallic cool IR roof, which the commission found was an inappropriate color as it was not muted enough. Most of the surrounding homes in the neighborhood have wood shake or composite shingle roofs. There are several roofs in the neighborhood with gravel ballast or metal roofs. The previously proposed metal roof also had a Solar Reflectivity Index (SRI) of greater than 25, which the Planning Commission historically has not approved. The Planning Commission determined that the proposed roof did not pass the test explained above about achieving the design objectives equally as well. The Planning Commission gave specific direction to the applicant about the metal roof, and adopted a resolution (Attachment 1) with a condition of approval (Condition #30) that stated the following:

Staff Analysis:

*"**Roofing Material.** Prior to the issuance of a building permit, the applicant shall submit a revised plan for review and approval by the Planning Division, identifying an alternate roofing. The applicant can propose a horizontal vertical standing seam metal roof that has an SRI below 25 or a different approvable roof material"*

Subsequent to this decision, the applicant has worked to find a horizontal standing seam metal roof that they believed would appropriately fit the style of the house, as well as be affordable enough to be able to be incorporated into this project. Despite their efforts, the applicant has stated that they were not able to find a roof that fit this requirement. However, the applicant has proposed a modified vertical standing seam roof that has lowered the SRI below 25 (Was SRI of 31, now SRI of 22), is a more muted color (Sheffield "Vintage") and which has a non-standard pattern for the height of the seam (was 1 ½", now 1") and the width of the 'pan' between seams (was 12" now 18"). The new design can be found in Attachment 2.

The proposed vertical standing seam metal roof could add more diversity in roofing material to the neighborhood. The Planning Commission has approved metal roofs with a matte finish and a low SRI in the past. Special Condition of Approval #38 requires the applicant to submit an alternative material for the roofing. The applicant can propose a vertical standing seam metal roof that has an SRI below 25 or a different approvable roof material.

In addition to the submitted revised plans, the property owner submitted their narrative justification for the revised roof proposal as follows:

"The proposed roof would have a 18" wide panel and 1" mechanical seam and the vintage color is darker so overall lower profile and a softer look. The Spengler roofing panels suggested by Bob delves are horizontally aligned but extremely problematic. After much research this is the only possible alternative we could find. My roofer refuses to place the Spengler product for several reasons and from personal experience working with similar products. Not only is the material cost more than double, but the labor would be 3 to 4 times as expensive- which is overall at least 4 times the price (which is currently bid at just under $100k as of last spring but likely to increase now 9 months later) this is decidedly cost prohibitive. The material itself is higher gauge metal, thinner, and not a good choice for a

roof that is under pine trees which constantly drop cones. Because of the proximity to the ocean, the company will only warranty a marine grade paint finish which has limited color options and is an extra expense. More importantly, there are problems not only with installation and specifications of underlayment but in the ability to repair or replace panels. In his experience it is incredibly complicated to replace one piece because of the way it is assembled. Furthermore, the last time he did this and needed to make a repair, the company had gone bankrupt and was non existent…the entire roof had to be replaced. This is not a cost I am able to bear, a risk I am willing to take, or a liability my roofer is willing to assume."

Based on the details noted above, including the modification of the color, RFI and layout of the seams, staff does support the modification of condition No. 30 to allow the proposed standing seam metal roof.

Commission Options

- If the commission wishes to find that this newly proposed roof is acceptable, they may give direction to strike the condition from the resolution or modify it to be specific about the roof composition.
- If the Commission finds that the proposed roof does not achieve all of the applicable design objectives of *CMC 17.58.010, Purpose and Applicability*, as well as, or better than, would be achieved by adherence to the adopted design guidelines, then condition No. 30 can be left as-is or modified further.

Other Project Components:

Staff recommends the project be found categorically exempt from the California Environmental Quality Act (CEQA), State CEQA guidelines, and local environmental regulations, pursuant to Section 15301 (Class 1) – Existing Facilities. Class 1 exemptions include minor alterations to private structures involving negligible or no expansion of existing or former use. The existing use is a single-family residence on a 12,000-square-foot building site. The project involves the alterations to an existing 2235-square foot two-story single-family residence including; changing windows and doors, replacing fencing, installing a Carmel stone veneer, constructing a new entry staircase and retaining walls in the right-of-way, and site coverage improvements. The project will not change or expand the existing use of the property as a single-family residence.

Attachment 1 – Resolution

CITY OF CARMEL-BY-THE-SEA
PLANNING COMMISSION

PLANNING COMMISSION RESOLUTION NO. 2024-087-PC

A RESOLUTION OF THE PLANNING COMMISSION OF THE CITY OF CARMEL-BY-THE-SEA APPROVING A TRACK 1 DESIGN STUDY REFERRAL FOR THE REMODEL OF AN EXISTING 2235-SQUARE FOOT TWO-STORY SINGLE-FAMILY RESIDENCE, THE ADDITION OF NEW DOORS AND WINDOWS, NEW FENCING, AND A NEW ROOF WITH ASSOCIATED CHANGES IN SITE COVERAGE. THE RESIDENCE IS LOCATED AT THE NORTHEAST OF TORRES STREET AND 2ND AVENUE IN THE SINGLE-FAMILY RESIDENTIAL (R-1) ZONING DISTRICT, APN 010-101-021, 010-101-020, & 010-101-012.

WHEREAS, on July 3, 2024, Daniela de Sola ("Applicant") submitted an application on behalf of Brandi Faia ("Owners") requesting approval of Track 1 Design Study application DS 24203, 24216, 24217 (Faia) described herein as ("Applications"); and

WHEREAS, the Applications have been submitted for three 4,000-square-foot lots (one 12,000-square-foot building site) located at the northeast corner of Torres Street and 2nd Avenue in the Single-Family Residential (R-1) Zoning District; and

WHEREAS, the Applicant is requesting approval of the Design Studies for the remodel of an existing 2235-square foot two-story single-family residence, the addition of new doors and windows, new fencing, a new vertical standing seam metal roof with associated changes in site coverage; and

WHEREAS, in accordance with Carmel Municipal Code (CMC) Section 17.58.030 (Residential Design Review), changes in site coverage, changes in windows, doors, chimneys, and skylights, and changes in fences and walls is subject to a Track One Design Review and may be approved by the Director if the project complies with the Zoning Ordinance and all applicable residential design guidelines; and

WHEREAS, in accordance with CMC 17.58.030.A.3 the Director shall refer for action by the Planning Commission any application for a project that does not comply with applicable adopted design guidelines and design criteria; and

WHEREAS, on September 27, 2024, a notice of public hearing was published in the Carmel Pine Cone for the October 9, 2024, Planning Commission meeting in compliance with State law (California Government Code 65091) and mailed to owners of real property within a 300-foot radius of the project indicating the date and time of the public hearing; and

WHEREAS, on or before September 29, 2024, the Applicant posted the public notice on the project site and hand-delivered a copy of the public notice to each property within a 100-foot radius of the project site indicating the date and time of the public hearing; and

WHEREAS, on or before October 4, 2024, the meeting agenda was posted in three locations in compliance with State law, indicating the date and time of the public hearing; and

WHEREAS, on October 9, 2024, the Planning Commission held a duly noticed public hearing to receive public testimony regarding the Applications, including, without limitation, the information provided to the Planning Commission by City staff and through public testimony on the project; and

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

WHEREAS, the Planning Commission did hear and consider all said reports, attachments, recommendations, and testimony herein above set forth and used their independent judgment to evaluate the project; and

WHEREAS, the California Environmental Quality Act (California Public Resources Code §§ 21000, *et seq.,* "CEQA"), together with State Guidelines (14 California Code Regulations §§ 15000, *et seq.,* the "CEQA Guidelines") and City Environmental Regulations (CMC 17.60) require that certain projects be reviewed for environmental impacts and that environmental documents be prepared; and

WHEREAS, the Planning Commission finds that pursuant to CEQA regulations, the Application is categorically exempt under Section 15301 (Class 1) – Existing Facilities and 15303 (Class 3) – New Construction or Conversion of Small Structures and no exceptions to the exemption exist pursuant to section 15300.2 of the CEQA Guidelines; and

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

NOW, THEREFORE, BE IT RESOLVED that the Planning Commission of the City of Carmel -By-The-Sea does hereby make the following findings and determinations regarding the Design Study:

FINDINGS REQUIRED FOR DESIGN STUDY APPROVAL

For each of the required findings listed below, the staff has indicated whether the application supports adopting the findings, either as proposed or with conditions. For all findings checked "no," the staff report discusses the issues to facilitate the Planning Commission's decision-making. Findings checked "yes" may or may not be discussed in the report depending on the issues.

CMC 17.58.060.B, Findings for Design Review Approval	**YES**	**NO**
1. The project conforms to the applicable policies of the General Plan and the Local Coastal Program.	✔	
2. The project complies with all applicable provisions of the Carmel Municipal Code.	✔	
3. The project is consistent with the applicable adopted design review guidelines.	✔	
CMC 17.58.060.C, Additional Findings for Design Study Approval	**YES**	**NO**
1. The project conforms with all zoning standards applicable to the site or has received appropriate use permits, variances, or exceptions consistent with the Zoning Ordinance.	N/A	N/A
2. The project contributes to neighborhood character, including the type of forest resources present, the character of the street, the response to local topography, and the treatment of open space resources such as setbacks and landscaping.	✔	
3. The project is compatible with and sensitive to the natural features and built	N/A	N/A

environment of the site and of the surrounding area. The project respects the constraints of the site and avoids excessive grading, cuts and fills. Construction on steep slopes is minimized to the extent feasible and abrupt changes in grade is minimized or mitigated.		
4. The project maintains the City's principles of modesty and simplicity and preserves the City's tradition of simple homes set amidst a forest landscape. The project uses simple building forms and simple roof forms without complexity that would attract undue attention to the site.	✔	
5. The project does not present excess visual mass or bulk to public view or to adjoining properties. The project relates to a human scale in form, elements, and in the detailing of doors, windows, roofs, and walkways.	✔	
6. Project details and materials (e.g., windows, doors, chimneys, roofs, and stonework) are fully integrated and consistent throughout the design. Building materials are used in a manner that is visually consistent with the proposed architecture. All fenestration is appropriate in size and consistent with a human scale.	✔	
7. The project is consistent with the City's design objectives for protection and enhancement of the urbanized forest and open space resources. Open space is distributed around buildings to provide visual relief from structural bulk and a distinct separation from buildings on adjacent sites.	N/A	N/A
8. All demolitions, remodels, and substantial alterations are consistent with the following findings: a. The design uses simple/modest building forms and a limited number of roof planes, and a restrained employment of offsets and appendages consistent with the City's design objectives. b. The mass of the building relates to the context of other homes in the vicinity that are in conformance with the City's design guidelines related to mass and scale. c. The development is similar in size, scale, and form to buildings on the immediate block and neighborhood. d. The development does not require removal of any significant trees unless necessary to provide a viable economic use of the property or protect public health and safety. All moderately significant trees have been protected to the maximum extent feasible. All buildings and structures will be set back at least six feet from significant trees.	N/A	N/A

BE IT FURTHER RESOLVED that the Planning Commission of the City of Carmel-by-the-Sea does hereby **APPROVE WITH CONDITIONS** Design Studies (DS 24203, 24216, 24217, Faia) for the remodel of an existing 2235-square foot two-story single-family residence, the addition of new doors and windows, new fencing, a new vertical standing seam metal roof with associated changes in site coverage at the Northeast corner of Torres Street and 2nd Avenue in the Single-Family Residential (R-1) Zoning District, APN 010-101-021, 010-101-020, & 010-101-012, subject to the following Conditions of Approval:

CONDITIONS OF APPROVAL	
No.	**Standard Conditions**
1.	**Authorization.** The approval of Design Studies (DS 24203, 24216, 24217, Faia) for the remodel of an existing 2235-square foot two-story single-family residence located at the Northeast corner of Torres Street and 2nd Avenue in the Single-Family Residential (R-1) Zoning District, APN 010-101-021, 010-101-020, & 010-101-012, the addition includes; 1. Replacing existing steel and wood windows doors with aluminum windows and doors 2. Installing two new aluminum doors; 3. Installation of new horizontal wood fencing with on the North, South, and West sides of the property; 4. Installation of a new ~~vertical standing seam metal~~ roof per condition #30; 5. Constructing two new concrete door landings; 6. Constructing a new concrete front staircase and landings; 7. Installing Carmel stone around the front entry and the chimney. as depicted in the plans prepared by Daniela de Sola, as approved by City of Carmel-by-the-Sea Planning Commission on October 9, 2024 unless modified by the conditions of approval contained herein.
2.	**Codes and Ordinances.** The project shall be constructed in conformance with all requirements of the R-1 zoning district. All adopted building and fire codes shall be adhered to in preparing the working drawings. If any codes or ordinances require design elements to be changed, or if any other changes are requested when such plans are submitted, such changes may require additional environmental review and subsequent approval by the Planning Commission.
3.	**Permit Validity.** In accordance with CMC Section 17.52.170 (Time Limits on Approvals and Denials), a residential design study approval remains valid for a period of 12 months from the date of action. During this time, the project must be implemented, or the approval becomes void. Implementation is affected by erecting, installing, or beginning the installation of the improvement authorized by the permit, as determined by the Director. Extensions to this approval may be granted consistent with CMC 17.52.170.C.
4.	**Water Use**. Approval of this application does not permit an increase in water use on the project site without adequate supply. Should the Monterey Peninsula Water Management District determine that adequate water is unavailable for this site, this permit will be scheduled for reconsideration, and appropriate findings will be prepared for review and adoption by the Planning Commission.
5.	**Service Laterals.** Prior to final inspection, all electrical service laterals to any new building or structure, or to any building or structure being remodeled when such remodeling requires the relocation or replacement of the main service equipment, shall be placed underground on the premises upon which the building or structure is located. Undergrounding will not be required when the project valuation is less than $200,000, or the City Forester determines that undergrounding will damage or destroy significant trees(s) (CMC 15.36.020).
6.	**Utility Meter Locations.** The placement of all utility meters shall consistent with the locations identified in the approved plans. Changes to the location of any utility meter location shall

	require written approval of the Community Planning and Building Department prior to the change of the location.
7.	**Fire Sprinklers - Residential.** Additions, alterations, or repairs to existing structures that involve the addition, removal, or replacement of 50 percent or more of the linear length of the walls (interior and exterior) within a 5-year period shall require the installation of an automatic residential fire sprinkler system in accordance with the California Building and Fire Codes (CMC 15.08.135).
8.	**Modifications.** The Applicant shall submit in writing, with revised plans, to the Community Planning and Building staff any proposed changes to the approved project plans prior to incorporating those changes. If the Applicant changes the project without first obtaining City approval, the Applicant will be required to submit the change in writing, with revised plans, within two weeks of the City being notified. A cease work order may be issued at any time at the discretion of the Director of Community Planning and Building until a) either the Planning Commission or Staff has approved the change, or b) the property owner has eliminated the change and submitted the proposed change in writing, with revised plans, for review. The project will be reviewed for its compliance with the approved plans prior to the final inspection.
9.	**Exterior Revisions to Planning Approval Form.** All proposed modifications that affect the exterior appearance of the building or site elements shall be submitted on the "Revisions to Planning Approval" form on file in the Community Planning and Building Department. Any modification incorporated into the construction drawings not listed on this form shall not be deemed approved upon issuance of a building permit.
10.	**Conflicts Between Planning Approvals and Construction Plans.** It shall be the responsibility of the Owner, Applicant, and Contractor(s) to ensure consistency between the project plans approved by the Planning Staff, the Planning Commission, or the City Council on appeal and the construction plans submitted to the Building Division as part of the Building Permit review. Where inconsistencies between the Planning approval and the construction plans exist, the Planning approval shall govern unless otherwise approved in writing by the Community Planning & Building Director or their designee. When changes or modifications to the project are proposed, the Applicant shall clearly list and highlight each proposed change and bring each change to the City's attention. Changes to the project incorporated into the construction drawings that were not clearly listed or identified as a proposed change shall not be considered an approved change. Should conflicts exist between the originally approved project plans and the issued construction drawings that were not explicitly identified as a proposed change, the plans approved as part of the Planning Department Review, including any Conditions of Approval, shall prevail.
11.	**Stone Facades (including chimneys).** Prior to the issuance of a building permit, the Applicant shall clearly identify in the construction drawings the masonry pattern for all stonework. Stone facades shall be installed in a broken course/random or similar masonry pattern. Setting the stones vertically on their face in a cobweb pattern shall not be permitted. All stonework shall be wrapped around building corners and terminated at an inside corner or a logical stopping point that provides a finished appearance. Termination of stonework shall be subject to review and approval by the Community Planning & Building Director or their designee. Brickwork shall be finished the same manner as stonework described above.

12.	**Wood or Aluminum Wood Clad Frame Windows and Doors.** Prior to the issuance of a building permit, the Applicant shall include the manufacturer's specifications for the approved wood windows and doors. The window style shall be consistent with authentic wood or aluminum wood clad windows and doors with divided lights that appear to be true divided light, including the use of internal and external mullions and muntins on insulated windows. Any window pane dividers, which are snap-in or otherwise superficially applied, are not permitted. The painted finish shall be matte or low gloss.
13.	**Indemnification.** The Applicant agrees, at his or her sole expense, to defend, indemnify, and hold harmless the City, its public officials, officers, employees, and assigns from any liability; and shall reimburse the City for any expense incurred, resulting from, or in connection with any project approvals. This includes any appeal, claim, suit, or other legal proceedings to attack, set aside, void, or annul any project approval. The City shall promptly notify the Applicant of any legal proceeding and cooperate fully in the defense. The City may, at its sole discretion, participate in any such legal action, but participation shall not relieve the Applicant of any obligation under this condition. Should any party bring any legal action in connection with this project, the Superior Court of the County of Monterey, California, shall be the situs and have jurisdiction for resolving all such actions by the parties hereto.
14.	**Driveway.** Prior to the issuance of a building permit, the Applicant shall clearly identify on the construction drawings the driveway material and asphalt connection to the paved street edge. The driveway material shall be extended beyond the property line into the public right-of-way to connect to the paved street edge. A minimal asphalt connection at the street edge may be required by the Superintendent of Streets or the Building Official, depending on site conditions, to accommodate the drainage flow line of the street. If the driveway material is proposed to be sand set, a dimensioned construction detail showing the base material shall be included in the construction drawings.
15.	**Hazardous Materials Waste Survey.** Prior to the issuance of a demolition permit, the Applicant shall submit a hazardous materials waste survey to the Building Division in conformance with the Monterey Bay Unified Air Pollution Control District.
16.	**Cultural Resources.** Throughout construction, all activities involving excavation shall immediately cease if cultural resources are discovered on the site, and the Applicant shall notify the Community Planning & Building Department within 24 hours. Work shall not be permitted to recommence until such resources are properly evaluated for significance by a qualified archaeologist. If the resources are determined to be significant, prior to the resumption of work, a mitigation and monitoring plan shall be prepared by a qualified archaeologist and reviewed and approved by the Community Planning and Building Director. In addition, if human remains are unearthed during the excavation, no further disturbance shall occur until the County Coroner has made the necessary findings regarding origin and distribution pursuant to California Public Resources Code (PRC) Section 5097.98.
17.	**Truck Haul Route.** Prior to the issuance of a building permit, the Applicant shall submit for review and approval by the Community Planning & Building Director, in consultation with the Public Works and Public Safety Departments, a truck-haul route and any necessary traffic control measures for the grading activities. The Applicant shall be responsible for ensuring adherence to the truck-haul route and implementation of any required traffic control measures.
18.	**USA North 811.** Prior to any excavation or digging, the Applicant shall contact the appropriate regional notification center (USA North 811) at least two working days, but not more than 14

	calendar days, prior to commencing that excavation or digging. No digging or excavation is authorized to occur on-site until the Applicant has obtained a Ticket Number and all utility members have positively responded to the dig request. (Visit USANorth811.org for more information)
19.	**Conditions of Approval.** Prior to the issuance of a building permit, the Applicant shall print a copy of the Resolution adopted by the Planning Commission and signed by the property owner(s) on a full-size sheet within the construction plan set submitted to the Building Safety Division.
Landscape Conditions	
20.	**Tree Removal Prohibited.** Throughout construction, the Applicant shall protect all trees identified for preservation by methods approved by the City Forester. Trees on or adjacent to the site shall only be removed upon the approval of the City Forester or Forest and Beach Commission.
21.	**Tree Protection Measures.** Requirements for tree preservation shall adhere to the following tree protection measures on the construction site. • Prior to grading, excavation, or construction, the developer shall clearly tag or mark all trees to be preserved. • Excavation within 6 feet of a tree trunk is not permitted. • No attachments or wires of any kind, other than those of a protective nature, shall be attached to any tree. • Per Municipal Code Chapter 17.48.110, no material may be stored within the dripline of a protected tree, including the drip lines of trees on neighboring parcels. • Tree Protection Zone. The Tree Protection Zone shall be equal to dripline or 18 inches radially from the tree for every one inch of trunk diameter at 4.5 feet above the soil line, whichever is greater. A minimum of 4-foot-high transparent fencing is required unless otherwise approved by the City Forester. Tree protection shall not be resized, modified, removed, or altered in any manner without written approval. The fencing must be maintained upright and taught for the duration of the project. No more than 4 inches of wood mulch shall be installed within the Tree Protection Zone. When the Tree Protection Zone is at or within the drip line, no less than 6 inches of wood mulch shall be installed 18 inches radially from the tree for every one inch of trunk diameter at 4.5 feet above the soil line outside of the fencing. • Structural Root Zone. The Structural Root Zone shall be 6 feet from the trunk or 6 inches radially from the tree for every one inch of trunk diameter at 4.5’ above the soil line, whichever is greater. Any excavation or changes to the grade shall be approved by the City Forester prior to work. Excavation within the Structural Root Zone shall be performed with a pneumatic excavator, hydro-vac at low pressure, or another method that does not sever roots. • If roots greater than 2 inches in diameter or larger are encountered within the approved Structural Root Zone, the City Forester shall be contacted for approval to make any root cuts or alterations to structures to prevent roots from being damaged. • If roots larger than 2 inches in diameter are cut without prior City Forester approval or any significant tree is endangered as a result of construction activity, the building permit will be suspended, and all work stopped until an investigation by the City Forester has been completed, and mitigation measures have been put in place.

22.	**Foundation Work Near Significant Trees.** All foundations within 15 feet of significant trees shall be excavated by hand. If any tree roots larger than two inches (2") are encountered during construction, the City Forester shall be contacted before cutting the roots. The City Forester may require the roots to be bridged or may authorize the roots to be cut. If roots larger than two inches (2") in diameter are cut without prior City Forester approval or any significant tree is endangered as a result of construction activity, the building permit will be suspended and all work stopped until an investigation by the City Forester has been completed. Six inches (6") of mulch shall be evenly spread across the inside the dripline of all trees prior to the issuance of a building permit.
Environmental Compliance Conditions	
23.	**Drainage Plan.** Prior to the issuance of a building permit, the Applicant shall submit for review and approval by the Community Planning & Building and Public Works Departments a drainage plan that meets the requirements of the City's drainage guidance, SOG 17-07. At a minimum, new and replaced impervious area drainage must be dispersed around the site rather than focused on one corner of the property; infiltration features must be sized appropriately and located at least 6 feet from neighboring properties. The drainage plan shall include information on drainage from new impervious areas and semi-pervious areas.
24.	**BMP Tracking Form.** Prior to issuance of a building permit, the Applicant shall submit for review and approval by the Community Planning & Building and Public Works Departments a completed BMP Tracking form.
25.	**Semi-Permeable Surfaces.** Prior to issuance of a building permit, the Applicant shall submit for review and approval by the Community Planning & Building and Public Works Departments cross-section details for all semi-permeable surfaces.
26.	**Erosion and Sediment Control Plan.** Prior to issuance of a building permit, the Applicant shall submit for review and approval by the Community Planning & Building and Public Works Departments an erosion and sediment control plan that includes locations and installation details for erosion and sediment control BMPs, material staging areas, and stabilized access.
Special Conditions	
27.	**Conditions of Approval Acknowledgement**. Prior to the issuance of a building permit, a completed **Conditions of Approval Acknowledgment** form shall be included in the construction drawings. The form shall be signed by the Property Owner, Applicant, and Contractor prior to the issuance of a building permit.
28.	**Copper Gutters & Downspouts Not Permitted.** Prior to the issuance of a building permit, the applicant shall submit a revised plan for review and approval by the Planning Division, identifying the materials for the gutters and downspouts.
29.	**Construction Management Plan.** Prior to the issuance of a building permit, the Applicant shall submit a Construction Management Plan for review and approval by the Community Planning & Building Director.
30.	**Roofing Material.** Prior to the issuance of a building permit, the applicant shall submit a revised plan for review and approval by the Planning Division, identifying an alternate roofing. The applicant can propose a horizontal ~~vertical~~ standing seam metal roof that has an SRI below 25 or a different approvable roof material.
31.	**Fencing.** Prior to issuance of a building permit, the applicant shall submit a revised plan for review and approval by the Planning Division with new ~~grapestake or picket~~ fencing for the property that allows for an open feel, filtered light views into the yard, and complies with CMC

	17.10.030.E.1 (fences in the front setback shall be below 4 feet, not alterable by the Planning Commission).
32.	**Site Coverage.** Prior to issuance of a building permit, the applicant shall submit a revised plan for review and approval by the Planning Division with updated site coverage that is compliant with CMC 17.10.030.C.1-2.
33.	**Right-of-Way Encroachments.** Prior to Building Permit Issuance, the applicant shall apply for and obtain a permanent encroachment permit for any existing unpermitted encroachments within the public right-of-way, and new improvements proposed to be located in the right-of-way. Any encroachments that are denied shall be noted for removal, as appropriate, on the plans submitted to the Community Planning and Building Department for an associated Building Permit. A right-of-way improvement plan (ex. landscaping) shall accompany the revised plan set, as appropriate.

Acknowledgment and acceptance of conditions of approval:

_____	_____	_____
Property Owner Signature	Printed Name	Date
_____	_____	_____
Applicant Signature	Printed Name	Date

PASSED, APPROVED AND ADOPTED BY THE PLANNING COMMISSION OF THE CITY OF CARMEL-BY-THE-SEA this 9th day of October, 2024, by the following vote:

AYES: Allen, Delves, Karapetkov, Locke, LePage

NOES:

ABSENT:

ABSTAIN:

APPROVED: ATTEST:

_____	_____
Michael LePage	Brandon Swanson
Chair	Planning Commission Secretary

CITY OF CARMEL-BY-THE-SEA
PLANNING COMMISSION
Staff Report

December 11, 2024
PUBLIC HEARINGS

TO:	Chair LePage and Planning Commissioners
SUBMITTED BY:	Marnie R. Waffle, AICP, Principal Planner
APPROVED BY:	Marnie R. Waffle, AICP, Principal Planner
SUBJECT:	**DS 23-124 (Rieken-Yoo):** Consideration of a Final Design Study, DS 23-124 (Rieken-Yoo), for the demolition of an existing 1,028-square-foot two-story, single-family residence and construction of a new 1,694-square-foot two-story, single-family residence, a 206-square-foot attached garage, and associated site improvements located on Santa Fe Street 4 southeast of 2nd Avenue in the Single-Family Residential (R-1) District. APN: 010-028-015-000

Application: DS 23-124 (Rieken-Yoo) **APN:** 010-028-015-000

Block:24 **Lot:**10

Location: Santa Fe Street 4, southeast of 2nd Avenue

Applicant: Adam Jeselnick, Architect **Property Owner:** Rieken Keith Graham & Jee Eun Yoo

Executive Summary:

The project involves demolishing an existing two-story residence and building a new two-story residence. On September 20, 2022, the property was found ineligible for the Carmel Historic Inventory. Three Monterey pine trees were in decline, deemed hazardous, and approved for removal. The Planning Commission considered a concept design on February 14, 2024, and a revised concept on June 11, 2024. The Commission continued the application on both dates and directed the applicant to make design changes. On October 9, 2024, the Planning Commission adopted Resolution 2024-082-PC accepting a further revised concept design with conditions.

Recommendation:

Adopt a Resolution (Attachment 1) approving a Design Study and associated Costal Development Permit for the demolition of an existing 1,028-square-foot two-story, single-family residence and construction of a new 1,694-square-foot two-story, single-family residence, a 206-square-foot attached garage, and associated site improvements located on Santa Fe Street 4 southeast of 2nd Avenue in the Single-Family

Residential (R-1) District. APN: 010-028-015-000

Background and Project Description:

The existing residence was constructed in 1925. The 1,028-square-foot two-story residence is located on a 4,000-square-foot lot. An additional 200 square feet of floor area is reserved for the required parking, although no garage or carport is on-site. The property was reviewed for historical significance in 2022 and found ineligible for the Carmel Historic Resources Inventory. This determination remains in effect for five years.

The applicant proposes demolishing the existing 1,028-square-foot two-story residence and constructing a 1,694-square-foot two-story residence with a 206-square-foot tuck-under garage.

The Planning Commission reviewed a revised concept design on October 9, 2024, and accepted it with conditions. The concerns previously expressed by the northern neighbor have been addressed. The Planning Commission previously reviewed concept designs on February 14, 2024, and June 11, 2024.

Staff Analysis:

Conditions for Concept Acceptance

Volume Study: The required Volumetric Study shall be successfully completed prior to scheduling for Final Details Review. The applicant shall provide one full-size printed set of plans following Concept Hearing to the Community Planning and Building Department as part of the required Volume Study. Any additional changes required by the Planning Commission at the Concept Hearing that would affect volume (changes in massing, height, site planning, grading, etc.) shall be incorporated into the plans submitted for the Volume Study.

Staff Response: The volume study was completed on October 21, 2024, and the project is under the allowable volume by 2,400.67 cubic feet.

Required Tree Plantings: Prior to the final details review, the applicant shall identify the type and location of three 15-gallon upper canopy trees on the preliminary landscape plan.

Staff Response: The applicant proposes planting three new 15-gallon trees: two Cypress and one Monterey pine. One of the trees is proposed for the public right-of-way under existing power lines. The City Forester will approve the final location of the required tree plantings (Special Condition No. 24).

Structural Root Zones of Significant Trees: Prior to the final details review, the applicant shall eliminate all improvements within the 10-foot structural root zone of Monterey pine tree no. 5 and the 8-foot structural root zone of Monterey pine tree no. 6. Improvements include, but are not limited to, the southeast section of the residence, the proposed L-shaped wall, the door landing, and the paver patio. The site modifications shall account for areas of over-excavation to ensure the protection of the tree's root structure.

Staff Response: During the preliminary site assessment conducted in September 2022, the City Forester identified a required structural root zone of 6 feet for all trees. CMC Section 17.48.110.A (Protection of Existing Trees) states that *all compaction of soils, construction of building walls, or placement of impermeable surfaces must be setback a minimum of six feet from all significant trees. Grading ruts and fills around significant trees shall be limited to areas outside the* ***root projection zone*** *identified by the*

City Forester in any preliminary site assessment. The preliminary site assessment identifies a ***structural root zone*** and a ***tree protection zone.*** Although the terminology differs slightly, the intent is to protect significant trees and their root structures.

On October 22nd, city staff, including the project planner and city forester, met with the applicant on the project site to further evaluate the proposed residence's proximity to significant pine trees no. 5 and no. 6. The applicant was encouraged to increase the distance between the trees and the building wall in an effort to protect the root structure of the trees. Based on the site topography, the city forester is slightly less concerned about tree no. 5 and finds that a 6-foot root protection zone is adequate. However, he maintains a higher level of concern for tree no. 6.

On December 1st, the applicant submitted revised project plans with the following changes:

- An increase in the south side yard setback at the primary bedroom from 8'10" to 9'1".
- An increase in the south side yard setback at the primary bathroom from 8'10" to 13'2".
- Raising the finish floor level by 4 inches.
- Removal of the double-wide door landing from the root protection zone of tree no. 5.
- Removal of a portion of the concrete patio from the root protection zone of tree no. 5.
- Removal of a proposed retaining wall from the root protection zone of tree no. 5.

The revised project plans also include preliminary grading, drainage, and erosion. Due to insufficient time before the December 11th meeting, staff could not thoroughly review these plans. The project consists of approximately 450 cubic yards of cut, and 10 cubic yards of fill. The total area of disturbance is listed as 4,000 square feet, encompassing the entire project site. Additional concerns include,

- Trenching storm drain lines through the structural root zones of trees no. 5 and 6.
- No identification of the drip line where tree protection will be placed.
- No section views near tree no. 6.
- One foot of over-excavation within the root protection zone for foundation walls and drainage.

To mitigate potential impacts to significant trees no. 5 and 6, Special Condition No. 33 requires the applicant to revise the grading, drainage, and erosion control plan to relocate all trenching for utilities outside the root protection zone of all significant trees.

Special Condition No. 34 requires the contractor to schedule a combined preconstruction meeting with the project planner and city forester prior to the issuance of a building permit to review the conditions of approval and expectations during grading and construction.

Additionally, Special Condition No. 35 requires the following:

> **Significant Tree Root Exploration.** Prior to the issuance of a building permit, the contractor overseeing the project shall conduct root exploration with a pneumatic excavator, hydro-vac at low pressure, or another method that does not sever roots to identify any conflicts between significant roots and the building foundation. A licensed arborist approved by the City Forester shall supervise all work. Once the roots have been exposed, the contractor shall schedule an inspection with the City Forester. Any conflict between significant roots and the building foundation shall require that the building foundation be adjusted to avoid the tree roots. The project shall be redesigned if the tree roots cannot be avoided.

With the application of conditions of approval, the project meets the objectives of forest character.
Window/Light Well: Prior to the final details review, the applicant shall reduce the depth of the window/light

well to achieve the required 3' setback from the south property line.

Staff Response: The proposed light well on the south elevation remains as shown at the concept acceptance. Since it does not serve as emergency egress, the wall of the light well can be located within the required setback.

Final Details

Exterior Light Fixtures. The applicant proposes two light fixtures, an outdoor wall light by Visual Comfort Modern at the front entry and an outdoor wall sconce by WAC Lighting at all other exterior doors (approximately six fixtures). Both exterior light fixtures are shielded and direct light downwards. Prior to the issuance of a building permit, the Applicant shall include the manufacturer's specifications, including illumination information, for all exterior light fixtures in the construction drawings. Exterior wall-mounted lighting shall be limited to 25 watts or less (incandescent equivalent or 375 lumens) per fixture and shall be installed no higher than 10 feet above the ground or walking surface. Condition of Approval No. 11 includes the standard lighting requirements.

Exterior Finishes. The residence is proposed to be finished with singles and stone. The shingles are fiber cement by JM Hardie in a straight-edge panel. The color is "Shade Tree," a light green. The dry stack stone is Buff Lueders Ledgestone by SBI Materials, in various shades of light to medium gray. Additional finish elements include a composite slate tile roof by Brava and zinc-coated steel doors and windows by Jada in a deep bronze color. The soffit is a tongue-and-groove natural wood board made of light gray. The driveway and patios are proposed to be tan aggregate concrete.

Fencing/Gate/Arbor. *Residential Design Guidelines 11.1 through 11.3 states designing without a fence or wall along a street frontage should be considered first; respect the neighborhood context when designing a fence or wall; and, when designing a fence or wall along a street, preserve the open space resources of the immediate neighborhood.*

Staff Response: The applicant proposes a 4-foot solid vertical redwood slat fence along all sides of the property with 2 feet of framed spaced slats on top.

Landscaping. Residential Design Guideline 10.0 states that project sites should *"Provide for upper and lower canopy trees when designing the landscape. Landscape plans that use native plants and other varieties accustomed to growing along the Central Coast are encouraged. Planting in areas visible from the street or other public places should continue the forest character. Plants in the public right-of-way should be predominantly green foliage plants, in keeping with the design traditions of Carmel."*

Staff Response: A preliminary landscape plan prepared by Adam Jeselnick Architect has been provided on Sheet L1 of the project plans. The plan will be reviewed and approved by the City Forester prior to issuance of a building permit.

Site Coverage. Carmel Municipal Code Section 17.10.030.C (Site Coverage) limits impermeable site coverage to 22% of the base floor area allowed for the site. On a 4,000-square-foot lot, the allowed base floor area is 1,800 square feet, and the permitted site coverage is 396 square feet. Impermeable materials include asphalt, concrete, mortared brick and stone, decomposed granite, unspaced decking and balconies at any level, garden walls, solariums, bridges, sheds not counted as floor areas, ponds, hot tubs, and swimming pools.

If at least 50 percent of the property's site coverage is made of permeable or semi-permeable materials, an

additional amount of site coverage of up to four percent of the site area, 160 square feet, may be allowed for use in a single driveway of up to nine feet in width. Permeable and semi-permeable materials include gravel, spaced decking and exterior stairs, sand-set bricks or pavers, garden walkways of small paving stones, and arbors.

Staff Response: Site coverage will be reviewed at the building permit stage for compliance with the Carmel Municipal Code.

Other Project Components:

Staff recommends the project be found categorically exempt from the California Environmental Quality Act (CEQA), State CEQA guidelines, and local environmental regulations, pursuant to Section 15303 (Class 3) – New Construction or Conversion of Small Structures. The project includes the construction of one new single-family residence in a residential zone and, therefore, qualifies for a Class 3 exemption. The proposed project does not present any unusual circumstances that would result in a potentially significant environmental impact. No exceptions to the exemption exist pursuant to section 15300.2 of the CEQA Guidelines.

Attachment 1 – Resolution
Attachment 2 – Project Plans

CITY OF CARMEL-BY-THE-SEA
PLANNING COMMISSION

PLANNING COMMISSION RESOLUTION NO. 2024-XX-PC

A RESOLUTION OF THE PLANNING COMMISSION OF THE CITY OF CARMEL-BY-THE-SEA APPROVING A DESIGN STUDY FOR THE DEMOLITION OF A 1,028-SQUARE-FOOT TWO-STORY RESIDENCE AND CONSTRUCTION OF A 1,694-SQUARE-FOOT TWO-STORY RESIDENCE, A 206-SQUARE-FOOT ATTACHED GARAGE, AND ASSOCIATED SITE IMPROVEMENTS LOCATED ON SANTA FE STREET 4 SOUTHEAST OF 2ND AVENUE; APN 010-028-015-000

WHEREAS, on May 5, 2023, Adam E. Jeselnick, AIA, Architect ("Applicant") applied on behalf of Keith Graham Rieken & Jee Eun Yoo TRS ("Owners") requesting approval of Track 2 Design Study application DS 23-124 (Rieken-Yoo) described herein as ("Application"); and

WHEREAS, the Application has been submitted for a 4,000-square-foot lot located on Santa Fe Street 4 southeast of 2nd Avenue in the Single-Family Residential (R-1) District (Block 24, Lot 10); and

WHEREAS, the Applicant proposes to demolish an existing 1,028-square-foot two-story residence and construct a 1,694-square-foot two-story residence, a 206-square-foot attached garage, and associated site improvements; and

WHEREAS, in accordance with Carmel Municipal Code (CMC) Section 17.58.040.B (Residential Track Two Design Study), the construction of new dwellings, rebuilds, and substantial alterations requires approval of a Residential Track Two Design Study by the Planning Commission; and

WHEREAS, CMC Section 17.58.040.B, Step Two: Design Concept Review, requires the Planning Commission to review the design concept plans at a public hearing prior to consideration of the final details review for project approval; and

WHEREAS, the Planning Commission considered an initial design concept on February 14, 2024, and a revised concept on June 11, 2024, and continued the application on both dates with direction to the applicant to make design changes; and

WHEREAS, the Planning Commission adopted Resolution 2024-082-PC, accepting the design concept plans with conditions at the October 11, 2024, meeting; and

WHEREAS, a Coastal Development Permit is required in accordance with CMC 17.52.090 (Coastal Development Permit Required); and

WHEREAS, on November 29, 2024, a notice of public hearing was published in the Carmel Pine Cone for the December 11, 2024, Planning Commission meeting in compliance with State law

(California Government Code 65091) and mailed to owners of real property within a 300-foot radius of the project indicating the date and time of the public hearing; and

WHEREAS, on or before December 1, 2024, the Applicant posted the public notice on the project site and hand-delivered a copy of the public notice to each property within a 100-foot radius of the project site indicating the date and time of the public hearing; and

WHEREAS, on or before December 6, 2024, the meeting agenda was posted in three locations in compliance with State law indicating the date and time of the public hearing; and

WHEREAS, on December 11, 2024, the Planning Commission held a duly noticed public hearing to receive public testimony regarding the Application, including, without limitation, the information provided to the Planning Commission by City staff and through public testimony on the project; and

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

WHEREAS, the Planning Commission did hear and consider all said reports, attachments, recommendations, and testimony herein above set forth and used their independent judgment to evaluate the project; and

WHEREAS the California Environmental Quality Act (California Public Resources Code §§ 21000, et seq., "CEQA"), together with State Guidelines (14 California Code Regulations §§ 15000, et seq., the "CEQA Guidelines") and City Environmental Regulations (CMC 17.60) require the review of certain projects for environmental impacts and preparation of environmental documents; and

WHEREAS, the Planning Commission finds the Project categorically exempt from CEQA pursuant to Section 15303 (Class 3) – New Construction or Conversion of Small Structures. Class 3 exemptions include the construction of one single-family residence in a residential zone, and no exceptions to the exemption exist pursuant to section 15300.2 of the CEQA Guidelines; and

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

NOW, THEREFORE, BE IT RESOLVED that the Planning Commission of the City of Carmel-By-The-Sea does hereby make the following findings and determinations regarding the Final Design Study:

FINDINGS REQUIRED FOR DESIGN STUDY ACCEPTANCE (CMC 17.64.80) For each of the required design study findings listed below, staff has indicated whether the plans submitted, and/or as conditioned, support the adoption of the findings. For all findings checked "no," the staff report discusses the issues to facilitate the Planning Commission's decision-making. Findings checked "yes," depending on the issues, may or may not be discussed in the staff report.		
CMC 17.64.080.B – Final Details Phase Approval Findings	YES	NO
1. The proposed architectural style and detailing are simple and restrained in character, consistent and well-integrated throughout the building and complementary to the neighborhood without appearing monotonous or repetitive in context with designs on nearby sites.	✓	
2. The proposed exterior materials and their application rely on natural materials and the overall design will add to the variety and diversity along the streetscape.	✓	
3. Design elements such as stonework, skylights, windows, doors, chimneys and garages are consistent with the adopted design guidelines and will complement the character of the structure and the neighborhood.	✓	
4. Proposed landscaping, paving treatments, fences, and walls are carefully designed to complement the urbanized forest, the approved site design, adjacent sites, and the public right-of-way. The design will reinforce a sense of visual continuity along the street.	✓	

BE IT FURTHER RESOLVED that the Planning Commission of the City of Carmel-by-the-Sea does hereby make the following findings and determinations regarding the Coastal Development Permit:

FINDINGS REQUIRED FOR COASTAL DEVELOPMENT PERMITS For each of the required findings listed below, the staff has indicated whether the application, either as proposed or with conditions, supports adopting the findings. For all findings checked "no," the staff report discusses the issues to facilitate the Planning Commission's decision-making. Findings checked "yes" may or may not be discussed in the report depending on the issues.		
CMC 17.64.010.B, Coastal Development Permits	YES	NO
1. The project, as described in the application and accompanying materials, as modified by any conditions of approval, conforms with the certified City of Carmel-by-the-Sea Local Coastal Program.	✓	
2. If the project is located between the first public road and the sea, the project conforms with the public access and recreation policies of Chapter 3 of the Coastal Act of 1976 (commencing with Sections 30200 of the Public Resources Code).	✓	

BE IT FURTHER RESOLVED that the Planning Commission of the City of Carmel-by-the-Sea does hereby APPROVE a Design Study (DS 23-124, Rieken-Yoo) for the demolition of an existing 1,028-square-foot two-story, single-family residence and construction of a new 1,694-square-foot two-story, single-family residence, a 206-square-foot attached garage, and associated site

improvements located on Santa Fe Street 4 southeast of 2nd Avenue in the Single-Family Residential (R-1) District. APN: 010-028-015-000:

CONDITIONS OF APPROVAL	
No.	Standard Conditions
1.	**Authorization.** This approval of Design Study application DS 23-124 (Rieken-Yoo) and associated Coastal Development Permit authorizes the demolition of an existing 1,028-square-foot two-story, single-family residence and construction of a new 1,694-square-foot two-story, single-family residence, a 206-square-foot attached garage, and associated site improvements located on Santa Fe Street 4 southeast of 2nd Avenue in the Single-Family Residential (R-1) District as depicted in the plans prepared by Adam Jeselnick, Architect, approved by the Planning Commission on December 11, 2024, and stamped approved and on file in the Community Planning & Building Department unless modified by the conditions of approval contained herein.
2.	**Codes and Ordinances.** The project shall be constructed in conformance with all requirements of the R-1 zoning district. All adopted building and fire codes shall be adhered to in preparing the working drawings. If any codes or ordinances require design elements to be changed, or if any other changes are requested when such plans are submitted, such changes may require additional environmental review and subsequent approval by the Planning Commission.
3.	**Permit Validity.** In accordance with CMC Section 17.52.170 (Time Limits on Approvals and Denials), a residential design study approval remains valid for a period of 12 months from the date of action. During this time, the project must be implemented, or the approval becomes void. Implementation is effected by erecting, installing, or beginning the installation of the improvement authorized by the permit, as determined by the Director. Extensions to this approval may be granted consistent with CMC 17.52.170.C.
4.	**Water Use**. Approval of this application does not permit an increase in water use on the project site without adequate supply. Should the Monterey Peninsula Water Management District determine that adequate water is unavailable for this site, this permit will be scheduled for reconsideration, and appropriate findings will be prepared for review and adoption by the Planning Commission.
5.	**Setback and Height Certifications.** A State licensed surveyor shall survey and certify the following in writing: • The footing locations are in conformance with the approved plans prior to footing/foundation inspection; • The roof heights and plate heights of each building are in conformance with the approved plans prior to the roof sheathing inspection. Roofs and plates shall not exceed the elevation points as identified in the approved project plans, and the roofs include an appropriate allowance for roofing material thickness. Written certifications prepared, sealed, and signed by the surveyor shall be provided prior to footing/foundation inspection and roof sheathing inspection. In the event that multiple footing/foundation pours are required, a survey letter shall be submitted for each separate section.

6.	Service Laterals. Prior to final inspection, all electrical service laterals to any new building or structure, or to any building or structure being remodeled when such remodeling requires the relocation or replacement of the main service equipment, shall be placed underground on the premises upon which the building or structure is located. Undergrounding will not be required when the project valuation is less than $200,000, or the City Forester determines that undergrounding will damage or destroy significant trees(s) (CMC 15.36.020).
7.	Utility Meter Locations. The placement of all utility meters shall be consistent with the locations identified in the approved plans. Changes to any utility meter location shall require written approval of the Community Planning and Building Department before the change of the location.
8.	Modifications. The Applicant shall submit in writing, with revised plans, to the Community Planning and Building staff any proposed changes to the approved project plans prior to incorporating those changes. If the Applicant changes the project without first obtaining City approval, the Applicant will be required to submit the change in writing, with revised plans, within two weeks of the City being notified. A cease work order may be issued at any time at the discretion of the Director of Community Planning and Building until a) either the Planning Commission or Staff has approved the change, or b) the property owner has eliminated the change and submitted the proposed change in writing, with revised plans, for review. The project will be reviewed for its compliance with the approved plans prior to the final inspection.
9.	Exterior Revisions to Planning Approval Form. All proposed modifications that affect the exterior appearance of the building or site elements shall be submitted on the "Revisions to Planning Approval" form on file in the Community Planning and Building Department. Any modification incorporated into the construction drawings not listed on this form shall not be deemed approved upon issuance of a building permit.
10.	Conflicts Between Planning Approvals and Construction Plans. It shall be the responsibility of the Owner, Applicant, and Contractor(s) to ensure consistency between the project plans approved by the Planning Staff, the Planning Commission, or the City Council on appeal and the construction plans submitted to the Building Division as part of the Building Permit review. Where inconsistencies between the Planning approval and the construction plans exist, the Planning approval shall govern unless otherwise approved in writing by the Community Planning & Building Director or their designee. When changes or modifications to the project are proposed, the Applicant shall clearly list and highlight each proposed change and bring each change to the City's attention. Changes to the project incorporated into the construction drawings that were not clearly listed or identified as a proposed change shall not be considered an approved change. Should conflicts exist between the originally approved project plans and the issued construction drawings that were not explicitly identified as a proposed change, the plans approved as part of the Planning Department Review, including any Conditions of Approval, shall prevail.

11.	**Exterior Lighting.** Prior to the issuance of a building permit, the Applicant shall include in the construction drawings the manufacturer's specifications, including illumination information, for all exterior light fixtures. All fixtures shall be shielded and down-facing. Exterior wall-mounted lighting shall be limited to 25 watts or less (incandescent equivalent or 375 lumens) per fixture and shall be installed no higher than 10 feet above the ground or walking surface. Landscape lighting shall not exceed 18 inches above the ground nor more than 15 watts (incandescent equivalent or 225 lumens) per fixture and shall be spaced no closer than 10 feet apart. Landscape lighting shall not be used as accent lighting, nor shall it be used to illuminate trees, walls, or fences. The purpose of landscape lighting is to safely illuminate walkways and entrances to the subject property and outdoor living spaces.
12.	**Skylights & Skylight Shades.** Prior to the issuance of a building permit, the Applicant shall include the manufacturer's specifications for all skylights and skylight shades in the construction drawings. Skylights shall be low-profile and use non-reflective glass to minimize light and glare visible from adjoining properties. Skylight flashing shall match the roof color. Manual or automatic shades shall be installed in each skylight to reduce visible light transmission during the hours of darkness.
13.	**Stone Facades (including chimneys).** Prior to the issuance of a building permit, the Applicant shall clearly identify the masonry pattern for all stonework in the construction drawings. Stone facades shall be installed in a broken course/random or similar masonry pattern. Setting the stones vertically on their face in a cobweb pattern shall not be permitted. All stonework shall be wrapped around building corners and terminated at an inside corner or a logical stopping point that provides a finished appearance. Termination of stonework shall be subject to review and approval by the Community Planning & Building Director or their designee.
14.	**Windows.** Prior to the issuance of a building permit, the Applicant shall include the manufacturer's specifications for the windows in the construction drawings. Windows approved with divided lights shall appear to be true divided lights, including internal and external mullions and muntin's on insulated windows. Any windowpane dividers that are snap-in or otherwise superficially applied are not permitted. The painted finish shall be matte or low gloss.
15.	**Roofing.** Prior to the issuance of a building permit, the Applicant shall include the manufacturer's specifications for the roofing in the construction drawings.
16.	**Indemnification.** The Applicant agrees, at his or her sole expense, to defend, indemnify, and hold harmless the City, its public officials, officers, employees, and assigns from any liability; and shall reimburse the City for any expense incurred, resulting from, or in connection with any project approvals. This includes any appeal, claim, suit, or other legal proceedings to attack, set aside, void, or annul any project approval. The City shall promptly notify the Applicant of any legal proceeding and cooperate fully in the defense. The City may, at its sole discretion, participate in any such legal action, but participation shall not relieve the Applicant of any obligation under this condition. Should any party bring any legal action in connection with this project, the Superior Court of the County of

	Monterey, California, shall be the situs and have jurisdiction for resolving all such actions by the parties hereto.
17.	**Driveway.** Prior to the issuance of a building permit, the Applicant shall clearly identify the driveway material and asphalt connection to the paved street edge on the construction drawings. The driveway material shall be extended beyond the property line into the public right-of-way to connect to the paved street edge. Depending on site conditions, a minimal asphalt connection at the street edge may be required by the Superintendent of Streets or the Building Official to accommodate the drainage flow line of the street. If the driveway material is proposed to be sand set, a dimensioned construction detail showing the base material shall be included in the construction drawings.
18.	**Hazardous Materials Waste Survey.** Prior to the issuance of a demolition permit, the Applicant shall submit a hazardous materials waste survey to the Building Division in conformance with the Monterey Bay Unified Air Pollution Control District.
19.	**Cultural Resources.** Throughout construction, all activities involving excavation shall immediately cease if cultural resources are discovered on the site, and the Applicant shall notify the Community Planning & Building Department within 24 hours. Work shall not be permitted to recommence until such resources are properly evaluated for significance by a qualified archaeologist. If the resources are determined to be significant, prior to the resumption of work, a mitigation and monitoring plan shall be prepared by a qualified archaeologist and reviewed and approved by the Community Planning and Building Director. In addition, if human remains are unearthed during the excavation, no further disturbance shall occur until the County Coroner has made the necessary findings regarding origin and distribution pursuant to California Public Resources Code (PRC) Section 5097.98.
20.	**Truck Haul Route.** Prior to the issuance of a building permit, the Applicant shall submit for review and approval by the Community Planning & Building Director, in consultation with the Public Works and Public Safety Departments, a truck-haul route and any necessary traffic control measures for the grading activities. The Applicant shall be responsible for ensuring adherence to the truck-haul route and implementation of any required traffic control measures.
21.	**USA North 811.** Prior to any excavation or digging, the Applicant shall contact the appropriate regional notification center (USA North 811) at least two working days, but not more than 14 calendar days, prior to commencing that excavation or digging. No digging or excavation is authorized to occur on-site until the Applicant has obtained a Ticket Number and all utility members have positively responded to the dig request. (Visit USANorth811.org for more information)
22.	**Conditions of Approval.** Prior to the issuance of a building permit, the Applicant shall print a copy of the Resolution adopted by the Planning Commission and signed by the property owner(s) on a full-size sheet within the construction plan set submitted to the Building Safety Division.
	Landscape Conditions
23.	**Landscape Plan Required.** Prior to the issuance of a building permit, the Applicant shall submit a final landscape and irrigation plan for review and approval by the Community Planning & Building Department and the City Forester. The plan shall be included in the

	construction drawings and will be reviewed for compliance with the landscaping standards contained in the Zoning Code, including, but not limited to, the following: 1) All new landscaping shall be 75% drought-tolerant; 2) Landscaped areas shall be irrigated by a drip/sprinkler system set on a timer; and 3) The project shall meet the City's recommended tree density standards unless otherwise approved by the City based on on-site conditions. The landscape plan shall identify the location where new trees will be planted when new trees are required to be planted by the City code, the Forest and Beach Commission, or the Planning Commission.
24.	Tree Planting Requirements. Prior to issuance of a building permit, the Applicant shall identify the location, size, and species of three, 15-gallon upper canopy trees on the final landscape and irrigation plan. The location of required tree plantings shall be reviewed and approved by the City Forester. All new trees shall be installed prior to the final inspection. Trees shall be recorded and monitored for at least five years to ensure their establishment and growth to maturity. Trees that do not survive or are removed shall be replaced with new trees that are equivalent in size to the measured or projected growth of the original trees and shall be planted in the same location unless otherwise directed by the City Forester or Forest & Beach Commission.
25.	Tree Removal Prohibited. Throughout construction, the Applicant shall protect all trees identified for preservation by methods approved by the City Forester. Trees on or adjacent to the site shall only be removed upon the approval of the City Forester or Forest and Beach Commission.
26.	Tree Protection Measures. Tree preservation requirements on the construction site shall adhere to the following tree protection measures. • Prior to grading, excavation, or construction, the developer shall clearly tag or mark all trees to be preserved. • Excavation within 6 feet of a tree trunk is not permitted. • No attachments or wires of any kind, other than those of a protective nature, shall be attached to any tree. • Per Municipal Code Chapter 17.48.110, no material may be stored within the dripline of a protected tree, including the drip lines of trees on neighboring parcels. • The Tree Protection Zone shall be equal to dripline or 18 inches radially from the tree for every one inch of trunk diameter at 4.5 feet above the soil line, whichever is greater. A minimum of 4-foot-high transparent fencing is required unless otherwise approved by the City Forester. Tree protection shall not be resized, modified, removed, or altered in any manner without written approval. The fencing must be maintained upright and taught for the duration of the project. No more than 4 inches of wood mulch shall be installed within the Tree Protection Zone. When the Tree Protection Zone is at or within the drip line, no less than 6 inches of wood mulch shall be installed 18 inches radially from the tree for every one inch of trunk diameter at 4.5 feet above the soil line outside of the fencing. • The Structural Root Zone shall be 6 feet from the trunk or 6 inches radially from the

	tree for every one inch of trunk diameter at 4.5' above the soil line, whichever is greater. Any excavation or changes to the grade shall be approved by the City Forester prior to work. Excavation within the Structural Root Zone shall be performed with a pneumatic excavator, hydro-vac at low pressure, or another method that does not sever roots. • If roots greater than 2 inches in diameter are encountered within the Structural Root Zone, the City Forester shall be contacted for approval to make any root cuts or alterations to structures to prevent roots from being damaged. • If roots larger than 2 inches in diameter are cut without prior City Forester approval or any significant tree is endangered as a result of construction activity, the building permit will be suspended, and all work stopped until an investigation by the City Forester has been completed, and mitigation measures have been put in place.
27.	Foundation Work Near Significant Trees. All foundations within 15 feet of significant trees shall be excavated by hand. If any tree roots larger than two inches (2") are encountered during construction, the City Forester shall be contacted before cutting the roots. The City Forester may require the roots to be bridged or may authorize the roots to be cut. If roots larger than two inches (2") in diameter are cut without prior City Forester approval or any significant tree is endangered as a result of construction activity, the building permit will be suspended and all work stopped until an investigation by the City Forester has been completed. Six inches (6") of mulch shall be evenly spread across the inside the dripline of all trees prior to the issuance of a building permit.
	Environmental Compliance Conditions
28.	Drainage Plan. Prior to the issuance of a building permit, the Applicant shall submit for review and approval by the Community Planning & Building and Public Works Departments a drainage plan that meets the requirements of the City's drainage guidance, SOG 17-07. At a minimum, new and replaced impervious area drainage must be dispersed around the site rather than focused on one corner of the property; infiltration features must be sized appropriately and located at least 6 feet from neighboring properties. The drainage plan shall include information on drainage from new impervious areas and semi-pervious areas.
29.	BMP Tracking Form. Prior to issuance of a building permit, the Applicant shall submit for review and approval by the Community Planning & Building and Public Works Departments a completed BMP Tracking form.
30.	Semi-Permeable Surfaces. Prior to issuance of a building permit, the Applicant shall submit for review and approval by the Community Planning & Building and Public Works Departments cross-section details for all semi-permeable surfaces.
31.	Erosion and Sediment Control Plan. Prior to issuance of a building permit, the Applicant shall submit for review and approval by the Community Planning & Building and Public Works Departments an erosion and sediment control plan that includes locations and installation details for erosion and sediment control BMPs, material staging areas, and stabilized access.
32.	Erosion Control in the Right-of-Way. Prior to issuance of a building permit, the Applicant shall identify on the landscape plan any natural slope within the right-of-way immediately adjacent to the property where parking is not practical. Jute netting and a drought-

	tolerant ground cover shall be installed to manage post-construction erosion control. Plants installed within the drip line of trees shall be selected from the City's "List of Compatible Plants Under and Around Native Trees" in the Forest Management Plan. The Public Works Director or their designee may waive this requirement.
	Special Conditions
33.	**Trenching of Utilities.** Prior to the issuance of a building permit, the applicant shall revise the grading, drainage, and erosion control plan to relocate all trenching for utilities outside of the root protection zone of all significant trees.
34.	**Pre-Construction Meeting.** Prior to the issuance of a building permit, the contractor overseeing the project shall schedule a combined pre-construction meeting with the Project Planner and the City Forester to review the conditions of approval and expectations during grading and construction.
35.	**Significant Tree Root Exploration.** Prior to the issuance of a building permit, the contractor overseeing the project shall conduct root exploration with a pneumatic excavator, hydro-vac at low pressure, or another method that does not sever roots to identify any conflicts between significant roots and the building foundation. A licensed arborist approved by the City Forester shall supervise all work. Once the roots have been exposed, the contractor shall schedule an inspection with the City Forester. Any conflict between significant roots and the building foundation shall require that the building foundation be adjusted to avoid the tree roots. The project shall be redesigned if the tree roots cannot be avoided.
36.	**Conditions of Approval Acknowledgement**. Prior to the issuance of a building permit revision, a completed **Conditions of Approval Acknowledgment** form shall be included in the construction drawings. The form shall be signed by the Property Owner, Applicant, and Contractor prior to the issuance of a building permit.
37.	**Copper Gutters and downspouts are Not Permitted.** The applicant must identify the material for the gutters and downspouts in the construction drawings prior to the issuance of a building permit.
38.	**Construction Management Plan.** Prior to the issuance of a building permit, the Applicant shall submit a Construction Management Plan for review and approval by the Community Planning & Building Director.

Acknowledgment and acceptance of conditions of approval:

_____	_____	_____
Applicant Signature	Printed Name	Date
_____	_____	_____
Property Owner Signature	Printed Name	Date

PASSED, APPROVED, AND ADOPTED BY THE PLANNING COMMISSION OF THE CITY OF CARMEL-BY-THE-SEA this 11th day of December 2024, by the following vote:

AYES:

NOES:

ABSENT:

ABSTAIN:

APPROVED:

ATTEST:

_____

Michael LePage
Chair

_____

Shelby Gorman
Planning Commission Secretary

GENERAL NOTES

1. VERIFY ALL EXISTING DIMENSIONS AND CONDITIONS AT THE SITE; CONFIRM ANY VARIATIONS OR CONFLICTING OR MISSING DIMENSIONS OR DATA PRIOR TO COMMENCING WORK. USE WRITTEN DIMENSIONS ONLY; DO NOT SCALE DRAWINGS FOR THE PURPOSE OF DETERMINING A DIMENSION DURING CONSTRUCTION.

2. CONSTRUCTION DETAILS NOT SPECIFICALLY SHOWN ON THE DRAWINGS SHALL BE BUILT TO CONFORM TO SIMILAR CONSTRUCTION, IN ACCORDANCE WITH THE BEST COMMON PRACTICE AND/OR MANUFACTURER'S SPECIFICATIONS FOR THE INSTALLATION OF THEIR MATERIALS OR ITEMS.

3. ALL CONSTRUCTION (MATERIALS, WORKMANSHIP & METHODS) SHALL COMPLY WITH TITLE 24 AND THE **2022 CALIFORNIA RESIDENTIAL BUILDING** CODE (CBC); CALIFORNIA PLUMBING CODE (CPC), CALIFORNIA MECHANICAL CODE (CMC), CALIFORNIA ELECTRICAL CODE (CEC), CALIFORNIA ENERGY CODE, FIRE CODE, AND CALGREEN; AND ALL LOCAL AMENDMENTS AS ADOPTED BY COUNTY ORDINANCE.

4. THE OWNER-CONTRACTOR SHALL BE SOLELY RESPONSIBLE FOR SAFETY ON THE JOB SITE AND MUST ADHERE TO ALL FEDERAL, STATE LOCAL AND O.S.H.A. SAFETY REGULATIONS.

5. DEMOLITION: CONFIRM ALL DEMOLITION REQUIREMENTS WITH THE OWNER. VERIFY WITH OWNER WHICH ITEMS, IF ANY, HE/SHE WISHES TO RETAIN FOR HIS/HER USE. ALL OTHER ITEMS TO BECOME PROPERTY OF THE CONTRACTOR AND ARE TO BE PROPERLY REMOVED FROM THE PREMISES. SEE DEMOLITION PLANS FOR ADDITIONAL INFORMATION.

6. THE OWNER-CONTRACTOR SHALL BE RESPONSIBLE FOR ALL BRACING AND SHORING REQUIRED DURING CONSTRUCTION UNTIL ALL CONSTRUCTION IS COMPLETE.

7. DO NOT STORE CONSTRUCTION MATERIALS, OR OPERATE CONSTRUCTION EQUIPMENT IN SUCH A MANNER THAT DESIGN LIVE LOADS OF THE STRUCTURES ARE EXCEEDED. DO NOT STORE CONSTRUCTION MATERIALS ON OVERHANGING FRAMING.

8. IF DURING THE COURSE OF CONSTRUCTION, CULTURAL, ARCHAEOLOGICAL, HISTORICAL, OR PALEONTOLOGICAL RESOURCES ARE UNCOVERED AT THE SITE (SURFACE OR SUBSURFACE RESOURCES) WORK SHALL BE HALTED IMMEDIATELY WITHIN 50 METERS (150 FEET) OF THE FIND UNTIL A QUALIFIED PROFESSIONAL ARCHAEOLOGIST CAN EVALUATE IT. MONTEREY COUNTY - RMA PLANNING AND A QUALIFIED ARCHAEOLOGIST (I.E. AN ARCHAEOLOGIST REGISTERED WITH THE REGISTER OF PROFESSIONAL ARCHAEOLOGISTS) SHALL BE IMMEDIATELY CONTACTED BY THE RESPONSIBLE INDIVIDUAL PRESENT ON-SITE. WHEN CONTACTED, THE PROJECT PLANNER AND THE ARCHAEOLOGIST SHALL IMMIEDIATELY VISIT THE SITE TO DETERMINE THE EXTENT OF THE RESOURCES AND TO DEVELOP PROPER MITIGATION MEASURES REQUIRED FOR RECOVERY.

9. COORDINATE NEW UNDERGROUND ELECTRICAL SERVING WITH PG&E.

10. NEW FIRE SPRINKLERS TO BE INSTALLED UNDER SEPARATE PERMIT.

SHEET INDEX

Attachment 2

ARCHITECTURAL

A0	TITLE (PROJECT DATA & SITE LOCATION)	A15	PROPOSED MATERIALS
A1	SURVEY AND TREE PROTECTION	A16	RENDERINGS
A2	EXISTING SITE PLAN	A17	RENDERINGS
A3	PROPOSED SITE PLAN	A18	RENDERINGS
A4	EXISTING FLOOR PLANS	L1	LANDSCAPE
A5	PROPOSED UPPER LEVEL FLOOR PLAN		
A6	PROPOSED LOWER LEVEL FLOOR PLAN	**CIVIL**	
A7	EXISTING ROOF PLAN	C1	COVER SHEET
A8	PROPOSED ROOF PLAN	C2	GRADING AND DRAINAGE PLAN
A9	EXISTING ELEVATIONS	C3	GRADING SECTIONS & DETAILS
A10	PROPOSED ELEVATIONS	C4	UTILITY PLAN
A11	PROPOSED ELEVATIONS	C5	CONSTRUCTION DETAILS
A12	PROPOSED SECTIONS	C6	CONSTRUCTION DETAILS
A13	PROPOSED STREETSCAPE ELEVATIONS	C7	EROSION & SEDIMENT CONTROL PLAN
A14	PROPOSED WDW & DOOR SCHEDULES	C8	CONSTRUCTION MANAGEMENT PLAN

EXISTING SITE PHOTOGRAPHS

EXISTING FRONT ELEVATION

PROJECT DATA

SCOPE OF WORK: DEMOLITION OF EXISTING SINGLE FAMILY DWELLING; AND CONSTRUCTION OF NEW TWO-STORY RESIDENCE.

CONSTRUCTION TYPE:	V-B
OCCUPANCY:	R-3 / U
FIRE SPRINKLERS:	---
WATER:	CAL AM
SEWER:	CARMEL AREA WASTEWATER DISTRICT

TREE REMOVAL:	3 PINE TREES REMOVED UNDER PERMIT #24077
GRADING:	450 CUBIC YARDS CUT / 10 CUBIC YARDS FILL

SITE COVERAGE CALCULATIONS:

LOT SIZE		**4,000 SF**
MAX. ALLOWABLE FLOOR AREA	=	1,800 SF
BASEMENT BONUS	=	100 SF
TOTAL	**=**	**1,900 SF**
MAX. ALLOWABLE SITE COVERAGE	=	396 SF / 556 SF

FLOOR AREA CALCULATIONS:

EXISTING	
(E) FIRST FLOOR	903 SF
(E) SECOND FLOOR	125 SF
TOTAL, (E)	**1,028 SF**
(25.67% OUT OF TOTAL LOT AREA)	

EXISTING HOUSE TO BE DEMOLISHED

PROPOSED

(P) HOUSE - UPPER FLOOR	1,420 SF
(P) HOUSE - LOWER FLOOR	274 SF
(P) GARAGE	206 SF
TOTAL, (P)	**1,900 SF**
(47.50% OUT OF TOTAL LOT AREA)	
(INCLUDES 100 SF BASEMENT BONUS)	

SITE COVERAGE CALCULATIONS:

EXISTING

(E) CONCRETE PAVERS PATIO	380 SF	IMPERMEABLE
(E) STEPS	15 SF	IMPERMEABLE
TOTAL, (E)	**395 SF**	

ALL EXISTING SITE COVERAGE TO BE DEMOLISHED

PROPOSED

(P) STONE TILE TERRACE	46 SF	IMPERMEABLE
(P) STONE TILE STEPS AND LANDING	21 SF	IMPERMEABLE
(P) AGGREGATE CONCRETE DRIVEWAY	80 SF	PERMEABLE
(P) CONC. PAVERS STRIPS PATIO	294 SF	PERMEABLE
(P) CONCRETE LIGHT WELL	27 SF	IMPERMEABLE
(P) PERMEABLE PAVERS PATH	46 SF	PERMEABLE
(P) CONCRETE LANDING	18 SF	IMPERMEABLE
TOTAL, (P)	**532 SF**	(78,9% PERMEABLE)

PROJECT DATA

ADDRESS:	SANTA FE 4 S/E OF 2ND AVENUE CARMEL-BY-THE-SEA, CALIFORNIA 93921
A.P.N.	010-028-015
ZONING:	**R-1**

OWNER:	**KEITH RIEKEN AND JEE EUN YOO** **SANTA FE STREET 4 S/E 2ND AVE** **CARMEL, CA 93921**
ARCHITECT:	**ADAM JESELNICK ARCHITECT** 24398 PORTOLA AVENUE CARMEL, CA 93923 PHONE: (831) 620.5164 m CONTACT: ADAM JESELNICK AIA EMAIL: aejarch@gmail.com
SURVEYOR:	POLARIS LAND SURVEYING P.O. BOX 1378 CARMEL VALLEY , CA 93924 PHONE: 831-659-9654

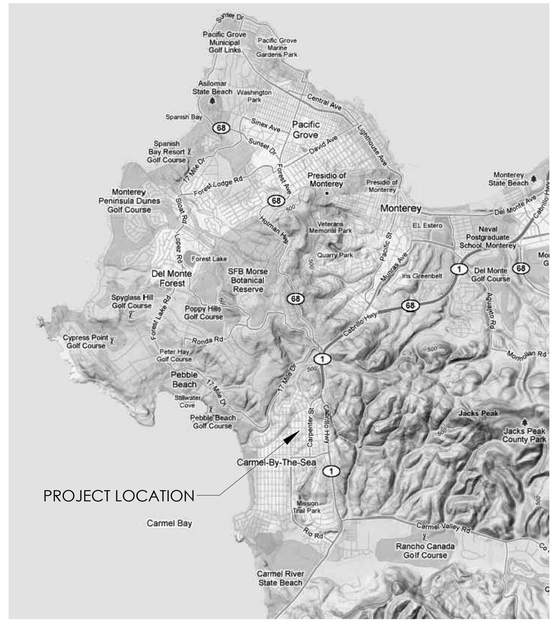
SETBACKS

LOCATION	EXISTING	PROPOSED	REQUIRED
FRONT - WEST	45'-7 1/2"	15'-4"	15'-0"
SIDE - NORTH	3'-5 1/2"	3'-6 3/4"	3'-0"
BACK- EAST	3'-1 3/4"	6'-11 3/4"	15'-0" / 3'-0"
SIDE - SOUTH	5'-6"	5'-4 3/4"	3'-0"

REAR STRUCTURE IS LESS THAN 15 FEET IN HEIGHT
MIN. COMPOSITE SETBACK: 11'-11 1/2" (29.9% OF 40'-0")

HEIGHTS

LEVEL	EXISTING	PROPOSED	REQUIRED
PLATE	12'-7 3/4"	11'-11 1/2"	18'-0"
RIDGE	20'-9"	22'-8"	24'-0"



1 VICINITY MAP
SCALE: N.T.S

ADAM JESELNICK ARCHITECT

LICENSED ARCHITECT ADAM JESELNICK No. C33090 Renew 3/31/25 STATE OF CALIFORNIA

TRACK 2 DESIGN APPROVAL SET

RIEKEN RESIDENCE
SANTA FE STREET 4 S/E 2ND AVENUE
CARMEL, CALIFORNIA 93921

TITLE SHEET

11/26/2024

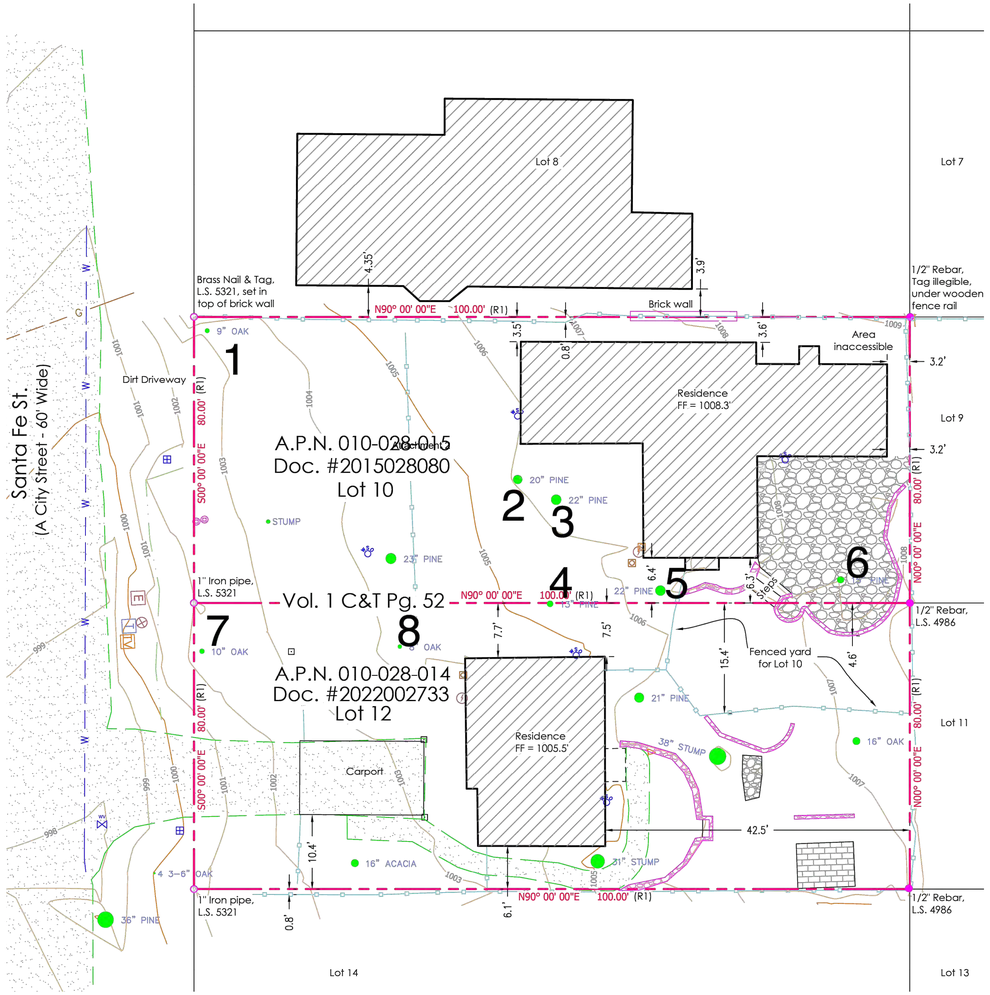
N.T.S.

A0

LEGEND

- FOUND MONUMENT, AS NOTED
- SET MONUMENT, AS NOTED
- SEWER CLEANOUT
- DRAIN INLET
- WATER VALVE
- WATER METER
- HOSE BIB
- ELECTRIC METER
- ELECTRIC VAULT
- UTILITY POLE
- GAS METER
- TELEPHONE VAULT
- COMMUNICATION SERVICE
- CABLE TV VAULT
- POST
- TREE, TYPE AND DIAMETER SPECIFIED
- BENCHMARK

- PROPERTY LINE
- LOT LINE
- WOOD FENCE LINE
- EDGE OF PAVEMENT
- TOP OF BANK
- GAS LINE MARKINGS
- SANITARY SEWER MARKINGS
- WATER LINE MARKINGS
- ASPHALT
- BUILDING
- STONE
- STONE WALL
- R1 RECORD DATA PER VOL. 1 -CITIES & TOWNS- PG. 52



1 TOPOGRAPHICAL SITE SURVEY
SCALE: N.T.S.

N

Significant Tree Evaluation Worksheet

APN: 010-028-015-000
Street Location: Santa Fe 4 SE of 2nd
Planner: S. Nathan
City Forester: Justin Ono
Property Owner: Reiken
Recommended Tree Density: 3 upper 1 lower

Part One: Initial Screening:

Complete Part One to determine if further assessment is warranted. Trees must pass all criteria in Part One to be considered significant or moderately significant.

A. Does the tree pose an above-normal potential risk to life and property?

Tree #	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15
YES															
NO	X	X	X	X	X	X	X	X							

Any tree with structural impairment likely to cause failure should be marked as unsafe and removed. Use page five of this worksheet to document the safety risk. Trees that have limited and specific defects that can be remedied with selective pruning or other mitigation should be marked as safe and specific recommendations should be given to the owner for tree care. Such trees may still be assessed for significance.

B. Is the tree one of the following native species on the Carmel-by-the-Sea recommended tree list?

Tree #	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15
Species	CO	MP	MP	MP	MP	MP	CO	CO							
YES	x	x	x	x	x	x	x	x							
NO															

MP-Monterey pine MC- Monterey cypress BP-Bishop pine CR -coast redwood CO- coast live oak
CI -- Catalina ironwood CS -- California sycamore BL -- big leaf maple OT -- other

(Note: Other species on the recommended tree list may be determined to be Significant Trees only if they are exceptional examples of the species. Such trees also must exhibit excellent health, form, vigor, and substantial size to rate an overall score of at least 7 points in Part Two of the assessment.)

C. Does the tree meet the minimum size criteria for significance?

Tree #	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15
YES	x	X	X	X	X	X	X	X							
NO															

Monterey pine, Monterey cypress, Bishop pine, Coast redwood: 6" DBH
Coast live oak – single trunk tree: 6" DBH
Coast live oak – multi-trunk tree measured per industry standard: 6" DBH
California sycamore, Big leaf maple, Catalina ironwood, other: 10" DBH
dbh = diameter at breast height or 4.5 feet above the adjacent ground surface

Part Two: Assessment For Tree Significance

For each of the criteria below assign points as shown to assess the tree. If any criteria score is zero the assessment may stop as the tree cannot qualify as significant or moderately significant.

D. What is the health and condition of the tree?

Tree #	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15
score	2	1	1	1	1	1	2	2							

0 points:	The tree is heavily infested with pests or has advanced signs of disease that indicates the tree is declining and has very limited life expectancy.
1 point:	The tree shows some pests or disease that impair its condition, but which does not immediately threaten the health of the tree. The tree may recover on its own, or with appropriate intervention.
2 points:	The tree appears healthy and in good condition.
3 points:	The tree shows excellent health, is free of pests and disease and is in very strong condition.

E. What is the overall form and structure of the tree?

Tree #	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15
score	2	1	1	1	2	2	2	2							

0 points:	Prior pruning, disease or growth habit have left the tree deformed or unsound to an extent that it cannot recover or will never be a visual asset to the neighborhood or will likely deteriorate into a structural hazard.
1 point:	The tree has poor form or structure but (a) can recover with proper maintenance or (b) it provides visual interest in its current form, and does not have structural defects that are likely to develop into a safety hazard.
2 points:	The tree has average form and structure for the species but does not exhibit all the qualities of excellent form and structure.
3 points:	The tree exhibits excellent form and structure. For all species there will be a good distribution of foliage on multiple branches with no defects. For conifers, the tree will have a single straight leader with balanced branching and with good taper. Oaks will exhibit a well-developed canopy with no suppressed branches. Oaks may be single-trunked or multi-trunked and will have a balanced distribution of foliage on each

F. What is the age and vigor of the tree?

Tree #	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15
score	2	1	0	0	1	1	2	2							

0 points:	The tree is over-mature or shows signs of poor or declining vigor such as die-back of major limbs or of the crown, small leaves/needles and/or minimal new growth.
1 point:	The tree is mature but retains normal vigor and is likely to continue as a forest asset for a substantial period into the future.
2 points:	The tree is young to middle age and shows normal vigor.
3 points:	The tree is young to middle age and shows exceptional vigor.

G. Are environmental conditions favorable to the tree?

Tree #	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15
score	2	2	2	2	2	2	2	2							

0 points:	The tree is crowded or has no room for growth to maturity. The tree has poor access to light, air or has poor soil for the species.
1 point:	The tree has average environmental conditions including room for growth to maturity, access to light, air and soils suitable for the species.
2 points:	The tree has room for growth to maturity with no crowding from other significant trees or existing buildings nearby. The tree also has excellent access to light, air and excellent soils for root development.

Part Three: Final Assessment

Record the total points scored on D - G for each tree.

Tree #	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15
Total	8	5	4	4	6	6	8	8							

A. Did all assessment categories in Part Two achieve a minimum score of 1-point?

Tree #	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15
YES	x	x	x		x	x	x	x							
NO				x											

B. Are there any other factors that would disqualify a tree from a determination of significance? (Explain any 'yes' answer)

Yes _____

Conclusion: Does The Tree Qualify As Significant Or Moderately Significant?

If the tree meets the species, size and safety criteria identified in Part One and scores at least one point under each of the criteria in Part Two, it shall be classified as Significant if it achieves a score of **6 or more points** or shall be classified as Moderately Significant if it achieves a score of **4 or 5 points**. Tree species not listed in Part One-B that meet other screening criteria in Part One may be classified by the City Forester as Significant if they score **at least 7 points**, or as Moderately Significant if they score **at least 4 points**. All other trees are classified as non-significant.

Tree #	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15
SIGNIF	x				x	x	x	x							
MOD SIGNIF		x	x	x											
NOT SIGNIF															

Items to note:

Required Structural Root Zone

Tree #	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15
Feet	6	6	6	6	6	6	6	6							

Required Tree Protection Zone

Tree #	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15
YES	8	10	10	8	10	8	8	8							

Requirements for tree preservation shall adhere to the following tree protection measures on construction site.

· Prior to grading, excavation, or construction, the developer shall clearly tag or mark all trees to be preserved.

· Excavation within 6 feet of a tree trunk is not permitted.

· No attachments or wires of any kind, other than those of a protective nature shall be attached to any tree.

· Per Municipal Code Chapter 17.48.110 no material may be stored within the dripline of a protected tree to include the drip lines of trees on neighboring parcels.

· Tree Protection Zone -- The Tree Protection Zone shall be equal to dripline or 18 inches radially from the tree for every one inch of trunk diameter at 4.5 feet above the soil line, whichever is greater. Minimum of 4 foot high transparent fencing is required unless otherwise approved by the City Forester. Tree protection shall not be resized, modified, removed, or altered in any manner without written approval. The fencing must be maintained upright and taught for the duration of the project. No more than 4 inches of wood mulch shall installed be within the Tree Protection Zone. When the Tree Protection Zone is at or within the drip line, no less than 6 inches of wood mulch shall be installed 18 inches radially from the tree for every one inch of trunk diameter at 4.5 feet above the soil line outside of fencing.

· The Structural Root Zone -- Structural Root Zone shall by 6 feet from the trunk or 6 inches radially from the tree for every one inch of trunk diameter at 4.5' above the soil line, whichever is greater. Any excavation or changes to the grade shall be approved by the City Forester prior to work. Excavation within the Structural Root Zone shall be performed with pneumatic excavator, hydrovac at low pressure, or other method that does not sever roots.

· If roots greater than 2 inches in diameter or larger are encountered within the approved Structural Root Zone the City Forester shall be contacted for approval to make any root cuts or alterations to structures to prevent roots from being damaged.

· If roots larger than 2 inches in diameter are cut without prior City Forester approval or any significant tree is endangered as a result of construction activity, the building permit will be suspended and all work stopped until an investigation by the City Forester has been completed and mitigation measures have been put in place.

ADAM JESELNICK ARCHITECT

LICENSED ARCHITECT ADAM JESELNICK No. C33090 Renew 3/31/25 STATE OF CALIFORNIA

RIEKEN RESIDENCE
SANTA FE STREET 4 S/E 2ND AVENUE
CARMEL, CALIFORNIA 93921

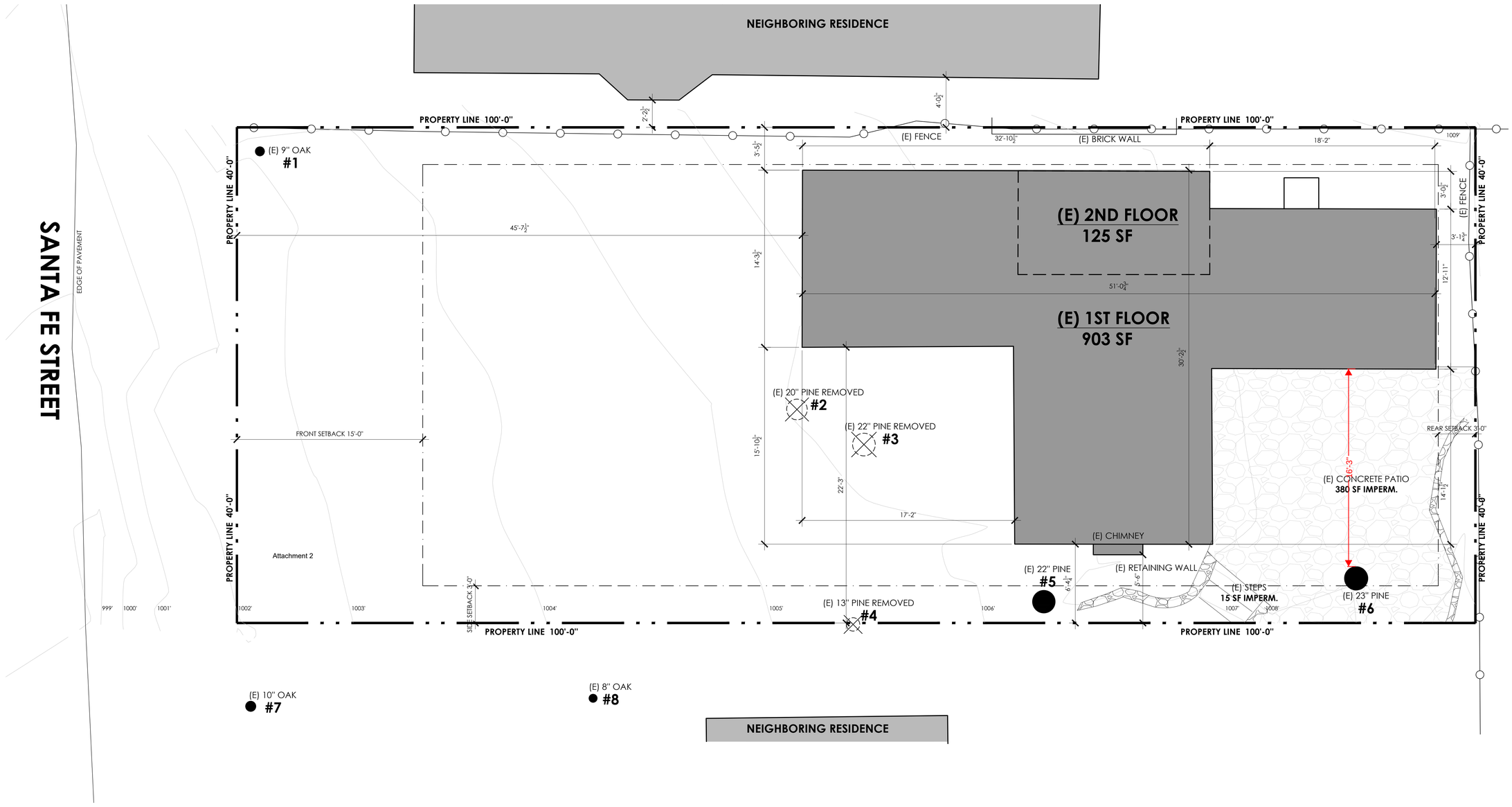
SURVEY AND TREE REPORT

11/26/2024

1" = 10' - 0"

A1

TRACK 2 DESIGN APPROVAL SET



NOTE: PINE TREES **#2**, **#3**, **#4** REMOVED UNDER PERMIT #24077.

1 EXISTING SITE PLAN
SCALE: 1/4" =1'-0"

1' 2' 4' 8'

N

ADAM JESELNICK ARCHITECT

LICENSED ARCHITECT ADAM JESELNICK No. C33090 Renew 3/31/25 STATE OF CALIFORNIA

TRACK 2 DESIGN APPROVAL SET

RIEKEN RESIDENCE

SANTA FE STREET 4 S/E 2ND AVENUE
CARMEL, CALIFORNIA 93921

EXISTING SITE PLAN

11/26/2024

1/4" = 1'-0"

A2

SANTA FE STREET

EDGE OF PAVEMENT

NEIGHBORING RESIDENCE

PROPERTY LINE 100'-0"

PROPERTY LINE 40'-0"

(P) 6'-0' H. FENCE

(P) 4'-0' H. FENCE

(P) 4'-0' H. GATE

SIDE SETBACK 3'-0"

FRONT SETBACK 15'-0"

REAR SETBACK 3'-0"

(E) 9" OAK #1

(P) MONTEREY PINE

(P) CYPRESS

(E) 22" PINE #5

(E) 23" PINE #6

(E) 10" OAK #7

(E) 8" OAK #8

(P) UPPER LEVEL
1,420 SF

(P) LOWER LEVEL
380 SF

AGGREGATE CONCRETE DRIVEWAY
80 SF

PLANTER

T.W. 1002.75

T.W. 1008.25

T.W. 1000.25

T.W. 1003.50

T.W. 1000.25

T.W. 1003.50

TERRACE - TILE
46 SF

PORCH

PERMEABLE PAVERS PATH
46 SF

STONE TILE STEPS AND LANDING
21 SF

CONCRETE LIGHT WELL
27 SF

T.W. 1005.00

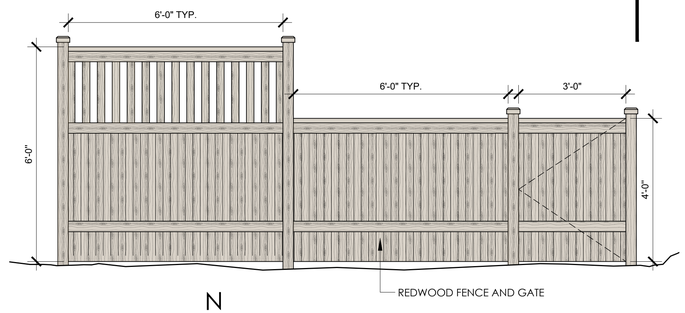
CONCRETE PAVERS PATIO
294 SF

EXTERIOR DOORS

OUTLINE OF APPROVED PC VERSION

OUTLINE OF LOWER LEVEL

OUTLINE OF EXISTING HOUSE



1 PROPOSED SITE PLAN
SCALE: 1/4" =1'-0"

N

1' 2' 4' 8'

ADAM JESELNICK ARCHITECT

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TRACK 2 DESIGN APPROVAL SET

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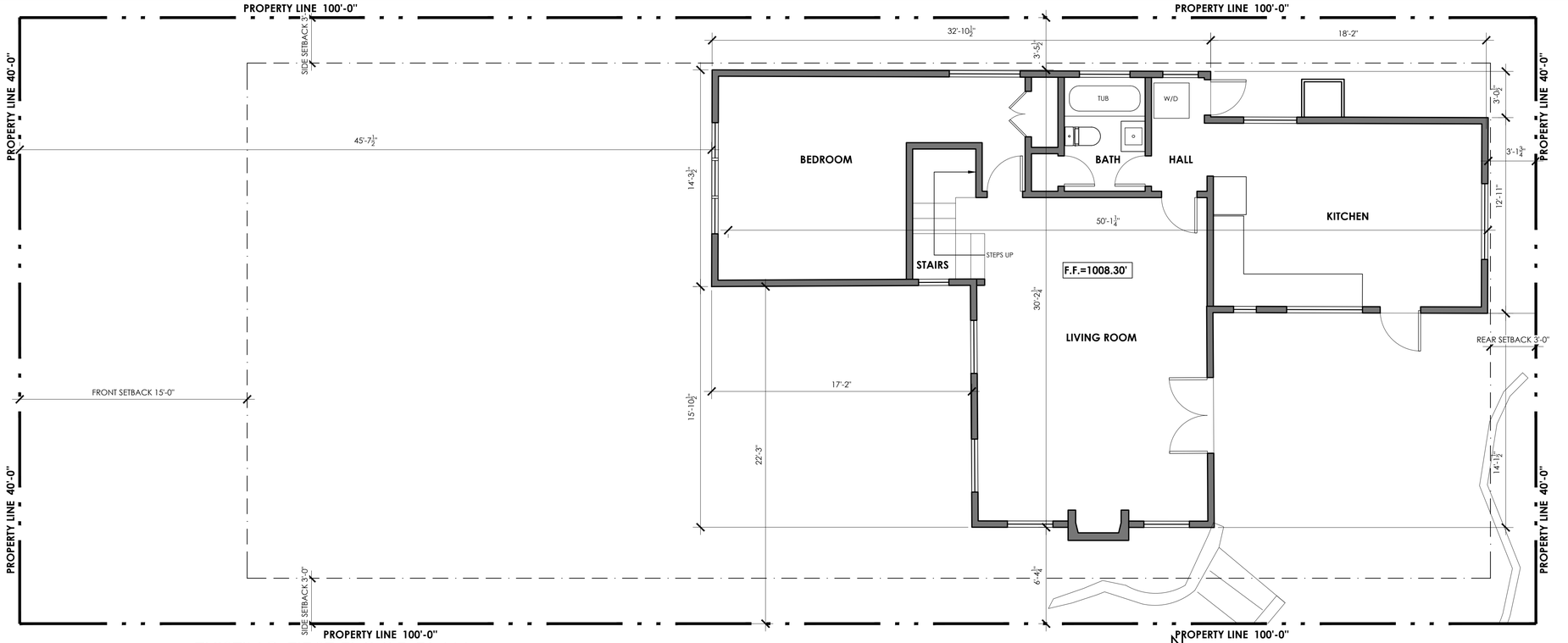
SANTA FE STREET 4 S/E 2ND AVENUE
CARMEL, CALIFORNIA 93921

PROPOSED SITE PLAN

11/26/2024

1/4" = 1'-0"

A3

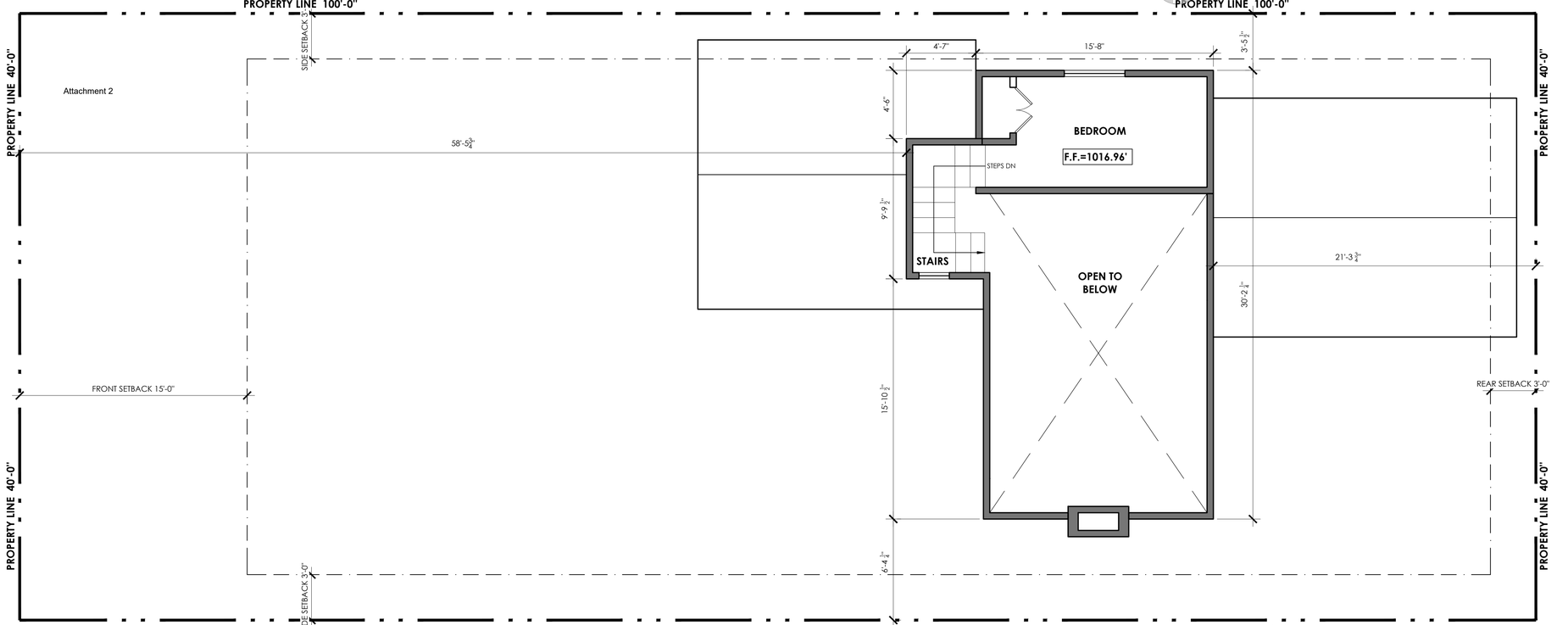


1 EXISTING FIRST FLOOR PLAN
SCALE: 1/4" =1'-0"

1' 2' 4' 8'

N

NOTE: HOUSE TO BE DEMOLISHED



1 EXISTING SECOND FLOOR PLAN
SCALE: 1/4" =1'-0"

1' 2' 4' 8'

N

ADAM JESELNICK ARCHITECT

LICENSED ARCHITECT
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No. C33090
Renew 3/31/25
STATE OF CALIFORNIA

TRACK 2 DESIGN APPROVAL SET

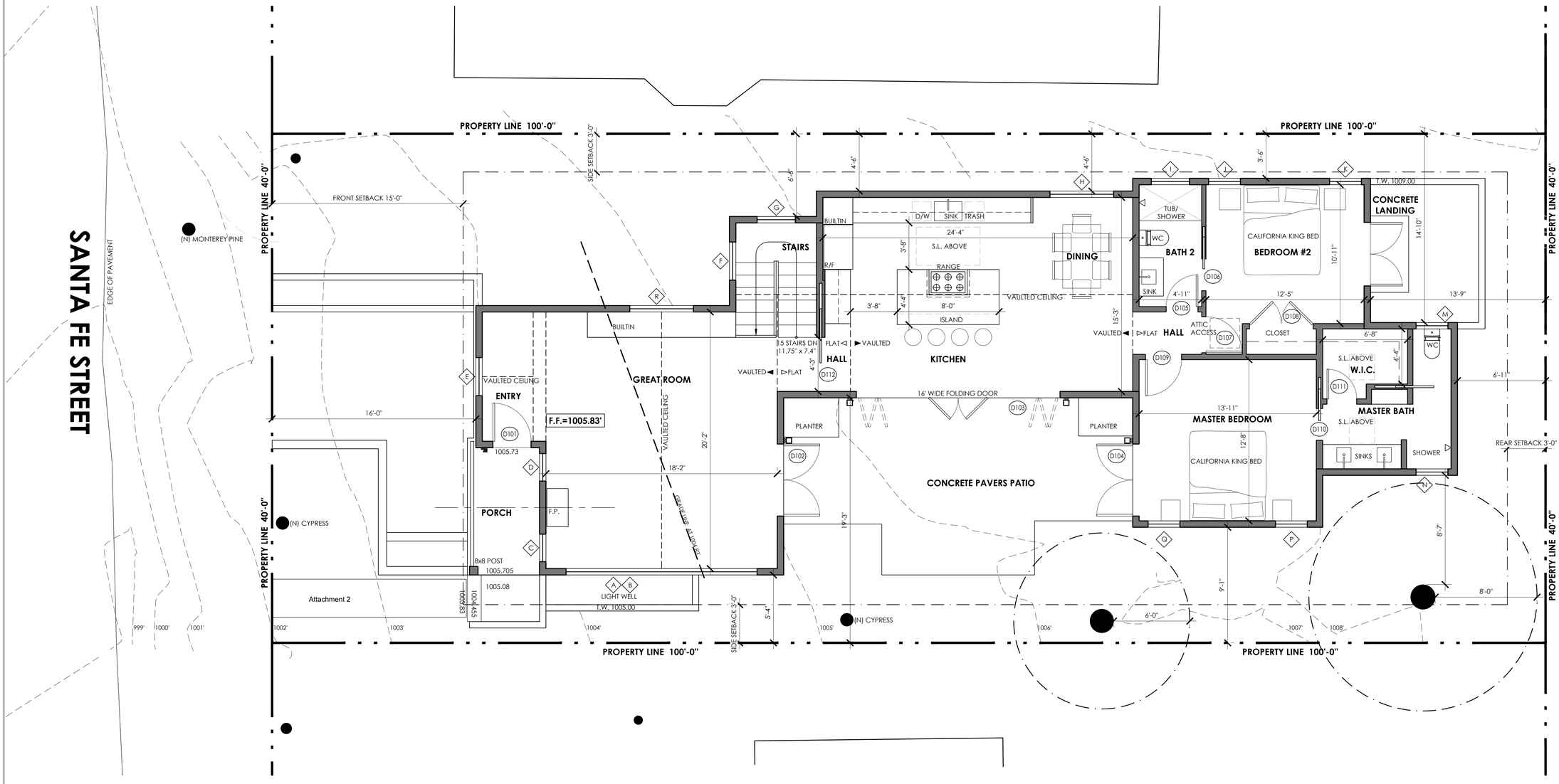
RIEKEN RESIDENCE
SANTA FE STREET 4 S/E 2ND AVENUE
CARMEL, CALIFORNIA 93921

EXISTING
FLOOR PLANS

11/26/2024

1/4" = 1'-0"

A4

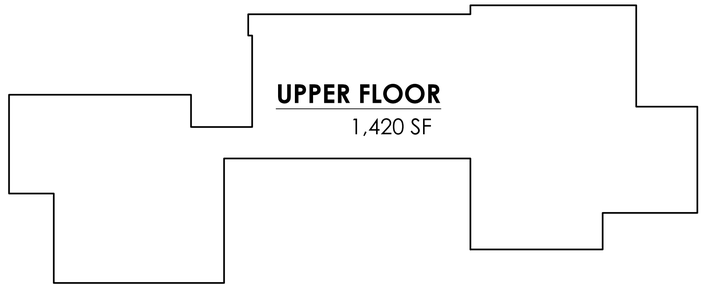


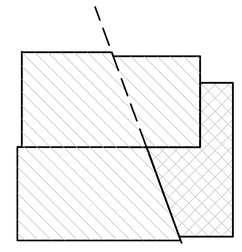
1 PROPOSED UPPER LEVEL FLOOR PLAN

SCALE: 1/4" =1'-0"

N

1' 2' 4' 8'





LOWER FLOOR
GARAGE + BEDROOM 378 SF
(STAIRS EXCLUDED)

BASEMENT
2 SF
(INCLUDES 100 SF BONUS)

TOTAL
380 SF

2 SQUARE FOOTAGE DIAGRAMS

SCALE: 1/8" =1'-0"

TRACK 2 DESIGN APPROVAL SET

ADAM JESELNICK ARCHITECT

LICENSED ARCHITECT ADAM JESELNICK No. C33090 Renew 3/31/25 STATE OF CALIFORNIA

RIEKEN RESIDENCE

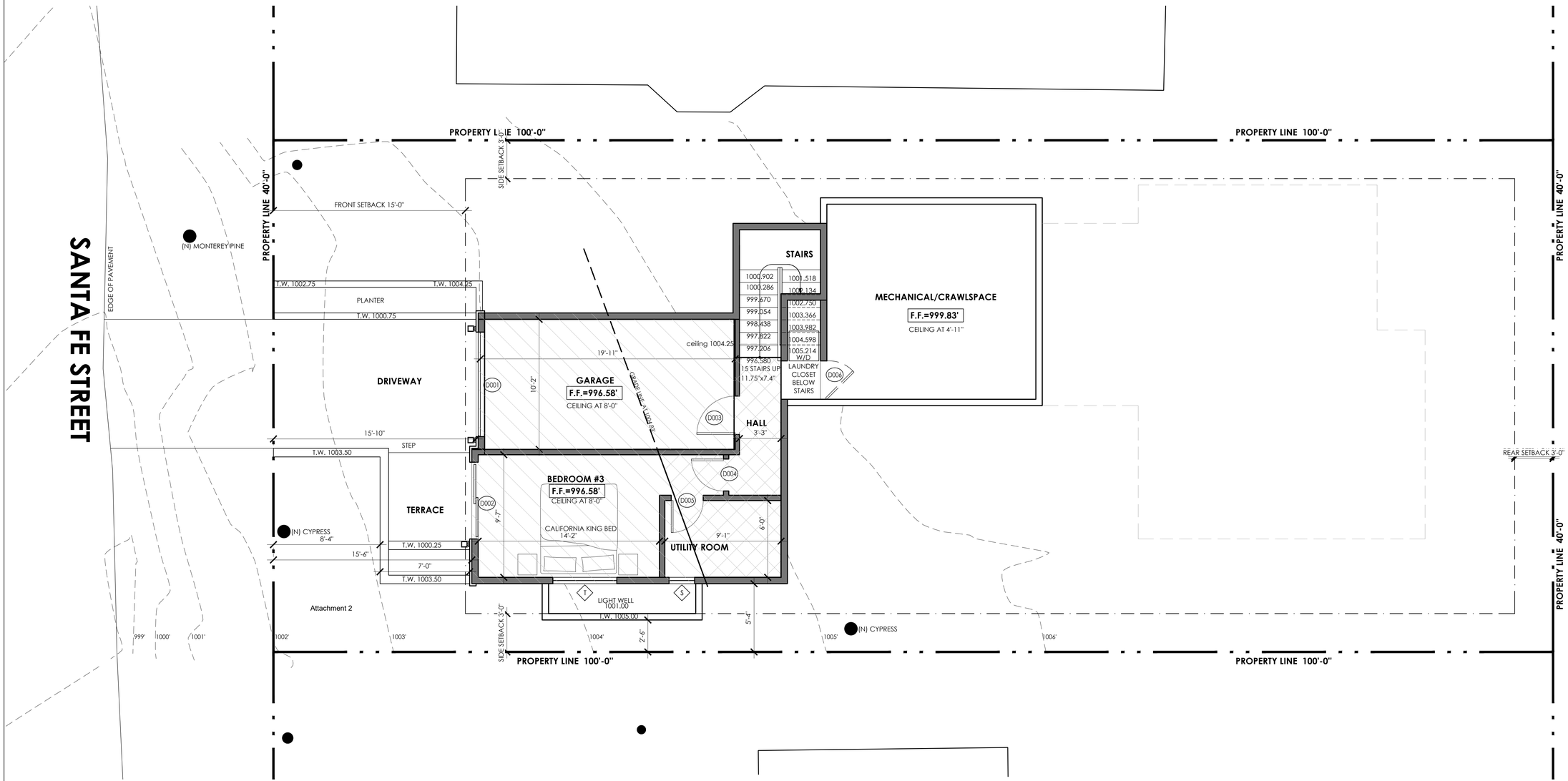
SANTA FE STREET 4 S/E 2ND AVENUE
CARMEL, CALIFORNIA 93921

UPPER LEVEL FLOOR PLAN

11/26/2024

1/4" = 1'-0"

A5

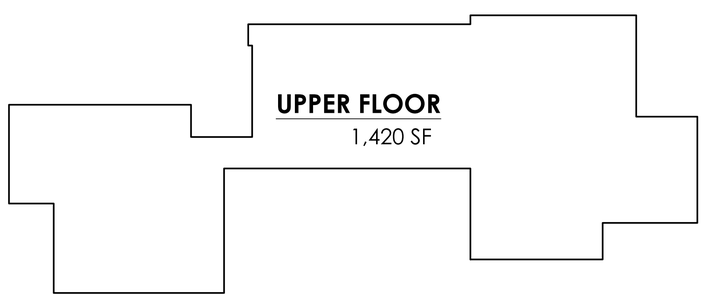


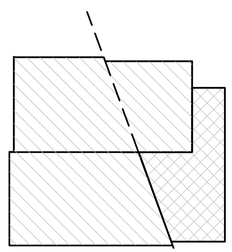
1 PROPOSED LOWER LEVEL FLOOR PLAN

SCALE: 1/4" =1'-0"

N

1' 2' 4' 8'





LOWER FLOOR
GARAGE + BEDROOM 378 SF
(STAIRS EXCLUDED)

BASEMENT
2 SF
(INCLUDES 100 SF BONUS)

TOTAL
380 SF

2 SQUARE FOOTAGE DIAGRAMS

SCALE: 1/8" =1'-0"

ADAM JESELNICK ARCHITECT

LICENSED ARCHITECT
ADAM JESELNICK
No. C33090
Renew 3/31/25
STATE OF CALIFORNIA

TRACK 2 DESIGN APPROVAL SET

RIEKEN RESIDENCE

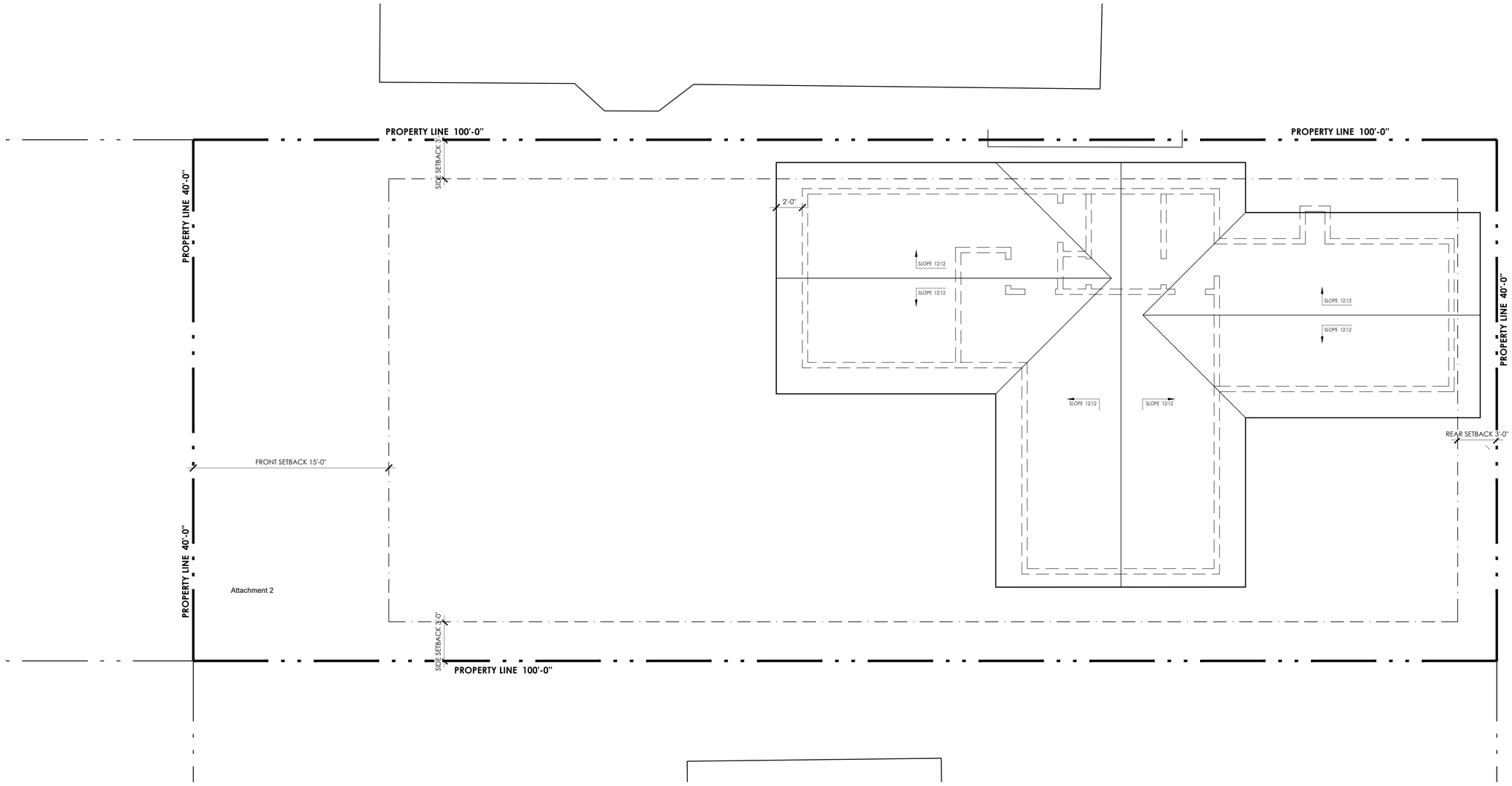
SANTA FE STREET 4 S/E 2ND AVENUE
CARMEL, CALIFORNIA 93921

LOWER LEVEL FLOOR PLAN

11/26/2024

1/4" = 1'-0"

A6



1 EXISTING ROOF PLAN
SCALE: 1/4" =1'-0"

1' 2' 4' 8'

N

ADAM JESELNICK ARCHITECT

LICENSED ARCHITECT
ADAM JESELNICK
No. C33090
Renew 3/31/25
STATE OF CALIFORNIA

RIEKEN RESIDENCE

SANTA FE STREET 4 S/E 2ND AVENUE
CARMEL, CALIFORNIA 93921

EXISTING ROOF PLAN

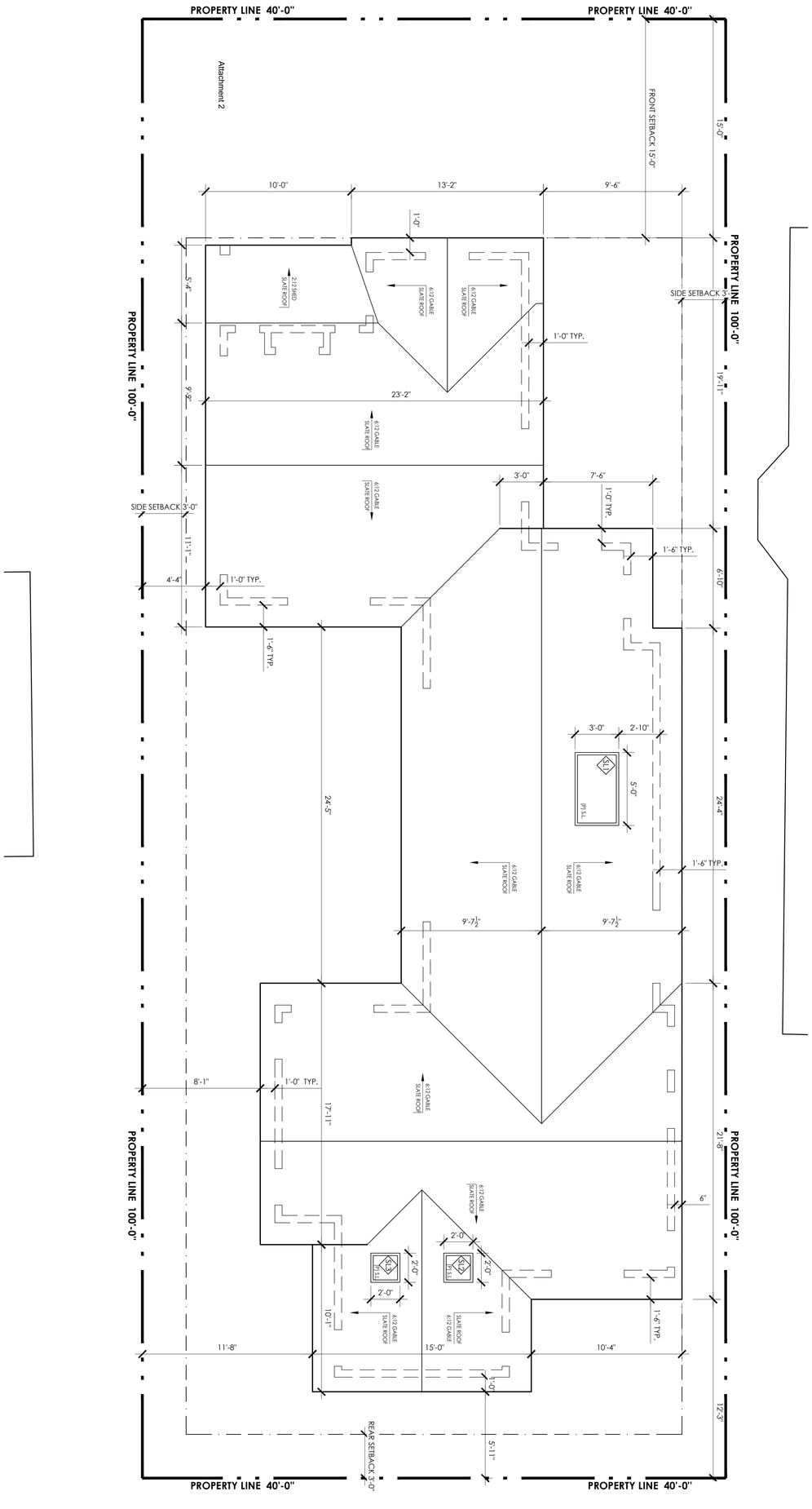
11/26/2024

1/4" = 1'-0"

A7

TRACK 2 DESIGN APPROVAL SET

SANTA FE STREET



1 PROPOSED ROOF PLAN

SCALE: 1/4" = 1'-0"

1" 2" 4" 8"

N

A8	1/4" = 1'-0"	11/26/2024	PROPOSED ROOF PLAN

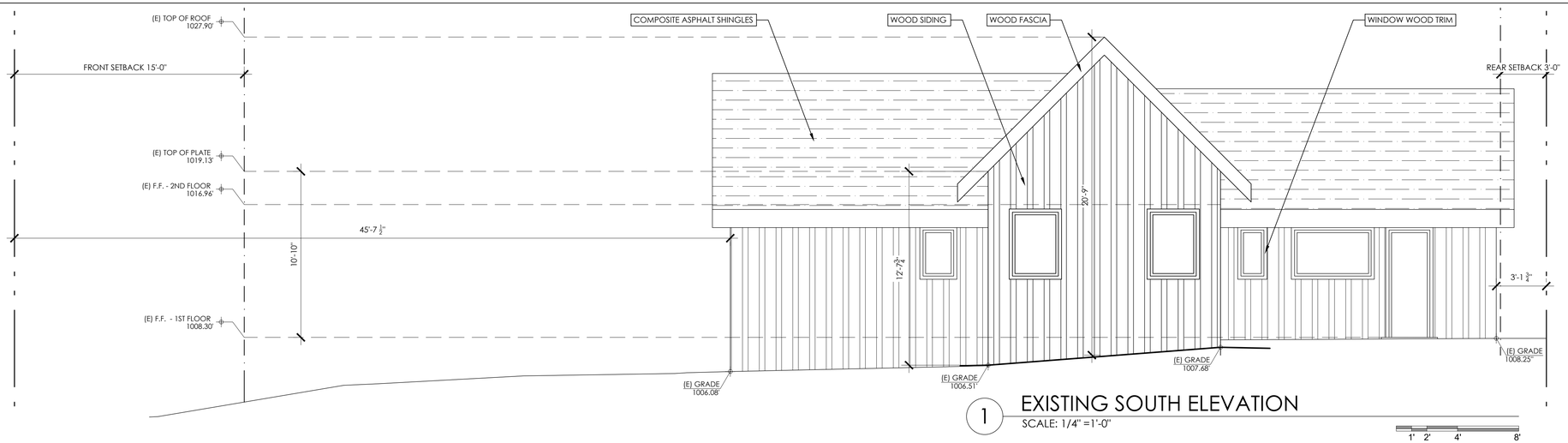
RIEKEN RESIDENCE

SANTA FE STREET 4 S/E 2ND AVENUE
CARMEL, CALIFORNIA 93921

LICENSED ARCHITECT — ADAM JESELNICK — No. C33909 — STATE OF CALIFORNIA

ADAM JESELNICK ARCHITECT

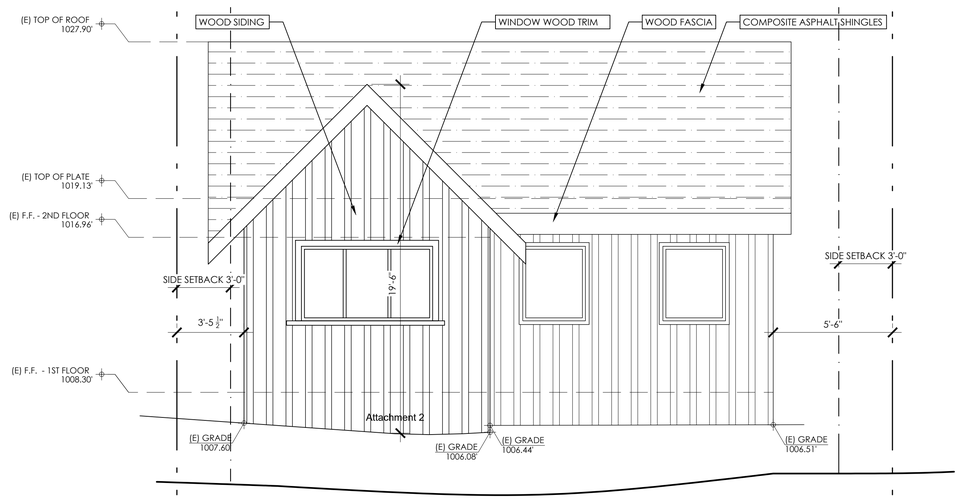
TRACK 2 DESIGN APPROVAL SET



1 EXISTING SOUTH ELEVATION

SCALE: 1/4" =1'-0"

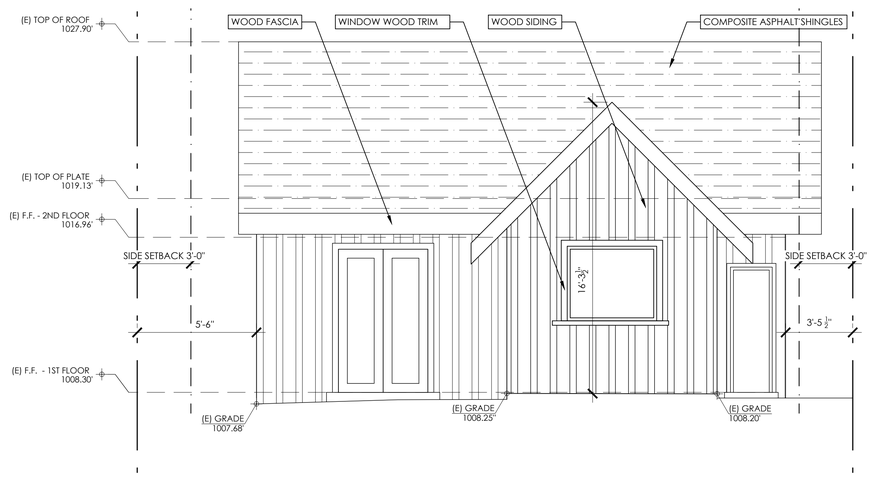
1' 2' 4' 8'



2 EXISTING WEST ELEVATION

SCALE: 1/4" =1'-0"

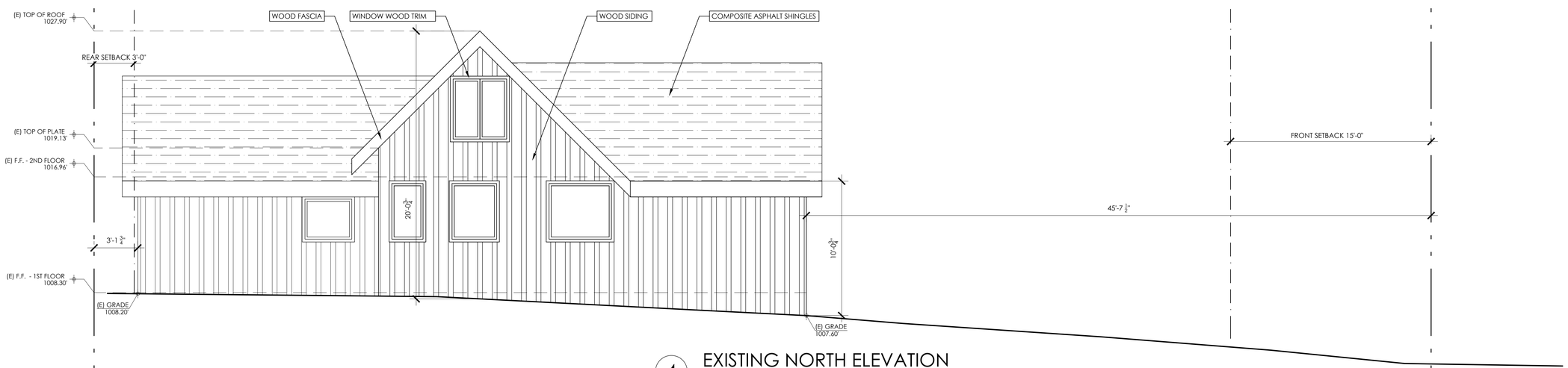
1' 2' 4' 8'



3 EXISTING EAST ELEVATION

SCALE: 1/4" =1'-0"

1' 2' 4' 8'



4 EXISTING NORTH ELEVATION

SCALE: 1/4" =1'-0"

1' 2' 4' 8'

NOTE: HOUSE TO BE DEMOLISHED

Attachment 2

ADAM JESELNICK ARCHITECT

LICENSED ARCHITECT
ADAM JESELNICK
No. C33090
Renew 3/31/25
STATE OF CALIFORNIA

TRACK 2 DESIGN APPROVAL SET

RIEKEN RESIDENCE

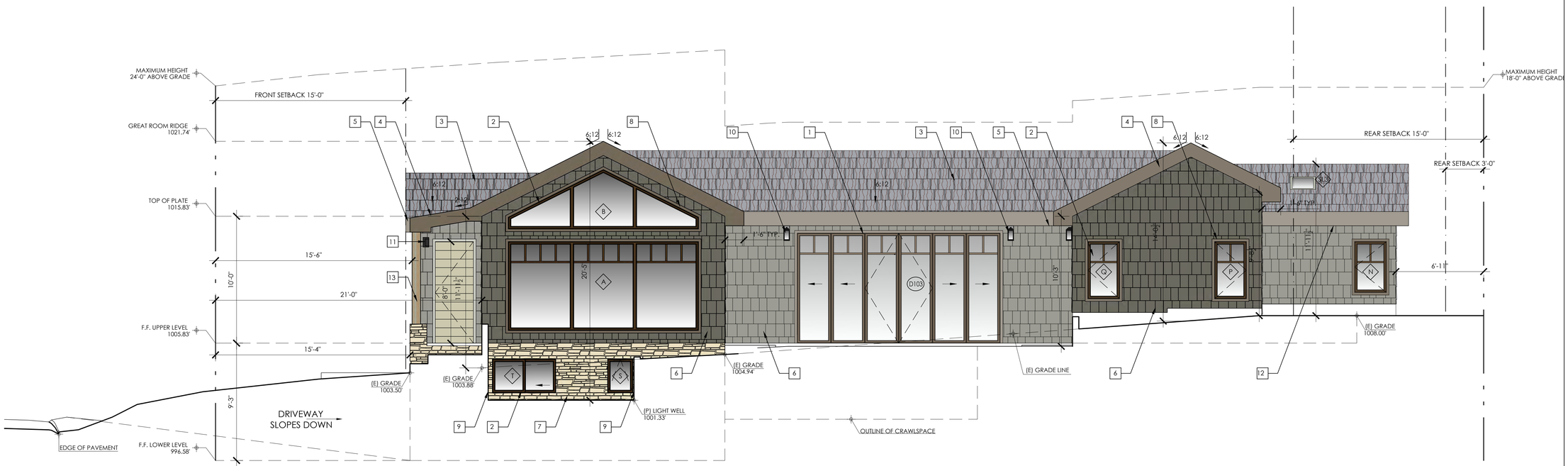
SANTA FE STREET 4 S/E 2ND AVENUE
CARMEL, CALIFORNIA 93921

EXISTING ELEVATIONS

11/26/2024

1/4" = 1'-0"

A9



1 PROPOSED SOUTH ELEVATION

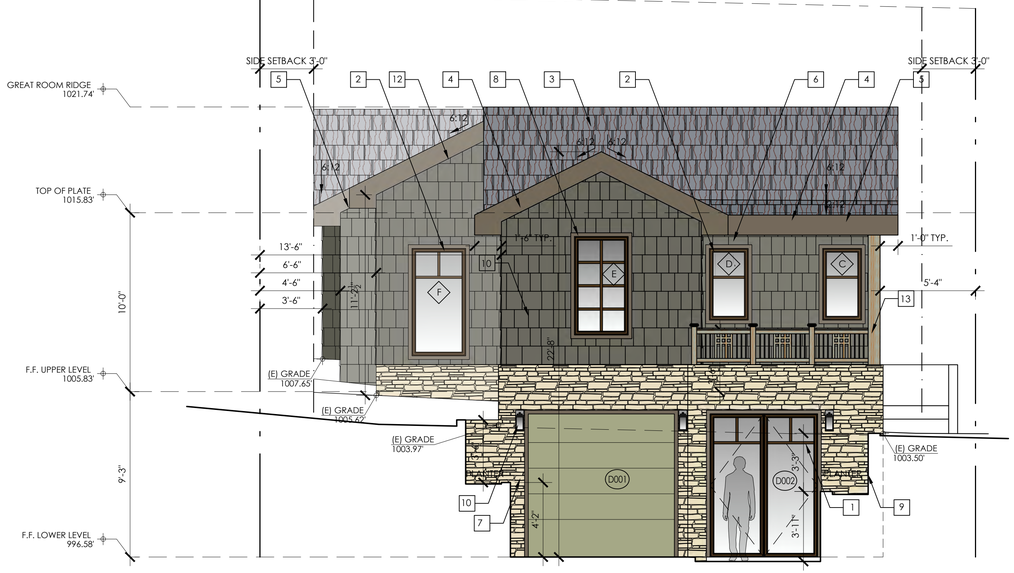
SCALE: 1/4" =1'-0"

1' 2' 4' 8'

KEYNOTES

Attachment 2

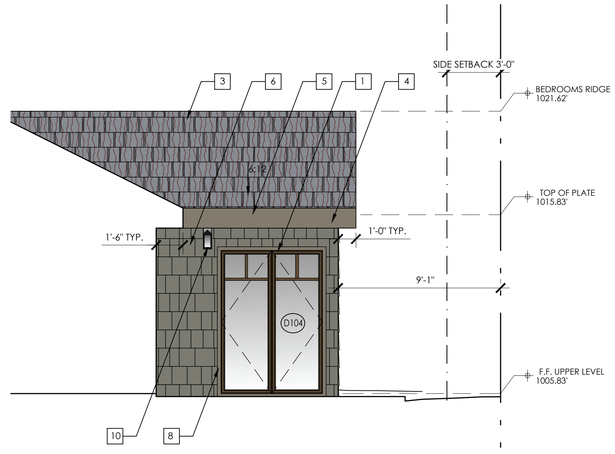
1	**DOORS:** JADA, STEEL, ZINC COATED. 2 7/16" PATINA FINISH: DEEP BRONZE
2	**WINDOWS:** JADA, STEEL, ZINC COATED. 2 7/16" PATINA FINISH: DEEP BRONZE
3	**ROOF:** BRAVA, COMPOSITE SLATE TILE. 22"x12" FINISH: ATLANTIC. EXPOSURE: 10"
4	**FASCIA:** PAINTED WOOD COLOR: TO MATCH WINDOW TRIM
5	**DOWMSPOUTS AND GUTTERS:** ALUMINUM. COLOR: PAINTED TO MATCH WINDOW TRIM
6	**EXTERIOR WALL, SHINGLES:** FIBER CEMENT SHINGLES. JAMES HARDIE COLOR: SW3037 SHADE TREE. STRAIGHT EDGE PANEL.
7	**EXTERIOR WALL, STONE:** SBI MATERIALS. THIN VENEER NATURAL SONE. BLUFF LUEDERS LEDGESTONE
8	**WINDOW TRIM:** WOOD. 2 1/2" WIDE. COLOR: BENJAMIN MOORE 1001. NORTH CREEK BROWN.
9	**CONCRETE** BOARD-FORMED. VERTICAL. 5 1/2" WIDE.
10	**WALL SCONCE, #1:** WAC LIGHTING. AMHERST 14" COLOR: BLACK
11	**WALL SCONCE, #2:** VISUAL COMFORT MODERN. NATE 9.1 COLOR: GRAPHITE
12	**SOFFIT:** NATURAL WOOD. TONGUE AND GROOVE BOARDS. 5 1/2" WIDE.
13	**WOOD TRIM:** DOUGLAS FIR. COLOR: NATURAL WOOD STAIN.



2 PROPOSED WEST ELEVATION

SCALE: 1/4" =1'-0"

1' 2' 4' 8'



3 PROPOSED COURTYARD WEST ELEVATION

SCALE: 1/4" =1'-0"

1' 2' 4' 8'

ADAM JESELNICK ARCHITECT

LICENSED ARCHITECT ADAM JESELNICK No. C33090 Renew 3/31/25 STATE OF CALIFORNIA

TRACK 2 DESIGN APPROVAL SET

RIEKEN RESIDENCE

SANTA FE STREET 4 S/E 2ND AVENUE
CARMEL, CALIFORNIA 93921

PROPOSED ELEVATIONS

11/26/2024

1/4" = 1'-0"

A10

1 PROPOSED NORTH ELEVATION

SCALE: 1/4" =1'-0"

1' 2' 4' 8'

KEYNOTES

Attachment 2

1	**DOORS:** JADA. STEEL, ZINC COATED. 2 7/16" PATINA FINISH: DEEP BRONZE
2	**WINDOWS:** JADA. STEEL, ZINC COATED. 2 7/16" PATINA FINISH: DEEP BRONZE
3	**ROOF:** BRAVA. COMPOSITE SLATE TILE. 22"x12" FINISH: ATLANTIC. EXPOSURE: 10"
4	**FASCIA:** PAINTED WOOD COLOR: TO MATCH WINDOW TRIM
5	**DOWMSPOUTS AND GUTTERS:** ALUMINUM. COLOR: PAINTED TO MATCH WINDOW TRIM
6	**EXTERIOR WALL, SHINGLES:** FIBER CEMENT SHINGLES. JAMES HARDIE COLOR: SW3037 SHADE TREE. STRAIGHT EDGE PANEL.
7	**EXTERIOR WALL, STONE:** SBI MATERIALS. THIN VENEER NATURAL SONE. BLUFF LUEDERS LEDGESTONE
8	**WINDOW TRIM:** WOOD. 2 1/2" WIDE. COLOR: BENJAMIN MOORE 1001. NORTH CREEK BROWN.
9	**CONCRETE** BOARD-FORMED. VERTICAL. 5 1/2" WIDE.
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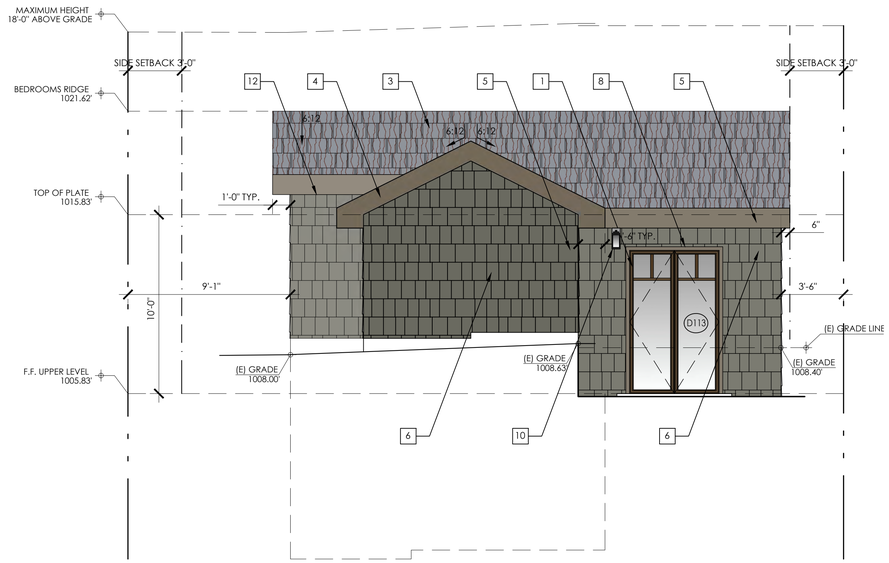
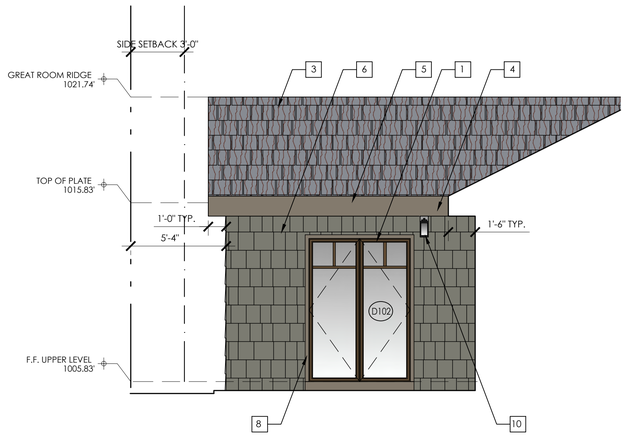


2 PROPOSED EAST ELEVATION

SCALE: 1/4" =1'-0"

1' 2' 4' 8'



3 PROPOSED COURTYARD EAST ELEVATION

SCALE: 1/4" =1'-0"

1' 2' 4' 8'

ADAM JESELNICK ARCHITECT

LICENSED ARCHITECT ADAM JESELNICK No. C33090 Renew 3/31/25 STATE OF CALIFORNIA

TRACK 2 DESIGN APPROVAL SET

RIEKEN RESIDENCE

SANTA FE STREET 4 S/E 2ND AVENUE

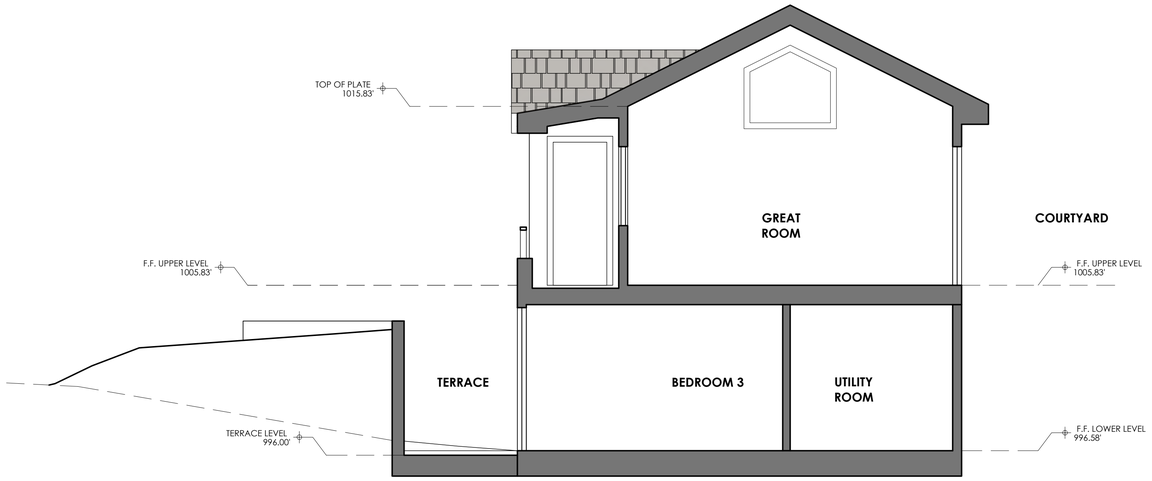
CARMEL, CALIFORNIA 93921

PROPOSED ELEVATIONS

11/26/2024

1/4" = 1'-0"

A11

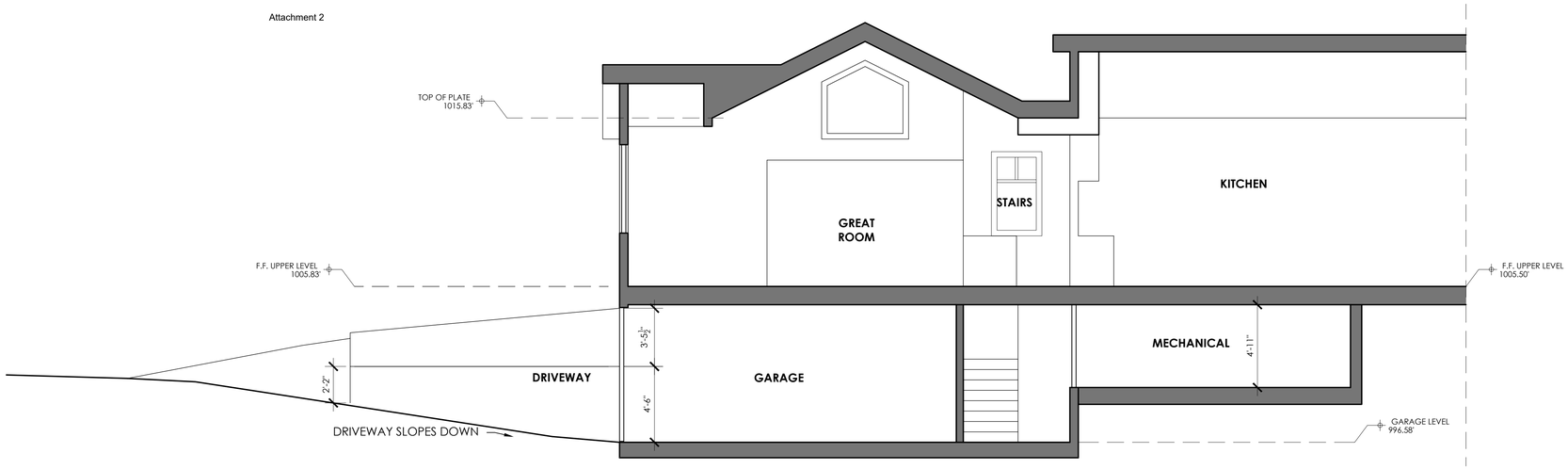


1 SECTION THROUGH BEDROOM 3 LOOKING NORTH

SCALE: 1/4" =1'-0"

1' 2' 4' 8'

Attachment 2



2 SECTION THROUGH GARAGE LOOKING NORTH

SCALE: 1/4" =1'-0"

1' 2' 4' 8'

ADAM JESELNICK ARCHITECT

LICENSED ARCHITECT
ADAM JESELNICK
No. C30090
Renew 3/31/25
STATE OF CALIFORNIA

TRACK 2 DESIGN APPROVAL SET

RIEKEN RESIDENCE

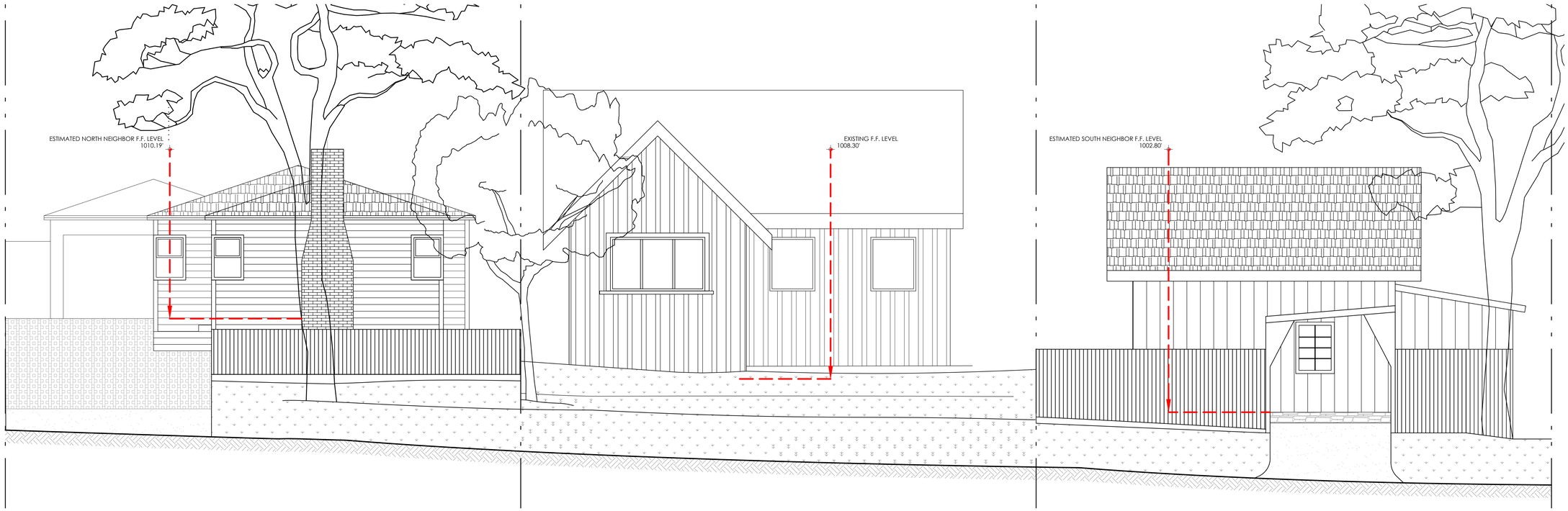
SANTA FE STREET 4 S/E 2ND AVENUE
CARMEL, CALIFORNIA 93921

SECTIONS

11/26/2024

3/16" = 1'-0"

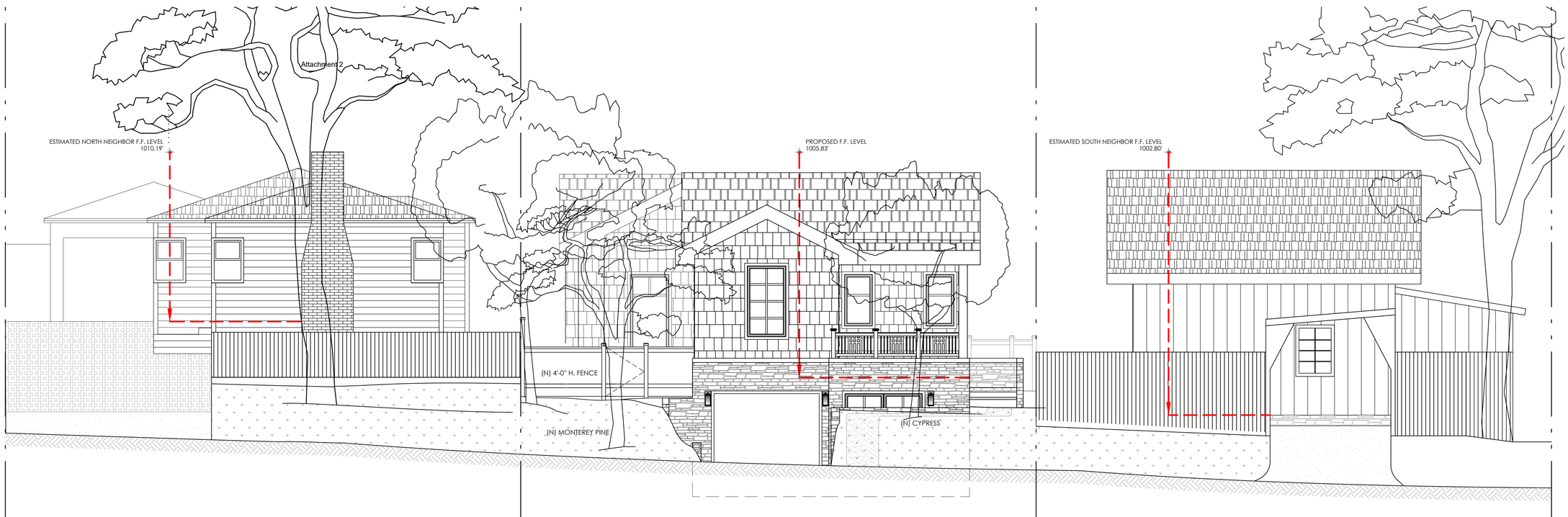
A12



1 EXISTING STREETSCAPE ELEVATION

SCALE: 1/4" =1'-0"

1' 2' 4' 8'



2 PROPOSED STREETSCAPE ELEVATION

SCALE: 1/4" =1'-0"

1' 2' 4' 8'

ADAM JESELNICK ARCHITECT

LICENSED ARCHITECT
ADAM JESELNICK
No. C30090
Renew 3/31/25
STATE OF CALIFORNIA

TRACK 2 DESIGN APPROVAL SET

RIEKEN RESIDENCE

SANTA FE STREET 4 S/E 2ND AVENUE
CARMEL, CALIFORNIA 93921

STREETSCAPE ELEVATIONS

11/26/2024

3/16" = 1'-0"

A13

RIEKEN RESIDENCE DOOR SCHEDULE

			DOOR TYPE	THICKNESS	HAND	H.W. TYPE	
	LOWER LEVEL / BASEMENT						
	001	8'-2" X 7'-0"'	10	2"	LHRH		ROLL UP GARAGE DOOR
	002	6'-0" X 8'-0" (DOUBLE; 3'-0" EACH)	5	2"	LHRH		EXTERIOR FRENCH DOORS
	003	3'-0" X 7'-0"	6	1 3/4"	LH		INTERIOR W OOD DOOR
	004	2'-6" X 7'-0"	6	1 3/4"	RH		INTERIOR W OOD DOOR
	005	2'-6" X 7'-0"	6	1 3/4"	RH		INTERIOR W OOD DOOR
	006	3'-0" X 4'-11"	6	1 3/4"	RH		CLOSET W OOD DOOR
	UPPER LEVEL						
	101	3'-0" X 8'-0"	1	2"	LH		ENTRY DOOR. W OOD.
	102	5'-8" X 8'-0" (DOUBLE; 2'-10" EACH)	5	2"	LHRH		EXTERIOR FRENCH DOORS. STEEL. ZINC COATED
	103	16'-0" X 8'-8" (6 DOORS; 2'-8" EACH	3	2"	LHRH		FOLDING DOORS. STEEL. ZINC COATED
	104	5'-8" X 8'-0" (DOUBLE; 2'-10" EACH)	5	2"	LHRH		EXTERIOR FRENCH DOORS. STEEL. ZINC COATED
	105	2'-6" X 7'-0"	6	1 3/4"	RH		INTERIOR W OOD DOOR
	106	2'-6" X 7'-0"	7	1 3/4"	LHRH		POCKET DOOR
	107	2'-10" X 7'-0"	6	1 3/4"	RH		INTERIOR W OOD DOOR
	108	5'-0" X 7'-0" (DOUBLE; 2'-6" EACH)	6	1 3/4"	LHRH		CLOSET W OOD DOORS
	109	2'-10" X 7'-0"	6	1 3/4"	RH		INTERIOR W OOD DOOR
	110	2'-6" X 7'-0"	7	1 3/4"	LHRH		POCKET DOOR
	111	2'-6" X 7'-0"	7	1 3/4"	LHRH		POCKET DOOR
	112	4'-3" X 7'-0"	7	1 3/4"	LHRH		POCKET DOOR
	113	5'-0" X 7'-0"	5	2"	LHRH		EXTERIOR FRENCH DOORS. STEEL. ZINC COATED

	DOOR TYPE LEGEND	HARDWARE TYPE LEGEND
TYPE 1	ENTRY DOOR, W OOD	TYPE 1: --.
TYPE 2	ENTRY DOOR, DUTCH DOOR 1/2 LITE W OOD	
TYPE 3	EXTERIOR FOLDING DOORS. STEEL	TYPE 2: --.
TYPE 4	FRENCH DOORS. FULL LITE GLASS W / SIDE LITES. ALUMINUM CLAD W OO	TYPE 3: --.
TYPE 5	FRENCH DOORS. FULL LITE GLASS. STEEL.	
TYPE 6	INTERIOR HINGED MDF DOOR, PRIMED	
TYPE 7	POCKET DOOR, MDF, PRIMED	
TYPE 8	GLASS INTERIOR DOOR	
TYPE 9	INTERIOR BARN DOOR	
TYPE 10	GARAGE DOOR	
TYPE 11	INTERIOR SLIDING DOORS	
TYPE 10	GARAGE DOOR	

Attachment 2

1 PROPOSED DOOR SCHEDULE

RIEKEN RESIDENCE - WINDOW SCHEDULE

REVISION	TYPE / LETTER	SIZE [WIDTH x HEIGHT]	R.O.	MATERIAL	TYPE	NUMBERED NOTES / REMARKS
		UPPER LEVEL				
	A	15'-0" x 7'-0"		STEEL. ZINC COATED	FIXED	DUAL GLAZED
	B	15'-0" x RAKED 11" TO 4'-8"		STEEL. ZINC COATED	FIXED	DUAL GLAZED
	C	2'-2" x 4'-0"		STEEL. ZINC COATED	CSMT	DUAL GLAZED
	D	2'-2" x 4'-0"		STEEL. ZINC COATED	CSMT	DUAL GLAZED
	E	3'-0" x 5'-6"		STEEL. ZINC COATED	CSMT	DUAL GLAZED
	F	3'-0" x 6'-0"		STEEL. ZINC COATED	CSMT	DUAL GLAZED
	G	3'-0" x 5'-0"		STEEL. ZINC COATED	CSMT	DUAL GLAZED - FROSTED
	H	5'-0" x 5'-0"		STEEL. ZINC COATED	FIXED	DUAL GLAZED
	I	3'-0" x 3'-0"		STEEL. ZINC COATED	FIXED	DUAL GLAZED
	J	2'-6" x 4'-6"		STEEL. ZINC COATED	CSMT	DUAL GLAZED
	K	2'-6" x 4'-6"		STEEL. ZINC COATED	CSMT	DUAL GLAZED
	L	NOT USED				
	M	2'-6" x 4'-0"		STEEL. ZINC COATED	CSMT	DUAL GLAZED
	N	2'-6" x 4'-0"		STEEL. ZINC COATED	CSMT	DUAL GLAZED
	O	NOT USED				
	P	2'-6" x 4'-6"		STEEL. ZINC COATED	CSMT	DUAL GLAZED
	Q	2'-6" x 4'-6"		STEEL. ZINC COATED	CSMT	DUAL GLAZED
	R	5'-2" x RAKED 3'-4 1/2 " TO 4'-8"		STEEL. ZINC COATED	CSMT	DUAL GLAZED
	SL1	3'-0" x 5'-0"		SKYLIGHT	OPERABLE	DUAL GLAZED
	SL1	2'-0" x 2'-0"		SKYLIGHT	FIXED	DUAL GLAZED
	SL1	2'-0" x 2'-0"		SKYLIGHT	FIXED	DUAL GLAZED
		LOWER LEVEL / BASEMENT				
	S	2'-0" x 2'-8"		STEEL. ZINC COATED	AWNING	DUAL GLAZED
	T	5'-0" x 2'-8"		STEEL. ZINC COATED	SLIDING	DUAL GLAZED

2 PROPOSED WINDOW SCHEDULE

ADAM JESELNICK ARCHITECT

LICENSED ARCHITECT
ADAM JESELNICK
No. C33090
Renew 3/31/25
STATE OF CALIFORNIA

TRACK 2 DESIGN APPROVAL SET

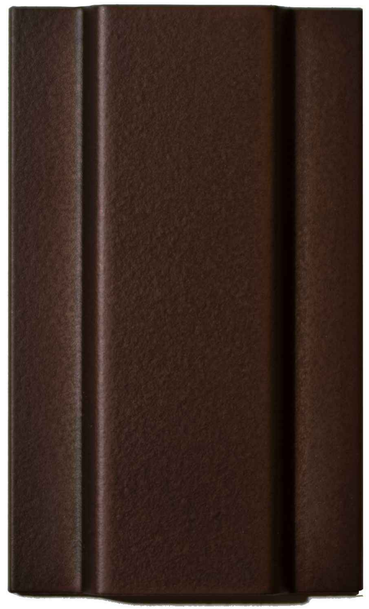
RIEKEN RESIDENCE
SANTA FE STREET 4 S/E 2ND AVENUE
CARMEL, CALIFORNIA 93921

PROPOSED SCHEDULES

11/26/2024

N.T.S.

A14



1 DOORS AND WINDOWS

JADA - STEEL. ZINC COATED. 2 7/16". DEEP BRONZE.

2 ROOF

BRAVA - COMPOSITE SLATE TILE. 22'x12". ATLANTIC. EXPOSURE 10"

3 DRIVEWAY AND PATIOS

AGGREGATE CONCRETE

4 OUTDOOR WALL SCONCE

WAC LIGHTING - AMHERST 14". COLOR: BLACK.

5 FIBER CEMENT SHINGLE

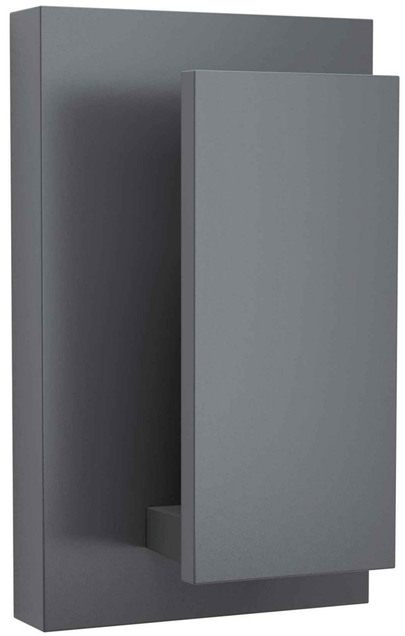
JM HARDIE STRAIGHT EDGE PANEL- STAIN COLOR SW3037 SHADE TREE. 15.25"W x 48" L x 0.25" THICK. EXPOSURE 2.326"

6 STONE

SBI MATERIALS - BUFF LUEDERS LEDGESTONE

7 SOFFIT

NATURAL WOOD - TONGUE AND GROOVE BOARDS. 5 1/2" W. MATAGORDA



8 OUTDOOR WALL LIGHT

VISUAL COMFORT MODERN - NATE 9.1". COLOR: GRAPHITE

ADAM JESELNICK ARCHITECT

LICENSED ARCHITECT ADAM JESELNICK No. C33090 Renew 3/31/25 STATE OF CALIFORNIA

TRACK 2 DESIGN APPROVAL SET

RIEKEN RESIDENCE

SANTA FE STREET 4 S/E 2ND AVENUE
CARMEL, CALIFORNIA 93921

PROPOSED MATERIALS

11/26/2024

N.T.S.

A15

1 STREET VIEW

STREET VIEW LOOKING SOUTH

2 STREET VIEW

PROPOSED VIEW LOOKING NORTH

ADAM JESELNICK ARCHITECT

LICENSED ARCHITECT ADAM JESELNICK No. C33090 Renew 3/31/25 STATE OF CALIFORNIA

TRACK 2 DESIGN APPROVAL SET

RIEKEN RESIDENCE

SANTA FE STREET 4 S/E 2ND AVENUE

CARMEL, CALIFORNIA 93921

RENDERINGS

11/26/2024

N.T.S.

A16

1 AERIAL VIEW
SOUTH WALL

2 REAR VIEW - SOUTH EAST CORNER
PROPOSED VIEW LOOKING SOUTH

ADAM JESELNICK
ARCHITECT

LICENSED ARCHITECT
ADAM JESELNICK
No. C30090
Renew 3/31/25
STATE OF CALIFORNIA

RIEKEN RESIDENCE
SANTA FE STREET 4 S/E 2ND AVENUE
CARMEL, CALIFORNIA 93921

RENDERINGS

11/26/2024

N.T.S.

A17

TRACK 2 DESIGN APPROVAL SET

1 AERIAL VIEW
NORTH WALL

2 NORTH WEST CORNER
STREET VIEW

ADAM JESELNICK ARCHITECT

LICENSED ARCHITECT
ADAM JESELNICK
No. C33090
Renew 3/31/25
STATE OF CALIFORNIA

TRACK 2 DESIGN APPROVAL SET

RIEKEN RESIDENCE
SANTA FE STREET 4 S/E 2ND AVENUE
CARMEL, CALIFORNIA 93921

RENDERINGS

11/26/2024

N.T.S.

A18

PLANT LEGEND

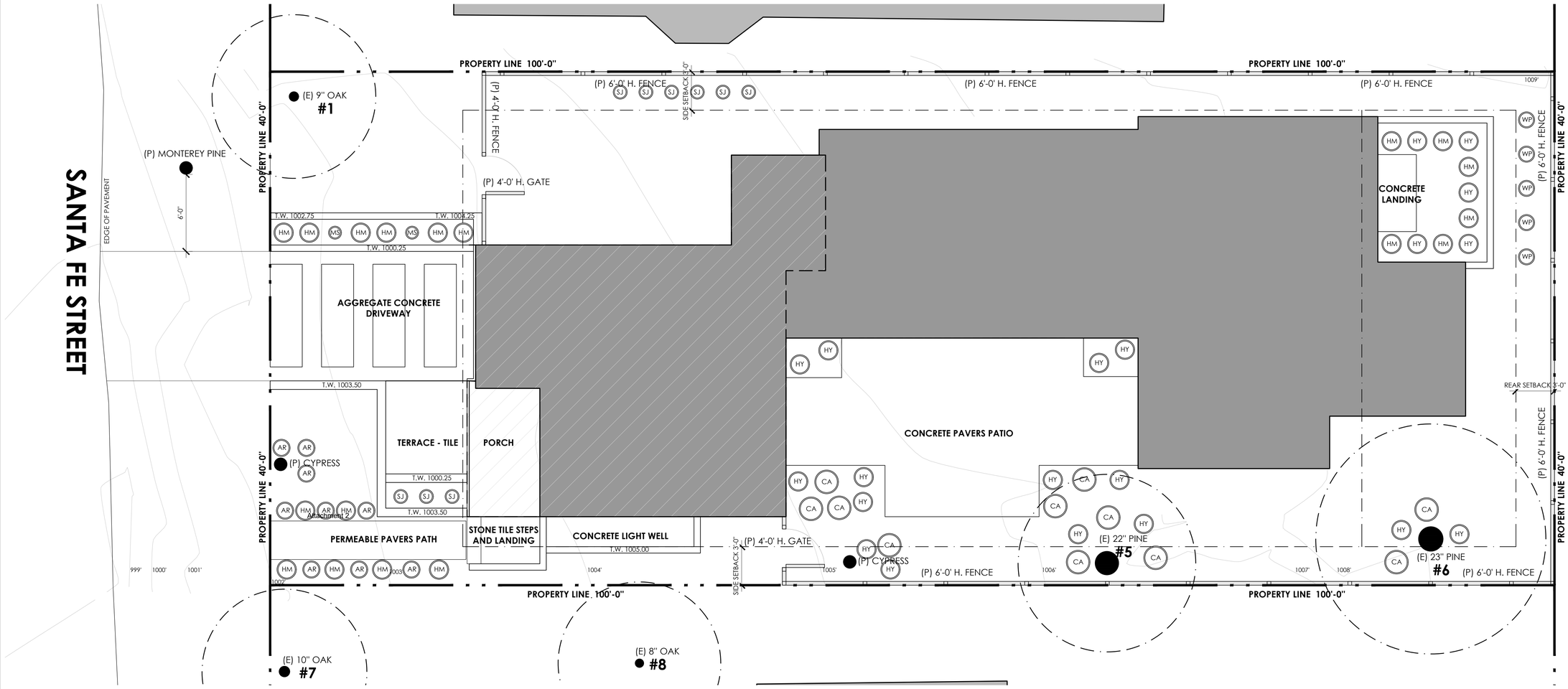
HM	HYDRANGEA MACROPHYLLA "ENDLESS SUMMER"	CA	CAMPANULA PORSCHARSKYANA
	5 GALLON - 18X		1 GALLON - 11X
MS	SALVIA LEUCANTHA "MEXICAN SAGE"	WP	LIGUSTRUM "WAXLEAF PRIVET"
	5 GALLON - 2X		15 GALLON - 5X
HY	HYDRANGEA "BLUSHING BRIDE"	SJ	STAR JASMINE
	5 GALLON - 20X		5 GALLON - 9X
AR	ARMERIA "SEA THRIFT"	◯	(3) NEW TREES: 2 CYPRESS, 1 MONTEREY PINE
	1 GALLON - 9X		15 GALLON - 3X

IRRIGATION NOTES

1. ALL PLANTS WILL HAVE DRIP IRRIGATION, MOSTLY WITH A SPECTRUM 360° ADJUSTABLE SPRAY NOZZLE. THE ELKIN THYME WILL HAVE MICROJET NOZZLES FOR THE MOST COVERAGE WHILE STILL WATERING AT A LOWER VOLUME AND PRESSURE.
2. IRRIGATION SYSTEM WILL HAVE 4 STATIONS.
3. WATER USAGE IS MINIMAL AT TWICE A WEEK FOR 10 MINUTES, ONCE A DAY.

PLANTING NOTES

1. ALL PLANTS TO BE PLANTED IN A GOPHER BASKET AND ENRICHED WITH 50% NUTRIENT RICH SOIL.
2. ALL PLANTS WILL HAVE CUSTOM DRIP IRRIGATION.
3. ALL PLANTS EITHER CA NATIVE OR DROUGHT TOLERANT.
4. TOP DRESSING OF SMALL REDWOOD BARK IS RECOMMENDED.
5. ELKIN THYME INSIDE ABND AROUND WALKWAY (SHADED AREA). 8-10 FLATS.



CAMPANULA PORSCHARSKYANA

STAR JASMINE

ARMERIA SEA THRIFT

LIGUSTRUM WAXLEAF PRIVET

Small Redwood Bark (top dressing)

SMALL REDWOOD BARK - TOP DRESSING

HYDRANGEA MACROPHYLLA - ENDLESS SUMMER

HYDRANGEA BLUSHING BRIDE

SALVIA LECAUNTHA MEXICAN SAGE

1 PROPOSED LANDSCAPE PLAN

SCALE: 1/4" =1'-0"

1' 2' 4' 8'

N

ADAM JESELNICK ARCHITECT

LICENSED ARCHITECT ADAM JESELNICK No. C33090 Renew 3/31/25 STATE OF CALIFORNIA

TRACK 2 DESIGN APPROVAL SET

RIEKEN RESIDENCE

SANTA FE STREET 4 S/E 2ND AVENUE
CARMEL, CALIFORNIA 93921

LANDSCAPE PLAN

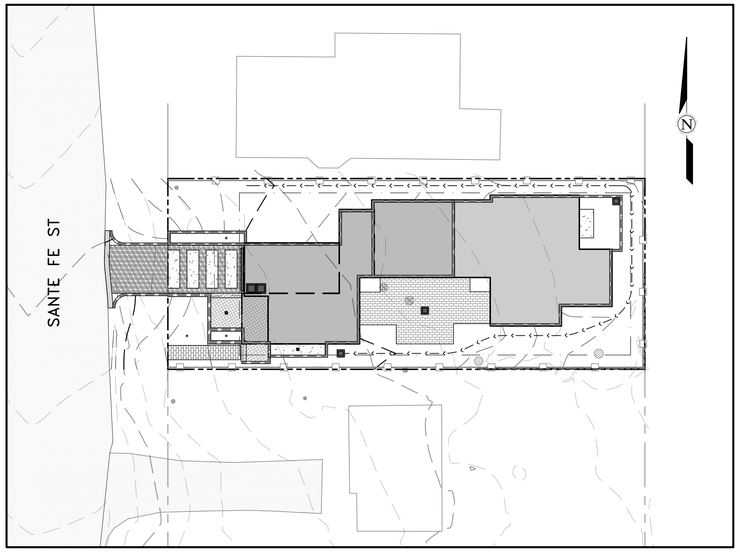
11/26/2024

1/4" = 1'-0"

L1

GRADING, DRAINAGE, AND EROSION CONTROL PLAN
OF
THE RIEKEN RESIDENCE
APN: 010-028-015
CARMEL-BY-THE-SEA, MONTEREY COUNTY, CALIFORNIA

VICINITY MAP
NOT TO SCALE



LOT OVERVIEW
SCALE:1" = 15'

ABBREVIATIONS:

±	=	PLUS OR MINUS; APPROXIMATE	EVC	=	END OF VERTICAL CURVE	PL	=	PROPERTY LINE
ø	=	DIAMETER	EW	=	EACH WAY	POC	=	POINT OF CONNECTION
AB	=	AGGREGATE BASE	EX	=	EXISTING	PVC	=	POLYVINYL CHLORIDE
ABAN	=	ABANDON	FC	=	FLUSH CURB	RC	=	RELATIVE COMPACTION
AC	=	ASPHALT CONCRETE	FD	=	FIRE DEPARTMENT	RES	=	RESIDENCE
AD	=	AREA DRAIN	FF	=	FINISHED FLOOR	RM	=	ROOM
ADD	=	ADDITION	FG	=	FINISHED GRADE	RND	=	ROUND
ADU	=	ACCESSORY DWELLING UNIT	FL	=	FLOWLINE	RW	=	RETAINING WALL
BC	=	BEGINNING OF CURVE	FM	=	FORCE MAIN	RWL	=	RAINWATER LEADER
B.E.	=	BUILDING ENVELOPE	FP	=	FINISHED PAD	SD	=	STORM DRAIN
BLDG	=	BUILDING	GAR	=	GARAGE	SF	=	SQUARE FEET
BOT	=	BOTTOM	GB	=	GRADE BREAK	SG	=	SUBGRADE
BSMT	=	BASEMENT	GR	=	GRATE	SQ	=	SQUARE
BVC	=	BEGINNING OF VERTICAL CURVE	HDPE	=	HIGH-DENSITY POLYETHYLENE	SS	=	SANITARY SEWER
CB	=	CATCH BASIN	HP	=	HIGH POINT	STA	=	STATION
CF	=	CUBIC FEET	HT	=	HEIGHT	STN	=	STONE
CL	=	CENTERLINE	INV	=	PIPE INVERT	STP	=	STEP
CO	=	CLEANOUT	JB	=	JUNCTION BOX	SUBD	=	SUBDRAIN
CONC	=	CONCRETE	JT	=	JOINT TRENCH	TBR	=	TO BE REMOVED
CY	=	CUBIC YARDS	LF	=	LINEAR FEET	TD	=	TRENCH DRAIN
DG	=	DECOMPOSED GRANITE	LP	=	LOW POINT	TW	=	TOP OF WALL
DK	=	DECK	MAX	=	MAXIMUM	TYP	=	TYPICAL
DS	=	DOWNSPOUT	MIN	=	MINIMUM	U.N.O.	=	UNLESS NOTED OTHERWISE
DWY	=	DRIVEWAY	OC	=	ON-CENTER	VC	=	VERTICAL CURB
EC	=	END OF CURVE	OUT	=	OUTLET	VIF	=	VERIFY IN FIELD
EG	=	EXISTING GROUND	PCC	=	PORTLAND CEMENT CONCRETE	W/	=	WITH
ELEV	=	ELEVATION	PERF	=	PERFORATED	W/O	=	WITHOUT
ESMT	=	EASEMENT	PERM	=	PERMEABLE	WD	=	WOOD

INDEX TO SHEETS

SHEET C1 COVER SHEET
SHEET C2 GRADING & DRAINAGE PLAN
SHEET C3 GRADING SECTIONS & DETAILS
SHEET C4 UTILITY PLAN
SHEET C5 CONSTRUCTION DETAILS
SHEET C6 CONSTRUCTION DETAILS
SHEET C7 EROSION & SEDIMENT CONTROL PLAN
SHEET C8 CONSTRUCTION MANAGEMENT PLAN

GENERAL NOTES:

1) PROJECT DESIGN IS BASED ON INFORMATION OBTAINED FROM THE ARCHITECTURAL PLANS FOR THE RIEKEN RESIDENCE PREPARED BY ADAM JESSELNICK ARCHITECT, DATED 08/09/2024; AND THE TOPOGRAPHIC MAP FOR THE SITE PREPARED BY POLARIS LAND SURVEYING, DATED 03/18/2022.
2) NOT ALL UNDERGROUND UTILITIES WERE LOCATED, ONLY VISIBLE FACILITIES ABOVE AND FLUSH WITH THE SURFACE ARE SHOWN. SUBSURFACE UTILITY LINES DRAWN MAY NOT BE COMPLETE AND SHOULD BE VERIFIED BY FIELD RECONNAISSANCE. UNDERGROUND UTILITY LOCATIONS CAN BE OBTAINED FROM THE APPROPRIATE UTILITY COMPANIES, PUBLIC AGENCIES, OWNER'S AS-BUILT DRAWINGS, ETC., AND SHOULD BE THOROUGHLY COMPILED AND DEEMED COMPLETE WITH THE PROJECT AREA, PRIOR TO ANY SITE DEVELOPMENT DESIGN AND/OR CONSTRUCTION.
3) THIS MAP PORTRAYS THE SITE AT THE TIME OF THE SURVEY AND DOES NOT SHOW SOILS OR GEOLOGY INFORMATION, UNDERGROUND CONDITIONS, EASEMENTS, ZONING OR REGULATORY OR ANY OTHER ITEMS NOT SPECIFICALLY REQUESTED BY THE PROPERTY OWNER.
4) THIS MAP DOES NOT REPRESENT A BOUNDARY SURVEY.

GRADING & DRAINAGE NOTES:

1) ALL GRADING SHALL CONFORM TO THE LATEST CITY OF CARMEL-BY-THE-SEA GRADING ORDINANCE AND EROSION CONTROL ORDINANCE; THE RECOMMENDATIONS FOUND IN THE PROJECT'S SOIL ENGINEERING INVESTIGATION PREPARED BY LANDSET ENGINEERS, DATED 11/10/2022; THE LATEST VERSION OF THE CALTRANS SPECIFICATIONS; THE GOVERNING PUBLIC AGENCIES; THE LATEST REVISION OF THE CALIFORNIA BUILDING CODE (CBC); AND THESE PLANS.
2) SURFACE ORGANICS SHALL BE STRIPPED AND STOCKPILED FOR LATER USE AS TOPSOIL MATERIAL. ACTUAL GRADING SHALL BEGIN WITHIN 30 DAYS OF VEGETATION REMOVAL OR THE AREA SHALL BE PLANTED TO CONTROL EROSION.
3) NO ORGANIC MATERIAL SHALL BE PERMITTED IN FILLS EXCEPT AS TOPSOIL USED FOR SURFACE PLANT GROWTH ONLY AND WHICH DOES NOT EXCEED 4" IN DEPTH.
4) THERE ARE APPROXIMATELY 450 CUBIC YARDS OF CUT AND 10 CUBIC YARDS OF FILL TOTAL WITH A NET EXCESS OF 440 CUBIC YARDS. EXCAVATION SHALL BE USED FOR EMBANKMENT CONSTRUCTION, LANDSCAPE PURPOSES AND/OR HAULED OFF-SITE. ADDITIONAL ON-SITE SPOILS GENERATED FROM FOUNDATIONS, UTILITY TRENCHES, SEPTIC CONSTRUCTION, ETC. ARE NOT INCLUDED IN THE ABOVE REFERENCED QUANTITIES. IMPORT MATERIAL SHALL MEET THE REQUIREMENTS OF SELECT STRUCTURAL FILL AS NOTED IN THE SOILS REPORT AND BE APPROVED BY THE SOIL ENGINEER PRIOR TO PLACEMENT.
5) EMBANKMENT MATERIAL SHALL BE PLACED IN 8" LOOSE LIFTS, MOISTURE CONDITIONED, AND COMPACTED TO 90% MINIMUM RELATIVE COMPACTION. ALL BASEROCK AND THE UPPER 12" OF SUBGRADE SHALL BE COMPACTED TO 95% MINIMUM RELATIVE COMPACTION.
6) ALL CUT AND FILL SLOPES SHALL BE 2:1 OR FLATTER. STEEPER SLOPES MAY BE ALLOWED ONLY WITH THE PERMISSION OF THE SOIL ENGINEER.
7) PAD ELEVATIONS SHALL BE CERTIFIED TO 0.10' PRIOR TO DIGGING ANY FOOTINGS OR SCHEDULING ANY INSPECTIONS.
8) DUST FROM GRADING OPERATIONS MUST BE CONTROLLED. CONTRACTOR SHALL PROVIDE ADEQUATE WATER TO DO SO AND FOR USE IN GRADING OPERATIONS.
9) A COPY OF ALL COMPACTION TESTS AND THE FINAL GRADING REPORT SHALL BE SUBMITTED TO THE CITY OF CARMEL-BY-THE-SEA PLANNING AND BUILDING INSPECTION DEPARTMENT AT SCHEDULED INSPECTIONS.
10) THE GROUND IMMEDIATELY ADJACENT TO FOUNDATIONS SHALL BE SLOPED AWAY FROM THE BUILDING AT 5% FOR A MINIMUM DISTANCE OF 10'. IF PHYSICAL OBSTRUCTIONS OR LOT LINES PROHIBIT 10' OF HORIZONTAL DISTANCE, A 5% SLOPE SHALL BE PROVIDED TO AN APPROVED ALTERNATIVE METHOD OF DIVERTING WATER AWAY FROM THE FOUNDATION. SWALES USED FOR THIS PURPOSE SHALL BE SLOPED AT A MINIMUM OF 2% WHERE LOCATED WITHIN 5' OF THE BUILDING FOUNDATION. IMPERVIOUS SURFACES WITHIN 10' OF THE BUILDING FOUNDATION SHALL BE SLOPED AT A MINIMUM OF 2% AWAY FROM THE BUILDING.
11) ROOF DRAINAGE SHALL BE ACCOMPLISHED BY THE USE OF GUTTERS AND DOWNSPOUTS. THE DOWNSPOUTS ON THE SOUTH AND EAST SIDES OF THE PROPOSED RESIDENCE SHALL BE CONNECTED TO RAINWATER LEADERS AND TIED INTO THE STORM DRAIN SYSTEM AS SHOWN ON THE SITE UTILITY PLAN. THE DOWNSPOUTS ON THE NORTH SIDE OF THE PROPOSED RESIDENCE SHALL OUTLET ONTO SPLASH BLOCKS OR AN APPROVED ALTERNATIVE. SPLASH BLOCKS MAY BE UNNECESSARY IF THE DOWNSPOUT OUTLETS DIRECTLY ONTO AN IMPERVIOUS SURFACE THAT IS GRADED AWAY FROM THE FOUNDATIONS. RAINWATER LEADERS SHALL BE CONSTRUCTED WITH 4" SDR35 PVC PIPE. UNDER NO CIRCUMSTANCES SHALL A RAINWATER LEADER BE CONNECTED TO A SUBDRAIN LINE.
12) SURFACE RUNOFF SHALL BE COLLECTED BY A SYSTEM OF SWALES AND DRAINS. THE SURFACE STORM DRAIN SYSTEMS FOR THE UPPER AND LOWER LEVELS SHALL REMAIN INDEPENDENT OF ONE ANOTHER. STORM DRAIN LINES SHALL DRAIN BY GRAVITY AND BE SLOPED AT A MINIMUM OF 2% TO AN OUTLET, WHERE A 2% SLOPE IS IMPRACTICAL, PIPES SHALL BE SLOPED AT NO LESS THAN 1%. STORM DRAIN LINES SHALL HAVE A MINIMUM COVER OF 12" AND SHALL BE CONSTRUCTED WITH SDR35 PVC PIPE, SIZED AS INDICATED. THE UPPER-LEVEL STORM DRAIN SYSTEM SHALL DRAIN TO A DRY WELL IN THE FRONT OF THE LOT, AND THE LOWER-LEVEL STORM DRAIN SYSTEM SHALL DRAIN TO THE APPROPRIATE SUMP IN THE GARAGE. BOTH THE UPPER-LEVEL AND LOWER-LEVEL STORM DRAIN SYSTEMS SHALL REMAIN INDEPENDENT OF THE SUBDRAIN SYSTEM APART FROM THE OVERFLOW PIPE CONNECTING THE TWO SUMPS.
13) TRENCH DRAINS SHALL BE NDS CHANNEL DRAINS, SIZED AS INDICATED ON THE SITE UTILITY PLAN. FLAT-BOTTOMED CHANNELS SHOULD BE SLOPED AT A MINIMUM OF 0.5% TO AN OUTLET IN ORDER TO ENSURE PROPER DRAINAGE AND PREVENT STANDING WATER IN THE TRENCH. ANY CHANNEL SLOPED AT LESS THAN 0.5% SHALL HAVE OUTLETS SPACED AT NO MORE THAN 10'. GRATES AND CHANNELS SHALL HAVE A LOAD RATING GREATER THAN OR EQUAL TO THE EXPECTED LOADING IN THE INSTALLATION AREA. ALL TRENCH DRAINS SHALL BE SURROUNDED BY A MINIMUM OF 4" OF CONCRETE. TRENCH DRAINS SHOULD BE SIZED TO HANDLE THE PEAK RUNOFF RATE PRODUCED BY A 10-YEAR DESIGN STORM.
14) THE PROPOSED LOWER FLOOR IS IN A SUMP CONDITION. AS SUCH, A PERIMETER SUBDRAIN SHALL BE INSTALLED AROUND THE OUTSIDE OF THE LOWER FLOOR. THE INVERT ELEVATION OF THE PERFORATED PIPE SHALL NOT BE HIGHER THAN THE FINISHED FLOOR ELEVATION FOR THE LOWER FLOOR, AND THE PIPE SHALL BE SLOPED AT A MINIMUM OF 1% TO THE APPROPRIATE SUMP IN THE GARAGE. IN ADDITION, A GRAVEL BLANKET DRAIN SHALL BE INSTALLED UNDERNEATH THE SLABS FOR THE GARAGE AND LOWER FLOOR. THE DRAIN SHALL CONSIST OF OF DRAIN ROCK (SEE PROJECT GEOTECHNICAL REPORT FOR SPECIFICATIONS) EXTENDING TO AT LEAST 12" BELOW THE BOTTOM OF THE LOWER FLOOR SLAB WITH PERFORATED PIPE ARRANGED IN A HERRINGBONE PATTERN AS SHOWN ON THE SITE UTILITY PLAN. THESE PERFORATED PIPES MAY BE LAID FLAT, AND THE COLLECTOR PIPE SHALL OUTLET TO THE APPROPRIATE SUMP IN THE GARAGE. SUBDRAIN LINES SHALL BE CONSTRUCTED WITH PERFORATED 4" SDR35 PVC PIPE PLACED WITH THE HOLES FACING DOWNWARD. PIPES CARRYING SURFACE WATER OR ROOF WATER SHALL NOT UNDER ANY CIRCUMSTANCES OUTLET INTO A SUBDRAIN LINE. THE SYSTEM OF SUBDRAINS SHALL REMAIN INDEPENDENT OF THE SURFACE STORM DRAIN SYSTEM.
15) THERE SHALL BE TWO V64 CATCH BASINS IN THE GARAGE FUNCTIONING AS SUMP PITS FOR THE SITE: ONE FOR THE LOWER-LEVEL SURFACE STORM DRAIN SYSTEM, AND THE OTHER FOR THE SUBDRAIN SYSTEM. EACH CATCH BASIN SHALL HAVE A SUMP PUMP IN IT, AND THE PUMPS SHALL ACT INDEPENDENTLY OF ONE ANOTHER. IT IS RECOMMENDED THAT BOTH PUMPS BE EQUIPPED WITH AN ALARM SYSTEM AND BACKUP POWER. AN OVERFLOW PIPE SHALL CONNECT THE TWO CATCH BASINS SO THAT THE SUBDRAIN SUMP PUMP MAY BE USED AS A SECONDARY SYSTEM FOR THE SURFACE SUMP PUMP. BACKWATER VALVES SHALL BE INSTALLED FOR ALL SUBDRAIN LINES THAT OUTLET TO THE SUMP AS WELL AS DOWNSTREAM OF ANY GRATE AT AN ELEVATION BELOW THE ELEVATION OF THE V64 CATCH BASIN GRATES.
16) UTILITY TRENCHES WITHIN THE BUILDING PAD OR ANY NEW PAVED AREAS SHALL BE BACKFILLED WITH CLEAN IMPORTED SAND AND THE TRENCH BACKFILL SHALL BE COMPACTED TO 95% MINIMUM RELATIVE COMPACTION. THE TOP 8" OF TRENCH SHALL BE CAPPED WITH NATIVE SOIL. IN NON-PAVED AREAS NATIVE BACKFILL SHALL BE USED AND COMPACTED TO 90% MINIMUM RELATIVE COMPACTION.
17) ALL WORK IS SUBJECT TO APPROVAL BY THE CITY OF CARMEL-BY-THE-SEA PUBLIC WORKS SUPERINTENDENT INSPECTION AND ACCEPTANCE.
18) SPECIAL INSPECTIONS BY A SPECIAL INSPECTOR ARE REQUIRED DURING FILL PLACEMENT TO ENSURE PROPER MATERIALS AND PROCEDURES ARE USED IN ACCORDANCE WITH THE PROVISIONS OF THE APPROVED GEOTECHNICAL REPORT.
19) THE LOCATION, HEIGHT, AND PLATE HEIGHTS OF THE NEW STRUCTURE MUST BE CERTIFIED BY A SURVEYOR TO BE IN CONFORMANCE WITH THE APPROVED PLANS.
20) STOP WORK WITHIN 50 METERS (165') OF UNCOVERED RESOURCE AND CONTACT THE CITY OF CARMEL-BY-THE-SEA RMA - PLANNING DEPARTMENT AND A QUALIFIED ARCHAEOLOGIST IMMEDIATELY IF CULTURAL, ARCHAEOLOGICAL, HISTORICAL, OR PALEONTOLOGICAL RESOURCES ARE UNCOVERED.

PROJECT DATA:

GRADING VOLUMES		
CUT	=	450 CY
FILL	=	10 CY
NET	=	440 CY CUT
IMPERVIOUS AREA*		
COURTYARD PATIO	=	292 SF
DRIVEWAY	=	80 SF
LIGHTWELL	=	27 SF
RESIDENCE	=	1565 SF
STEPS/LANDINGS	=	39 SF
TERRACE	=	47 SF
WALLS	=	63 SF
TOTAL	=	2113 SF
*CREATED OR REPLACED		
PERMEABLE SURFACES		
DRIVEWAY	=	127 SF
WALKWAY	=	46 SF
LANDSCAPE	=	1714 SF
TOTAL	=	1887 SF
AREA OF DISTURBANCE		
TOTAL	=	4000 SF

LEGEND:

PROPERTY BOUNDARY
SETBACK
MAJOR CONTOUR (5' INTERVAL)
MINOR CONTOUR (1' INTERVAL)
RETAINING WALL
SWALE FLOW LINE
SD STORM DRAIN PIPE
RWL RAINWATER LEADER
SUBD SUBDRAIN LINE
FM FORCE MAIN

PROPOSED BUILDING FOOTPRINT
ASPHALT CONCRETE
CONCRETE
DECOMPOSED GRANITE
IMPERVIOUS PAVERS
PERMEABLE PAVERS
TILE

CATCH BASIN
AREA DRAIN
DOWNSPOUT W/ SPLASH BLOCK
ENERGY DISSIPATOR
DRY WELL
TREE
TREE TO BE REMOVED

NOTE: PRIOR TO FINAL INSPECTION, THE OWNER/APPLICANT SHALL PROVIDE CERTIFICATION FROM THE PROJECT GEOTECHNICAL ENGINEER THAT ALL DEVELOPMENT HAS BEEN CONSTRUCTED IN ACCORDANCE WITH THE RECOMMENDATIONS IN THE PROJECT SOIL ENGINEERING INVESTIGATION.

GEOTECHNICAL INSPECTION SCHEDULE

Inspection item:	Who will conduct the inspection:	When the Inspection is to be completed:	Inspection completed by:	Date completed:
Site stripping and clearing	LANDSET ENGINEERS	Beginning of Project		
Subexcavation, fill placement, and compaction	LANDSET ENGINEERS	Throughout grading operations		
Foundation Excavations	LANDSET ENGINEERS	Prior to placement of forms and reinforcing steel		
Surface and subsurface drainage improvements	LANDSET ENGINEERS	Prior to trench backfill		
Utility trench compaction	LANDSET ENGINEERS	During backfill operations		
Retaining wall backfill compaction	LANDSET ENGINEERS	During backfill operations		
Baserock subgrade compaction	LANDSET ENGINEERS	Prior to pavement installation		

STORMWATER CONTROL NOTES:

1) THE PROJECT IS NOT LOCATED WITHIN THE MUNICIPAL GENERAL PERMIT BOUNDARY AS DEFINED BY THE CALIFORNIA STATE WATER QUALITY CONTROL BOARD ORDER NO. 2013-0001-DWQ; THEREFORE, THE POST-CONSTRUCTION STORM WATER MANAGEMENT REQUIREMENTS (PCRs) FOR DEVELOPMENT PROJECTS IN THE CENTRAL COAST REGION DO NOT APPLY.
2) THIS PROJECT SHALL IMPLEMENT THE FOLLOWING STRATEGIES: MINIMIZE COMPACTION OF HIGHLY PERMEABLE SOILS; LIMIT CLEARING AND GRADING OF NATIVE VEGETATION; MINIMIZE IMPERVIOUS SURFACES AND LEAVE THE REMAINING LAND IN A NATURAL UNDISTURBED STATE; MINIMIZE STORMWATER RUNOFF BY DIRECTING RUNOFF FROM PATIOS, PORCHES, AND DRIVEWAYS ONTO VEGETATED AREAS AND DIRECTING ROOF RUNOFF INTO AN INFILTRATION SYSTEM SAFELY AWAY FROM BUILDING FOUNDATIONS AND FOOTINGS, CONSISTENT WITH THE CALIFORNIA BUILDING CODE.

CONTACT INFORMATION:

OWNER:
KEITH RIEKEN AND JEE EUN YOO
SANTE FE ST, 4 SE OF 2ND AVE
CARMEL-BY-THE-SEA, CA 93921

ARCHITECT:
ADAM JESSELNICK
ADAM JESSELNICK ARCHITECT
24398 PORTOLA AVE
CARMEL, CA 93923

SITE LOCATION:
SANTE FE ST, 4 SE OF 2ND AVE
CARMEL-BY-THE-SEA, CA 93921

PROFESSIONAL ENGINEER * REGISTERED * CIVIL * STATE OF CALIFORNIA
GUY R. GIRAUDO
No. 56569
Exp. 06-30-25

APPROVED BY: 11/25/24
GUY R. GIRAUDO

LANDSET ENGINEERS, INC.
520-B Crazy Horse Canyon Road
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Office (831) 443-0070 Fax (831) 443-3801
www.landseteng.com

"COVER SHEET"
GRADING, DRAINAGE, AND EROSION CONTROL PLAN
OF
THE RIEKEN RESIDENCE
A.P.N.: 010-028-015
CARMEL-BY-THE-SEA, CALIFORNIA
FOR
KEITH RIEKEN AND JEE EUN YOO

SCALE: AS SHOWN
DATE: NOV 2024
JOB No. 2557-02

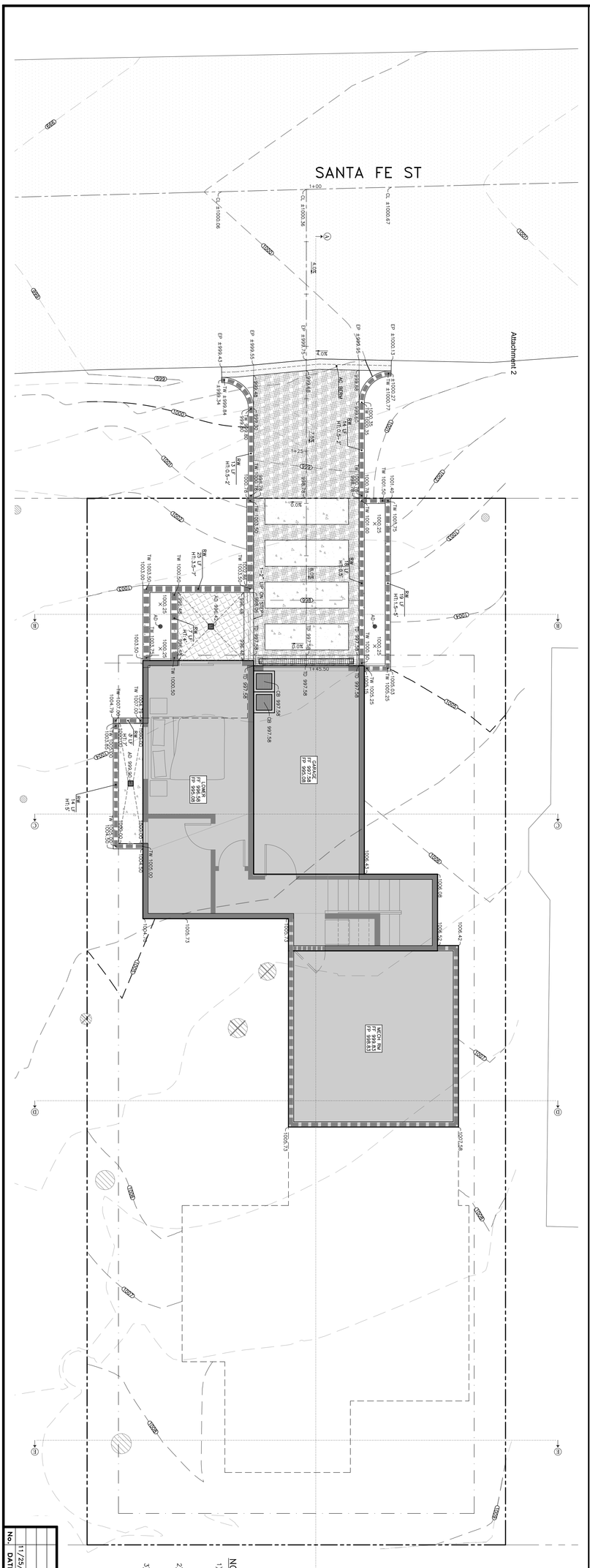
No.	DATE	BY	REVISION
	11/25/24	JAN	RELEASED TO CLIENT

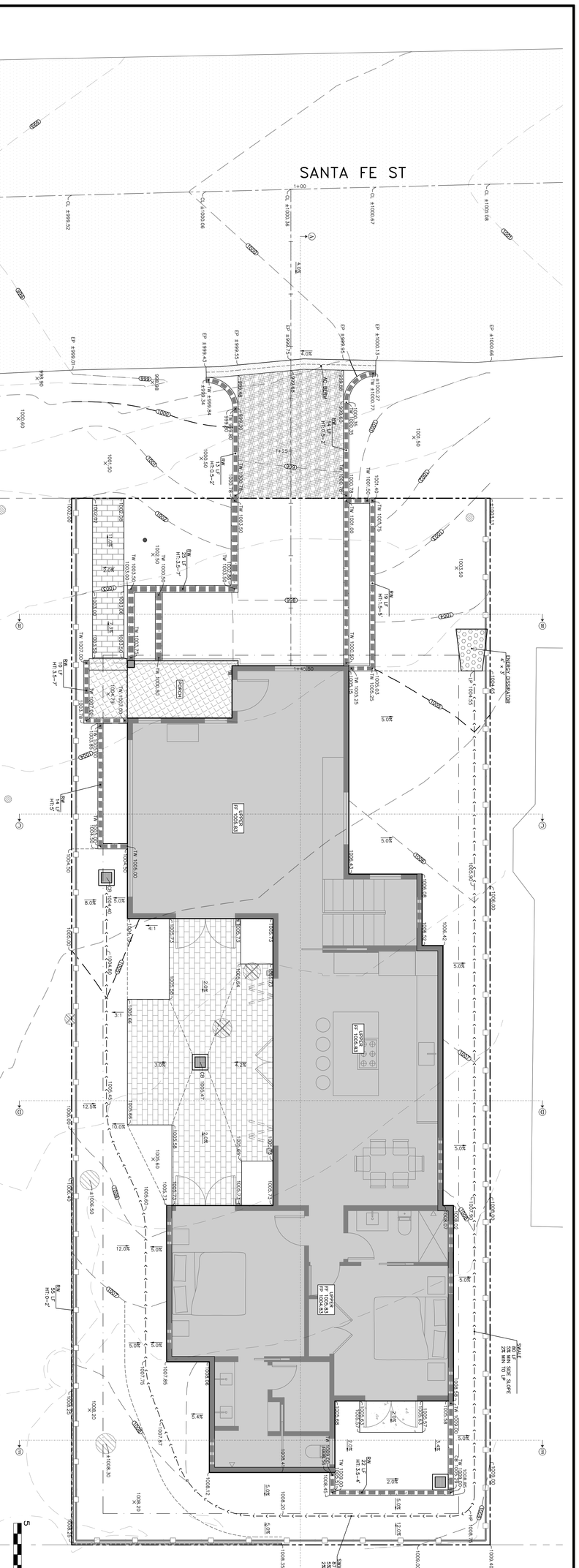
SHEET C1
OF 8 SHEETS

Attachment 2

L:_PROJECTS - LANDSET ENGINEERS\2557 - Rieken Residence\2557-02 CIVIL\DWG\Rieken_2557_CIVIL.dwg

L:_PROJECTS - LANDSET ENGINEERS\2557 - Rieken Residence\2557-02 CIVIL\DWG\Rieken_2557_CIVIL.dwg





Attachment 2

NOTES:

1) AN ASPHALT BERM SHALL BE INSTALLED ALONG THE PROPERTY LINE TO THE DRIVEWAY TO MINIMIZE THE AMOUNT OF WATER THAT DRAINS TO THE STREET GUTTER.
2) A 1" TO 2" UP SHALL BE INSTALLED AT THE TOP OF THE STEP DOWN FROM THE DRIVEWAY TO THE GARAGE FLOOR.
3) AN INTERNAL CURB SHOULD BE INSTALLED IN THE WALLS SURROUNDING THE GARAGE AND THE LOWER FLOOR TO MITIGATE THE RISK OF FLOODING.

"GRADING & DRAINAGE PLAN"

No.	DATE	BY	REVISION
	11/25/24	JAN	RELEASED TO CLIENT

SCALE: 1" = 5'
DATE: NOV 2024
JOB No. 2557-02

SHEET C2 OF 8 SHEETS

GRADING, DRAINAGE, AND EROSION CONTROL PLAN
OF
THE RIEKEN RESIDENCE
A.P.N.: 010-028-015
CARMEL-BY-THE-SEA, CALIFORNIA
FOR
KEITH RIEKEN AND JEE EUN YOO

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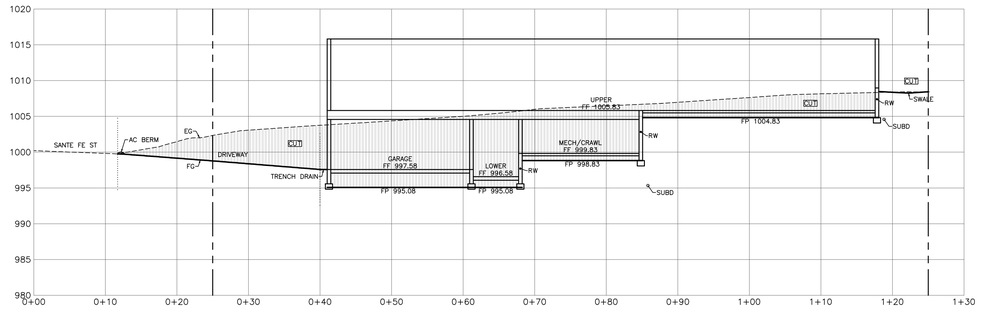
APPROVED BY:

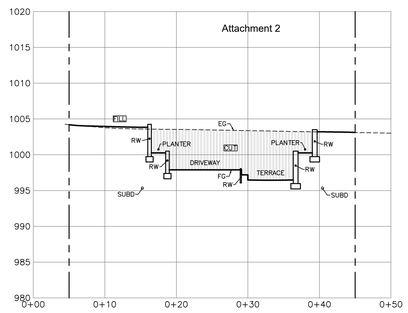
GUY R. GIRAUDO 11/25/24

REGISTERED PROFESSIONAL ENGINEER
Guy R. Giraudo
No. 56569
Exp. 06-30-25
CIVIL
STATE OF CALIFORNIA



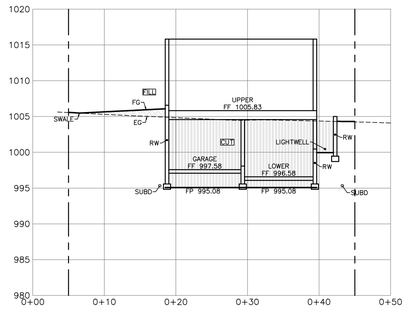
SECTION A-A

SCALE: 1"=10' H&V



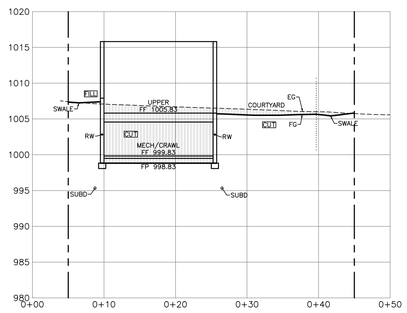
SECTION B-B

SCALE: 1"=10' H&V



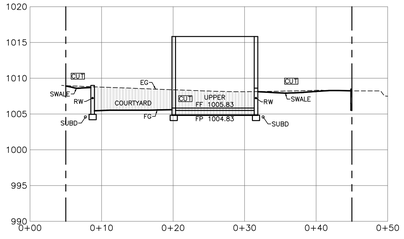
SECTION C-C

SCALE: 1"=10' H&V



SECTION D-D

SCALE: 1"=10' H&V



SECTION E-E

SCALE: 1"=10' H&V

"GRADING SECTIONS & DETAILS"

GRADING, DRAINAGE, AND EROSION CONTROL PLAN

OF

THE RIEKEN RESIDENCE

A.P.N.: 010-028-015

CARMEL-BY-THE-SEA, CALIFORNIA

FOR

KEITH RIEKEN AND JEE EUN YOO

APPROVED BY:

GUY R. GIRARDO

11/25/24

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SCALE: AS SHOWN
DATE: NOV 2024
JOB No. 2557-02

SHEET C3

OF 8 SHEETS

No.	DATE	BY	REVISION
	11/25/24	JAN	RELEASED TO CLIENT

NOTES:

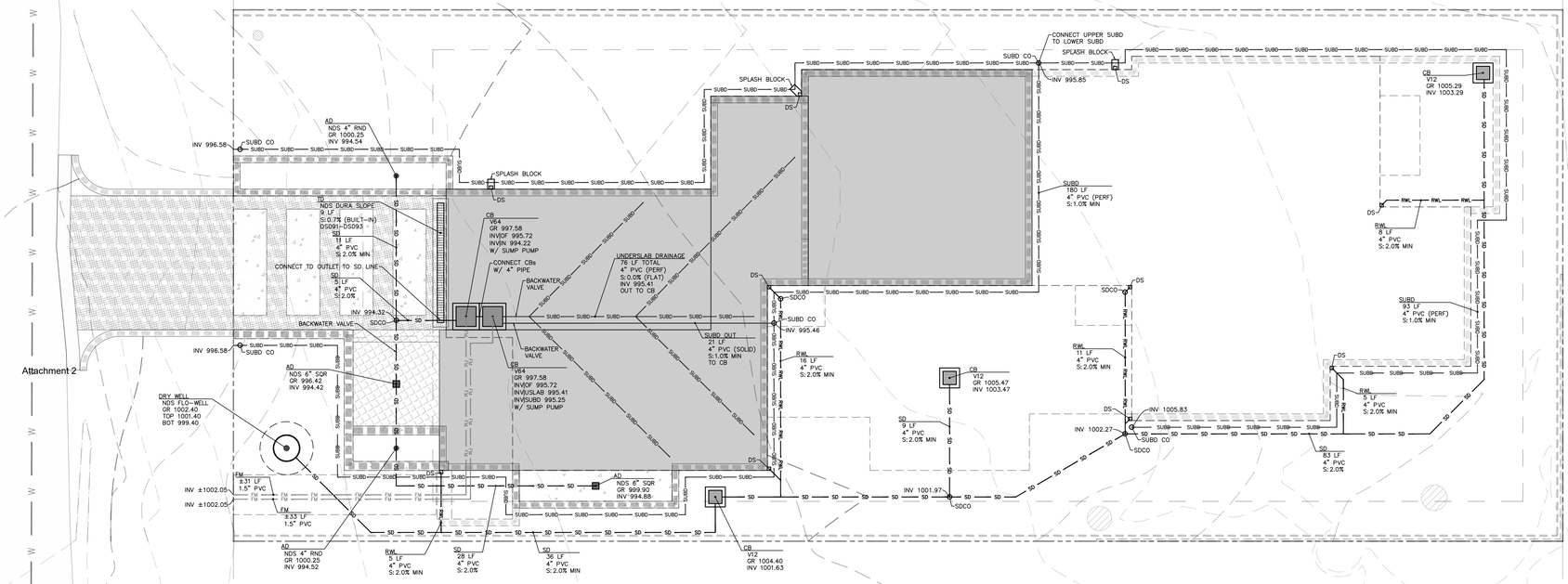
1) THE DOWNSPOUTS ON THE SOUTH AND EAST SIDES OF THE PROPOSED RESIDENCE SHALL BE CONNECTED TO RAINWATER LEADERS AND TIED INTO THE STORM DRAIN SYSTEM AS SHOWN. THE DOWNSPOUTS ON THE NORTH SIDE OF THE PROPOSED RESIDENCE SHALL OUTLET ONTO SPLASH BLOCKS OR AN APPROVED ALTERNATIVE. **UNDER NO CIRCUMSTANCES SHALL A RAINWATER LEADER BE CONNECTED TO A SUBDRAIN LINE OR TO THE STORM DRAIN SYSTEM FOR THE LOWER LEVEL.**

2) THE PROPOSED LOWER FLOOR IS IN A SUMP CONDITION. AS SUCH, A PERIMETER SUBDRAIN SHALL BE INSTALLED AROUND THE OUTSIDE OF THE LOWER FLOOR. THE INVERT ELEVATION OF THE PERFORATED PIPE SHALL NOT BE HIGHER THAN THE FINISHED FLOOR ELEVATION FOR THE LOWER FLOOR, AND THE PIPE SHALL BE **SLOPED AT A MINIMUM OF 1%** TO THE APPROPRIATE SUMP IN THE GARAGE. IN ADDITION, A GRAVEL BLANKET DRAIN SHALL BE INSTALLED UNDERNEATH THE SLABS FOR THE GARAGE AND LOWER FLOOR. THE DRAIN SHALL CONSIST OF DRAIN ROCK (SEE PROJECT GEOTECHNICAL REPORT FOR SPECIFICATIONS) EXTENDING TO AT LEAST 12" BELOW THE BOTTOM OF THE LOWER FLOOR SLAB WITH PERFORATED PIPE ARRANGED IN A HERRINGBONE PATTERN AS SHOWN. THESE PERFORATED PIPES MAY BE LAID FLAT, AND THE COLLECTOR PIPE SHALL OUTLET TO THE APPROPRIATE SUMP IN THE GARAGE.

3) THERE SHALL BE TWO V64 CATCH BASINS IN THE GARAGE FUNCTIONING AS SUMP PITS FOR THE SITE: ONE FOR THE LOWER-LEVEL SURFACE STORM DRAIN SYSTEM, AND THE OTHER FOR THE SUBDRAIN SYSTEM. EACH CATCH BASIN SHALL HAVE A SUMP PUMP IN IT, AND THE PUMPS SHALL ACT INDEPENDENTLY OF ONE ANOTHER. IT IS RECOMMENDED THAT BOTH PUMPS BE EQUIPPED WITH AN ALARM SYSTEM AND BACKUP POWER. AN OVERFLOW PIPE SHALL CONNECT THE TWO CATCH BASINS SO THAT THE SUBDRAIN SUMP PUMP MAY BE USED AS A SECONDARY SYSTEM FOR THE SURFACE SUMP PUMP. **BACKWATER VALVES SHALL BE INSTALLED FOR ALL SUBDRAIN LINES THAT OUTLET TO THE SUMP. BACKWATER VALVES SHALL ALSO BE INSTALLED DOWNSTREAM OF ANY GRATE WITH AN ELEVATION BELOW THE ELEVATION OF THE V64 CATCH BASIN GRATES.**

4) A PERIMETER SUBDRAIN SHALL ALSO BE INSTALLED AROUND THE OUTSIDE OF THE RETAINING PORTION OF THE UPPER FLOOR. THIS UPPER-LEVEL SUBDRAIN SHALL OUTLET INTO THE LOWER-LEVEL PERIMETER SUBDRAIN. THE INVERT ELEVATION OF THE PERFORATED PIPE SHALL NOT BE HIGHER THAN THE FINISHED FLOOR ELEVATION FOR THE UPPER FLOOR, AND THE PIPE SHALL BE **SLOPED AT A MINIMUM OF 1%** TO THE POINT OF CONNECTION TO THE LOWER-LEVEL PERIMETER SUBDRAIN.

5) IN ORDER TO MINIMIZE THE AMOUNT OF WATER THAT DRAINS TO THE SUMPS, **THE SURFACE STORM DRAIN SYSTEMS FOR THE UPPER AND LOWER LEVELS SHALL REMAIN INDEPENDENT OF ONE ANOTHER**. ALL STORM DRAIN LINES SHALL DRAIN BY GRAVITY AND BE SLOPED AT A MINIMUM OF 2%. ALL STORM DRAIN LINES SHALL HAVE A MINIMUM COVER OF 12". THE UPPER-LEVEL STORM DRAINS SHALL DRAIN TO THE DRY WELL IN THE FRONT OF THE LOT, AND THE LOWER-LEVEL STORM DRAINS SHALL DRAIN TO THE APPROPRIATE SUMP IN THE GARAGE. **BOTH THE UPPER-LEVEL AND LOWER-LEVEL STORM DRAIN SYSTEMS SHALL REMAIN INDEPENDENT OF THE SUBDRAIN SYSTEM** APART FROM THE OVERFLOW PIPE CONNECTING THE TWO SUMPS.



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APPROVED BY:

GUY R. GIRARDO

11/25/24

"UTILITY PLAN"

GRADING, DRAINAGE, AND EROSION CONTROL PLAN

OF

THE RIEKEN RESIDENCE

A.P.N.: 010-028-015

CARMEL-BY-THE-SEA, CALIFORNIA

FOR

KEITH RIEKEN AND JEE EUN YOO

LANDSET ENGINEERS, INC.
520-B Crazy Horse Canyon Road
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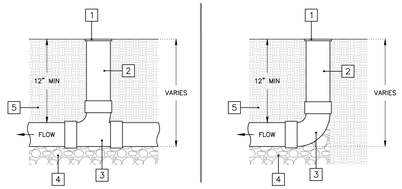
SCALE: 1" = 5'
DATE: NOV 2024
JOB No. 2557-02

No.	DATE	BY	REVISION
	11/25/24	JAN	RELEASED TO CLIENT

SHEET C4

OF 8 SHEETS

L:_PROJECTS - LANDSET ENGINEERS\2557 - Rieken Residence\2557-02 CIVIL\DWG\Rieken_2557_CIVIL.dwg

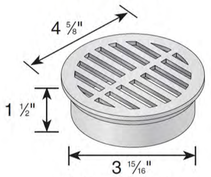


1. NDS GRATE (SHAPE AND SIZE AS INDICATED ON SITE UTILITY PLAN). GRATES SHALL HAVE A LOAD RATING GREATER THAN OR EQUAL TO THE EXPECTED LOAD IN THE INSTALLATION AREA. GRATES SHOULD BE SECURED IN PLACE ACCORDING TO MANUFACTURER'S RECOMMENDATIONS.
2. 4" PVC RISER PIPE (LENGTH AS REQUIRED).
3. 4" PVC ELBOW OR TEE.
4. COMPACTED AND CRUSHED STONE BEDDING.
5. 12" MINIMUM COVER SHALL BE MAINTAINED OVER ALL STORM DRAIN PIPES.

1 AREA DRAIN INSTALLATION

NDS WE PUT WATER IN ITS PLACE — TECHNICAL SPECIFICATIONS

4"Round Grate



¼" Grate Opening

Part #: 11, 12, 13 and 13S
Material: (HDP) High Density Polypropylene
Color: #1(Black), #12(Gray), #13(Green), & #13S(Sand)
Fits: 4" sewer and drain pipe & fittings.
4" corrugated and triple wall pipe.
Grate Opening: 1/4"
Open Surface Area: 3.85 Sq. Inches
Head Pressure / Flow Rate:
Head (inches) - Max Flow
1"= 16.66 GPM
0.5" = 11.78 GPM
Weigh Per Each: 0.16 lbs.
UV inhibitor

Load Recommendation Guide

Class A
- Loads of 140 psi.
- Recommended for pedestrians, bicycles and wheel chair traffic.

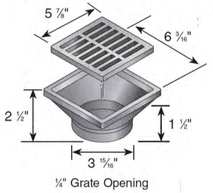
ADA Compliant/Heel-proof

851 N. Harvard Avenue · Lindsay, CA 93247 · 800-726-1994 · Visit ndspro.com for specs, detail drawings, and case studies · NDS WE PUT WATER IN ITS PLACE

2 NDS 4" ROUND GRATE

NDS WE PUT WATER IN ITS PLACE — TECHNICAL SPECIFICATIONS

6" x 6" x 4" Square Grate & Adapter



¼" Grate Opening

Part #: 640, 641, & 642
Material: Grate (HDPE) High Density Polypropylene
Adapter (HIPS) High Impact Polystyrene
Color: #640(Black), #641(Green), & #642(Grey)
Fits: 3"& 4" sewer and drain pipe & fittings, 3" & 4" corrugated and triple wall pipe.
Grate Opening: 1/4"
Open Surface Area: 12.61 Sq. Inches
Head Pressure / Flow Rate:
Head (inches) - Max Flow
1"= 54.55 GPM
0.5" = 38.56 GPM
Weight Per Each: 0.83 lbs.
UV inhibitor

Load Recommendation Guide

Class A
- Loads of 140 psi.
- Recommended for pedestrians, bicycles and wheel chair traffic.

ADA Compliant/Heel-proof

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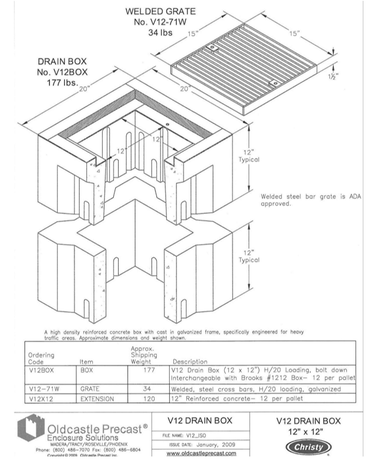
3 NDS 6" SQUARE GRATE



A high density reinforced concrete box with cast in galvanized frame, specifically engineered for heavy traffic areas. Approximate dimensions and weight shown.

Ordering Code	Item	Approx. Shipping Weight	Description
V12BOX	BOX	177	V12 Drain Box (12 x 12") H/20 Loading, bolt down interchangeable with Brooks #1212 Box– 12 per pallet
V12–71W	GRATE	34	Welded, steel cross bars, H/20 loading, galvanized
V12X12	EXTENSION	120	12" Reinforced concrete– 12 per pallet

Oldcastle Precast® Enclosure Solutions
MADERA/TRACY/ROSEVILLE/PHOENIX
Phone: (800) 466-7070 Fax: (800) 466-6804
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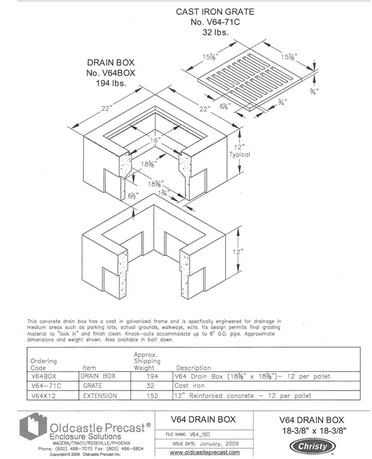
V12 DRAIN BOX — FILE NAME: V12_ISO — ISSUE DATE: January, 2009 — www.oldcastleprecast.com

V12 DRAIN BOX 12" x 12" — Christy

4 CHRISTY V12 CATCH BASIN



This concrete drain box has a cast in galvanized frame and is specifically engineered for drainage in medium areas such as parking lots, school grounds, walkways, ects. Its design permits final grading material to "lock in" and finish clean. Knock–outs accommodate up to 8" O.D. pipe. Approximate dimensions and weight shown. Also available in bolt down.

Ordering Code	Item	Approx. Shipping Weight	Description
V64BOX	DRAIN BOX	194	V64 Drain Box (18⅝" x 18⅝")– 12 per pallet
V64–71C	GRATE	32	Cast iron
V64X12	EXTENSION	152	12" Reinforced concrete – 12 per pallet

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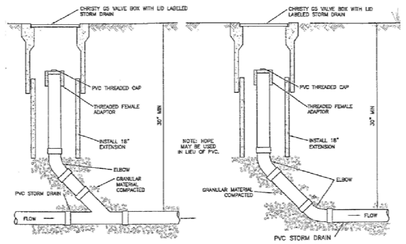
V64 DRAIN BOX — FILE NAME: V64_ISO — ISSUE DATE: January, 2009 — www.oldcastleprecast.com

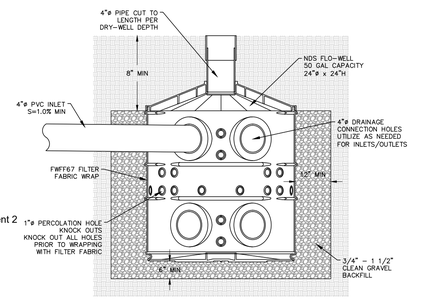
V64 DRAIN BOX 18-3/8" x 18-3/8" — Christy

5 CHRISTY V64 CATCH BASIN

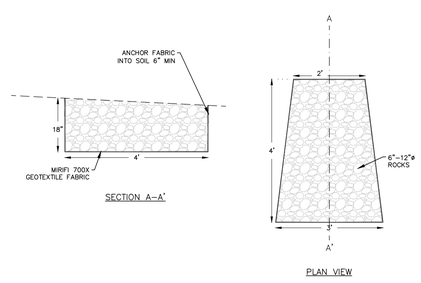


IN–LINE CLEAN OUT — TERMINAL CLEAN OUT

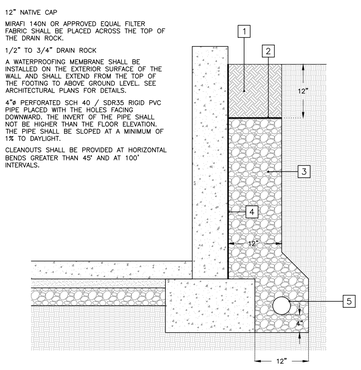
6 G5 STORM DRAIN CLEANOUT



7 DRY WELL SYSTEM

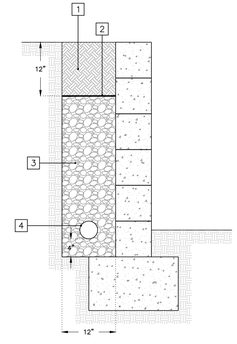


8 ENERGY DISSIPATOR



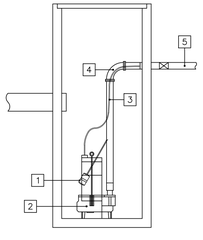
1. 12" NATIVE CAP
2. MIRAFI 140N OR APPROVED EQUAL FILTER FABRIC SHALL BE PLACED ACROSS THE TOP OF THE DRAIN ROCK.
3. 1/2" TO 3/4" DRAIN ROCK
4. A WATERPROOFING MEMBRANE SHALL BE INSTALLED ON THE EXTERIOR SURFACE OF THE WALL AND SHALL EXTEND FROM THE TOP OF THE FOOTING TO ABOVE GROUND LEVEL. SEE ARCHITECTURAL PLANS FOR DETAILS.
5. 4"ø PERFORATED SCH 40 / SDR35 RIGID PVC PIPE PLACED WITH THE HOLES FACING DOWNWARD. THE INVERT OF THE PIPE SHALL NOT BE HIGHER THAN THE FLOOR ELEVATION. THE PIPE SHALL BE SLOPED AT A MINIMUM OF 1% TO DAYLIGHT.
6. CLEANOUTS SHALL BE PROVIDED AT HORIZONTAL BENDS GREATER THAN 45° AND AT 100' INTERVALS.

9 PERIMETER SUBDRAIN



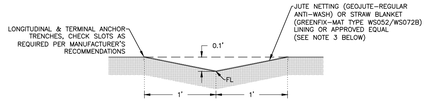
1. 12" NATIVE CAP. TRENCH SURFACE SHALL BE RESTORED TO NATURAL/ORIGINAL CONDITION.
2. MIRAFI 140N OR APPROVED EQUAL FILTER FABRIC SHALL BE PLACED ACROSS THE TOP OF THE DRAIN ROCK.
3. 1/2" TO 3/4" DRAIN ROCK.
4. 4"ø PERFORATED SCH 40/SDR 35 RIGID PVC PIPE PLACED WITH THE HOLES FACING DOWNWARD. THE PIPE SHALL BE SLOPED AT A MINIMUM OF 1% TO DAYLIGHT.
5. CLEANOUTS SHALL BE PROVIDED AT THE UPSTREAM END OF ANY RUN OF PERFORATED PIPE, AT HORIZONTAL BENDS GREATER THAN 45°, AND AT A MAXIMUM SPACING OF 100'.

10 SUBDRAIN BEHIND RETAINING WALL



1. VERTICAL FLOAT SWITCH.
2. ZOELLER MODEL 76 SUBMERSIBLE SUMP PUMP OR APPROVED EQUAL.
3. POWER CORDS.
4. 1 1/2" PVC 90° BEND.
5. 1 1/2" PVC FORCE MAIN. A CHECK VALVE SHALL BE INSTALLED TO PREVENT BACKFLOW. 12" MINIMUM COVER SHALL BE MAINTAINED OVER THE PIPE.

11 SUMP PUMP



1. LONGITUDINAL SLOPE SHALL NOT BE LESS THAN 1% OR GREATER THAN 20%.
2. THE SWALE SHALL BE REVEGETATED WITH NATIVE GRASSES BY A HYDROMULCH SLURRY OR HAND SEEDED WITH A STRAW MULCH COVER UNTIL GROWTH IS ESTABLISHED.
3. IF THE SWALE DOES NOT HAVE ADEQUATE GROWTH ESTABLISHED PRIOR TO THE ONSET OF THE WINTER SEASON, OCTOBER 15, IT SHALL BE LINED WITH JUTE NETTING OR STRAW BLANKETS AND PROPERLY SECURED (ANCHORED AND FASTENED) AS OUTLINED PER THE MANUFACTURER'S GUIDELINES AND SPECIFICATIONS IN ORDER TO FUNCTION PROPERLY AND PREVENT ACCELERATED EROSION.
4. IT SHALL BE THE RESPONSIBILITY OF THE OWNER TO REGULARLY MAINTAIN THE SWALE AS NEEDED FROM EXCESSIVE GROWTH AND/OR SILTATION.
5. GRADED SWALE SHALL BE PROOF–ROLLED AND/OR MECHANICALLY COMPACTED TO MINIMUM 85% RELATIVE COMPACTION.

12 EARTH SWALE

13

14

Attachment 2

APPROVED BY:
GUY R. GIRARDO
EXP. 06-30-25
No. 56569
REGISTERED PROFESSIONAL ENGINEER
CIVIL
STATE OF CALIFORNIA
12/20/24

LANDSET ENGINEERS, INC.
520-B Crazy Horse Canyon Road
Salinas, California 93907
Office (831) 443-9771 Fax (831) 443-3801
www.landseteng.com

"CONSTRUCTION DETAILS"

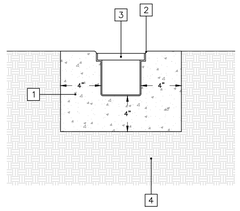
GRADING, DRAINAGE, AND EROSION CONTROL PLAN
OF
THE RIEKEN RESIDENCE
A.P.N.: 010-028-015
CARMEL-BY-THE-SEA, CALIFORNIA
FOR
KEITH RIEKEN AND JEE EUN YOO

SCALE: AS SHOWN
DATE: NOV 2024
JOB No. 2557–02

No.	DATE	BY	REVISION
	11/25/24	JAN	RELEASED TO CLIENT

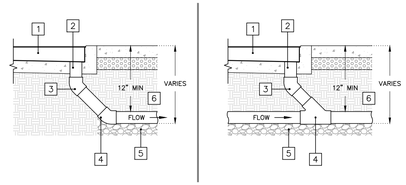
SHEET C5
OF 8 SHEETS

L:_PROJECTS – LANDSET ENGINEERS\2557 – Rieken Residence\2557–02 CIVIL\DWG\Rieken_2557_CIVIL.dwg



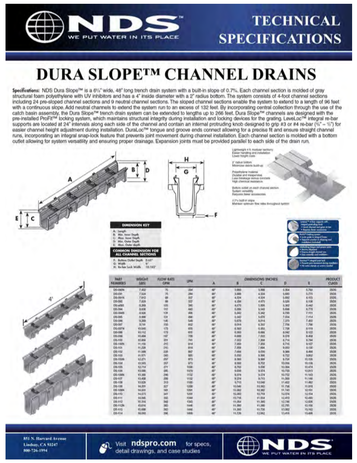
1. THE CHANNEL SHALL BE SURROUNDED ON ALL SIDES BY A MINIMUM OF 4" OF CONCRETE FOR BOTH PEDESTRIAN AND LIGHT TRAFFIC LOADING.
2. THE CHANNEL SHALL BE RECESSED 1/8" FOR PEDESTRIAN TRAFFIC AND 1/4" FOR VEHICULAR TRAFFIC.
3. A VARIETY OF GRATES ARE AVAILABLE. THE CORRECT GRATE SHALL BE CHOSEN ACCORDING TO THE MANUFACTURER'S RECOMMENDATIONS FOR LOADING.
4. THE SOIL BELOW THE CONCRETE SHALL BE SCARIFIED 8" AND THEN RECOMPACTED TO A MINIMUM OF 95% RELATIVE COMPACTION.

1 TRENCH DRAIN INSTALLATION



1. NDS CHANNEL DRAIN W/ BUILT-IN SLOPE (MODEL AND LENGTH AS INDICATED ON SITE UTILITY PLAN). OUTLET PIPES SHOULD BE CONNECTED TO THE DEEPEST END OF THE RUN AND SECURED IN PLACE ACCORDING TO THE MANUFACTURER'S RECOMMENDATIONS.
2. 4" PVC RISER (LENGTH AS REQUIRED)
3. 4" PVC 45° ELBOW
4. 4" PVC 45° WYE FOR INTERMEDIATE CONNECTIONS, OR 4" PVC 45° ELBOW FOR TERMINAL CONNECTIONS. IF THE STORM DRAIN LINE BEING CONNECTED TO IS LARGER THAN 4", USE THE APPROPRIATE PIPE FITTING INSTEAD.
5. COMPACTED AND CRUSHED STONE BEDDING
6. 12" MINIMUM COVER SHALL BE MAINTAINED OVER ALL STORM DRAIN PIPES.

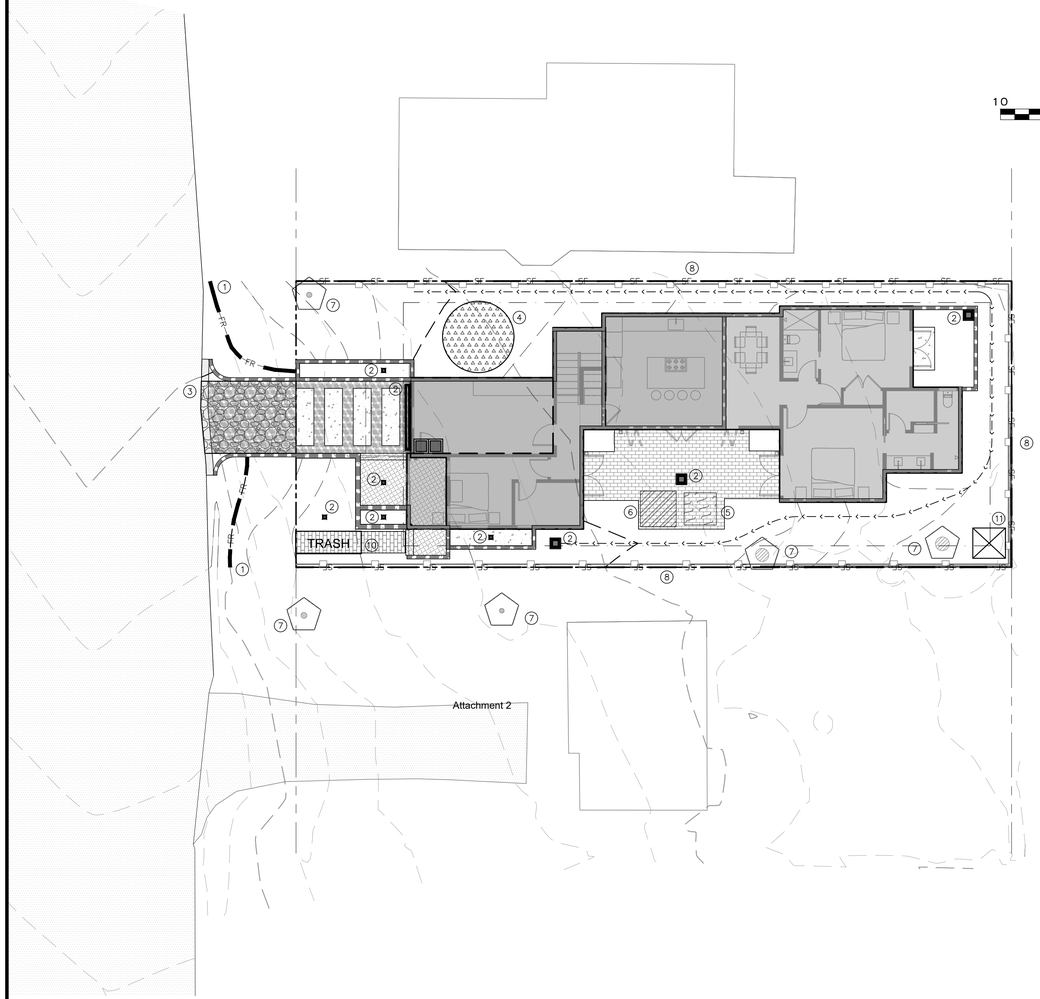
2 TRENCH DRAIN OUTLETS


NDS
WE PUT WATER IN ITS PLACE
TECHNICAL SPECIFICATIONS

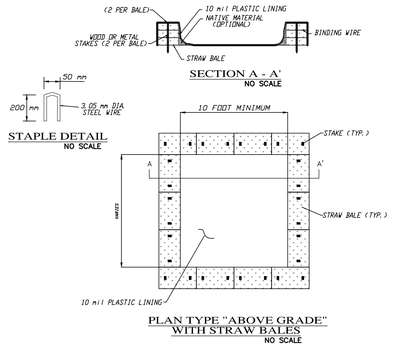
DURA SLOPE™ CHANNEL DRAINS

Specifications: NDS Dura Slope™ is a 6¼" wide, 48" long trench drain system with a built-in slope of 0.7%. Each channel section is molded of gray structural foam polyethylene with UV inhibitors and has a 4" inside diameter with a 2" radius bottom. The system consists of 4-foot channel sections including 24 pre-sloped channel sections and 6 neutral channel sections. The sloped channel sections enable the system to extend to a length of 96 feet with a continuous slope. Add neutral channels to extend the system run to an excess of 132 feet. By incorporating central collection through the use of the 6" Sediment Bucket, the 4" Outlet Pipe can be positioned at either end of the run. Each channel section is molded with a bottom ribbed for the pre-installed ProFit™ locking system, which maintains structural integrity during installation and locking devices for the grating. LevelLoc™ integral in-bar supports are located at 24" intervals along each side of the channel and contain an internal protruding knob designed to grip #3 or #4 re-bar (⅜" – ½") for easier channel height adjustment during installation. DuraLoc™ tongue and groove ends connect allowing for a precise fit and ensure straight channel runs, incorporating an integral snap-lock feature that prevents joint movement during channel installation. Each channel section is molded with a bottom outlet allowing for system versatility and ensuring proper drainage. Expansion joints must be provided parallel to each side of the drain run.

A
B
C
D
E
F
G
H
DIMENSION KEY
A - Overall Length
B - Max. Inner Depth
C - Min. Inner Depth
D - Max. Outer Depth
E - Min. Outer Depth
CONCRETE DIMENSIONS FOR Pre-Engineering Applications
A - Length
B - Width
C - Min. Inner Depth
D - Min. Outer Depth
DIMENSIONS (INCHES)
PRODUCT CODE
Lightweight 4-ft modular options
Cast Iron Heel Guard
Cast Iron Slotted Grate
Aluminum Slotted Grate
Polypropylene Ladder
Cast Ductile Iron Grate
Cast Ductile Iron Decorative Grate
Cast Aluminum Grate
Stainless steel Slotted Grate
Stainless steel Perforated Grate
Polymer Perforated Grate
Polymer Slotted Grate
Polymer Solid Grate
Polymer Decorative Grate
Polymer Tree Grate
Polymer Leaf Grate
Polymer Slotted Tree Grate
Polymer Perforated Tree Grate
Polymer Solid Tree Grate
Polymer Decorative Tree Grate
Polymer Leaf Tree



10 0 10 20

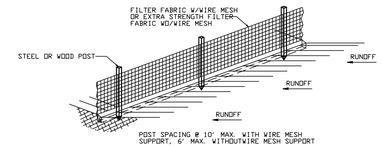


SECTION A - A'
NO SCALE

STAPLE DETAIL
NO SCALE

PLAN TYPE "ABOVE GRADE" WITH STRAW BALES
NO SCALE

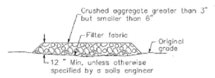
CONCRETE WASHOUT
NOT TO SCALE



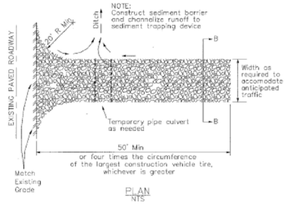
STANDARD DETAIL
NATIVE BACKFILL TRENCH

ALTERNATE DETAIL
GRAVEL TRENCH

SILT FENCE
NOT TO SCALE



SECTION B-B
NTS



PLAN
NTS

STABILIZED CONSTRUCTION ENTRANCE
NOT TO SCALE

EROSION & SEDIMENT CONTROL NOTES:

1) ALL EROSION CONTROL MEASURES SHALL CONFORM WITH THE CITY OF CARMEL-BY-THE-SEA EROSION CONTROL ORDINANCE.

2) ALL SLOPES SHALL BE PROTECTED WITH STRAW MULCH OR SIMILAR MEASURES TO PROTECT AGAINST EROSION UNTIL SUCH SLOPES ARE PERMANENTLY STABILIZED.

3) RUNOFF SHALL BE DETAINED OR FILTERED BY BERMS, VEGETATED FILTER STRIPS, AND/OR CATCH BASINS TO PREVENT THE ESCAPE OF SEDIMENT FROM THE SITE.

4) EROSION AND SEDIMENT CONTROL MEASURES SHALL BE IN PLACE AT THE END OF EACH DAY'S WORK. ACCESS ROADS SHALL BE CLEANED DAILY (IF NECESSARY) AND PRIOR TO ANY RAIN EVENT.

5) ALL ROADS AND DRIVEWAYS SHALL HAVE DRAINAGE FACILITIES SUFFICIENT TO PREVENT EROSION ON OR ADJACENT TO THE ROADWAY OR ON THE DOWNHILL PROPERTIES.

6) CONTRACTOR SHALL PROVIDE WATERING FOR DUST CONTROL DURING ALL GROUND DISTURBANCE OPERATIONS.

7) REVEGETATION SHALL CONSIST OF A MECHANICALLY APPLIED HYDROMULCH SLURRY OR HAND SEEDED WITH A STRAW MULCH COVER. MULCH SHALL BE ANCHORED BY AN APPROVED METHOD SUCH AS PUNCHING, TACKING, OR THE USE OF JUTE NETTING, AS DEEMED NECESSARY FOR THE SITE CONDITIONS TO ALLOW FOR GERMINATION AND ENABLE ADEQUATE GROWTH TO BE ESTABLISHED.

8) CHECK DAMS, SILT FENCES, FIBER ROLLS OR OTHER DESIGNS SHALL BE INCORPORATED TO CATCH ANY SEDIMENT UNTIL AFTER THE NEWLY EXPOSED AREAS ARE REVEGETATED SUFFICIENTLY TO CONTROL EROSION. EROSION CONTROL PLANTINGS AND MULCH SHALL BE CLOSELY MONITORED THROUGHOUT THE WINTER AND ANY RUNOFF PROBLEMS SHALL BE CORRECTED PROMPTLY. ALL EROSION AND/OR SLIPPAGE OF THE NEWLY EXPOSED AREAS SHALL BE REPAIRED BY THE PERMITTEE AT THEIR EXPENSE.

9) THE GRASS SEED SHALL BE PROPERLY IRRIGATED UNTIL ADEQUATE GROWTH IS ESTABLISHED AND MAINTAINED TO PROTECT THE SITE FROM FUTURE EROSION DAMAGE. ALL NEWLY EXPOSED (DISTURBED) AREAS SHALL BE SEEDED WITH THE FOLLOWING EROSION CONTROL MIX: BROMUS CARINATUS (CALIFORNIA BROME), VULPIA MICROSTACHYS (NUTTALL'S FESCUE), ELYMUS GLAUCUS (BLUE WILD RYE), HORDEUM BRACHYANTHERUM (MEADOW BARLEY), FESTUCA RUNRA'MOLATE BLUE AND A MIXTURE OF LOCALLY NATIVE WILDFLOWERS.

10) SEEDED AREAS SHALL BE RETAINED ON-SITE AND SHALL BE PREVENTED FROM FLOWING INTO THE STORM DRAINAGE SYSTEM. SEDIMENT CATCHMENT BARRIERS SHALL BE INSPECTED BY THE APPLICANT IMMEDIATLEY AFTER ANY SIGNIFICANT RAINFALL AND AT LEAST DAILY DURING ANY PERIOD OF PROLONGED RAINFALL.

11) PRIOR TO COMMENCEMENT OF ANY LAND DISTURBANCE, THE OWNER/APPLICANT SHALL SCHEDULE AN INSPECTION WITH THE CITY OF CARMEL-BY-THE-SEA TO ENSURE ALL NECESSARY SEDIMENT CONTROLS ARE IN PLACE AND THE PROJECT IS COMPLIANT WITH CITY OF CARMEL-BY-THE-SEA GRADING AND EROSION CONTROL REGULATIONS.

12) DURING CONSTRUCTION THE OWNER/APPLICANT SHALL SCHEDULE AN INSPECTION WITH THE CITY OF CARMEL-BY-THE-SEA TO UPDATE COMPACTION TEST RECORDS, INSPECT DRAINAGE DEVICE INSTALLATION, REVIEW THE MAINTENANCE AND EFFECTIVENESS OF BMPS INSTALLED, AS WELL AS, TO VERIFY THAT POLLUTANTS OF CONCERN ARE NOT DISCHARGED FROM THE SITE.

13) PRIOR TO FINAL INSPECTION, THE OWNER/APPLICANT SHALL SCHEDULE AN INSPECTION WITH THE CITY OF CARMEL-BY-THE-SEA TO CONDUCT A FINAL GRADING INSPECTION, COLLECT FINAL GEOTECHNICAL LETTER OF CONFORMANCE, ENSURE THAT ALL DISTURBED AREAS HAVE BEEN STABILIZED AND THAT ALL TEMPORARY EROSION AND SEDIMENT CONTROL MEASURES THAT ARE NO LONGER NEEDED HAVE BEEN REMOVED.

14) THE APPLICANT SHALL SCHEDULE WEEKLY INSPECTIONS WITH THE CITY OF CARMEL-BY-THE-SEA DURING THE RAINY SEASON, OCTOBER 15th TO APRIL 15th, TO ENSURE CONTAMINANTS ARE NOT DISCHARGED INTO THE AREAS OF SPECIAL BIOLOGICAL SIGNIFICANCE.

BMP LEGEND:

① FR — FIBER ROLLS: THE CONTRACTOR SHALL MAINTAIN A STOCKPILE OF FIBER ROLLS ONSITE, AS THEY CAN BE USED ALONG ERODIBLE SLOPES, ALONG STOCKPILE PERIMETERS, DOWNSLOPE OF EXPOSED SOIL AREAS, AND TO DELINEATE/PROTECT STAGING AREAS. FIBER ROLLS MUST BE TRENCHED INTO THE SOIL AND STAKED (STAKES SPACED MAX. 4' ON CENTER), SEE DETAIL. INSTALL FIBER ROLLS ALONG LEVEL CONTOURS, AND TURN THE ENDS UPHILL. INSPECT WEEKLY AND REMOVE ACCUMULATED SEDIMENT REGULARLY.

② DRAIN INLET PROTECTION: PLACE GEOTEXTILE FILTER FABRIC BENEATH INLET GRATE AND SURROUND ENTIRE INLET WITH GRAVEL BAGS (OVERLAP THE BAGS AND PACK THEM TIGHTLY TOGETHER – SEE DETAIL). INSPECT ALL INLET PROTECTION WEEKLY. REMOVE ACCUMULATED SEDIMENT REGULARLY.

③ STABILIZED CONSTRUCTION ACCESS: INSTALL STABILIZED CONSTRUCTION ACCESS PRIOR TO COMMENCEMENT OF EARTH MOVING OPERATIONS (IF NECESSARY FOR THIS APPLICATION, SEE DETAIL). INSPECT ENTRANCE DAILY, AND ADD ADDITIONAL STONE AS TOP-DRESSING WHEN REQUIRED. USE FENCING OR BARRICADES TO PREVENT VEHICLE TRAFFIC FROM DRIVING AROUND THE STABILIZED ACCESS.

④ STOCKPILE MANAGEMENT: SOIL STOCKPILES MUST BE COVERED OR STABILIZED (I.E. WITH SOIL BINDERS) IMMEDIATELY IF THEY ARE NOT SCHEDULED TO BE USED WITHIN 14 DAYS. ACTIVE SOIL STOCKPILES SHALL BE WATERED TWICE DAILY TO AVOID WIND EROSION. SURROUND ALL STOCKPILES WITH FIBER ROLLS OR SILT FENCE. STOCKPILES OF "COLD MIX", TREATED WOOD, AND BASIC CONSTRUCTION MATERIALS SHOULD BE PLACED ON AND COVERED WITH PLASTIC SHEETING OR COMPARABLE MATERIAL AND SURROUNDED BY A BERM.

⑤ CONCRETE WASHOUT: WASHOUT MUST BE LOCATED A MINIMUM OF 50 FEET FROM STORM DRAINS, OPEN DITCHES, OR WATER BODIES. DISCONTINUE USE WHEN WASHOUT WASTES REACH 75% OF THE WASHOUT CAPACITY. ALLOW WASHOUT WASTES TO HARDEN, BE BROKEN UP, AND THEN DISPOSED OF PROPERLY.

⑥ CONTRACTOR'S STAGING AREA: THE CONTRACTOR'S STAGING AREA SHALL BE SURROUNDED BY FIBER ROLLS. THE STAGING AREA WILL BE USED TO STORE DELIVERED MATERIALS, AND FOR OVERNIGHT EQUIPMENT PARKING/FUELING. STORED CONSTRUCTION MATERIALS SHALL BE MAINTAINED IN THEIR ORIGINAL CONTAINERS, AND COVERED AT ALL TIMES. PETROLEUM PRODUCTS AND HAZARDOUS MATERIALS SHALL BE STORED WITHIN SECONDARY CONTAINMENT STRUCTURES OR A STORAGE SHED. EQUIPMENT FUELING AND MAINTENANCE WILL ONLY OCCUR WITHIN THE DESIGNATED STAGING AREA. DRIP PANS OR ABSORBENT PADS MUST BE USED DURING ALL FUELING OR MAINTENANCE ACTIVITIES. AN AMPLE SUPPLY OF SPILL CLEANUP MATERIALS SHALL BE MAINTAINED IN THE STAGING AREA AT ALL TIMES.

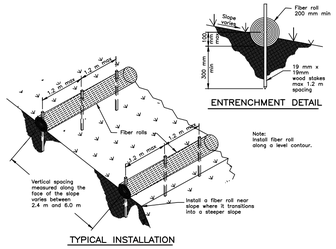
⑦ TREE PROTECTION: TREE PROTECTION SHALL CONSIST OF ORANGE PLASTIC MESH FENCING, AND SHALL BE INSTALLED PRIOR TO COMMENCEMENT OF EARTH-MOVING OPERATIONS (SEE DETAIL). INSTALL FENCING ALONG THE DRIP LINE OF TREES, AND INSTRUCT EMPLOYEES AND SUBCONTRACTORS TO HONOR PROTECTIVE DEVICES. TREE INJURIES SHALL BE ATTENDED TO BE A LICENSED AND CERTIFIED ARBORIST.

⑧ — SF — SILT FENCE: SILT FENCE SHALL CONSIST OF WOVEN GEOTEXTILE FABRIC WITH A MINIMUM WIDTH OF 36 INCHES. WOOD STAKES SHALL BE COMMERCIAL QUALITY LUMBER, SPACED A MAXIMUM OF 6' APART AND DRIVEN SECURELY INTO THE GROUND (SEE DETAIL). FENCING FABRIC SHALL BE KEYED INTO THE SOIL AS PER MANUFACTURER'S RECOMMENDATIONS. INSTALL SILT FENCE ALONG LEVEL CONTOURS. TURN THE ENDS OF THE SILT FENCE UPHILL TO PREVENT WATER FROM FLOWING AROUND THE FENCE. INSPECT SILT FENCE DAILY, AND MAKE REPAIRS IMMEDIATELY.

⑨ N/A FOR INFORMATION ONLY — GRAVEL BAG CHECK DAM: GRAVEL BAGS SHALL CONSIST OF WOVEN POLYPROPYLENE, POLYETHYLENE OR POLYAMIDE FABRIC, MIN. UNIT WEIGHT OF 4OZ/SY. BAGS SHALL BE A MINIMUM OF 18" LONG X 12" WIDE X 3" THICK, FILLED WITH 0.5" – 1" CRUSHED ROCK. TIGHTLY ABUT BAGS AND CONSTRUCT CHECK DAM AT LEAST 3 BAGS WIDE X 2 BAGS HIGH. INSPECT CHECK DAM REGULARLY AND REMOVE ACCUMULATED SEDIMENT.

⑩ TRASH / RECYCLE — WASTE MANAGEMENT: SOLID WASTES WILL BE LOADED DIRECTLY ONTO TRUCKS FOR OFF-SITE DISPOSAL. WHEN ON-SITE STORAGE IS NECESSARY, SOLID WASTES WILL BE STORED IN WATERTIGHT DUMPSTERS IN THE GENERAL STORAGE AREA OF THE CONTRACTOR'S YARD. DUMPSTERS AND/OR TRASH BINS SHALL BE COVERED AT THE END OF EACH WORK DAY. HAZARDOUS WASTES SHALL NOT BE STORED ONSITE. CONSTRUCTION DEBRIS AND GENERAL LITTER WILL BE COLLECTED DAILY AND WILL NOT BE ALLOWED NEAR DRAINAGE INLETS OR DRAINAGE SYSTEMS.

⑪ SANITARY/SEPTIC WASTE MANAGEMENT: PORTABLE TOILETS WILL BE PROVIDED AND MAINTAINED ONSITE FOR THE DURATION OF THE PROJECT. ALL PORTABLE TOILETS WILL BE EQUIPPED WITH A SECONDARY CONTAINMENT TRAY, AND SHALL BE LOCATED A MINIMUM OF 50' FROM ALL OPERATIONAL STORM DRAIN INLETS. WEEKLY MAINTENANCE SHALL BE PROVIDED AND WASTES LEGALLY DISPOSED OF OFF-SITE.

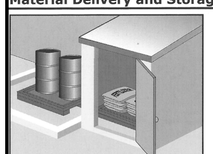


TYPICAL INSTALLATION

FIBER ROLL
NOT TO SCALE

DETAILS
NOT TO SCALE

Material Delivery and Storage — WM-1



Description and Purpose

Prevent, reduce, or eliminate the discharge of pollutants from material delivery and storage to the stormwater system or watercourses by minimizing the storage of hazardous materials onsite, storing materials in watertight containers and/or a completely enclosed designated area, installing secondary containment, conducting regular inspections, and training employees and subcontractors.

This best management practice covers only material delivery and storage. For other information on materials, see WM-2, Material Use, or WM-4, Spill Prevention and Control. For information on wastes, see the waste management BMPs in this section.

Categories	
EC	Erosion Control
SE	Sediment Control
TC	Tracking Control
WE	Wind Erosion Control
NS	Non-Stormwater Management Control
WM	Waste Management and Materials Pollution Control ☑

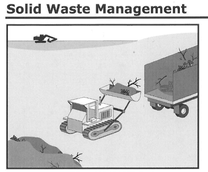
Legend:
☑ Primary Category
☒ Secondary Category

Targeted Constituents	
Sediment	☑
Nutrients	☑
Trash	☑
Metals	☑
Bacteria	
Oil and Grease	☑
Organics	☑

Potential Alternatives

None

Solid Waste Management — WM-5



Description and Purpose

Solid waste management procedures and practices are designed to prevent or reduce the discharge of pollutants to stormwater from solid or construction waste by providing designated waste collection areas and containers, arranging for regular disposal, and training employees and subcontractors.

Categories	
EC	Erosion Control
SE	Sediment Control
TC	Tracking Control
WE	Wind Erosion Control
NS	Non-Stormwater Management Control
WM	Waste Management and Materials Pollution Control ☑

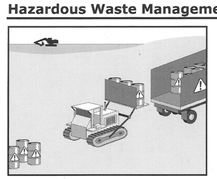
Legend:
☑ Primary Category
☒ Secondary Objective

Targeted Constituents	
Sediment	☑
Nutrients	☑
Trash	☑
Metals	☑
Bacteria	
Oil and Grease	☑
Organics	☑

Potential Alternatives

None

Hazardous Waste Management — WM-6



Description and Purpose

Prevent or reduce the discharge of pollutants to stormwater from hazardous waste through proper material use, waste disposal, and training of employees and subcontractors.

Categories	
EC	Erosion Control
SE	Sediment Control
TC	Tracking Control
WE	Wind Erosion Control
NS	Non-Stormwater Management Control
WM	Waste Management and Materials Pollution Control ☑

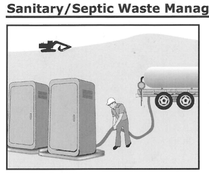
Legend:
☑ Primary Objective
☒ Secondary Objective

Targeted Constituents	
Sediment	
Nutrients	☑
Trash	☑
Metals	☑
Bacteria	☑
Oil and Grease	☑
Organics	☑

Potential Alternatives

None

Sanitary/Septic Waste Management — WM-9



Description and Purpose

Proper sanitary and septic waste management prevent the discharge of pollutants to stormwater from sanitary and septic waste by providing convenient, well-maintained facilities, and arranging for regular service and disposal.

Categories	
EC	Erosion Control
SE	Sediment Control
TC	Tracking Control
WE	Wind Erosion Control
NS	Non-Stormwater Management Control
WM	Waste Management and Materials Pollution Control ☑

Legend:
☑ Primary Category
☒ Secondary Category

Targeted Constituents	
Sediment	
Nutrients	☑
Trash	☑
Metals	
Bacteria	☑
Oil and Grease	
Organics	☑

Potential Alternatives

None

APPROVED BY:
GUY R. GIRARDO
11/25/24

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"EROSION & SEDIMENT CONTROL PLAN"

GRADING, DRAINAGE, AND EROSION CONTROL PLAN

OF

THE RIEKEN RESIDENCE
A.P.N.: 010-028-015
CARMEL-BY-THE-SEA, CALIFORNIA

FOR
KEITH RIEKEN AND JEE EUN YOO

SCALE: 1" = 10'
DATE: NOV 2024
JOB No. 2557-02

SHEET C7
OF 8 SHEETS

No.	DATE	BY	REVISION
	11/25/24	JAN	RELEASED TO CLIENT

L:_PROJECTS – LANDSET ENGINEERS\2557 – Rieken Residence\2557-02 CIVIL\DWG\Rieken_2557_CIVIL.dwg

Attachment 2

A PLAN
SCALE: 1" = 10'

SITE GRADING:
THE PROPOSED GRADING INCLUDES APPROXIMATELY 450 CY OF CUT & 10 CY OF FILL.

CONSTRUCTION STAGING:
A. MOBILIZE, CLEAR AND GRUB

B. SITE GRADING

C. UTILITY INSTALLATION

D. CONSTRUCT STRUCTURE

E. INSTALL PAVERS AND LANDSCAPING

F. SITE CLEANING, PUNCH LIST

MATERIAL DELIVERIES SHALL BE SCHEDULED SUCH THAT THEY ARE USED PROMPTLY, AND MATERIAL STORAGE IS MINIMIZED. ALL CONSTRUCTION EQUIPMENT AND MATERIALS SHALL BE STORED IN A DESIGNATED AREA ON THE SUBJECT PROPERTY. SEE ARCHITECTURAL AND CIVIL PLANS FOR EROSION CONTROL AND DEMOLITION NOTES.

HAUL ROUTES:
HAUL TRUCKS SHALL BACK ONTO THE SITE FROM SANTE FE ST. HAUL TRUCKS WILL EXIT THE SITE, HEADING NORTH ON SANTE FE ST. THEY WILL THEN FOLLOW THE ROUTE SHOWN IN DETAIL B, FROM SANTE FE ST TO 2ND AVE TO CARPENTER ST TO CA HWY 1. FLAGGERS SHALL BE STATIONED ON SANTE FE ST AS TRUCKS BACK FROM THE PUBLIC RIGHT-OF-WAY ONTO THE SITE. CONTRACTOR TO ENSURE THAT HEIGHT RESTRICTIONS WITHIN THE EASEMENT/DRIVEWAY AREA SHALL BE ADDRESSED BEFORE CONSTRUCTION VEHICLES ENTER THE SITE. SEE DETAILS B AND C, TRUCK ROUTING PLANS.

TRUCK STAGING AREA:
VEHICLES OR TRUCKS SHALL NOT QUEUE ON SANTE FE ST. TRUCKS SHALL QUEUE OFFSITE, AND WILL BE DIRECTED TO APPROACH THE SITE BY ONSITE PERSONNEL VIA RADIO OR PHONE.

EMPLOYEE PARKING:
EMPLOYEES SHALL PARK ON SITE WHENEVER POSSIBLE. EMPLOYEES SHALL USE PUBLIC PARKING ALONG SANTE FE ST AS NECESSARY, OBEYING ALL PARKING LAWS. EMPLOYEES SHALL CARPOOL WHENEVER POSSIBLE. PARKING IS PROHIBITED IN ALL NATURAL AREAS WHICH ARE NOT CURRENTLY PAVED OR GRAVEL.

LIMITS OF CONSTRUCTION:
ALL CONSTRUCTION SHALL TAKE PLACE WITHIN THE BORDER AS SHOWN. EXISTING CYPRESS, PINE, AND OAK TREES LOCATED WITHIN THE LIMITS SHOWN SHALL BE SURROUNDED BY ORANGE PROTECTIVE FENCING (SEE DETAIL).

NUMBER OF EMPLOYEES ONSITE PER DAY: APPROXIMATELY 10-20

NUMBER OF TRUCK TRIPS/DAY: 4

AMOUNT OF GRADING/DAY: 80 C.Y.

HOURS OF OPERATION/DAY: 8

DAYS OF OPERATION: MONDAY THROUGH FRIDAY

TIME OF OPERATION: 8:00 AM - 4:30 PM

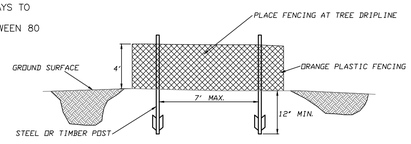
PROJECT SCHEDULING: PROJECTED START DATE IS JANUARY 1, 2025. TOTAL PROJECT DURATION IS APPROXIMATELY 12 MONTHS.

TRUCK TRIP GENERATION CHART:

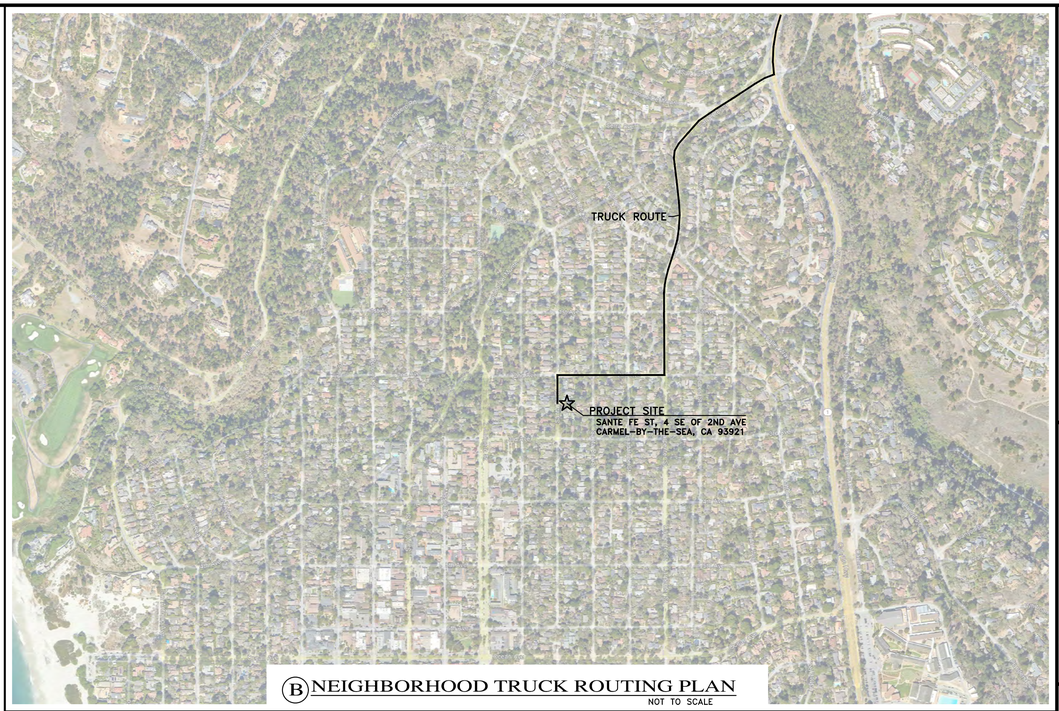
CATEGORY	NO. OF TRUCK TRIPS	TOTAL DAYS
DEMOLITION	4	5
GRADING & SOIL REMOVAL (EXPORT)	24	6
ENGINEERING MATERIALS (IMPORT)	-	-
TOTALS	28	11

TRUCK TRIP GENERATION NOTES:

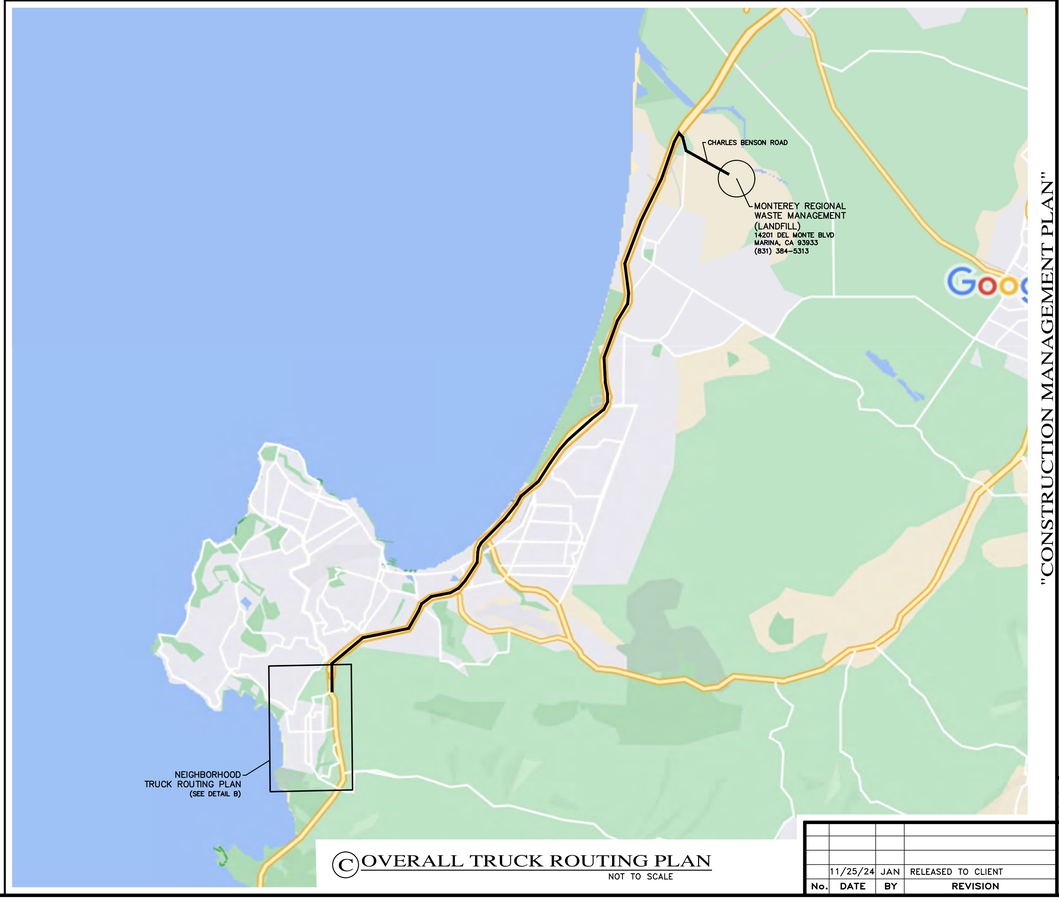
1. TRUCK TRIPS FOR THE GRADING/SOIL IMPORT IS BASED UPON 20 CUBIC YARDS PER TRUCKLOAD WITH AN AVERAGE OF 4 TRUCK LOADS PER DAY.
2. THERE ARE APPROXIMATELY 440 CUBIC YARDS OF SOIL MATERIAL TO BE EXPORTED FROM THE SITE.
3. GRADING OPERATIONS SHALL TAKE APPROXIMATELY 11 WORKING DAYS TO COMPLETE.
4. THE AMOUNT OF GRADING PER DAY WILL VARY, THE AVERAGE BETWEEN 80 & 100 CUBIC YARDS.



ESA FENCING
NOT TO SCALE



B NEIGHBORHOOD TRUCK ROUTING PLAN
NOT TO SCALE



C OVERALL TRUCK ROUTING PLAN
NOT TO SCALE

CIVIL PROFESSIONAL ENGINEER * VIRGINIA * REGISTERED TO PRACTICE * STATE OF
Guy R. Giraldo
No. 56569
Exp. 06-30-25
CIVIL

APPROVED BY:
GUY R. GIRALDO
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"CONSTRUCTION MANAGEMENT PLAN"

GRADING, DRAINAGE, AND EROSION CONTROL PLAN

OF RESIDENCE

THE RIEKEN

A.P.N.: 010-028-015

CARMEL-BY-THE-SEA, CALIFORNIA

FOR

KEITH RIEKEN AND JEE EUN YOO

SCALE: 1" = 10'
DATE: NOV 2024
JOB No. 2557-02

No.	DATE	BY	REVISION
	11/25/24	JAN	RELEASED TO CLIENT

SHEET C8

OF 8 SHEETS

L:_PROJECTS - LANDSET ENGINEERS\2557 - Rieken Residence\2557-02 CIVIL\DWG\Rieken_2557_CIVIL.dwg

CITY OF CARMEL-BY-THE-SEA
PLANNING COMMISSION
Staff Report

December 11, 2024
PUBLIC HEARINGS

TO:	Chair LePage and Planning Commissioners
SUBMITTED BY:	Evan Kort, Senior Planner
APPROVED BY:	Marnie R. Waffle, AICP, Principal Planner
SUBJECT:	**DS 24089 & LM 24151 (Britton):** Consideration of a Final Design Study, DS 24089 (Britton), Lot Merger, LM 24151 (Britton), and associated Coastal Development Permit for the demolition of an existing single-family residence and the construction of a new 3,178 square-foot, one-story single-family residence, inclusive of a 462 square-foot attached garage, located at Santa Fe Street 2 southwest of Mountain View Avenue in the Single-Family Residential (R-1) District. APN: 010-082-002-000.

Application: DS 24089 & LM 24151 (Britton) **APN:** 010-082-002
Block:87 **Lot:**7 & 9
Location: Santa Fe Street 2 southwest of Mountain View Avenue
Applicant: Sonia Madrigal, Agent **Property Owner:** BRITTON J T & TERRI TRS

Executive Summary:

The applicant is requesting approval of a Final Design Study, Lot Merger, and associated Coastal Development Permit. The applicant has made a minor modification to the plans presented at the concept hearing, however, the report primarily focuses on the review of the finish materials of the residence, landscaping, and site materials.

Recommendation:

Adopt a Resolution (Attachment 1) approving a Design Study, DS 24089 (Britton), Lot Merger, LM 24151 (Britton), and associated Coastal Development Permit for the demolition of an existing single-family residence and the construction of a new 3,178 square-foot, one-story single-family residence, inclusive of a 462 square-foot attached garage, located at Santa Fe Street 2 southwest of Mountain View Avenue in the Single-Family Residential (R-1) District. APN: 010-082-002-000.

Background and Project Description:

The proposed project site is 8,000 square feet in total, comprised of lots 7 and 9 located on Santa Fe Street 2 southwest of Mountain View Avenue. A Lot Merger Application (LM 24151) is included as part of the project along with the associated Coastal Development Permit. The property contains an existing 1,587 square-foot one-story residence that includes a 200 square-foot unimproved parking pad and a 387 square foot accessory structure at the rear of the lot. The applicant is proposing to demolish all improvements on the site and construct a 3,178 square foot one-story single-family residence inclusive of a 462 square foot attached garage.

The new residence is proposed to be finished with a combination of board and batten and stone with a composite shake roof and aluminum clad windows throughout.

The Concept Design Study was presented at the July 10, 2024 Planning Commission hearing and the concept was accepted subject to the draft conditions/recommendations via adoption of Resolution 2024-057-PC.

While the Commission was generally supportive of the project, neighbor concerns were raised at the concept hearing which were not brought to the attention of the Commission prior to the hearing (in writing or at the tour of inspection). A neighbor correspondence was received on July 30, 2024, following the acceptance of the Concept design (refer to Attachment 4).

According to the applicant, the applicant met to discuss the project with the neighbor in late October. The applicant relayed to staff (via email):

> *On October 21 I met with Helga and her neighbor (to the north) at her property. Her concern seems to be primarily about the view of the projecting Primary [bedroom] wing along the north edge of the Britton property. Although her house is set well away from the property line in this area (see attached Google Earth mock-up [Refer to Figure 1, below]) she has a nicely landscape yard with a fanciful fence (see photo [Refer to Figure 2, below]) on the property line (which varies from 4' to 6' in height) and the proposed wing is visible above that.*

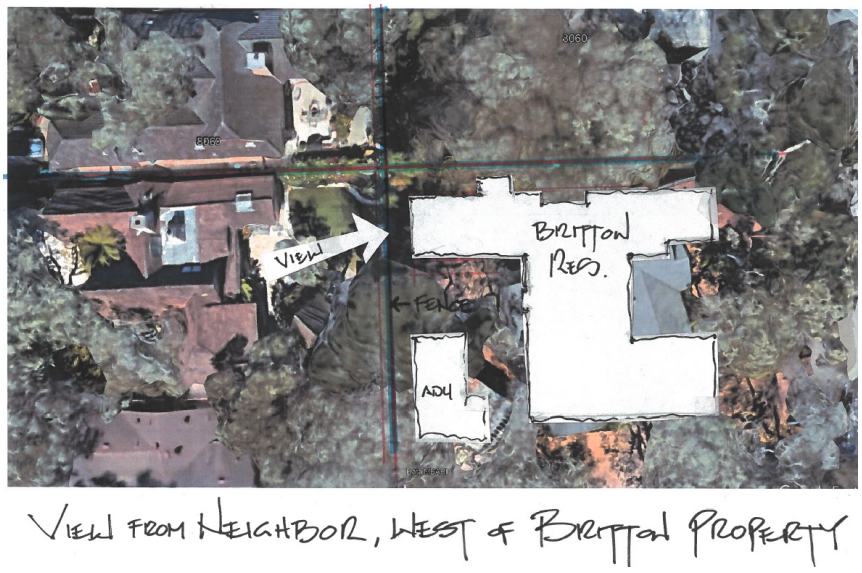


Figure 1. *Google Earth mock-up; Prepared and provided by applicant.*

Figure 2. *Neighbor's Fence; Photo provided by applicant.*

Her guesthouse, which is set very close to the rear property line (and thus close to our proposed ADU) is not a concern as it has no windows on the back (see photo [refer to Figure 3, below]).

Figure 3. *View down rear property line; Photo provided by applicant.*

We discussed screening options, including planting taller plants on our property (like Dodonea), and asking the Planning Commission for allowance to build a 20' long section of fence at the NW corner of the property to a 7'-6" height - both of which she was receptive to.

I n addition we talked about the possibility of removing one of the two windows in the Primary BR (# 14 on Schedule: 30" w x 48" tall) that are on that west wall. When I brought that possibility up with my clients they were strongly resistant, so we are not pursuing that avenue.

At the time of writing this report, no site visits have been requested.

Staff Analysis:

Changes from Concept: Previous Hearing: The following items were discussed at the July 10, 2024 Planning Commission hearing and listed as draft conditions/recommendations to address the concerns.

1. ***Volume Study**. The required Volumetric Study shall be successfully completed prior to scheduling for Final Details Review. The applicant shall provide one full size printed set of plans following Concept Hearing to the Community Planning and Building Department as part of the required Volume Study. Any additional changes required by the Planning Commission at the Concept Hearing that would affect volume (changes in massing, heights, site planning, grading, etc) shall be incorporated into the plans submitted for the volume study.*

   Staff Analysis: The required volume study has been successfully completed. The allowable volume for the project is 38,136 cubic feet and the proposed volume is 38,106.13 cubic feet.

2. ***Tree Removal/Tree Density**. Three (3) upper canopy trees shall be planted on-site in accordance with the Forest and Beach Commission decision regarding tree removal permit (TR 22-143). Prior to scheduling for final details review, the size, species, and locations of the trees shall be clearly indicated in the plans and resubmitted to the Community Planning and Building Department for review by the Planning Department and Forestry Division.*

   Staff Analysis: Three (3) Monterey cypress are proposed to be planted on site and are shown on the site plan (sheet A1.1). The proposed trees are shown to be 5-gallons each, however, CMC 17.48.080.A.4 required trees be a minimum of 24” box (larger sizes may also be required by the Forest and Beach Commission, or the Planning Commission based in specific design considerations applicable to the project). Modification to the size requirement has been reflected in Condition of Approval #34.

3. ***Driveway**. Prior to scheduling for Final Details review, the applicant shall work with Planning Staff and the Public Works Division to revise the driveway to meet the driveway standards (CMC 12.24) for the portions of the driveway located in the right-of-way.*

   Staff Analysis: It was discussed at the Concept Hearing that the driveway, as previously proposed, did not comply with the following standards outlined in CMC 12.24, Driveways:

   1. The maximum width of any driveway shall not exceed 14 feet as measured at the front property line or at any point between the front property line and its connection with the street pavement edge; and
   2. Not more than one driveway shall be constructed upon any lot of record (exceptions granted to

corner lots and lots with frontages greater than 80-feet); and

3. The minimum distance between driveways serving the same lot or parcel of land shall be not less than 18 feet.

The driveway has since been revised to comply with the standards outlined in CMC 12.24 such that: 1) the driveway does not exceed 14' wide within the right-of-way, and 2) there is not more than one driveway within the right-of-way (which eliminates the previous issue with the third bullet, above).

4. ***Roof Material.*** *Prior to scheduling for Final Details review, the applicant shall work with Planning Staff to select an alternative roof material that meets the Residential Design Guidelines pertaining to roofing materials for final approval at the Final Details review.*

   Staff Analysis: The applicant has changed the proposed roofing material from a standing seam metal roof to a synthetic wood shake roof by Brava in a "weathered" finish (click here for manufacture's product information).

5. ***Final Details Review & Completeness Review.*** Prior to scheduling for Final Details review, the applicant shall work with staff to revise the plan set to include the requisite information necessary for scheduling for final details review, as determined by the Community Planning and Building Department.

   Staff Analysis: The applicant has incorporated the outstanding information in the plans based on a May 2024 completeness review letter. A comprehensive analysis is provided below.

Finish Details: The proposed finish materials are consistent with the Residential Design Guidelines. The new residence is proposed to be finished with a combination of vertical board and batten wood siding with a natural stone veneer wainscot and aluminum clad windows with simulated divided lights throughout (refer to Attachment 3, Sheet A3.1-A3.3). The board on board siding is proposed to be "inner balance" with "seapearl" accent and "cabin fever" trim -all colors are by Benjamin Moore. The residence is also proposed to have a synthetic wood shake roof by Brava in a "weathered" finish (click here for manufacture's product information).

PROPOSED EAST (FRONT) ELEVATION

TRIM:
BENJAMIN MOORE 1540 (CABIN FEVER)

ACCENT:
BENJAMIN MOORE 961 (SEAPEARL)

BODY:
BENJAMIN MOORE 1522 (INNER BALANCE)

BOARD & BATTEN SIDING

SYNTHETIC SHAKE ROOFING
BY: "BRAVA" (WEATHERED)

ALUMINUM CLAD WOOD WINDOW
(DARK BRONZE)

NATURAL STONE VENEER
BY: GLACIER STONE SUPPLY ("IRON HORSE")

Landscaping and Lighting: A landscape plan (Attachment 3, Sheets L-1) has also been included as part of the proposal. The City Forester has reviewed the initial landscape plan and is supportive of the proposed plan.

As previously described, the applicant has included the required upper canopy trees on the landscape plan and site plan. Special Condition of Approval #34 has been included which requires modification to the size of the trees to be planted.

The applicant is proposing the inclusion of a lighting sconce to be used throughout the exterior of the residence (Attachment 3, Sheet L-1). Staff review of the proposed wall sconce indicated that the proposed fixture (ELK 42181/1-LED SAN GABRIEL) has been discontinued by the manufacturer and is no longer available. Nevertheless, Condition of Approval #11 requires the plans submitted to the Building Division include all specifications for all exterior lighting and requires that lighting be shielded, downlit, and be no more than 375 lumens.

Similarly, specifications for the proposed landscape lights do not adequately demonstrate compliance with the city's lighting requirement as the manufacturer's specifications could not be verified based on the information provided, however, this information will be verified (and revised, if necessary) during the building permit review based on the standard Conditions of Approval.

Lot Merger. The project site is comprised of lots 7 and 9 of Block 87 on Santa Fe Street 2 southwest of Mountain View Avenue. In accordance with CMC 17.10.040.B.1, Merger of Substandard Lots and/or Lot

Fragments, “A property owner may request a merger to consolidate lots and/or lot fragments as defined by this code to create a single parcel that meets the requirements for a legal building site in the district where the property is located.” Applications for consolidating or merging combinations of existing lots and lot fragments, to create larger whole lots of record in the R-1 district, may be approved by the Director of Community Planning and Building, however, the merger is being considered concurrently with the Design Study Application under consideration by the Planning Commission. Special Condition of Approval #35 has been included stating “Prior to the issuance of a Building Permit, a determination of merger shall be recorded with the Monterey County Recorder on a form as prepared by the Community Planning and Building Department.”

Public Correspondence: At the time of writing this report staff has received one correspondence letter following the concept hearing, but prior to the notification for the final details hearing (i.e. received between hearings). This correspondence has been included as Attachment 4.

As of the time of publication of this report, no neighbor visits have been requested.

Other Project Components:

Staff recommends the project be found categorically exempt from the California Environmental Quality Act (CEQA), State CEQA guidelines and local environmental regulations, pursuant to Section 15303 (Class 3) – New Construction or Conversion of Small Structures. The project includes the demolition of an existing single-family residence and the construction of a new single-family residence in a residential zone and therefore qualifies for a Class 3 exemption. The proposed project does not present any unusual circumstances that would result in a potentially significant environmental impact, and no exceptions to the exemption exist pursuant to section 15300.2 of the CEQA Guidelines.

Attachment 1 - Resolution
Attachment 2 - Project Data Table
Attachment 3 - Project Plans
Attachment 4 - Public Correspondence
Attachment 5 - Errata Memo: Corrected Resolution (also provided as public correspondence)

CITY OF CARMEL-BY-THE-SEA
PLANNING COMMISSION

PLANNING COMMISSION RESOLUTION NO. 2024-XXX-PC

A RESOLUTION OF THE PLANNING COMMISSION OF THE CITY OF CARMEL-BY-THE-SEA ACCEPTING A CONCEPT DESIGN STUDY FOR THE DEMOLITION OF AN EXISTING SINGLE-FAMILY RESIDENCE AND THE CONSTRUCTION OF A NEW 3,178-SQUARE-FOOT, ONE-STORY SINGLE-FAMILY RESIDENCE, INCLUSIVE OF A 462-SQUARE-FOOT ATTACHED GARAGE, LOCATED AT SANTA FE STREET 2 SOUTHWEST OF MOUNTAIN VIEW AVENUE IN THE SINGLE-FAMILY RESIDENTIAL (R-1) DISTRICT. APN: 010-082-002-000.

WHEREAS, April 3, 2024, Sonia Madrigal ("Applicant") submitted an application on behalf of BRITTON J T & TERRI TRS ("Owner") requesting approval of Track 2 Design Study application DS 24089 (Britton) described herein as ("Application"); and

WHEREAS, the Application has been submitted for a 8,000-square-foot site located at Santa Fe Street, 2 southwest of Mountain View Avenue in the Single-Family Residential (R-1) Zoning District; and

WHEREAS, an associated Lot Merger Application (LM 24151, Britton) was submitted by the applicant on behalf of the Owner and shall be considered concurrently with the Design Study Application; and

WHEREAS, the Applicant is proposing the demolition of a single-family residence and reconstruction of a new one-story single-family residence and attached garage; and

WHEREAS, in accordance with Carmel Municipal Code (CMC) Section 17.58.040 (Residential Design Review), the construction of new dwellings, rebuilds, and substantial alterations requires approval of a Residential Track Two Design Study by the Planning Commission; and

WHEREAS, CMC 17.58.040.B.2 requires a Design Concept Review prior to consideration of the Final Details Review for project approval; and

WHEREAS, a Coastal Development Permit is required for the project in accordance with CMC 17.52.090 and will be considered at the Final Details hearing; and

WHEREAS, on June 28, 2024, a notice of the public hearing scheduled for July 10, 2024, was published in the Carmel Pine Cone in compliance with State law (California Government Code 65091) and mailed to owners of real property within a 300-foot radius of the project indicating the date and time of the public hearing; and

WHEREAS, on or before June 30, 2024, the Applicant posted the public notice on the project site and hand-delivered a copy of the public notice to each property within a 100-foot radius of the project site indicating the date and time of the public hearing; and

WHEREAS, on or before July 7, 2024, the meeting agenda was posted in three locations in compliance with State law indicating the date and time of the public hearing; and

WHEREAS, on July 10, 2024, the Planning Commission held a duly noticed public hearing to receive public testimony regarding the combined concept and final design study, including, without limitation, the information provided to the Planning Commission by City staff and through public testimony on the project; and

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

WHEREAS, the Planning Commission did hear and consider all said reports, attachments, recommendations, and testimony herein above set forth and used their independent judgment to evaluate the project; and

WHEREAS, the California Environmental Quality Act (California Public Resources Code §§ 21000, *et seq.,* "CEQA"), together with State Guidelines (14 California Code Regulations §§ 15000, *et seq.,* the "CEQA Guidelines") and City Environmental Regulations (CMC 17.60) require that certain projects be reviewed for environmental impacts and that environmental documents be prepared; and

WHEREAS, acceptance of a Concept Design Study is "not a project" pursuant to section 15378 of the CEQA Guidelines. Acceptance of a Concept Design Study does not grant any permits or entitlements approving a project which would result in a direct or indirect physical change in the environment. CEQA analysis and determination of exemption status will be done as part of the Final Design Study hearing; and

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

NOW, THEREFORE, BE IT RESOLVED that the Planning Commission of the City of Carmel-By-The-Sea does hereby make the following findings and determinations regarding the **Concept Design Study**:

FINDINGS REQUIRED FOR CONCEPT DESIGN STUDY ACCEPTANCE For each of the required design study findings listed below, staff has indicated whether the concept plans submitted support adoption of the findings. For all findings checked "no" the staff report discusses the issues to facilitate decision-making by the Planning Commission. Findings checked "yes" may or may not be discussed in the staff report depending on the issues.		
CMC Section 17.64.080.A – Concept Phase Approval Findings	**YES**	**NO**
1. The project conforms with all zoning standards applicable to the site, or has received appropriate use permits or variances consistent with the Zoning Ordinance.	✓	
2. The project is consistent with the City's design objectives for protection and enhancement of the urbanized forest, open space resources and site design. The project's use of open space, topography, access, trees and vegetation will maintain or establish a continuity of design both on-site and in the public right-of-way that is characteristic of the neighborhood.	✓	
3. The project avoids complexity using simple building forms, a simple roof plan and a restrained employment of offsets and appendages that are consistent with neighborhood	✓	

character yet will not be viewed as repetitive or monotonous within the neighborhood context.		
4. The project is adapted to human scale in the height of its roof, plate lines, eave lines, building forms, and in the size of windows doors and entryways. The development is similar in size, scale, and form to buildings on the immediate block and neighborhood. Its height is compatible with its site and surrounding development and will not present excess mass or bulk to the public or to adjoining properties. Mass of the building relates to the context of other homes in the vicinity.	✓	
5. The project is consistent with the City's objectives for public and private views and will retain a reasonable amount of solar access for neighboring sites. Through the placement, location and size of windows, doors and balconies the design respects the rights to reasonable privacy on adjoining sites.	✓	
6. The design concept is consistent with the goals, objectives and policies related to residential design in the general plan.	✓	
7. The development does not require removal of any significant trees unless necessary to provide a viable economic use of the property or protect public health and safety. All buildings are set back a minimum of six feet from significant trees.	✓	

BE IT FURTHER RESOLVED that the Planning Commission of the City of Carmel-by-the-Sea does hereby **ACCEPT** a Concept Design Study and Lot Merger for the demolition of an existing single-family residence and the construction of a new 3,178-square-foot, one-story single-family residence, inclusive of a 462-square-foot attached garage, located at Santa Fe Street 2 southwest of Mountain View Avenue in the Single-Family Residential (R-1) District. APN: 010-082-002-000, subject to the conditions listed below:

CONDITIONS FOR CONCEPT ACCEPTANCE	
No.	
1.	**Volume Study.** The required Volumetric Study shall be successfully completed prior to scheduling for Final Details Review. The applicant shall provide one full size printed set of plans following Concept Hearing to the Community Planning and Building Department as part of the required Volume Study. Any additional changes required by the Planning Commission at the Concept Hearing that would affect volume (changes in massing, heights, site planning, grading, etc) shall be incorporated into the plans submitted for the volume study.
2.	**Tree Removal/Tree Density.** Three (3) upper canopy trees shall be planted on-site in accordance with the Forest and Beach Commission decision regarding tree removal permit (TR 22-143). Prior to scheduling for final details review, the size, species, and locations of the trees shall be clearly indicated in the plans and resubmitted to the Community Planning and Building Department for review by the Planning Department and Forestry Division.
3.	**Driveway.** Prior to scheduling for Final Details review, the applicant shall work with Planning Staff and the Public Works Division to revise the driveway to meet the driveway standards (CMC 12.24) for the portions of the driveway located in the right-of-way.
4.	**Roof Material.** Prior to scheduling for Final Details review, the applicant shall work with Planning Staff to select an alternative roof material that meets the Residential Design Guidelines pertaining to roofing materials for final approval at the Final Details review.
5.	**Final Details Review & Completeness Review.** Prior to scheduling for Final Details review, the applicant shall work with staff to revise the plan set to include the requisite information necessary

	for scheduling for final details review, as determined by the Community Planning and Building Department.

PASSED, APPROVED, AND ADOPTED BY THE PLANNING COMMISSION OF THE CITY OF CARMEL-BY-THE-SEA this 10th day of July 2024, by the following vote:

AYES:

NOES:

ABSENT:

ABSTAIN:

APPROVED: ATTEST:

_____ _____

Michael LePage
Chair

Leah Young
Planning Commission Secretary

PROJECT DATA FOR A 8,000 SQUARE-FOOT SITE			
Site Considerations	**Allowed**	**Existing**	**Proposed**
Floor Area	3,200 SF (40%)*	1,974 SF	3,178 SF (40%)
Site Coverage	1,024 SF*	1,009 SF	1,024 SF
Trees (Upper/Lower)	5/4	0/14	3/8
Ridge Height ($1^{st}/2^{nd}$)	18’/24’	Unknown	17’9”
Plate Height ($1^{st}/2^{nd}$)	12’/18’	Unknown	12’
Setbacks	**Minimum Required**	**Existing**	**Proposed**
Front	15’	25’	15’
Composite Side Yard	20’ (25%)	24’	20’
Minimum Side Yard	3’	10’6”	5’
Rear	15’/3’**	31’	5’6”

* 3% base floor area bonus included from lot merger incentive; 2.5% site coverage bonus from lot merger incentive.

** The rear setback is three feet for those portions of structures less than 15 feet in height.

BRITTON RESIDENCE

3D ELEVATION (FOR ILLUSTRATION PURPOSES ONLY)

SHEET INDEX

A0.1	COVER SHEET
-	TOPOGRAPHIC SURVEY
A1.1	EXISTING & PROPOSED SITE PLAN
A1.2	SITE DEMOLITION PLAN
A1.3	PRELIMINARY GRADING AND EROSION CONTROL PLAN
A2.1	PROPOSED FLOOR PLANS
A2.2	PROPOSED ROOF PLAN , BUILDING SECTION
A3.1	PROPOSED MAIN RESIDENCE EXTERIOR ELEVATIONS
A3.2	PROPOSED MAIN RESIDENCE EXTERIOR ELEVATIONS
A3.3	PROPOSED A.D.U. EXTERIOR ELEVATIONS
A4.1	STREET PROFILE
-	ANNOTATED TOPOGRAPHIC SURVEY
A5.1	FORESTER TREE REPORT
A5.2	TREE PROTECTION PLAN
L-1	LANDSCAPE / EXTERIOR LIGHTING PLAN

PROJECT DATA

PROJECT SUMMARY / SCOPE OF WORK:

DEMOLITION OF (E) RESIDENCE AND ACCESSORY STRUCTURE, AND CONSTRUCTION OF NEW ONE-STORY RESIDENCE WITH ATTACHED 2-CAR GARAGE. CONSTRUCTION OF NEW DETACHED ACCESSORY DWELLING UNIT.

PROJECT ADDRESS:	SANTA FE STREET , 2 SW OF MOUNTAIN VIEW AVE. CARMEL, CA
ASSESSOR PARCEL NUMBER:	010-082-002
LOT/BLOCK NO:	
ZONING:	R1
LOT SIZE:	8000 s.f.
CURRENT USE:	RESIDENTIAL
OCCUPANCY GROUP:	RESIDENCE : R-3
TYPE OF CONSTRUCTION:	V-B
WATER COMPANY:	CAL-AM
SEWER:	CAWD
FIRE SPRINKLERS:	YES
TREES TO BE REMOVED:	(6) OAK TREES , + (2) TREES
GRADING:	CUT = 62 CU. YD. , FILL = 21 CU. YD.

SETBACKS:		ALLOWED	PROPOSED
MAIN HOUSE:	FRONT:	15'-0"	15'-0"
	SIDE: COMPOSITE BOTH SIDES 25% OF SITE WIDTH = 20' w/ MIN OF 3'	20'-0" (COMPOSITE)	9'-6" / 10'-6" 52'-0" / 5'-0"
	REAR : FOR PORTION OF STRUCTURE < 15'	3'-0"	5'-6"
A. D. U.	SIDE:	4'-0"	4'-0"
	REAR:	4'-0"	4'-0"

BUILDING HEIGHTS :		ALLOWED	PROPOSED
MAIN HOUSE : 1ST STORY	ROOF HEIGHT:	18'-0"	17'-9"
	1ST STORY PLATE HEIGHT:	12'-0"	12'-0"
A. D. U.	ROOF HEIGHT:	16'-0"	15'-6"
	PLATE HEIGHT:	12'-0"	11'-9"

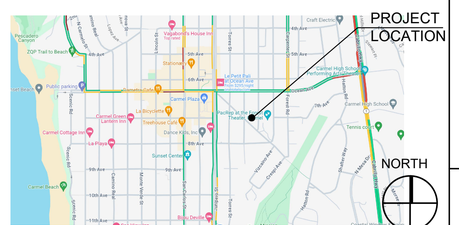
PROJECT TEAM

OWNER:
JEFF BRITTON
9188 CARMEL VALLEY ROAD
CARMEL-BY-THE-SEA, CA 93923
PH: (831) 320-1110

ARCHITECT:
HOLDREN + LIETZKE ARCHITECTURE
225 CANNERY ROW - A
MONTEREY, CA 93940
PH: (831) 649-6001
CONTACT: CRAIG HOLDREN

SURVEYOR:
L&S ENGINEERING AND SURVEYING, INC.
2460 GARDEN ROAD , SUITE G
MONTEREY, CA 93940
PH: (831) 655-2753

VICINITY MAP



SCALE: N.T.S.

(E) FLOOR AREA : (TO BE DEMOLISHED)

FLOOR AREA	
(E) ONE-STORY RESIDENCE	1587
(E) ACCESSORY UNIT	387
TOTAL	1974

(E) SITE COVERAGE : (TO BE DEMOLISHED)

EXISTING SITE COVERAGE	
BRICK PAVERS	186
WOOD PORCH	50
STONE PAVERS	284
CONCRETE CURB	426
ROCK WALL	48
BRICK WALL	15
TOTAL	1009

(N) FLOOR AREA CALCULATIONS:

MAIN FLOOR AREA	
(N) ONE-STORY RESIDENCE W/ 2-CAR GARAGE	* 3178
(N) A.D.U.	484

* MAX TOTAL = 3,200 SQ. FT. (W/ LOT MERGER BONUS)

(N) SITE COVERAGE CALCULATIONS:

SITE COVERAGE	IMPERMEABLE	SEMI-PERMEABLE
DRIVEWAY	184	
ENTRY PORCH	117	
REAR PATIO		316
WALKWAYS		128
SPA	49	
STEPPING STONES	60	
STEP LANDINGS	44	102
FIRE PIT	24	
SUB TOTAL	478	546
TOTAL		** 1024

BASE SITE COVERAGE : 22% OF 3,200 S.F. = 704 S.F.
**PERMEABLE BONUS SITE COVERAGE: (8,000 S.F. x 4%) + 704 S.F. = 1,024 S.F.

HOLDREN+LIETZKE ARCHITECTURE

225 CANNERY ROW - SUITE A
MONTEREY, CA 93940

Ph: 831.649.6001
Fax: 831.649.6003

www.hl-arc.com

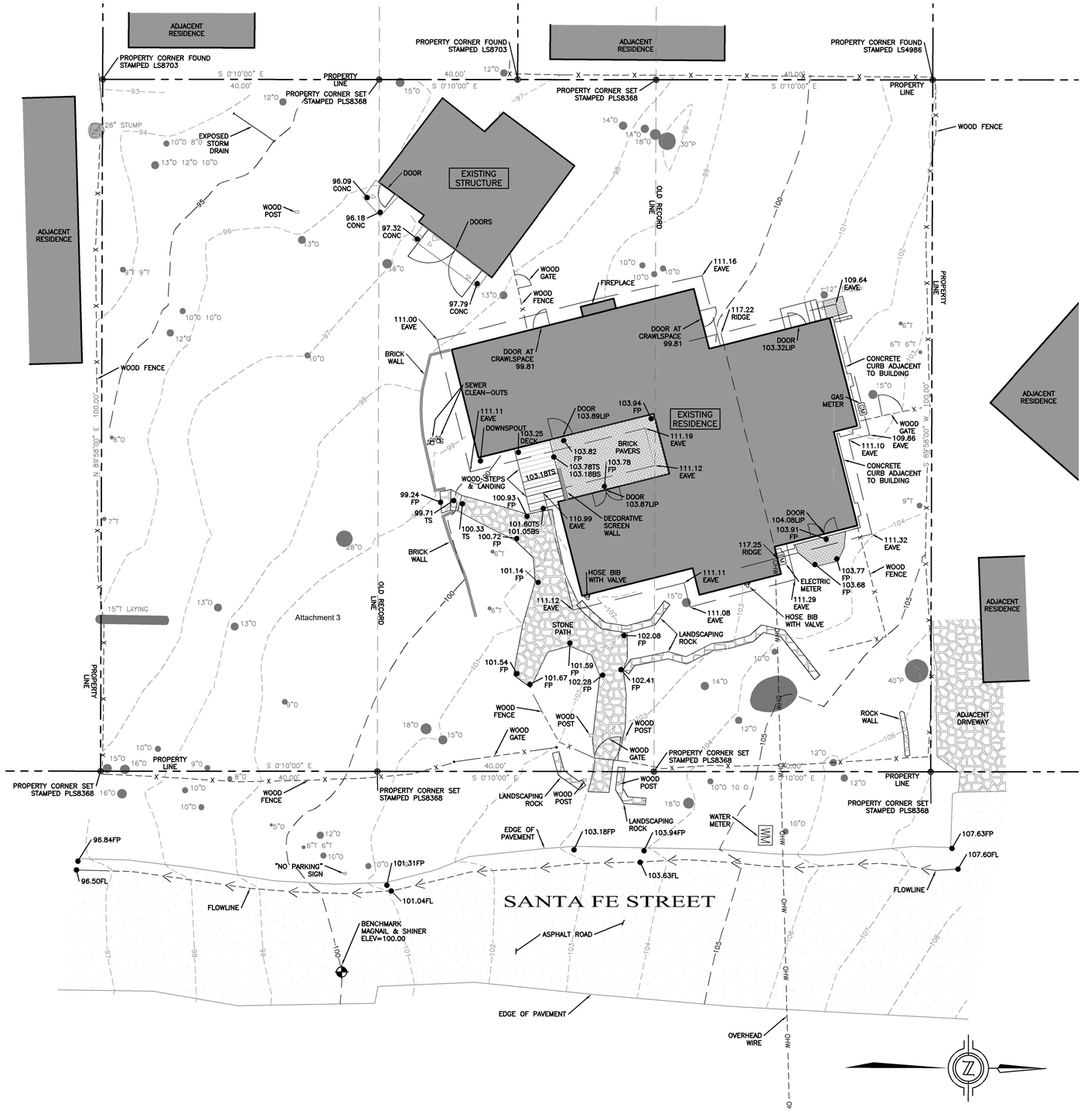
DATE:	OCT. 16, 2024
SCALE:	N.T.S.
DRAWN:	JM
JOB NUMBER:	23.13
REVISION	
1 PLANNING PLAN CHECK	JUNE 03, 2024

LICENSED ARCHITECT
J. CRAIG HOLDREN
C-32768
SEP 30 2025
Renewal Date
STATE OF CALIFORNIA

COVER SHEET

BRITTON RESIDENCE
SANTA FE STREET , 2 SW OF MOUNTAIN VIEW AVE.
CARMEL-BY-THE-SEA, CA 93923
A.P.N. 010-082-002

A0.1



NOTES:

1. BOUNDARY DATA SHOWN HEREON WERE DETERMINED WITH THE BENEFIT OF A FIELD SURVEY SUPPLEMENTED BY RECORD DOCUMENTS. ALL BOUNDARY DATA SHOWN HEREON ARE FROM THE RECORDS PER VOLUME 27 SURVEYS, AT PAGE 142, AND SHOWN APPROXIMATE ONLY.

2. THIS TOPOGRAPHIC SURVEY IS PREPARED FOR DESIGN PURPOSES ONLY.

3. ENTITLEMENTS OR ENCUMBRANCES AFFECTING THIS PROPERTY MAY NOT NECESSARILY BE SHOWN.

4. DISTANCES SHOWN ARE EXPRESSED IN FEET AND DECIMALS THEREOF.

5. CONTOUR INTERVAL = ONE FOOT.

6. TREE TYPES ARE INDICATED WHERE KNOWN. DIAMETERS OF TREES ARE SHOWN IN INCHES AND ARE APPROXIMATE ONLY, TO BE VERIFIED BY AN APPROVED ARBORIST. TREES SMALLER THAN 6" ARE NOT NECESSARILY SHOWN. DIRECTION OF GROWTH AND DRIP LINE SHAPE TO BE VERIFIED BY OTHERS.

7. POSITION AND DIMENSIONS (IF ANY) OF BUILDINGS AND OTHER STRUCTURES ARE SHOWN HEREON APPROXIMATE ONLY DUE TO MEASUREMENT LIMITATIONS, IRREGULAR SHAPE OF BRICK FACING, POP-OUTS, BULL NOSE CORNERS, ETC.

8. NOT ALL UTILITY BOXES AND/OR UTILITY STRUCTURES ARE SHOWN INCLUDING BUT NOT LIMITED TO HOSE BIBS AND IRRIGATION VALVES. ONLY THE VISIBLE UTILITY BOXES AND/OR UTILITY STRUCTURES THAT WERE CONSIDERED TO CONVEY THE GENERAL UTILITY CONDITIONS ARE SHOWN.

9. A LOCAL BENCHMARK FOR THIS PROJECT IS A SET MAG NAIL AND SHINER IN SANTA FE STREET AS SHOWN HEREON, HAVING AN ELEVATION OF 100.00 BASED ON AN ASSUMED DATUM.

10. THIS MAP CORRECTLY REPRESENTS A SURVEY PREPARED BY ME AND/OR UNDER MY DIRECTION, FROM FIELD DATA COLLECTED IN JULY 2021.

11. A CORNER RECORD HAS BEEN FILED AND IS IN THE PROCESS OF BEING RECORDED.

PROFESSIONAL LAND SURVEYOR
FRANK LUCIDO JR.
Exp. 12-31-21
No. 8368
STATE OF CALIFORNIA

REGISTERED PROFESSIONAL ENGINEER
CHRISTOPHER I. STOCK
No. 59685
EXP. 12-31-21
CIVIL
STATE OF CALIFORNIA

LEGEND

- PROPERTY LINE
- FLOW LINE
- WOOD FENCE
- MAJOR CONTOUR
- MINOR CONTOUR
- BUILDING OVERHANG

80.00 → SPOT ELEVATION

AC	ASPHALT
BS	BOTTOM STAIRS
C	CYPRESS TREE
CONC	CONCRETE
DS	DOWNSPOUT
E	EXISTING
EG	EXISTING GRADE
EL	ELEVATION
ELEC	ELECTRICAL
EP	EDGE OF PAVEMENT
FL	FLOW LINE
FP	FINISH PAVEMENT
FW	FACE OF WALL
O	OAK TREE
P	PINE TREE
RL	RIDGE LINE
T	TREE
TS	TOP OF STAIRS
TW	TOP OF WALL
TYP	TYPICAL

8 0 4 8 16
1" = 8'

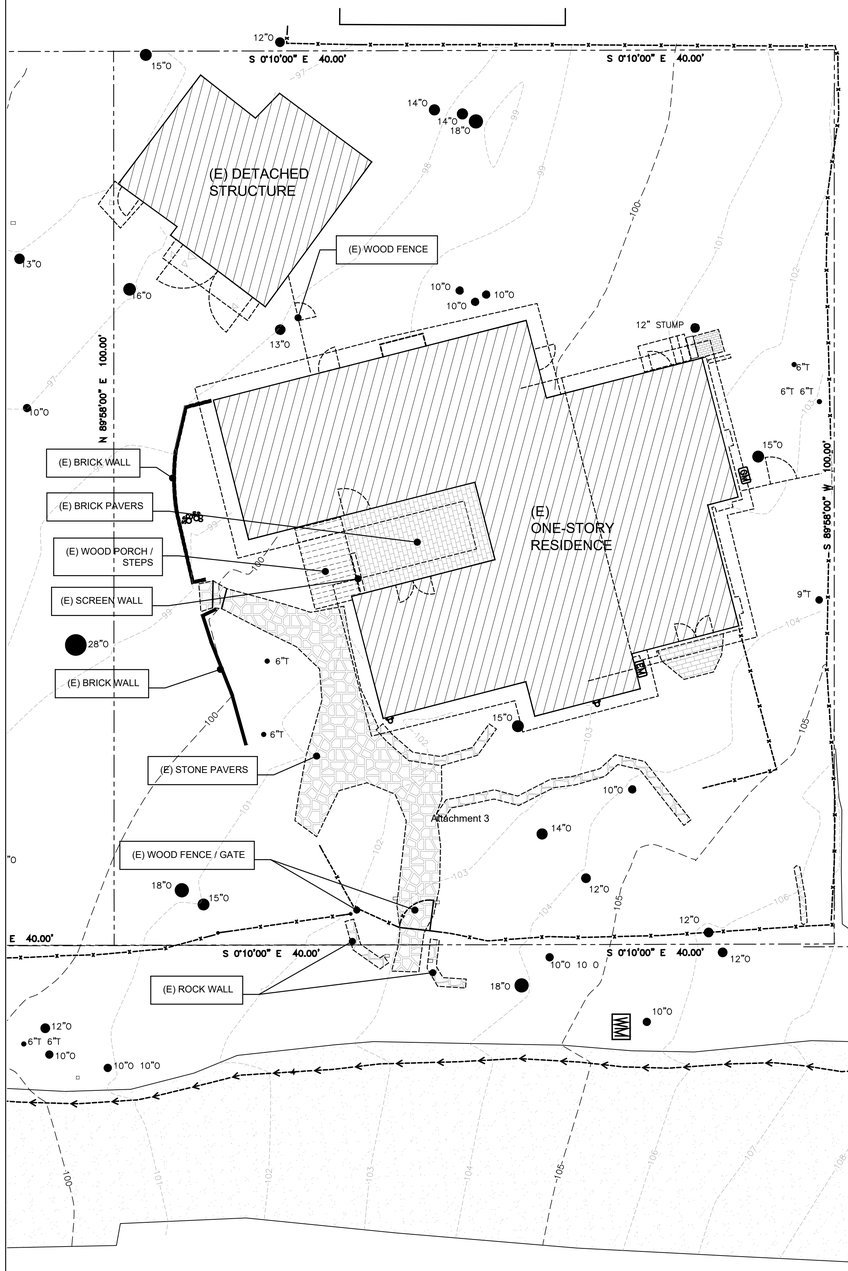
L&S ENGINEERING AND SURVEYING, INC
2460 Garden Road, Suite G, Monterey, California 93940
P: 831.655.2723 F: 831.655.3425
Landsengineers.com

DRAWN BY: BM
DESIGNED BY:
DATE: 8-5-2021
SCALE: 1" = 8'
JOB NUMBER: 21-65
LAST REVISED: 8-26-2021
REVISED BY: BM

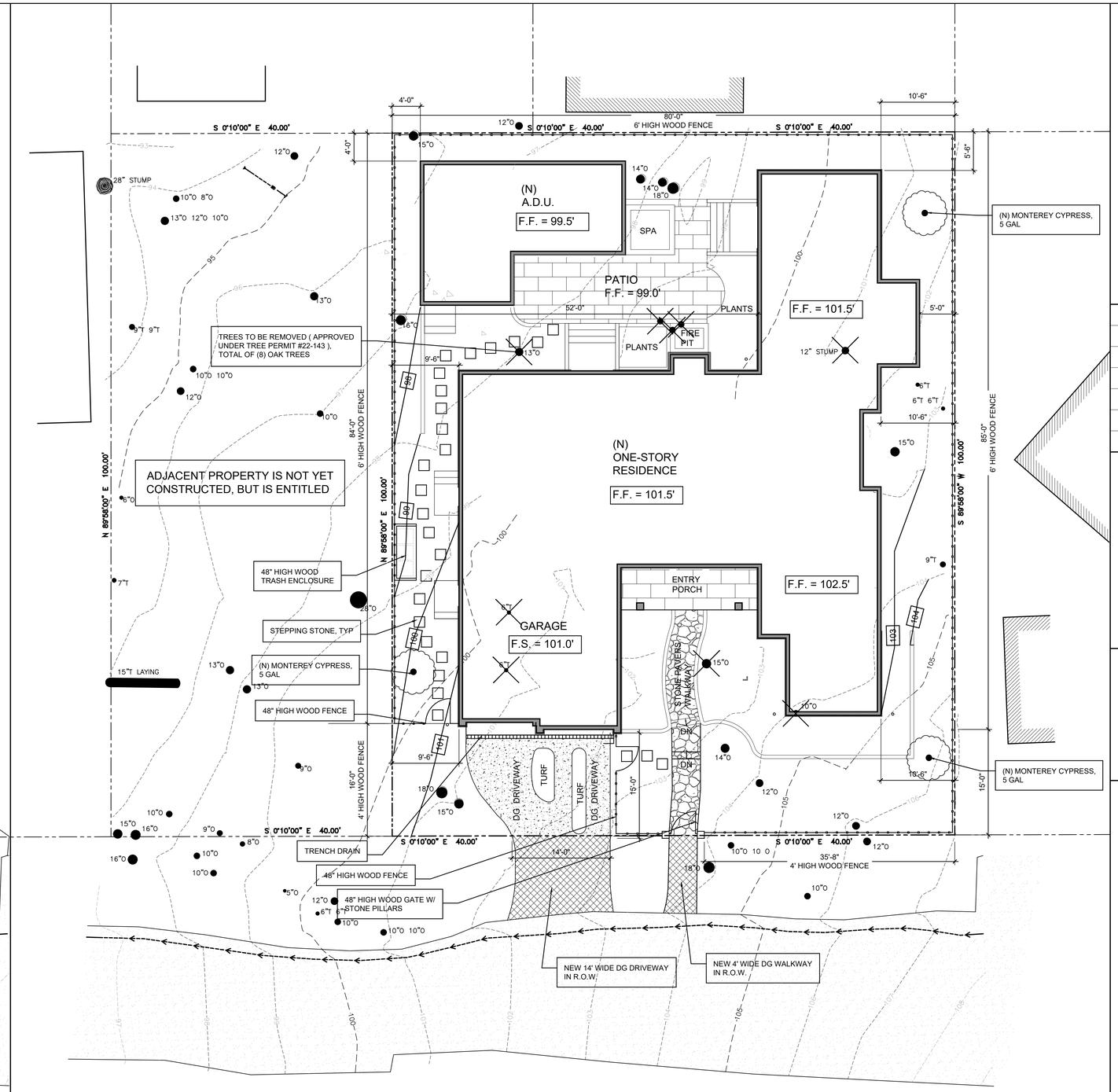
TOPOGRAPHIC SURVEY

JEFF BRITTON
SANTA FE STREET
2SW OF MOUNTAIN VIEW AVENUE
CARMEL-BY-THE-SEA, CALIFORNIA
APN: 010-082-002

SHEET 1
OF
1 SHEET



(E) SITE PLAN
SCALE: 1/8" = 1'-0"



PROPOSED SITE PLAN
SCALE: 1/8" = 1'-0"

8 0 4 8 16

HOLDREN+LIETZKE ARCHITECTURE
225 CANNERY ROW - SUITE A
MONTEREY, CA 93940
Ph: 831.649.6001
Fax: 831.649.6003
www.hl-arc.com

DATE:	OCT. 16, 2024
SCALE:	1/8"=1'-0"
DRAWN:	JM
JOB NUMBER:	23.13
REVISION	
1	PLANNING PLAN CHECK JUNE 03, 2024

LICENSED ARCHITECT
J. CRAIG HOLDREN
C-32768
SEP 30 2025
Renewal Date
STATE OF CALIFORNIA

SITE PLAN

BRITTON RESIDENCE

SANTA FE STREET, , 2 SW OF MOUNTAIN VIEW AVE.
CARMEL-BY-THE-SEA, CA 93923
A.P.N. 010-082-002

A1.1

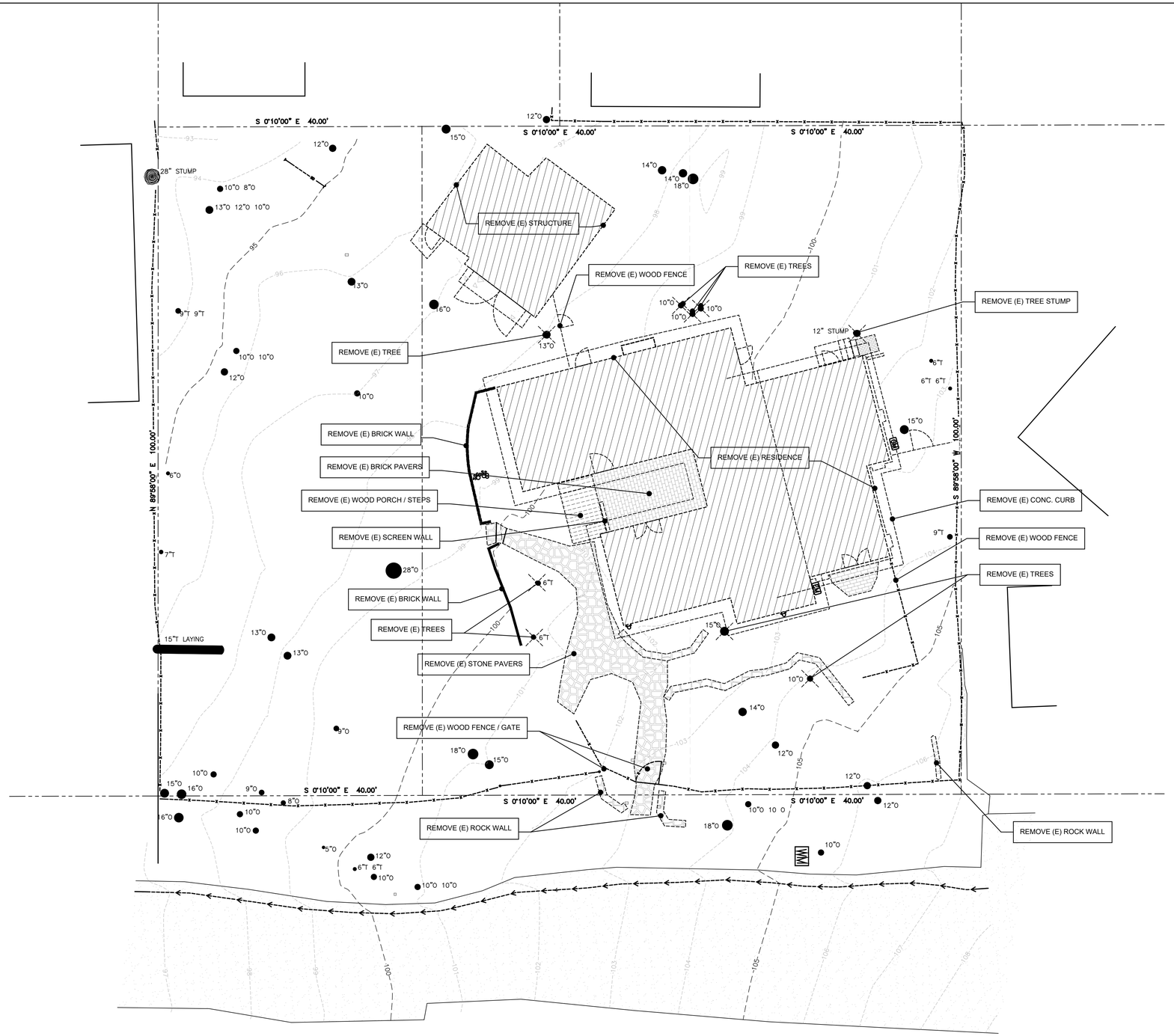
(E) FLOOR AREA CALCULATIONS:

FLOOR AREA	
(E) ONE-STORY RESIDENCE	1587
(E) ACCESSORY UNIT	387
TOTAL	1974

(E) SITE COVERAGE CALCULATIONS:

EXISTING SITE COVERAGE	
BRICK PAVERS	186
WOOD PORCH	50
STONE PAVERS	284
CONCRETE CURB	426
ROCK WALL	48
BRICK WALL	15
TOTAL	1009

Attachment 3



N

SITE DEMOLITION PLAN

SCALE: 1/8" = 1'-0"

8 0 4 8 16

HOLDREN+LIETZKE ARCHITECTURE

225 CANNERY ROW - SUITE A
MONTEREY, CA 93940

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Fax: 831.649.6003

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DATE:	OCT. 16, 2024
SCALE:	
DRAWN:	
JOB NUMBER:	23.13
REVISION	

LICENSED ARCHITECT
J. CRAIG HOLDREN
C-32768
SEP 30 2025
Renewal Date
STATE OF CALIFORNIA

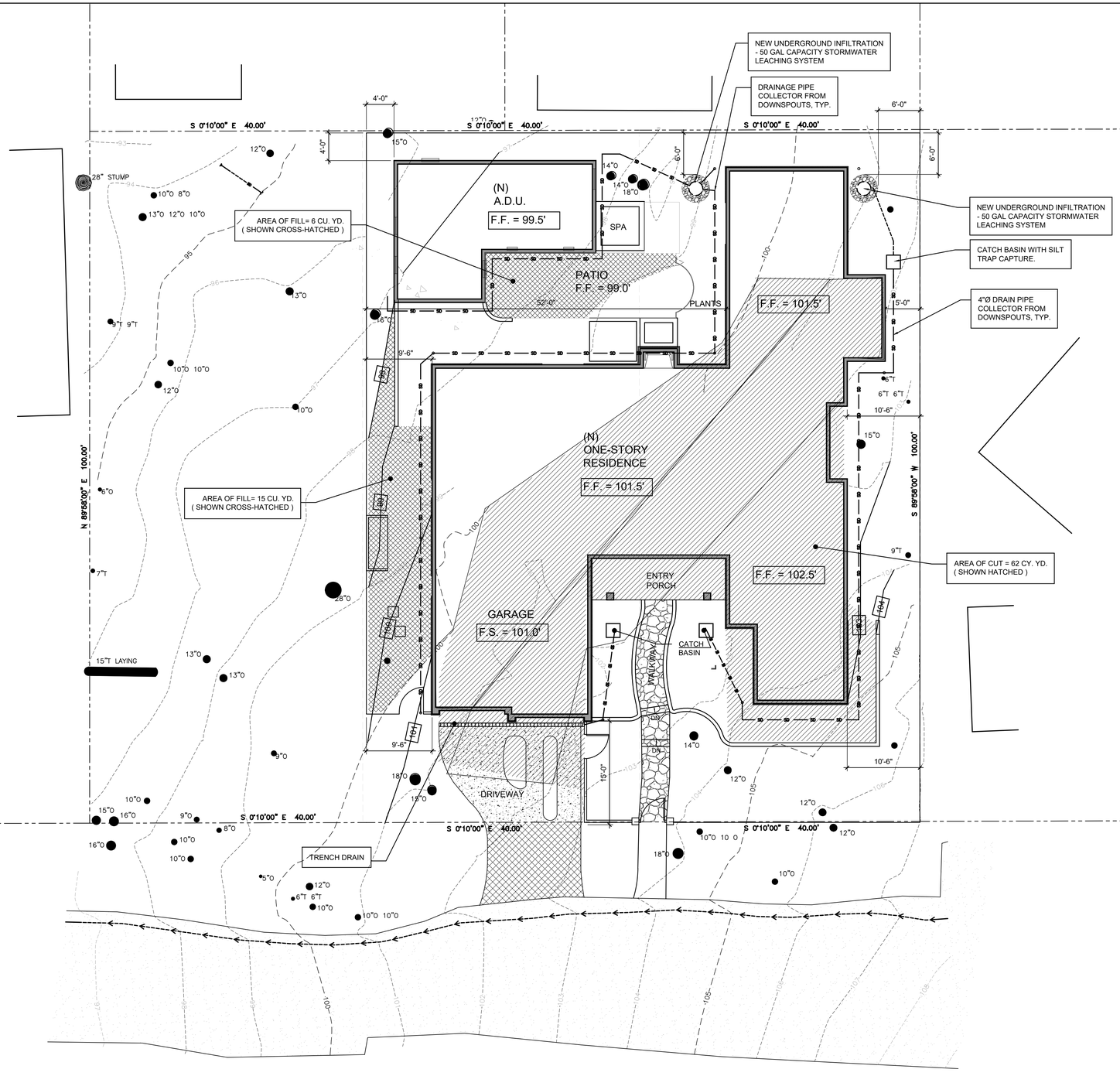
EXISTING SITE / DEMO PLAN

BRITTON RESIDENCE

SANTA FE STREET , 2 SW OF MOUNTAIN VIEW AVE.
CARMEL-BY-THE-SEA, CA 93923
A.P.N. 010-082-002

A1.2

Attachment 3



PRELIMINARY GRADING & EROSION CONTROL PLAN

SCALE: 1/8" = 1'-0"

8 0 4 8 16

HOLDREN+LIETZKE ARCHITECTURE

225 CANNERY ROW - SUITE A
MONTEREY, CA 93940

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DATE:	OCT. 16, 2024
SCALE:	1/8"=1'-0"
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REVISION	

PRELIMINARY GRADING & EROSION CONTROL PLAN

BRITTON RESIDENCE

SANTA FE STREET , 2 SW OF MOUNTAIN VIEW AVE.
CARMEL-BY-THE-SEA, CA 93923
A.P.N. 010-082-002

A1.3

WINDOW SCHEDULE

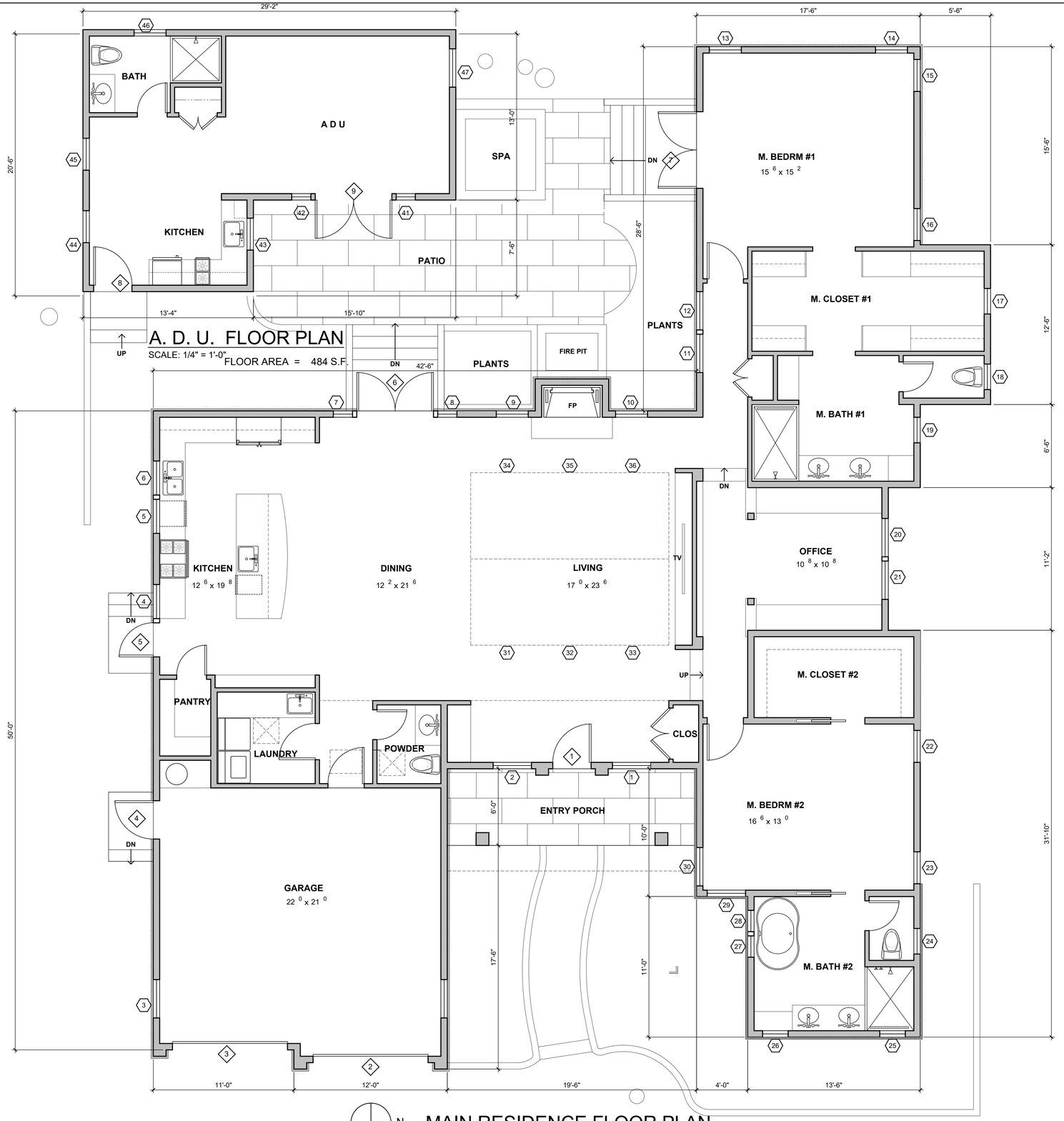
NOTE: ALL WINDOWS ARE ALUMINUM CLAD WOOD WINDOWS BY: "LOEWEN"

	MARK	TYPE	NOMINAL DIMENSIONS WIDTH	NOMINAL DIMENSIONS HEIGHT	HEAD HEIGHT (ABOVE FIN. FLR.)	FRAME (EXT/INT)	GLAZING
MAIN RESIDENCE	1	FIXED	3'-0"	4'-6"	7'-0"	WOOD	DOUBLE INSULATED
	2	FIXED	3'-0"	4'-6"	7'-0"	WOOD	DOUBLE INSULATED
	3	CASEMENT	3'-0"	4'-0"	7'-0"	WOOD	DOUBLE INSULATED
	4	FIXED	2'-8"	4'-0"	7'-0"	WOOD	DOUBLE INSULATED
	5	CASEMENT	2'-8"	4'-0"	7'-0"	WOOD	DOUBLE INSULATED
	6	CASEMENT	2'-8"	4'-0"	7'-0"	WOOD	DOUBLE INSULATED
	7	FIXED	1'-6"	7'-0"	7'-0"	WOOD	DOUBLE INSULATED
	8	FIXED	1'-6"	7'-0"	7'-0"	WOOD	DOUBLE INSULATED
	9	CASEMENT	2'-6"	5'-0"	7'-0"	WOOD	DOUBLE INSULATED
	10	CASEMENT	2'-6"	5'-0"	7'-0"	WOOD	DOUBLE INSULATED
	11	FIXED	3'-0"	4'-0"	7'-0"	WOOD	DOUBLE INSULATED
	12	FIXED	3'-0"	4'-0"	7'-0"	WOOD	DOUBLE INSULATED
	13	CASEMENT	2'-6"	4'-0"	7'-0"	WOOD	DOUBLE INSULATED
	14	CASEMENT	2'-6"	4'-0"	7'-0"	WOOD	DOUBLE INSULATED
	15	CASEMENT	2'-6"	4'-0"	7'-0"	WOOD	DOUBLE INSULATED
	16	CASEMENT	2'-6"	4'-0"	7'-0"	WOOD	DOUBLE INSULATED
	17	CASEMENT	2'-0"	3'-0"	7'-0"	WOOD	DOUBLE INSULATED
	18	CASEMENT	2'-0"	3'-0"	7'-0"	WOOD	DOUBLE INSULATED
	19	CASEMENT	2'-0"	3'-0"	7'-0"	WOOD	DOUBLE INSULATED
	20	CASEMENT	3'-0"	4'-0"	7'-0"	WOOD	DOUBLE INSULATED
	21	CASEMENT	3'-0"	4'-0"	7'-0"	WOOD	DOUBLE INSULATED
	22	CASEMENT	2'-6"	4'-0"	7'-0"	WOOD	DOUBLE INSULATED
	23	CASEMENT	2'-6"	4'-0"	7'-0"	WOOD	DOUBLE INSULATED
	24	CASEMENT	2'-0"	3'-0"	7'-0"	WOOD	DOUBLE INSULATED
	25	CASEMENT	2'-0"	2'-0"	7'-0"	WOOD	DOUBLE INSULATED
	26	CASEMENT	2'-0"	2'-0"	7'-0"	WOOD	DOUBLE INSULATED
	27	FIXED	2'-0"	3'-0"	7'-0"	WOOD	DOUBLE INSULATED
	28	FIXED	2'-0"	3'-0"	7'-0"	WOOD	DOUBLE INSULATED
	29	FIXED	2'-6"	4'-0"	7'-0"	WOOD	DOUBLE INSULATED
	30	FIXED	2'-6"	4'-0"	7'-0"	WOOD	DOUBLE INSULATED
	31 36	DORMER FIXED	3'-0"	1'-6"	-	WOOD	DOUBLE INSULATED
A.D.U.	41	FIXED	1'-6"	7'-0"	7'-0"	WOOD	DOUBLE INSULATED
	42	FIXED	1'-6"	7'-0"	7'-0"	WOOD	DOUBLE INSULATED
	43	CASEMENT	2'-6"	3'-6"	7'-0"	WOOD	DOUBLE INSULATED
	44	CASEMENT	2'-6"	4'-0"	7'-0"	WOOD	DOUBLE INSULATED
	45	CASEMENT	2'-6"	4'-0"	7'-0"	WOOD	DOUBLE INSULATED
	46	CASEMENT	2'-6"	3'-6"	7'-0"	WOOD	DOUBLE INSULATED
	47	CASEMENT	3'-0"	4'-0"	7'-0"	WOOD	DOUBLE INSULATED

Attachment 3

EXTERIOR DOOR SCHEDULE

	MARK	TYPE	WIDTH	HEIGHT	CORE	REMARKS
MAIN RESIDENCE	1	SWING IN	3'-0"	7'-0"	WOOD	
	2	SLIDE-UP	9'-0"	7'-0"	WOOD	SECTIONAL GARAGE DOOR W/ TEMPERED GLAZING
	3	SLIDE-UP	9'-0"	7'-0"	WOOD	SECTIONAL GARAGE DOOR W/ TEMPERED GLAZING
	4	SWING OUT	3'-0"	7'-0"	WOOD	
	5	SWING OUT	2'-8"	7'-0"	WOOD	
	6	SWING OUT	(PR) 3'-0"	7'-0"	WOOD	
	7	SWING OUT	(PR) 3'-0"	7'-0"	WOOD	
A.D.U.	8	SWING IN	3'-0"	7'-0"	WOOD	
	9	SWING OUT	(PR) 3'-0"	7'-0"	WOOD	



A. D. U. FLOOR PLAN

SCALE: 1/4" = 1'-0"

FLOOR AREA = 484 S.F.

N

8 0 4 8 16

MAIN RESIDENCE FLOOR PLAN

SCALE: 1/4" = 1'-0"

FLOOR AREA = *3,178 S.F.

*MAX TOTAL = 3,200 SQ. FT. (2,960 + 240)
ADDITIONAL BASE FLOOR AREA OF 3% OF SITE AREA FOR LOT MERGER INCENTIVE
(CMC 17.10.040.B.2)

HOLDREN+LIETZKE ARCHITECTURE

225 CANNERY ROW - SUITE A
MONTEREY, CA 93940

Ph: 831.649.6001
Fax: 831.649.6003

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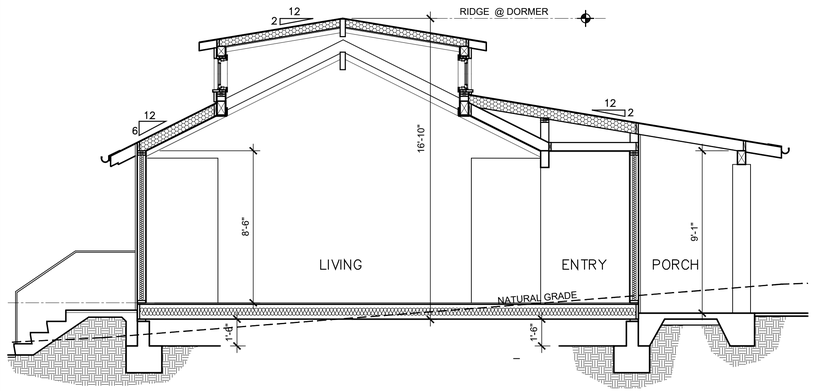
DATE:	OCT. 16, 2024
SCALE:	1/4"=1'-0"
DRAWN:	JM
JOB NUMBER:	23.13
REVISION	
1	PLANNING PLAN CHECK JUNE 03, 2024

LICENSED ARCHITECT
J. CRAIG HOLDREN
C-32768
SEP 30 2025
Renewal Date
STATE OF CALIFORNIA

MAIN FLOOR PLAN

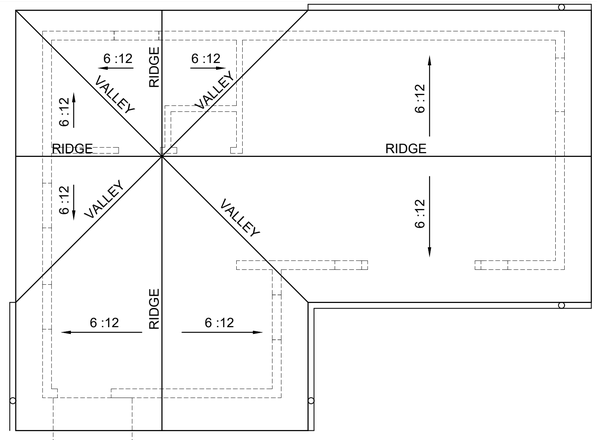
BRITTON RESIDENCE
SANTA FE STREET , 2 SW OF MOUNTAIN VIEW AVE.
CARMEL-BY-THE-SEA, CA 93923
A.P.N. 010-082-002

A2.1



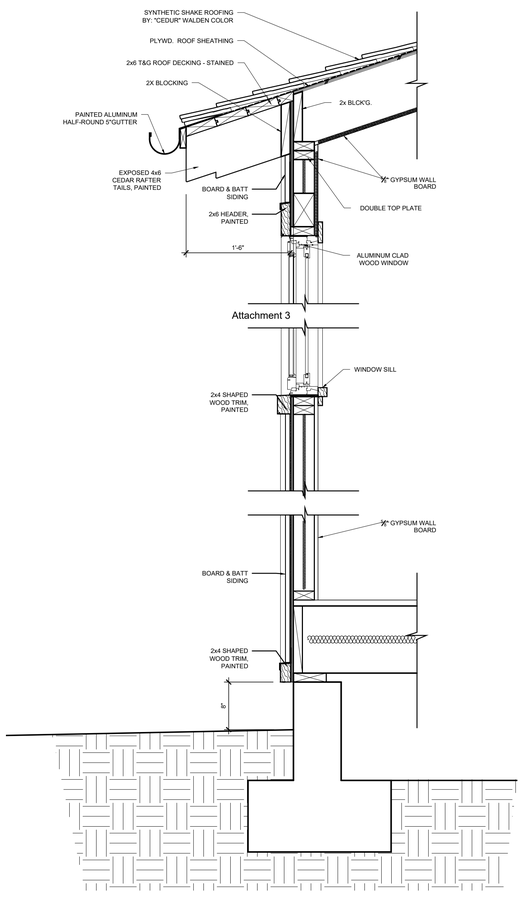
SECTION A-A

SCALE: 1/4" = 1'-0"



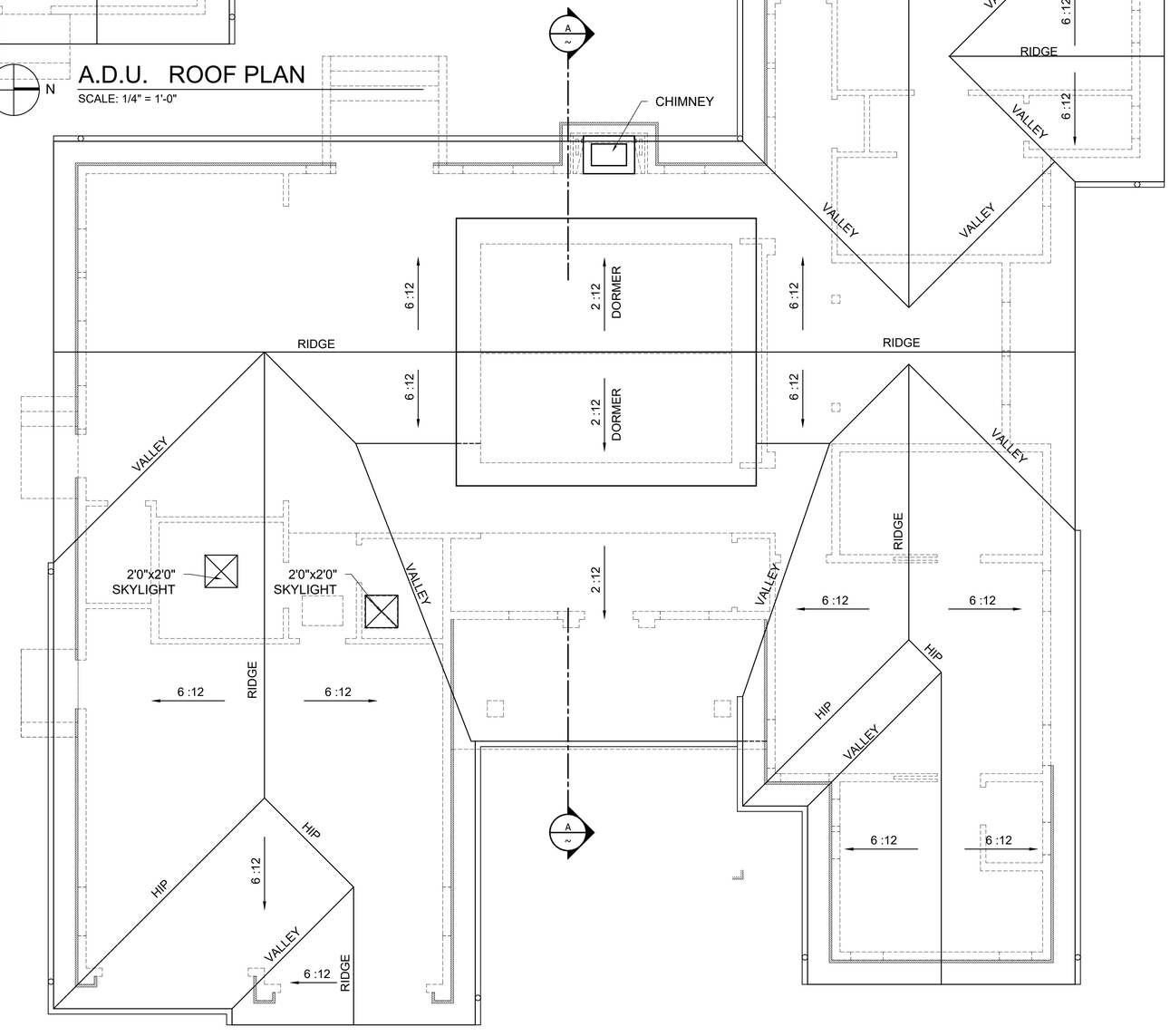
A.D.U. ROOF PLAN

SCALE: 1/4" = 1'-0"



TYPICAL WALL SECTION

SCALE: 1" = 1'-0"



MAIN RESIDENCE ROOF PLAN

SCALE: 1/4" = 1'-0"

8 0 4 8 16

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ARCHITECTURE

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DATE:	OCT. 16, 2024
SCALE:	1/4"=1'-0"
DRAWN:	JM
JOB NUMBER:	23.13
REVISION	
1 PLANNING PLAN CHECK	JUNE 03, 2024

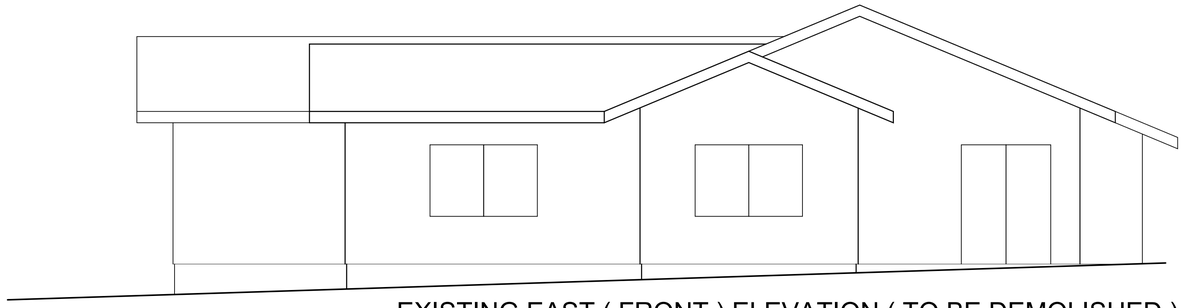
LICENSED ARCHITECT
J. CRAIG HOLDREN
C-32768
SEP 30 2025
Renewal Date
STATE OF CALIFORNIA

ROOF PLAN

BRITTON RESIDENCE

SANTA FE STREET , 2 SW OF MOUNTAIN VIEW AVE.
CARMEL-BY-THE-SEA, CA 93923
A.P.N. 010-082-002

A2.2



EXISTING EAST (FRONT) ELEVATION (TO BE DEMOLISHED)

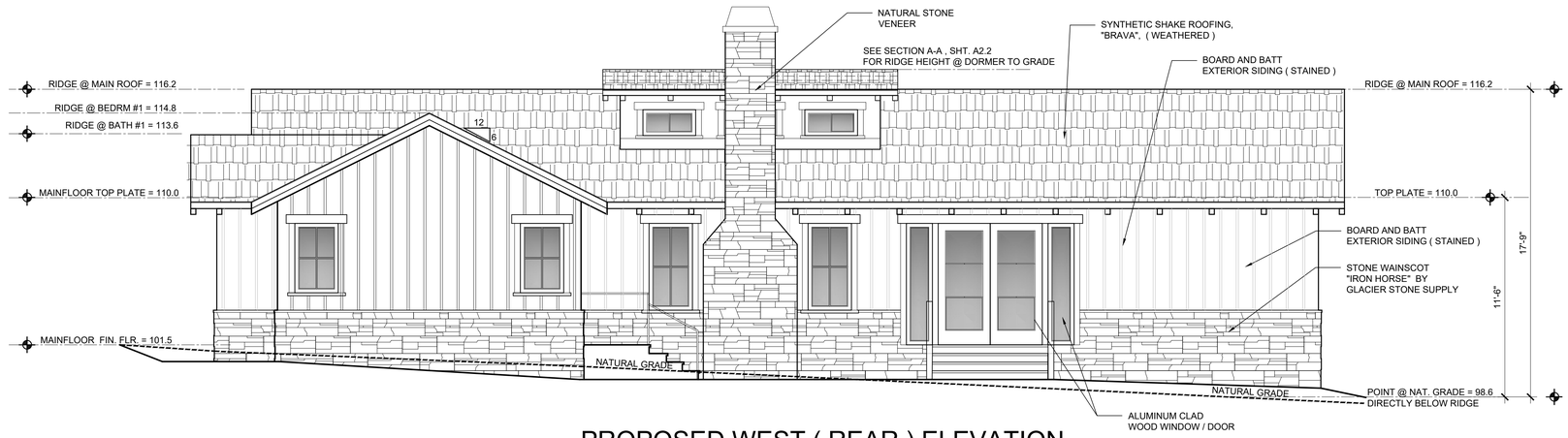
SCALE: 1/4" = 1'-0"

PROPOSED EAST (FRONT) ELEVATION

SCALE: 1/4" = 1'-0"

EXISTING WEST (REAR) ELEVATION (TO BE DEMOLISHED)

SCALE: 1/4" = 1'-0"



PROPOSED WEST (REAR) ELEVATION

SCALE: 1/4" = 1'-0"

8 0 4 8 16

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C-32768
SEP 30 2025
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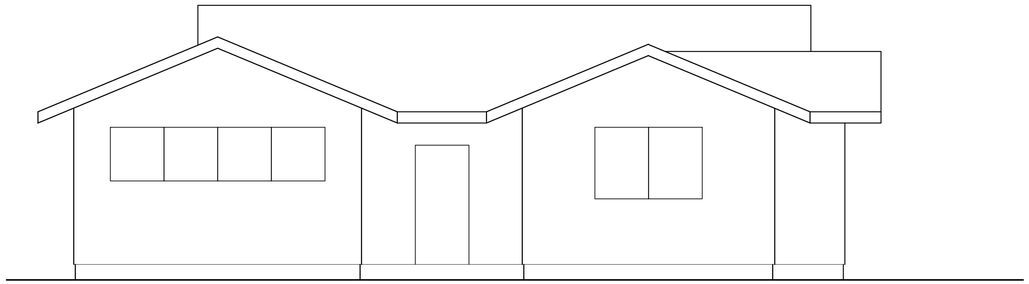
ELEVATIONS

BRITTON RESIDENCE

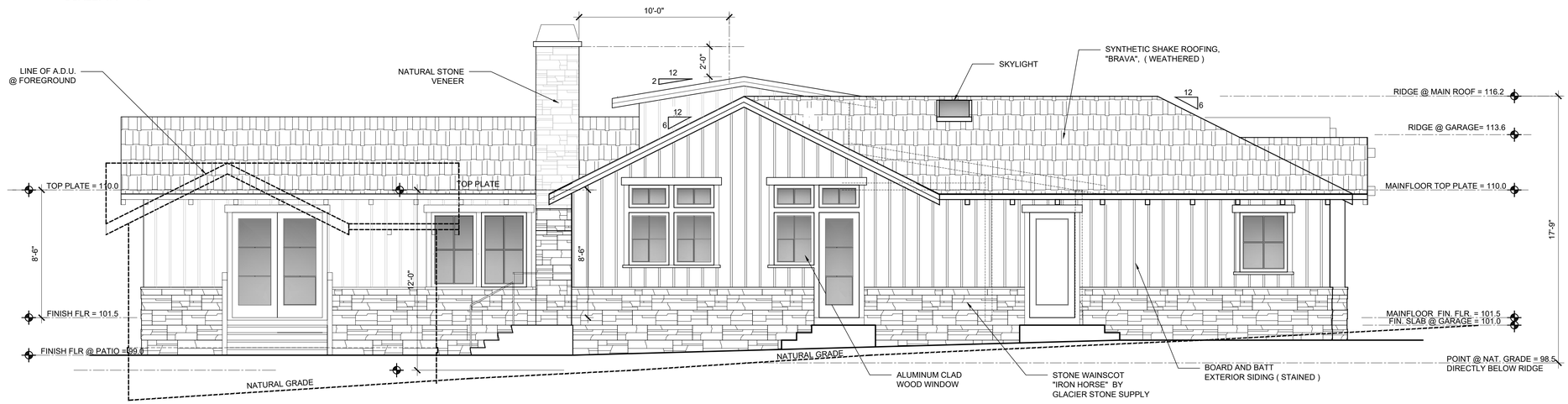
SANTA FE STREET , 2 SW OF MOUNTAIN VIEW AVE.
CARMEL-BY-THE-SEA, CA 93923
A.P.N. 010-082-002

A3.1



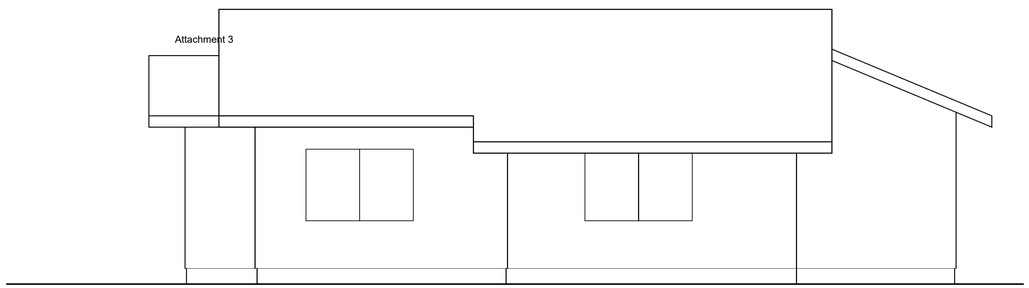
EXISTING SOUTH ELEVATION (TO BE DEMOLISHED)

SCALE: 1/4" = 1'-0"



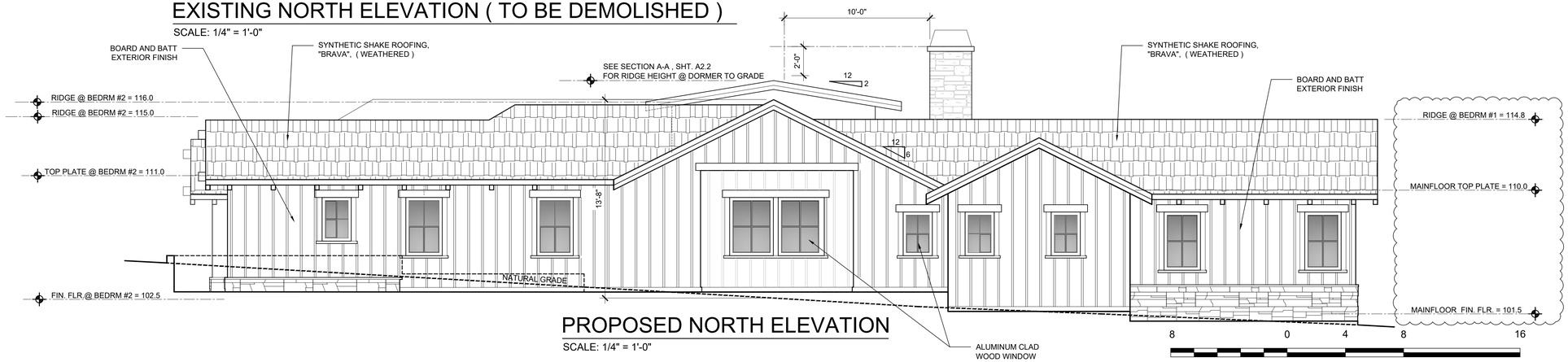
PROPOSED SOUTH ELEVATION

SCALE: 1/4" = 1'-0"



EXISTING NORTH ELEVATION (TO BE DEMOLISHED)

SCALE: 1/4" = 1'-0"



PROPOSED NORTH ELEVATION

SCALE: 1/4" = 1'-0"

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OCT. 16, 2024

1/4"=1'-0"

JM

23.13

1 PLANNING PLAN CHECK
JUNE 03, 2024

LICENSED ARCHITECT
J. CRAIG HOLDREN
C-32768
SEP 30 2025
Renewal Date
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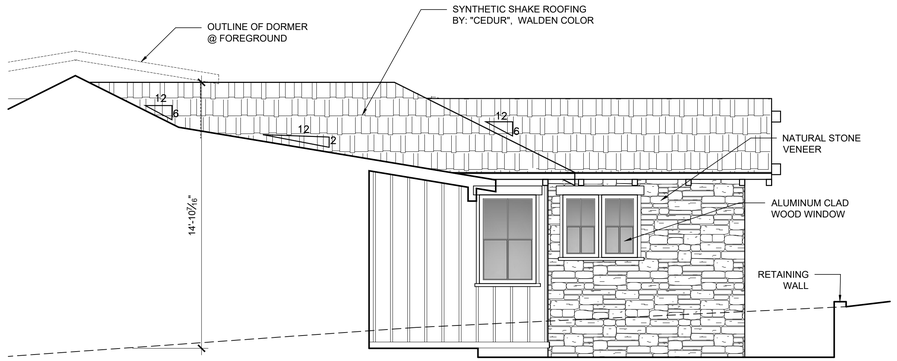
ELEVATIONS

BRITTON RESIDENCE

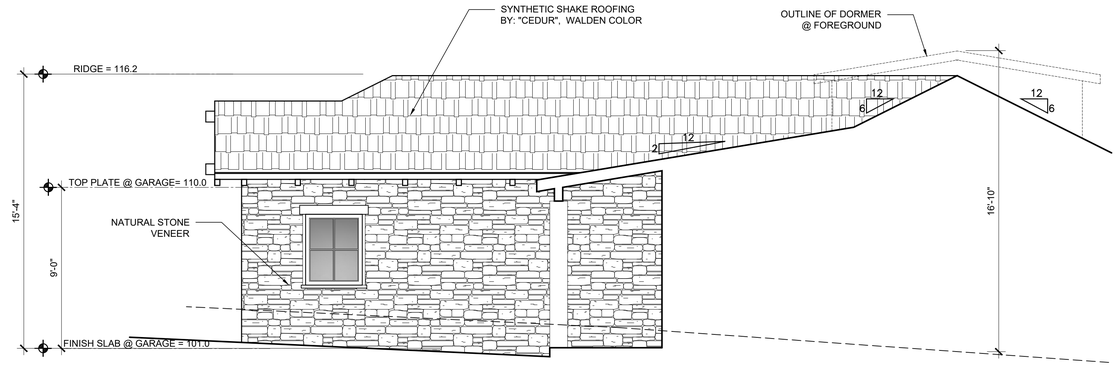
SANTA FE STREET , 2 SW OF MOUNTAIN VIEW AVE.
CARMEL-BY-THE-SEA, CA 93923
A.P.N. 010-082-002

A3.2



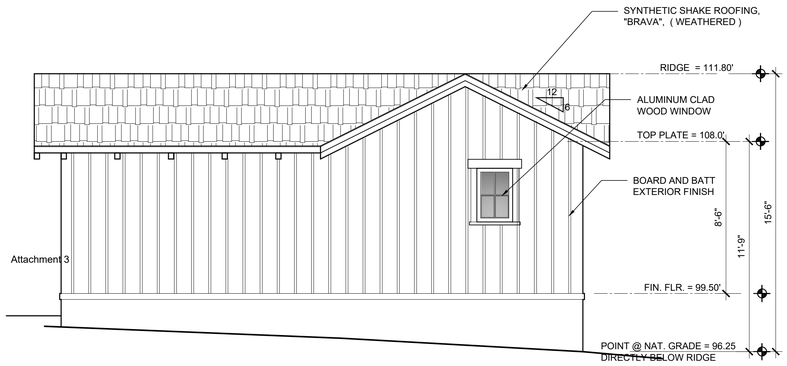
SOUTH COURTYARD ELEVATION

SCALE: 1/4" = 1'-0"



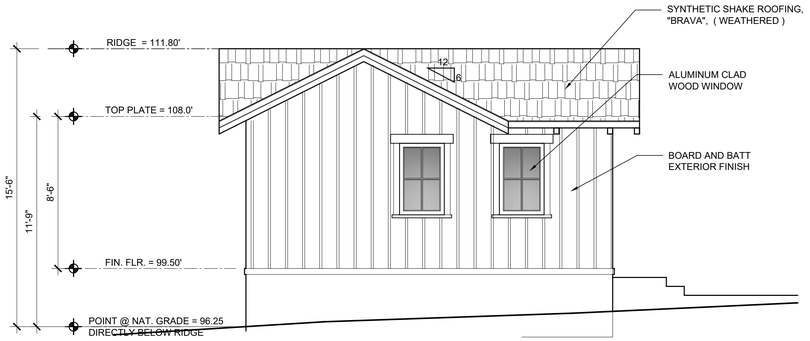
NORTH COURTYARD ELEVATION

SCALE: 1/4" = 1'-0"



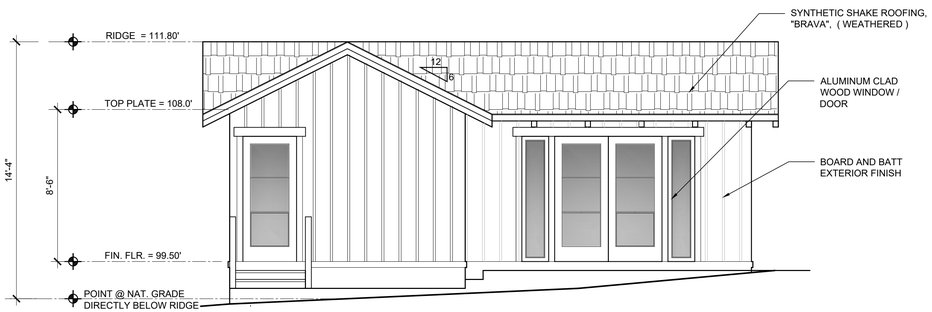
A.D.U. WEST ELEVATION

SCALE: 1/4" = 1'-0"



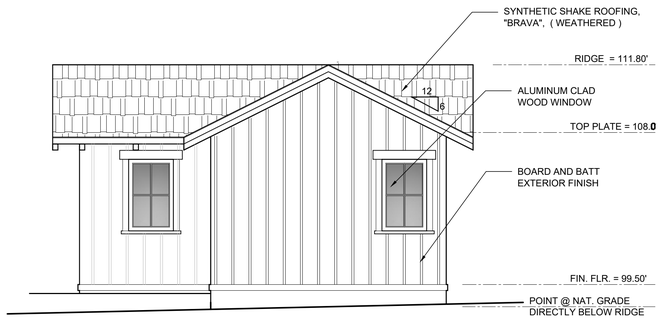
A.D.U. SOUTH ELEVATION

SCALE: 1/4" = 1'-0"



A.D.U. EAST ELEVATION

SCALE: 1/4" = 1'-0"



A.D.U. NORTH ELEVATION

SCALE: 1/4" = 1'-0"

8 0 4 8 16

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OCT. 16, 2024

1/4"=1'-0"

JM

23.13

1 PLANNING PLAN CHECK
JUNE 03, 2024

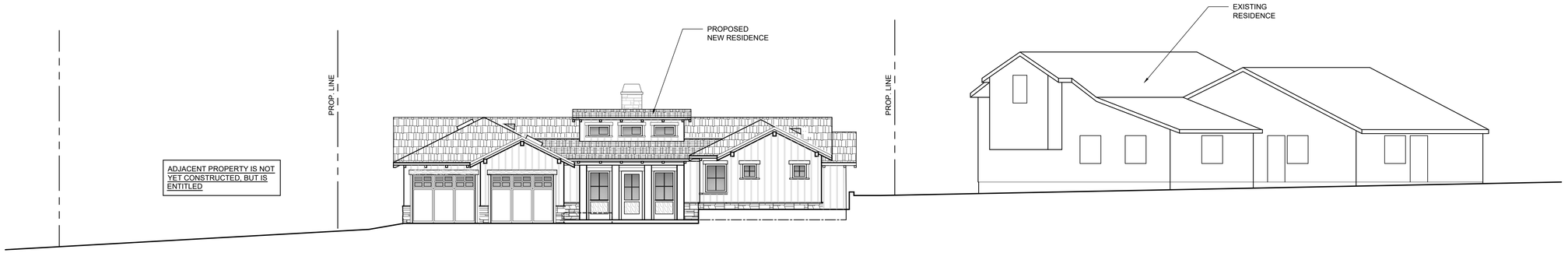
LICENSED ARCHITECT
J. CRAIG HOLDREN
C-32768
SEP 30 2025
Renewal Date
STATE OF CALIFORNIA

A. D. U. ELEVATIONS

BRITTON RESIDENCE

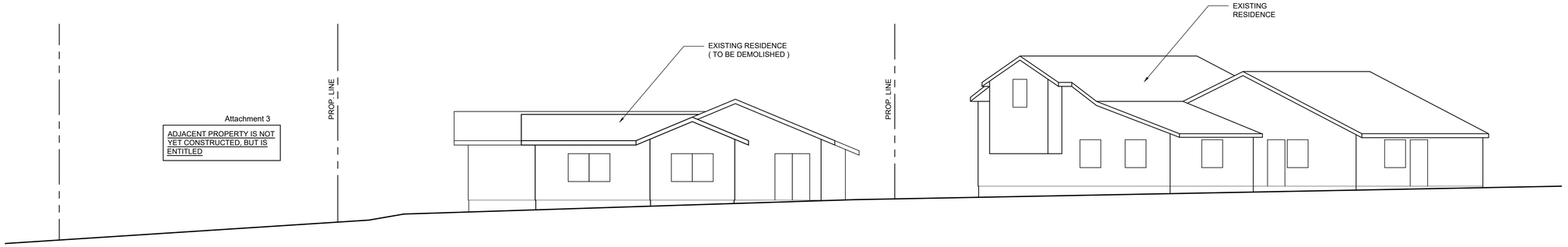
SANTA FE STREET , 2 SW OF MOUNTAIN VIEW AVE.
CARMEL-BY-THE-SEA, CA 93923
A.P.N. 010-082-002

A3.3



PROPOSED STREET PROFILE

SCALE: 1/8" = 1'-0"



EXISTING STREET PROFILE

SCALE: 1/8" = 1'-0"

8 0 4 8 16

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ARCHITECTURE

225 CANNERY ROW - SUITE A
MONTEREY, CA 93940

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Fax: 831.649.6003

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DATE:	OCT. 16, 2024
SCALE:	1/8"=1'-0"
DRAWN:	JM
JOB NUMBER:	23.13
REVISION	
1	PLANNING PLAN CHECK JUNE 03, 2024

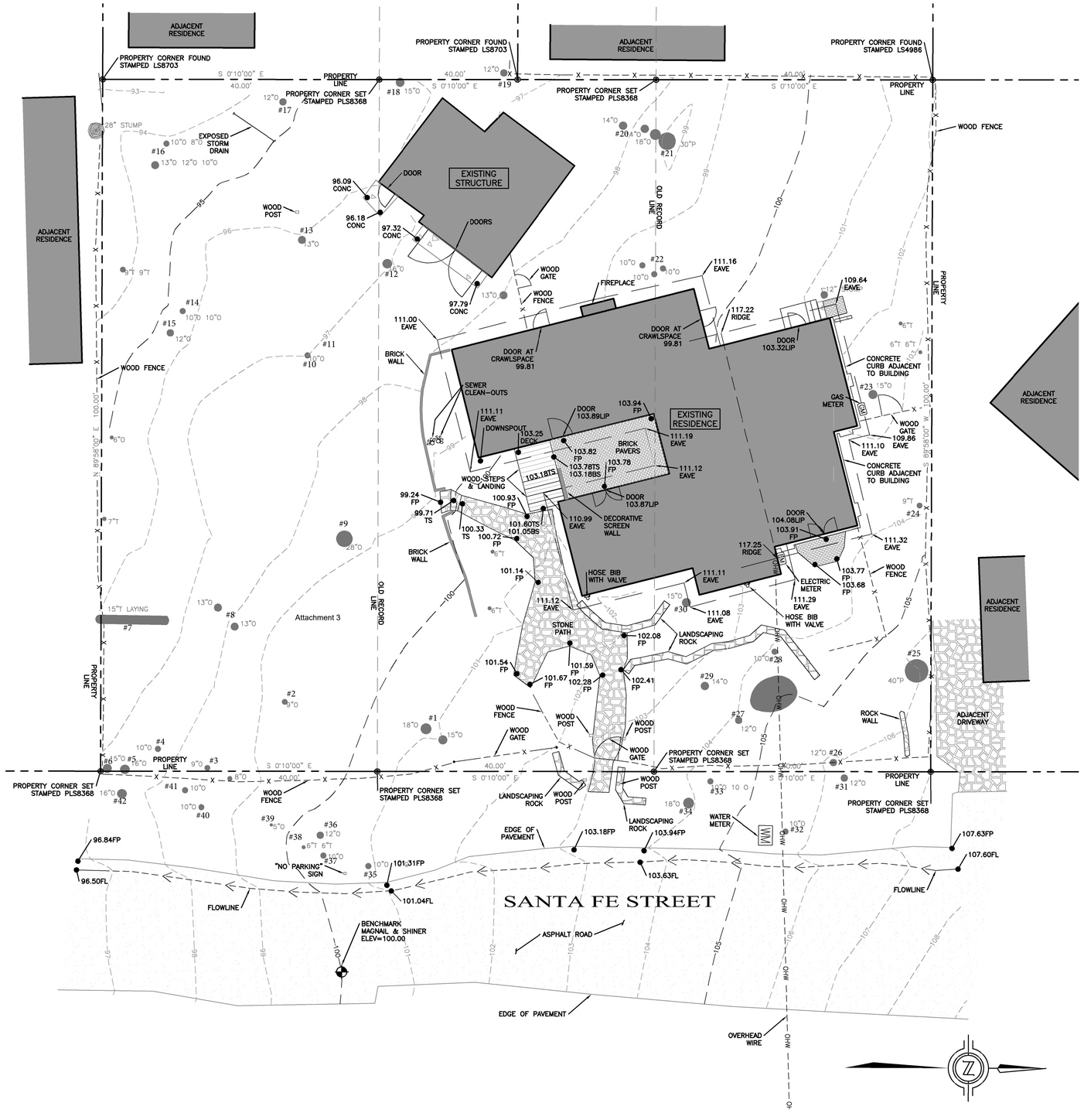
LICENSED ARCHITECT
J. CRAIG HOLDREN
C-32768
SEP 30 2025
Renewal Date
STATE OF CALIFORNIA

STREET PROFILE

BRITTON RESIDENCE

SANTA FE STREET , 2 SW OF MOUNTAIN VIEW AVE.
CARMEL-BY-THE-SEA, CA 93923
A.P.N. 010-082-002

A4.1



NOTES:

1. BOUNDARY DATA SHOWN HEREON WERE DETERMINED WITH THE BENEFIT OF A FIELD SURVEY SUPPLEMENTED BY RECORD DOCUMENTS. ALL BOUNDARY DATA SHOWN HEREON ARE FROM THE RECORDS PER VOLUME 27 SURVEYS, AT PAGE 142, AND SHOWN APPROXIMATE ONLY.

2. THIS TOPOGRAPHIC SURVEY IS PREPARED FOR DESIGN PURPOSES ONLY.

3. ENTITLEMENTS OR ENCUMBRANCES AFFECTING THIS PROPERTY MAY NOT NECESSARILY BE SHOWN.

4. DISTANCES SHOWN ARE EXPRESSED IN FEET AND DECIMALS THEREOF.

5. CONTOUR INTERVAL = ONE FOOT.

6. TREE TYPES ARE INDICATED WHERE KNOWN. DIAMETERS OF TREES ARE SHOWN IN INCHES AND ARE APPROXIMATE ONLY, TO BE VERIFIED BY AN APPROVED ARBORIST. TREES SMALLER THAN 6" ARE NOT NECESSARILY SHOWN. DIRECTION OF GROWTH AND DRIP LINE SHAPE TO BE VERIFIED BY OTHERS.

7. POSITION AND DIMENSIONS (IF ANY) OF BUILDINGS AND OTHER STRUCTURES ARE SHOWN HEREON APPROXIMATE ONLY DUE TO MEASUREMENT LIMITATIONS, IRREGULAR SHAPE OF BRICK FACING, POP-OUTS, BULL NOSE CORNERS, ETC.

8. NOT ALL UTILITY BOXES AND/OR UTILITY STRUCTURES ARE SHOWN INCLUDING BUT NOT LIMITED TO HOSE BIBS AND IRRIGATION VALVES. ONLY THE VISIBLE UTILITY BOXES AND/OR UTILITY STRUCTURES THAT WERE CONSIDERED TO CONVEY THE GENERAL UTILITY CONDITIONS ARE SHOWN.

9. A LOCAL BENCHMARK FOR THIS PROJECT IS A SET MAG NAIL AND SHINER IN SANTA FE STREET AS SHOWN HEREON, HAVING AN ELEVATION OF 100.00 BASED ON AN ASSUMED DATUM.

10. THIS MAP CORRECTLY REPRESENTS A SURVEY PREPARED BY ME AND/OR UNDER MY DIRECTION, FROM FIELD DATA COLLECTED IN JULY 2021.

11. A CORNER RECORD HAS BEEN FILED AND IS IN THE PROCESS OF BEING RECORDED.

PROFESSIONAL LAND SURVEYOR FRANK LUCIDO JR. Exp. 12-31-21 No. 8368 STATE OF CALIFORNIA

REGISTERED PROFESSIONAL ENGINEER CHRISTOPHER I. STOCK No. 59685 EXP. 12-31-21 CIVIL STATE OF CALIFORNIA

LEGEND

PROPERTY LINE
FLOW LINE
WOOD FENCE
MAJOR CONTOUR
MINOR CONTOUR
BUILDING OVERHANG

80.00 → SPOT ELEVATION

AC	ASPHALT
BS	BOTTOM STAIRS
C	CYPRESS TREE
CONC	CONCRETE
DS	DOWNSPOUT
E	EXISTING
EG	EXISTING GRADE
EL	ELEVATION
ELEC	ELECTRICAL
EP	EDGE OF PAVEMENT
FL	FLOW LINE
FP	FINISH PAVEMENT
FW	FACE OF WALL
O	OAK TREE
P	PINE TREE
RL	RIDGE LINE
T	TREE
TS	TOP OF STAIRS
TW	TOP OF WALL
TYP	TYPICAL

8 0 4 8 16
1" = 8'

L&S ENGINEERING AND SURVEYING, INC
2460 Garden Road, Suite G, Monterey, California 93940
P: 831.655.2723 F: 831.655.3426
Landsengineers.com

DRAWN BY: BM
DESIGNED BY:
DATE: 8-5-2021
SCALE: 1" = 8'
JOB NUMBER: 21-65
LAST REVISED: 8-26-2021
REVISED BY: BM

TOPOGRAPHIC SURVEY

JEFF BRITTON
SANTA FE STREET
2SW OF MOUNTAIN VIEW AVENUE
CARMEL-BY-THE-SEA, CALIFORNIA
APN: 010-082-002

SHEET 1
OF
1 SHEET

Significant Tree Evaluation Worksheet

APN: 010-082-002
Street Location: Santa Fe 2 SW of Mountain View
Planner: Evan Kort
City Forester: Sara Davis
Property Owner: Britton
Recommended Tree Density: TBD by the Forest & Beach Commission

Part One: Initial Screening:

Complete Part One to determine if further assessment is warranted. Trees must pass all criteria in Part One to be considered significant or moderately significant.

A. Does the tree pose an above-normal potential risk to life and property?

Tree #	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15
YES															
NO	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X

Any tree with structural impairment likely to cause failure should be marked as unsafe and removed. Use page five of this worksheet to document the safety risk. Trees that have limited and specific defects that can be remedied with selective pruning or other mitigation should be marked as safe and specific recommendations should be given to the owner for tree care. Such trees may still be assessed for significance.

B. Is the tree one of the following native species on the Carmel-by-the-Sea recommended tree list?

Tree #	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15
Species	CO	CO	CO	CO	CO	CO	OT	CO	CO	CO	CO	CO	CO	CO	CO
YES	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X
NO															

MP-Monterey pine MC- Monterey cypress BP-Bishop pine CR -coast redwood CO- coast live oak
CI -- Catalina ironwood CS -- California sycamore BL -- big leaf maple OT -- other

(Note: Other species on the recommended tree list may be determined to be Significant Trees only if they are exceptional examples of the species. Such trees also must exhibit excellent health, form, vigor, and substantial size to rate an overall score of at least 7 points in Part Two of the assessment.)

C. Does the tree meet the minimum size criteria for significance?

Tree #	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15
YES	23	9	9	10	16	15	15	13	28	10	10	16	13	10	12
NO															

Monterey pine, Monterey cypress, Bishop pine, Coast redwood: 6" DBH
Coast live oak – single trunk tree: 6" DBH
Coast live oak – multi-trunk tree measured per industry standard: 6" DBH
California sycamore, Big leaf maple, Catalina ironwood, other: 10" DBH
dbh = diameter at breast height or 4.5 feet above the adjacent ground surface

Significant Tree Evaluation Worksheet

APN: 010-082-002
Street Location: Santa Fe 2 SW of Mountain View
Planner: Evan Kort
City Forester: Sara Davis
Property Owner: Britton
Recommended Tree Density: TBD by the Forest & Beach Commission

Part One: Initial Screening:

Complete Part One to determine if further assessment is warranted. Trees must pass all criteria in Part One to be considered significant or moderately significant.

A. Does the tree pose an above-normal potential risk to life and property?

Tree #	16	17	18	19	20	21	22	23	24	25	26	27	28	29	30
YES															
NO	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X

Any tree with structural impairment likely to cause failure should be marked as unsafe and removed. Use page five of this worksheet to document the safety risk. Trees that have limited and specific defects that can be remedied with selective pruning or other mitigation should be marked as safe and specific recommendations should be given to the owner for tree care. Such trees may still be assessed for significance.

B. Is the tree one of the following native species on the Carmel-by-the-Sea recommended tree list?

Tree #	16	17	18	19	20	21	22	23	24	25	26	27	28	29	30
Species	CO	CO	CO	CO	CO	MP	CO	CO	CO	CO	CO	CO	MP	CO	CO
YES	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X
NO															

MP-Monterey pine MC- Monterey cypress BP-Bishop pine CR -coast redwood CO- coast live oak
CI -- Catalina ironwood CS -- California sycamore BL -- big leaf maple OT -- other

(Note: Other species on the recommended tree list may be determined to be Significant Trees only if they are exceptional examples of the species. Such trees also must exhibit excellent health, form, vigor, and substantial size to rate an overall score of at least 7 points in Part Two of the assessment.)

C. Does the tree meet the minimum size criteria for significance?

Tree #	16	17	18	19	20	21	22	23	24	25	26	27	28	29	30
YES	29	12	15	10	27	30	17	15	6	40	12	12	10	14	15
NO															

Monterey pine, Monterey cypress, Bishop pine, Coast redwood: 6" DBH
Coast live oak – single trunk tree: 6" DBH
Coast live oak – multi-trunk tree measured per industry standard: 6" DBH
California sycamore, Big leaf maple, Catalina ironwood, other: 10" DBH
dbh = diameter at breast height or 4.5 feet above the adjacent ground surface

Part Two: Assessment For Tree Significance

For each of the criteria below assign points as shown to assess the tree. If any criteria score is zero the assessment may stop as the tree cannot qualify as significant or moderately significant.

D. What is the health and condition of the tree?

Tree #	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15
score	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1

0 points: The tree is heavily infested with pests or has advanced signs of disease that indicates the tree is declining and has very limited life expectancy.
1 point: The tree shows some pests or disease that impair its condition, but which does not immediately threaten the health of the tree. The tree may recover on its own, or with appropriate intervention.
2 points: The tree appears healthy and in good condition.
3 points: The tree shows excellent health, is free of pests and disease and is in very strong condition.

E. What is the overall form and structure of the tree?

Tree #	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15
score	1	1	1	1	1	1	0	1	1	1	1	1	1	1	1

0 points: Prior pruning, disease or growth habit have left the tree deformed or unsound to an extent that it cannot recover or will never be a visual asset to the neighborhood or will likely deteriorate into a structural hazard.
1 point: The tree has poor form or structure but (a) can recover with proper maintenance or (b) it provides visual interest in its current form, and does not have structural defects that are likely to develop into a safety hazard.
2 points: The tree has average form and structure for the species but does not exhibit all the qualities of excellent form and structure.
3 points: The tree exhibits excellent form and structure. For all species there will be a good distribution of foliage on multiple branches with no defects. For conifers, the tree will have a single straight leader with balanced branching and with good taper. Oaks will exhibit a well-developed canopy with no suppressed branches. Oaks may be single-trunked or multi-trunked and will have a balanced distribution of foliage on each

F. What is the age and vigor of the tree?

Tree #	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15
score	1	2	2	2	2	2	0	1	1	1	1	1	2	1	1

0 points: The tree is over-mature or shows signs of poor or declining vigor such as die-back of major limbs or of the crown, small leaves/needles and/or minimal new growth.
1 point: The tree is mature but retains normal vigor and is likely to continue as a forest asset for a substantial period into the future.
2 points: The tree is young to middle age and shows normal vigor.
3 points: The tree is young to middle age and shows exceptional vigor.

Part Two: Assessment For Tree Significance

For each of the criteria below assign points as shown to assess the tree. If any criteria score is zero the assessment may stop as the tree cannot qualify as significant or moderately significant.

D. What is the health and condition of the tree?

Tree #	16	17	18	19	20	21	22	23	24	25	26	27	28	29	30
score	1	1	1	1	2	2	1	1	1	1	1	1	0	1	0

0 points: The tree is heavily infested with pests or has advanced signs of disease that indicates the tree is declining and has very limited life expectancy.
1 point: The tree shows some pests or disease that impair its condition, but which does not immediately threaten the health of the tree. The tree may recover on its own, or with appropriate intervention.
2 points: The tree appears healthy and in good condition.
3 points: The tree shows excellent health, is free of pests and disease and is in very strong condition.

E. What is the overall form and structure of the tree?

Tree #	16	17	18	19	20	21	22	23	24	25	26	27	28	29	30
score	2	0	2	2	2	2	2	2	2	2	1	1	1	1	1

0 points: Prior pruning, disease or growth habit have left the tree deformed or unsound to an extent that it cannot recover or will never be a visual asset to the neighborhood or will likely deteriorate into a structural hazard.
1 point: The tree has poor form or structure but (a) can recover with proper maintenance or (b) it provides visual interest in its current form, and does not have structural defects that are likely to develop into a safety hazard.
2 points: The tree has average form and structure for the species but does not exhibit all the qualities of excellent form and structure.
3 points: The tree exhibits excellent form and structure. For all species there will be a good distribution of foliage on multiple branches with no defects. For conifers, the tree will have a single straight leader with balanced branching and with good taper. Oaks will exhibit a well-developed canopy with no suppressed branches. Oaks may be single-trunked or multi-trunked and will have a balanced distribution of foliage on each

F. What is the age and vigor of the tree?

Tree #	16	17	18	19	20	21	22	23	24	25	26	27	28	29	30
score	2	1	2	2	2	2	1	2	2	2	2	2	1	2	1

0 points: The tree is over-mature or shows signs of poor or declining vigor such as die-back of major limbs or of the crown, small leaves/needles and/or minimal new growth.
1 point: The tree is mature but retains normal vigor and is likely to continue as a forest asset for a substantial period into the future.
2 points: The tree is young to middle age and shows normal vigor.
3 points: The tree is young to middle age and shows exceptional vigor.

G. Are environmental conditions favorable to the tree?

Tree #	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15
score	2	0	0	0	0	0	0	2	2	2	2	2	1	2	2

Attachment 3

0 points: The tree is crowded or has no room for growth to maturity. The tree has poor access to light, air or has poor soil for the species.
1 point: The tree has average environmental conditions including room for growth to maturity, access to light, air and soils suitable for the species.
2 points: The tree has room for growth to maturity with no crowding from other significant trees or existing buildings nearby. The tree also has excellent access to light, air and excellent soils for root development.

Part Three: Final Assessment

Record the total points scored on D - G for each tree.

Tree #	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15
Total Score	5	4	4	4	4	4	1	5	5	5	5	5	5	5	5

A. Did all assessment categories in Part Two achieve a minimum score of 1-point?

Tree #	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15
YES	X	X	X	X	X	X		X	X	X	X	X	X	X	X
NO							X								

B. Are there any other factors that would disqualify a tree from a determination of significance ?
(Explain any 'yes' answer)

Yes _____

Conclusion: Does The Tree Qualify As Significant Or Moderately Significant?

If the tree meets the species, size and safety criteria identified in Part One and scores at least one point under each of the criteria in Part Two, it shall be classified as Significant if it achieves a score of **6 or more points** or shall be classified as Moderately Significant if it achieves a score of **4 or 5 points**. Tree species not listed in Part One-B that meet other screening criteria in Part One may be classified by the City Forester as Significant if they score **at least 7 points**, or as Moderately Significant if they score **at least 4 points**. All other trees are classified as non-significant.

Tree #	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15
SIGNIF															
MOD SIGNIF	X	X	X	X	X	X		X	X	X	X	X	X	X	X
NOT SIGNIF							X								

G. Are environmental conditions favorable to the tree?

Tree #	16	17	18	19	20	21	22	23	24	25	26	27	28	29	30
score	2	1	2	2	2	2	0	1	1	2	1	1	1	1	0

0 points: The tree is crowded or has no room for growth to maturity. The tree has poor access to light, air or has poor soil for the species.
1 point: The tree has average environmental conditions including room for growth to maturity, access to light, air and soils suitable for the species.
2 points: The tree has room for growth to maturity with no crowding from other significant trees or existing buildings nearby. The tree also has excellent access to light, air and excellent soils for root development.

Part Three: Final Assessment

Record the total points scored on D - G for each tree.

Tree #	16	17	18	19	20	21	22	23	24	25	26	27	28	29	30
Total Score	7	3	7	7	8	8	4	6	6	7	5	5	3	5	2

A. Did all assessment categories in Part Two achieve a minimum score of 1-point?

Tree #	16	17	18	19	20	21	22	23	24	25	26	27	28	29	30
YES	X		X	X	X	X		X	X	X	X	X	X	X	
NO		X					X								X

B. Are there any other factors that would disqualify a tree from a determination of significance ?
(Explain any 'yes' answer)

Yes _____

Conclusion: Does The Tree Qualify As Significant Or Moderately Significant?

If the tree meets the species, size and safety criteria identified in Part One and scores at least one point under each of the criteria in Part Two, it shall be classified as Significant if it achieves a score of **6 or more points** or shall be classified as Moderately Significant if it achieves a score of **4 or 5 points**. Tree species not listed in Part One-B that meet other screening criteria in Part One may be classified by the City Forester as Significant if they score **at least 7 points**, or as Moderately Significant if they score **at least 4 points**. All other trees are classified as non-significant.

Tree #	16	17	18	19	20	21	22	23	24	25	26	27	28	29	30
SIGNIF	X		X	X	X	X		X	X	X					
MOD SIGNIF											X	X		X	
NOT SIGNIF		X					X						X		X

Items to note:

Required Structural Root Zone

Tree #	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15
Feet	11.5	6	6	6	8	7.5	7.5	6.5	14	6	6	8	6.5	6	6

Required Tree Protection Zone

Tree #	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15
YES	34.5	18	18	18	24	22.5	22.5	19.5	42	18	18	24	19.5	18	18

Requirements for tree preservation shall adhere to the following tree protection measures on construction site.

- Prior to grading, excavation, or construction, the developer shall clearly tag or mark all trees to be preserved.
- Excavation within 6 feet of a tree trunk is not permitted.
- No attachments or wires of any kind, other than those of a protective nature shall be attached to any tree.
- Per Municipal Code Chapter 17.48.110 no material may be stored within the dripline of a protected tree to include the drip lines of trees on neighboring parcels.
- Tree Protection Zone -- The Tree Protection Zone shall be equal to dripline or 18 inches radially from the tree for every one inch of trunk diameter at 4.5 feet above the soil line, whichever is greater. Minimum of 4 foot high transparent fencing is required unless otherwise approved by the City Forester. Tree protection shall not be resized, modified, removed, or altered in any manner without written approval. The fencing must be maintained upright and taught for the duration of the project. No more than 4 inches of wood mulch shall installed be within the Tree Protection Zone. When the Tree Protection Zone is at or within the drip line, no less than 6 inches of wood mulch shall be installed 18 inches radially from the tree for every one inch of trunk diameter at 4.5 feet above the soil line outside of fencing.
- The Structural Root Zone -- Structural Root Zone shall by 6 feet from the trunk or 6 inches radially from the tree for every one inch of trunk diameter at 4.5' above the soil line, whichever is greater. Any excavation or changes to the grade shall be approved by the City Forester prior to work. Excavation within the Structural Root Zone shall be performed with pneumatic excavator, hydrovac at low pressure, or other method that does not sever roots.
- If roots greater than 2 inches in diameter or larger are encountered within the approved Structural Root Zone the City Forester shall be contacted for approval to make any root cuts or alterations to structures to prevent roots from being damaged.
- If roots larger than 2 inches in diameter are cut without prior City Forester approval or any significant tree is endangered as a result of construction activity, the building permit will be suspended and all work stopped until an investigation by the City Forester has been completed and mitigation measures have been put in place.

Items to note:

Required Structural Root Zone

Tree #	16	17	18	19	20	21	22	23	24	25	26	27	28	29	30
Feet	14.5	6	7.5	6	13.5	15	8.5	7.5	6	20	6	6	6	7	7.5

Required Tree Protection Zone

Tree #	16	17	18	19	20	21	22	23	24	25	26	27	28	29	30
YES	43.5	18	23	18	40.5	45	25.5	22.5	18	60	18	18	18	21	22.5

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HOLDREN+LIETZKE ARCHITECTURE

225 CANNERY ROW - SUITE A
MONTEREY, CA 93940

Ph: 831.649.6001
Fax: 831.649.6003

www.hl-arc.com

DATE: OCT. 16, 2024
SCALE: 1/8"=1'-0"
DRAWN: JM
JOB NUMBER: 23.13
REVISION
1 PLANNING PLAN CHECK JUNE 03, 2024

LICENSED ARCHITECT
J. CRAIG HOLDREN
C-32768
SEP 30 2025
Renewal Date
STATE OF CALIFORNIA

FORESTER REPORT

BRITTON RESIDENCE

SANTA FE STREET , 2 SW OF MOUNTAIN VIEW AVE.
CARMEL-BY-THE-SEA, CA 93923
A.P.N. 010-082-002

A5.1

Requirements for tree preservation shall adhere to the following tree protection measures on construction site.

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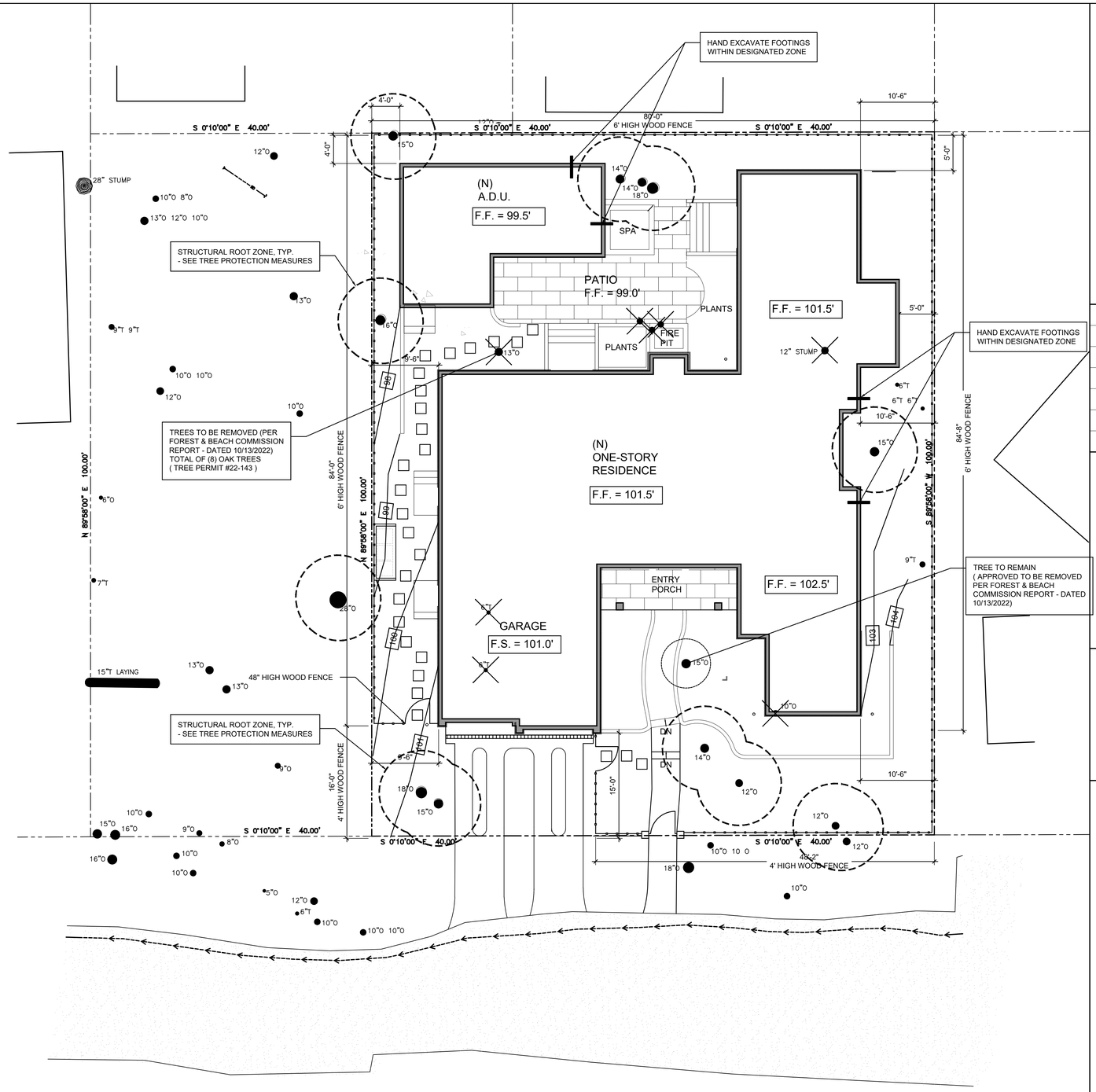
TREE PROTECTION MEASURES



TREE PROTECTION PLAN

N

SCALE: 1/8" = 1'-0"

8 0 4 8 16

HOLDREN+LIETZKE ARCHITECTURE

225 CANNERY ROW - SUITE A
MONTEREY, CA 93940

Ph: 831.649.6001
Fax: 831.649.6003

www.hl-arc.com

DATE:	OCT. 16, 2024
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REVISION	
1	PLANNING PLAN CHECK JUNE 03, 2024

LICENSED ARCHITECT
J. CRAIG HOLDREN
C-32768
SEP 30 2025
Renewal Date
STATE OF CALIFORNIA

TREE PROTECTION PLAN

BRITTON RESIDENCE

SANTA FE STREET , 2 SW OF MOUNTAIN VIEW AVE.
CARMEL-BY-THE-SEA, CA 93923
A.P.N. 010-082-002

A5.2

EXTERIOR LIGHTING LEGEND

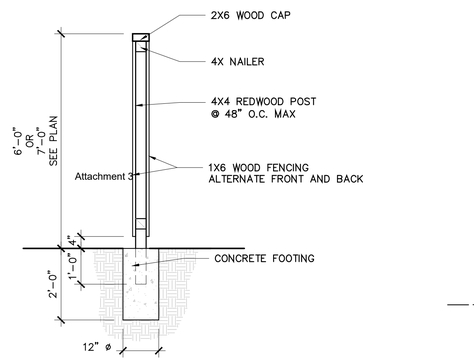
'A' (5) PATH LIGHTS –
15 WATT MAX
OXIDIZED STAINLESS STEEL BOLLARD

'B' (8) WALL SCONCE, SHIELDED BULB, DOWNWARD LIGHT, 25 WATT MAX FROSTED GLASS
MODEL: ELK 42181/1–LED SAN GABRIEL

'C' (2) STEP LIGHTS –
OXIDIZED STAINLESS STEEL DOWN LT
15 WATT MAX

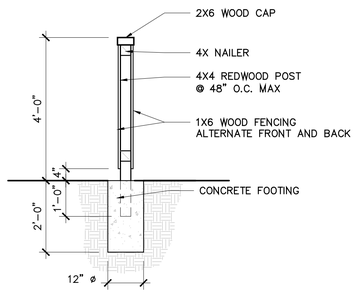
PLANT LIST & SYMBOL KEY

4	ROSMARINUS 'IRENE'	
5	RHODODENDRON	
6	CERCIS OCCIDENTALIS	
7	CAMELLIA SASANQUA 'SETSUGEKKA'	
8	SALVIA CLEVLANDII	
9	LEYMUS CONDENSATUS 'CANYON PRINCE'	
11	CEANOTHUS 'YANKEE PT.'	
12	LAVANDULA SP.	
13	DODONEA V.	



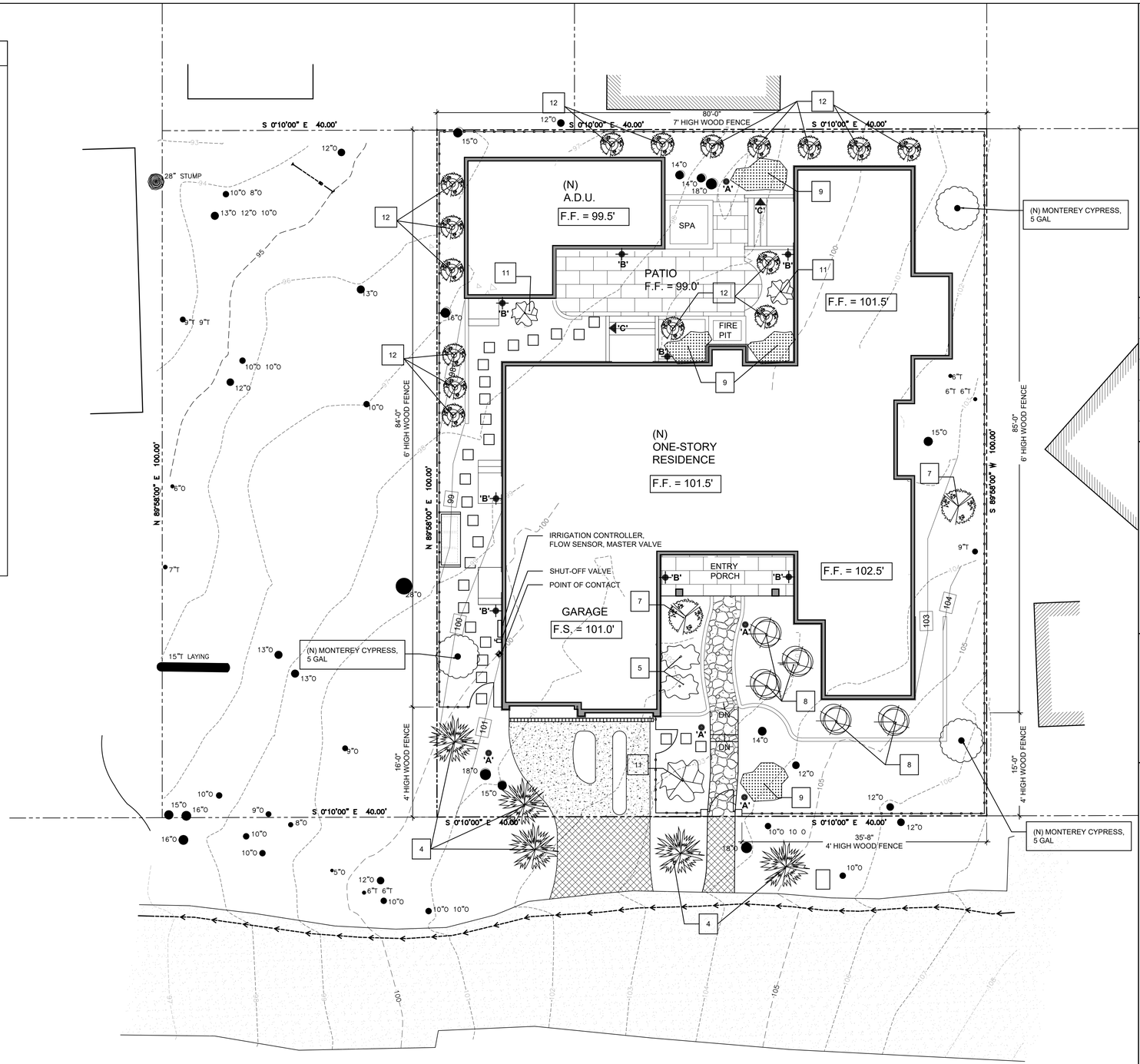
② 6'/7' HIGH WOOD FENCE

SCALE: 1/2" = 1'–0"



① 4' HIGH WOOD FENCE

SCALE: 1/2" = 1'–0"



N LANDSCAPE/ EXTERIOR LIGHTING PLAN

SCALE: 1/8" = 1'–0"

8 0 4 8 16

HOLDREN+LIETZKE ARCHITECTURE

225 CANNERY ROW - SUITE A
MONTEREY, CA 93940

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DATE:	OCT. 16, 2024
SCALE:	1/8"=1'–0"
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1	PLANNING PLAN CHECK JUNE 03, 2024

LICENSED ARCHITECT
J. CRAIG HOLDREN
C-32768
SEP 30 2025
Renewal Date
STATE OF CALIFORNIA

LANDSCAPE PLAN

BRITTON RESIDENCE

SANTA FE STREET , 2 SW OF MOUNTAIN VIEW AVE.
CARMEL-BY-THE-SEA, CA 93923
A.P.N. 010-082-002

L-1

RECEIVED
JUL 30 2024
City of Carmel-by-the-Sea
Planning & Building Dept.

City of Carmel by the Sea
Planning Commission

Re Proposed Action: DS 24089 (Britton)

I attended the meeting 7/10/2024 and made my points, I was also requested to write A letter, and so...

When I first saw the story poles going up, I was alarmed at how high they were, and how close to the property line.
I then looked at the plans and it sounded as though a mobil home was being put together, as I stated at the meeting:

Metal Roof / Standing seam
Aluminum windows / wood clad
Board + BAT Exterior finish - Stained
Natural Stone VENEER (?) why not Real Stone

The Drawings are very nice, but is this Really A Carmel by The Sea Home?

Thank You
Nancy Gaylord
REDACTED
REDACTED

City of Carmel-by-the-Sea

COMMUNITY PLANNING AND BUILDING DEPARTMENT

Errata Memorandum
December 9, 2024

To: Planning Commission

From: Evan Kort, Senior Planner

Subject: DS 24089 (Britton)

Hearing Date: December 11, 2024

Chair LePage and Commissioners,

The incorrect resolution was inadvertently attached to the staff report for the Britton project, DS 24089. The resolution attached to the staff report was the resolution from the Concept Hearing which was adopted on July 10, 2024.

The correct resolution for this Final Details review has been attached to this memorandum.

Best regards,

Evan Kort
Senior Planner

CITY OF CARMEL-BY-THE-SEA
PLANNING COMMISSION

PLANNING COMMISSION RESOLUTION NO. 2024-XXX-PC

A RESOLUTION OF THE PLANNING COMMISSION OF THE CITY OF CARMEL-BY-THE-SEA APPROVING A DESIGN STUDY, DS 24089 (BRITTON), LOT MERGER, LM 24151 (BRITTON), AND ASSOCIATED COASTAL DEVELOPMENT PERMIT FOR THE DEMOLITION OF AN EXISTING SINGLE-FAMILY RESIDENCE AND THE CONSTRUCTION OF A NEW 3,178 SQUARE-FOOT, ONE-STORY SINGLE-FAMILY RESIDENCE, INCLUSIVE OF A 462 SQUARE-FOOT ATTACHED GARAGE, LOCATED AT SANTA FE STREET 2 SOUTHWEST OF MOUNTAIN VIEW AVENUE IN THE SINGLE-FAMILY RESIDENTIAL (R-1) DISTRICT. APN: 010-082-002-000

WHEREAS, April 3, 2024, Sonia Madrigal ("Applicant") submitted an application on behalf of BRITTON J T & TERRI TRS ("Owner") requesting approval of Track 2 Design Study application DS 24089 (Britton) described herein as ("Application"); and

WHEREAS, the Application has been submitted for an 8,000-square-foot site located at Santa Fe Street, 2 southwest of Mountain View Avenue in the Single-Family Residential (R-1) Zoning District; and

WHEREAS, an associated Lot Merger Application (LM 24151, Britton) was submitted by the applicant on behalf of the Owner and shall be considered concurrently with the Design Study Application; and

WHEREAS, the Applicant is proposing the demolition of a single-family residence and reconstruction of a new one-story single-family residence and attached garage; and

WHEREAS, in accordance with Carmel Municipal Code (CMC) Section 17.58.040 (Residential Design Review), the construction of new dwellings, rebuilds, and substantial alterations requires approval of a Residential Track Two Design Study by the Planning Commission; and

WHEREAS, a Coastal Development Permit is also required in accordance with CMC 17.52.090 (Coastal Development Permit Required); and

WHEREAS, CMC Section 17.58.040.B requires a design concept review by the Planning Commission at a public hearing before consideration of the final details review for project approval; and

WHEREAS, on July 10, 2024, the Planning Commission held a duly noticed public hearing to receive public testimony regarding the conceptual design, including, without limitation, the information provided to the Planning Commission by City staff and through public testimony on the project and adopted Resolution 2023-004-PC, accepting the conceptual design with a request for numerous changes; and

WHEREAS, the Concept Design Study was presented at the July 10, 2024 Planning Commission hearing and the concept was accepted subject to the draft conditions/recommendations as found in Resolution 2024-057-PC; and

WHEREAS, the project was scheduled for final details review on December 11, 2024; and

WHEREAS, on November 29, 2024, a notice of the public hearing scheduled for December 11, 2024, was published in the Carmel Pine Cone in compliance with State law (California Government Code 65091) and mailed to owners of real property within a 300-foot radius of the project indicating the date and time of the public hearing; and

WHEREAS, on or before December 1, 2024, the Applicant posted the public notice on the project site and hand-delivered a copy of the public notice to each property within a 100-foot radius of the project site indicating the date and time of the public hearing; and

WHEREAS, on or before December 6, 2024, the meeting agenda was posted in three locations in compliance with State law indicating the date and time of the public hearing; and

WHEREAS, on December 11, 2024, the Planning Commission held a duly noticed public hearing to receive public testimony regarding the Final Design Study, Lot Merger, and associated Coastal Development Permit, including, without limitation, the information provided to the Planning Commission by City staff and through public testimony on the project; and

WHEREAS, the California Environmental Quality Act (California Public Resources Code §§ 21000, *et seq.,* "CEQA"), together with State Guidelines (14 California Code Regulations §§ 15000, *et seq.,* the "CEQA Guidelines") and City Environmental Regulations (CMC 17.60) require that certain projects be reviewed for environmental impacts and that environmental documents be prepared; and

WHEREAS, the Planning Commission found that pursuant to CEQA regulations, the Application is categorically exempt under Section 15303 (Class 3) – New Construction or Conversion of Small Structures, and no exceptions to the exemption exist pursuant to section 15300.2 of the CEQA Guidelines; and

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

WHEREAS, the Planning Commission did hear and consider all said reports, attachments, recommendations, and testimony herein above set forth and used their independent judgment to evaluate the project; and

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

NOW, THEREFORE, BE IT RESOLVED that the Planning Commission of the City of Carmel-By-The-Sea does hereby make the following findings and determinations regarding the **Final Design Study**:

FINDINGS REQUIRED FOR DESIGN STUDY APPROVAL For each of the required findings listed below, the staff has indicated whether the application, either as proposed or with conditions, supports adopting the findings. For all findings checked "no," the staff report discusses the issues to facilitate the Planning Commission's decision-making. Findings checked "yes" may or may not be discussed in the report depending on the issues.		
CMC 17.64.080.A, Final Details Phase Approval	**YES**	**NO**
1. The proposed architectural style and detailing are simple and restrained in character, consistent and well-integrated throughout the building, and complementary to the	✓	

neighborhood without appearing monotonous or repetitive in context with designs on nearby sites.		
2. The proposed exterior materials and their application rely on natural materials, and the overall design will add to the variety and diversity along the streetscape.	✓	
3. Design elements such as stonework, skylights, windows, doors, chimneys, and garages are consistent with the adopted design guidelines and will complement the character of the structure and the neighborhood.	✓	
4. Proposed landscaping, paving treatments, fences, and walls are carefully designed to complement the urbanized forest, the approved site design, adjacent sites, and the public right-of-way. The design will reinforce a sense of visual continuity along the street.	✓	

NOW, THEREFORE, BE IT RESOLVED that the Planning Commission of the City of Carmel-By-The-Sea does hereby make the following findings and determinations regarding the **Coastal Development Permit**:

FINDINGS REQUIRED FOR COASTAL DEVELOPMENT PERMITS For each of the required findings listed below, the staff has indicated whether the application, either as proposed or with conditions, supports adopting the findings. For all findings checked "no," the staff report discusses the issues to facilitate the Planning Commission's decision-making. Findings checked "yes" may or may not be discussed in the report depending on the issues.		
CMC 17.64.010.B, Coastal Development Permits	**YES**	**NO**
1. The project, as described in the application and accompanying materials, as modified by any conditions of approval, conforms with the certified City of Carmel-by-the-Sea Local Coastal Program.	✓	
2. If the project is located between the first public road and the sea, the project conforms with the public access and recreation policies of Chapter 3 of the Coastal Act of 1976 (commencing with Sections 30200 of the Public Resources Code).	**N/A**	

BE IT FURTHER RESOLVED that the Planning Commission of the City of Carmel-by-the-Sea does hereby **APPROVE** a Design Study, DS 24089 (Britton), Lot Merger, LM 24151 (Britton), and associated Coastal Development Permit for the demolition of an existing single-family residence and the construction of a new 3,178 square-foot, one-story single-family residence, inclusive of a 462 square-foot attached garage, located at Santa Fe Street 2 southwest of Mountain View Avenue in the Single-Family Residential (R-1) District (APN: 010-082-002-000), subject to the following Conditions of Approval:

CONDITIONS OF APPROVAL	
No.	**Standard Conditions**
1.	**Authorization.** This approval of Design Study, DS 24089 (Britton), Lot Merger, LM 24151 (Britton), and associated Coastal Development Permit for the demolition of an existing single-family residence and the construction of a new 3,178 square-foot, one-story single-family residence, inclusive of a 462 square-foot attached garage, located at Santa Fe Street 2 southwest of Mountain View Avenue in the Single-Family Residential (R-1) District (APN: 010-082-002-000). The project shall be constructed as depicted in the plans prepared by Holdren + Lietzke Architecture as approved by City of Carmel-by-the-Sea Planning Commission on December 11, 2024 unless modified by the conditions of approval contained herein.
2.	**Codes and Ordinances.** The project shall be constructed in conformance with all requirements of the R-1 zoning district. All adopted building and fire codes shall be adhered to in preparing the

	working drawings. If any codes or ordinances require design elements to be changed, or if any other changes are requested when such plans are submitted, such changes may require additional environmental review and subsequent approval by the Planning Commission.
3.	**Permit Validity.** In accordance with CMC Section 17.52.170 (Time Limits on Approvals and Denials), a residential design study approval remains valid for a period of 12 months from the date of action. During this timest, the project must be implemented, or the approval becomes void. Implementation is effected by erecting, installing, or beginning the installation of the improvement authorized by the permit, as determined by the Director. Extensions to this approval may be granted consistent with CMC 17.52.170.C.
4.	**Water Use**. Approval of this application does not permit an increase in water use on the project site without adequate supply. Should the Monterey Peninsula Water Management District determine that adequate water is unavailable for this site, this permit will be scheduled for reconsideration, and appropriate findings will be prepared for review and adoption by the Planning Commission.
5.	**Setback and Height Certifications.** A State licensed surveyor shall survey and certify the following in writing: • The footing locations are in conformance with the approved plans prior to footing/foundation inspection; • The roof heights and plate heights of each building are in conformance with the approved plans prior to the roof sheathing inspection. Roofs and plates shall not exceed the elevation points as identified in the approved project plans, and the roofs include an appropriate allowance for roofing material thickness. Written certifications prepared, sealed, and signed by the surveyor shall be provided prior to footing/foundation inspection and roof sheathing inspection. In the event that multiple footing/foundation pours are required, a survey letter shall be submitted for each separate section.
6.	**Service Laterals.** Prior to final inspection, all electrical service laterals to any new building or structure, or to any building or structure being remodeled when such remodeling requires the relocation or replacement of the main service equipment, shall be placed underground on the premises upon which the building or structure is located. Undergrounding will not be required when the project valuation is less than $200,000, or the City Forester determines that undergrounding will damage or destroy significant trees(s) (CMC 15.36.020).
7.	**Fire Sprinklers - Residential.** Additions, alterations, or repairs to existing structures that involve the addition, removal, or replacement of 50 percent or more of the linear length of the walls (interior and exterior) within a 5-year period shall require the installation of an automatic residential fire sprinkler system in accordance with the California Building and Fire Codes (CMC 15.08.135).
8.	**Modifications.** The Applicant shall submit in writing, with revised plans, to the Community Planning and Building staff any proposed changes to the approved project plans prior to incorporating those changes. If the Applicant changes the project without first obtaining City approval, the Applicant will be required to submit the change in writing, with revised plans, within two weeks of the City being notified. A cease work order may be issued at any time at the discretion of the Director of Community Planning and Building until a) either the Planning Commission or Staff has approved the change, or b) the property owner has eliminated the change and submitted the proposed change in writing, with revised plans, for review. The project will be reviewed for its compliance with the approved plans prior to the final inspection.

9.	**Exterior Revisions to Planning Approval Form.** All proposed modifications that affect the exterior appearance of the building or site elements shall be submitted on the "Revisions to Planning Approval" form on file in the Community Planning and Building Department. Any modification incorporated into the construction drawings not listed on this form shall not be deemed approved upon issuance of a building permit.
10.	**Conflicts Between Planning Approvals and Construction Plans.** It shall be the responsibility of the Owner, Applicant, and Contractor(s) to ensure consistency between the project plans approved by the Planning Staff, the Planning Commission, or the City Council on appeal and the construction plans submitted to the Building Division as part of the Building Permit review. Where inconsistencies between the Planning approval and the construction plans exist, the Planning approval shall govern unless otherwise approved in writing by the Community Planning & Building Director or their designee. When changes or modifications to the project are proposed, the Applicant shall clearly list and highlight each proposed change and bring each change to the City's attention. Changes to the project incorporated into the construction drawings that were not clearly listed or identified as a proposed change shall not be considered an approved change. Should conflicts exist between the originally approved project plans and the issued construction drawings that were not explicitly identified as a proposed change, the plans approved as part of the Planning Department Review, including any Conditions of Approval, shall prevail.
11.	**Exterior Lighting.** Prior to the issuance of a building permit, the Applicant shall include in the construction drawings the manufacturer's specifications, including illumination information, for all exterior light fixtures. All fixtures shall be shielded and down-facing. Exterior wall-mounted lighting shall be limited to 25 watts or less (incandescent equivalent or 375 lumens) per fixture and shall be installed no higher than 10 feet above the ground or walking surface. Landscape lighting shall not exceed 18 inches above the ground nor more than 15 watts (incandescent equivalent or 225 lumens) per fixture and shall be spaced no closer than 10 feet apart. Landscape lighting shall not be used as accent lighting, nor shall it be used to illuminate trees, walls, or fences. The purpose of landscape lighting is to safely illuminate walkways and entrances to the subject property and outdoor living spaces.
12.	**Skylights & Skylight Shades.** Prior to the issuance of a building permit, the Applicant shall include in the construction drawings the manufacturer's specifications for all skylights (new and/or replaced) and skylight shades. Skylights shall be low-profile and use non-reflective glass to minimize light and glare visible from adjoining properties. Skylight flashing shall match the roof color. Manual or automatic shades shall be installed in each skylight to reduce visible light transmission during the hours of darkness.
13.	**Stone Facades (including chimneys).** Prior to the issuance of a building permit, the Applicant shall clearly identify in the construction drawings the masonry pattern for all stonework. Stone facades shall be installed in a broken course/random or similar masonry pattern. Setting the stones vertically on their face in a cobweb pattern shall not be permitted. All stonework shall be wrapped around building corners and terminated at an inside corner or a logical stopping point that provides a finished appearance. Termination of stonework shall be subject to review and approval by the Community Planning & Building Director or their designee. Brickwork shall be finished the same manner as stonework described above.

14.	**Aluminum-Clad Wood Frame Windows and Doors.** Prior to the issuance of a building permit, the Applicant shall include the manufacturer's specifications for the approved aluminum-clad wood windows and doors. The window style shall be consistent with authentic wood windows and doors with divided lights that appear to be true divided light, including the use of internal and external mullions and muntins on insulated windows. Any window pane dividers, which are snap-in or otherwise superficially applied, are not permitted. The painted finish shall be matte or low gloss.
15.	**Indemnification.** The Applicant agrees, at his or her sole expense, to defend, indemnify, and hold harmless the City, its public officials, officers, employees, and assigns from any liability; and shall reimburse the City for any expense incurred, resulting from, or in connection with any project approvals. This includes any appeal, claim, suit, or other legal proceedings to attack, set aside, void, or annul any project approval. The City shall promptly notify the Applicant of any legal proceeding and cooperate fully in the defense. The City may, at its sole discretion, participate in any such legal action, but participation shall not relieve the Applicant of any obligation under this condition. Should any party bring any legal action in connection with this project, the Superior Court of the County of Monterey, California, shall be the situs and have jurisdiction for resolving all such actions by the parties hereto.
16.	**Driveway.** Prior to the issuance of a building permit, the Applicant shall clearly identify on the construction drawings the driveway material and asphalt connection to the paved street edge. The driveway material shall be extended beyond the property line into the public right-of-way to connect to the paved street edge. A minimal asphalt connection at the street edge may be required by the Superintendent of Streets or the Building Official, depending on site conditions, to accommodate the drainage flow line of the street. If the driveway material is proposed to be sand set, a dimensioned construction detail showing the base material shall be included in the construction drawings.
17.	**Hazardous Materials Waste Survey.** Prior to the issuance of a demolition permit, the Applicant shall submit a hazardous materials waste survey to the Building Division in conformance with the Monterey Bay Unified Air Pollution Control District.
18.	**Cultural Resources.** Throughout construction, all activities involving excavation shall immediately cease if cultural resources are discovered on the site, and the Applicant shall notify the Community Planning & Building Department within 24 hours. Work shall not be permitted to recommence until such resources are properly evaluated for significance by a qualified archaeologist. If the resources are determined to be significant, prior to the resumption of work, a mitigation and monitoring plan shall be prepared by a qualified archaeologist and reviewed and approved by the Community Planning and Building Director. In addition, if human remains are unearthed during the excavation, no further disturbance shall occur until the County Coroner has made the necessary findings regarding origin and distribution pursuant to California Public Resources Code (PRC) Section 5097.98.
19.	**Truck Haul Route.** Prior to the issuance of a building permit, the Applicant shall submit for review and approval by the Community Planning & Building Director, in consultation with the Public Works and Public Safety Departments, a truck-haul route and any necessary traffic control measures for the grading activities. The Applicant shall be responsible for ensuring adherence to the truck-haul route and implementation of any required traffic control measures.
20.	**USA North 811.** Prior to any excavation or digging, the Applicant shall contact the appropriate regional notification center (USA North 811) at least two working days, but not more than 14 calendar days, prior to commencing that excavation or digging. No digging or excavation is authorized to occur on-site until the Applicant has obtained a Ticket Number and all utility

	members have positively responded to the dig request. (Visit USANorth811.org for more information)
21.	**Conditions of Approval.** Prior to the issuance of a building permit, the Applicant shall print a copy of the Resolution adopted by the Planning Commission and signed by the property owner(s) on a full-size sheet within the construction plan set submitted to the Building Safety Division.
	Landscape Conditions
22.	**Landscape Plan Required.** Prior to the issuance of a building permit, the Applicant shall submit a landscape plan for review and approval by the Community Planning & Building Department and the City Forester. The landscape plan shall be included in the construction drawings and will be reviewed for compliance with the landscaping standards contained in the Zoning Code, including, but not limited to, the following: 1) All new landscaping shall be 75% drought-tolerant; 2) Landscaped areas shall be irrigated by a drip/sprinkler system set on a timer; and 3) The project shall meet the City's recommended tree density standards unless otherwise approved by the City based on on-site conditions. The landscape plan shall identify the location where new trees will be planted when new trees are required to be planted by the City code, the Forest and Beach Commission, or the Planning Commission.
23.	**Tree Planting Requirements.** Prior to issuance of a building permit, the Applicant shall identify on the landscape plan the location, size, and species of required tree plantings. All new trees shall be installed prior to the final inspection. Trees shall be recorded and monitored for at least five years to ensure their establishment and growth to maturity. Trees that do not survive or are removed shall be replaced with new trees that are equivalent in size to the measured or projected growth of the original trees and shall be planted in the same location unless otherwise directed by the City Forester or Forest & Beach Commission.
24.	**Tree Removal Prohibited.** Throughout construction, the Applicant shall protect all trees identified for preservation by methods approved by the City Forester. Trees on or adjacent to the site shall only be removed upon the approval of the City Forester or Forest and Beach Commission.
25.	**Tree Protection Measures.** Requirements for tree preservation shall adhere to the following tree protection measures on the construction site. • Prior to grading, excavation, or construction, the developer shall clearly tag or mark all trees to be preserved. • Excavation within 6 feet of a tree trunk is not permitted. • No attachments or wires of any kind, other than those of a protective nature, shall be attached to any tree. • Per Municipal Code Chapter 17.48.110, no material may be stored within the dripline of a protected tree, including the drip lines of trees on neighboring parcels. • Tree Protection Zone. The Tree Protection Zone shall be equal to dripline or 18 inches radially from the tree for every one inch of trunk diameter at 4.5 feet above the soil line, whichever is greater. A minimum of 4-foot-high transparent fencing is required unless otherwise approved by the City Forester. Tree protection shall not be resized, modified, removed, or altered in any manner without written approval. The fencing must be maintained upright and taught for the duration of the project. No more than 4 inches of wood mulch shall be installed within the Tree Protection Zone. When the Tree

	Protection Zone is at or within the drip line, no less than 6 inches of wood mulch shall be installed 18 inches radially from the tree for every one inch of trunk diameter at 4.5 feet above the soil line outside of the fencing. • Structural Root Zone. The Structural Root Zone shall be 6 feet from the trunk or 6 inches radially from the tree for every one inch of trunk diameter at 4.5' above the soil line, whichever is greater. Any excavation or changes to the grade shall be approved by the City Forester prior to work. Excavation within the Structural Root Zone shall be performed with a pneumatic excavator, hydro-vac at low pressure, or another method that does not sever roots. • If roots greater than 2 inches in diameter or larger are encountered within the approved Structural Root Zone, the City Forester shall be contacted for approval to make any root cuts or alterations to structures to prevent roots from being damaged. • If roots larger than 2 inches in diameter are cut without prior City Forester approval or any significant tree is endangered as a result of construction activity, the building permit will be suspended, and all work stopped until an investigation by the City Forester has been completed, and mitigation measures have been put in place.
26.	**Foundation Work Near Significant Trees.** All foundations within 15 feet of significant trees shall be excavated by hand. If any tree roots larger than two inches (2") are encountered during construction, the City Forester shall be contacted before cutting the roots. The City Forester may require the roots to be bridged or may authorize the roots to be cut. If roots larger than two inches (2") in diameter are cut without prior City Forester approval or any significant tree is endangered as a result of construction activity, the building permit will be suspended and all work stopped until an investigation by the City Forester has been completed. Six inches (6") of mulch shall be evenly spread across the inside the dripline of all trees prior to the issuance of a building permit.
Environmental Compliance Conditions	
27.	**Drainage Plan.** Prior to the issuance of a building permit, the Applicant shall submit for review and approval by the Community Planning & Building and Public Works Departments a drainage plan that meets the requirements of the City's drainage guidance, SOG 17-07. At a minimum, new and replaced impervious area drainage must be dispersed around the site rather than focused on one corner of the property; infiltration features must be sized appropriately and located at least 6 feet from neighboring properties. The drainage plan shall include information on drainage from new impervious areas and semi-pervious areas.
28.	**BMP Tracking Form.** Prior to issuance of a building permit, the Applicant shall submit for review and approval by the Community Planning & Building and Public Works Departments a completed BMP Tracking form.
29.	**Semi-Permeable Surfaces.** Prior to issuance of a building permit, the Applicant shall submit for review and approval by the Community Planning & Building and Public Works Departments cross-section details for all semi-permeable surfaces.
30.	**Erosion and Sediment Control Plan.** Prior to issuance of a building permit, the Applicant shall submit for review and approval by the Community Planning & Building and Public Works Departments an erosion and sediment control plan that includes locations and installation details for erosion and sediment control BMPs, material staging areas, and stabilized access.
Special Conditions	
31.	**Conditions of Approval Acknowledgement**. Prior to the issuance of a building permit revision, a completed **Conditions of Approval Acknowledgment** form shall be included in the construction drawings. The form shall be signed by the Property Owner, Applicant, and Contractor prior to the

	issuance of a building permit.
32.	**Copper Gutters & Downspouts Not Permitted.** Prior to the issuance of a building permit, the applicant shall submit a revised plan for review and approval by the Planning Division, identifying an alternative material for the gutters and downspouts.
33.	**Construction Management Plan.** Prior to the issuance of a building permit, the Applicant shall submit a Construction Management Plan for review and approval by the Community Planning & Building Director.
34.	**Tree Planting – CoA#23 (continued).** Three (3) upper canopy trees shall be planted on site, as provided in Condition of Approval #23. The required trees shall be a minimum size of 24" box. Prior to building permit issuance, the plans shall be revised to reflect the size requirement for the upper canopy trees required to be planted on-site.
35.	**Lot Merger.** Prior to the issuance of a Building Permit, a determination of merger shall be recorded with the Monterey County Recorder on a form as prepared by the Community Planning and Building Department
36.	**Turf.** Areas identified as "turf" on the site plan/landscape plan shall be planted with a natural ground cover. Artificial turf shall be prohibited. Prior to building permit issuance, plant material shall be identified on the site plan/landscape plan in accordance with Condition of Approval #22.

Acknowledgment and acceptance of conditions of approval.

_____ _____ _____

Property Owner Signature Printed Name Date

_____ _____ _____

Applicant Signature Printed Name Date

PASSED, APPROVED, AND ADOPTED BY THE PLANNING COMMISSION OF THE CITY OF CARMEL-BY-THE-SEA this 11th day of December 2024, by the following vote:

AYES:

NOES:

ABSENT:

ABSTAIN:

APPROVED: ATTEST:

_____	_____
Michael LePage	Shelby Gorman
Chair	Planning Commission Secretary

CITY OF CARMEL-BY-THE-SEA
PLANNING COMMISSION
Staff Report

December 11, 2024
PUBLIC HEARINGS

TO:	Chair LePage and Planning Commissioners
SUBMITTED BY:	Evan Kort, Senior Planner
APPROVED BY:	Brandon Swanson, Assistant City Administrator/Acting Community Planning and Building Director
SUBJECT:	**DS 22-057 (Lim):** Consideration of a combined Concept and Final Design Study for the demolition of an existing 1,053 square-foot, one-story single-family residence, inclusive of a 205 square-foot detached garage, and the construction of a 1,793 square-foot, two-story single-family residence, inclusive of a 288 square-foot attached garage, in the Single-Family Residential (R-1) District, Archaeological Significance (AS) Overlay, and Beach/Riparian (BR) Overlay. APN: 010-225-003-000.

Application: DS 22-057 (Lim)
APN: 010-225-003-000
Block:ii
Lot:3
Location: North Casanova Street 2 southeast of Palou Avenue
Applicant: Angie Phares, Designer
Property Owner: LIM LIYOONG TR

Executive Summary:

The applicant is requesting approval of a combined Concept and Final Design Study for the demolition of an existing one story single-family residence and construction of a new two-story single-family residence. A concept design was previously considered at the Commission's July 12, 2023, and August 14, 2024 hearings and both hearings were continued with direction to make changes to the project. The primary issues raised at the July 2023 hearing were in respect to privacy, views, light, and impacts to trees, and issued at the August 2024 hearing were in respect to carry over impacts from the July 2023 hearing primarily in respect to light and view impacts. The applicant has responded to the issues addressed at the previous hearings, which is why the item is being recommended for combined approval.

Recommendation:

Adopt a Resolution (Attachment 1) approving a combined Concept and Final Design Study for the demolition of an existing 1,053 square-foot, one-story single-family residence, inclusive of a 205 square-foot detached garage, and the construction of a 1,793 square-foot, two-story single-family residence, inclusive of a 288 square-foot attached garage, in the Single-Family Residential (R-1) District, Archaeological Significance (AS) Overlay, and Beach/Riparian (BR) Overlay. APN: 010-225-003-000.

Background and Project Description:

The project site is a 4,000 square-foot lot developed with a 1,053 square-foot one story residence with a 205 square foot attached garage.

The existing one story residence is finished primarily with board and batten siding with composition shingle gabled roof forms. The applicant is proposing to demolish the existing residence and garage and construct a new two-story 1,793 square foot residence inclusive of a 288 square foot attached garage.

The new residence is proposed to be a combination of stone and stucco with wood windows and doors and a composition shingle roof. A concept design was previously considered at the Commission's July 12, 2023, and August 14, 2024 hearings and both hearings were continued with direction to make changes to the project. The primary issues raised at the July 2023 hearing were in respect to privacy, views, light, and impacts to trees, and issued at the August 2024 hearing were in respect to carry over impacts from the July 2023 hearing primarily in respect to light and view impacts.

At the August 2024 hearing, the applicant presented an alternative design concept to the Commission to which the commission seemed supportive of, however, the Commission, did not have an opportunity to review the staking and flagging (story poles) and thoroughly assess or review the project. Similarly, staff had not had an opportunity to review this iteration of the project as the design concept was just presented at the hearing. The overall design concept (architectural style and general appearance) presented to the Commission at the

hearing was substantially similar to the previous two versions of the project reviewed by the Commission with the most substantial change coming to the position and form of the second story.

The applicant has revised the project based on feedback from the Commission and is requesting approval of a combined Concept and Final Design study. In addition to changes made to the plans, the applicant has noted to staff the following design changes:

- *"Stairwell was "indented" and elongated to be set back even further from the neighbor's nook. Originally it was setback 11'-6" from the nook, it is now setback 14'-6". This was accomplished by moving the garage forward and reducing the stair treads from 11" to 10". On the exterior, this affected the front elevation as well as the north side elevation. To help make the roof profiles work at the front, I reduced the covered patio off Bedroom 1 and simplified the front elevation at Bedroom 3.*
- *All the ceiling/plate heights at the entry level were lowered from 9' down to 8' except at the garage. The garage was left at 9' because it breaks up the front roof plane and helps create visual balance between the entry level and upper level roof designs (in my opinion). The Kitchen's ceiling will have a raised ceiling, but the perimeter will be at 8'.*
- *All the ceiling/plate heights at the upper level were lowered from 8' down to 7'-3". Since these plates are a bit low now, I made some interior ceiling adjustments to help counter that feeling by vaulting at the stairs and bedroom 2, and raising the ceiling at bedroom 3 (while keeping its perimeter at 7'-3").*
- *The upper level vestibule was adjusted by relocating the linen closet and rearranged the skylights.*
- *Most if not all of the window & door headers were reduced due the ceiling height changes.*
- *While making changes to bedroom 3, I realized I had made an oversight at the southern window (#10)- it wasn't going to work for a bed wall, so I adjusted the windows so that it would."*

In accordance with CMC 17.58.040.B.2, "*[Residential Design Review] for track two projects is a three-phase process requiring: (a) preliminary site assessment, (b) design concept review, and (c) final details review. The application shall not be deemed complete until the preliminary site assessment has occurred and the City has received a complete application for design concept review."*

The associated preliminary site assessment has been completed (March 2022), and two concept hearings have been held to-date (July 2023 & August 2024). While a concept design has yet to be formally accepted through resolution, there is no provision in the code that expressly requires formal acceptance of a concept hearing prior to scheduling to a final details review -only that a concept hearing (in the majority of instances) needs to precede a final details hearing.

When a concept hearing is considered, the Commission may:

1. Accept the design concept as submitted;
2. Provisionally accept the design concept and provide direction to the applicant on plan revisions necessary to achieve compliance with the design guidelines and/or zoning standards; or
3. Continue design concept for preparation of a new design concept if it is substantially out of compliance with the zoning standards or the design guidelines (CMC 17.58.040).

At both the previous concept hearings, option #3, above, was the direction of the commission. The applicant has returned with a project which addresses the issues raised at the two prior hearings for re-consideration and is seeking adoption of the concept findings as well as approval of the final details for the project.

If the applicant had been (or is) unwilling to make the revisions directed by the Commission, the applicant could have requested a denial of the project so that an appeal could have been filed. A denial shall not be complete until findings are adopted (CMC 17.58.040).

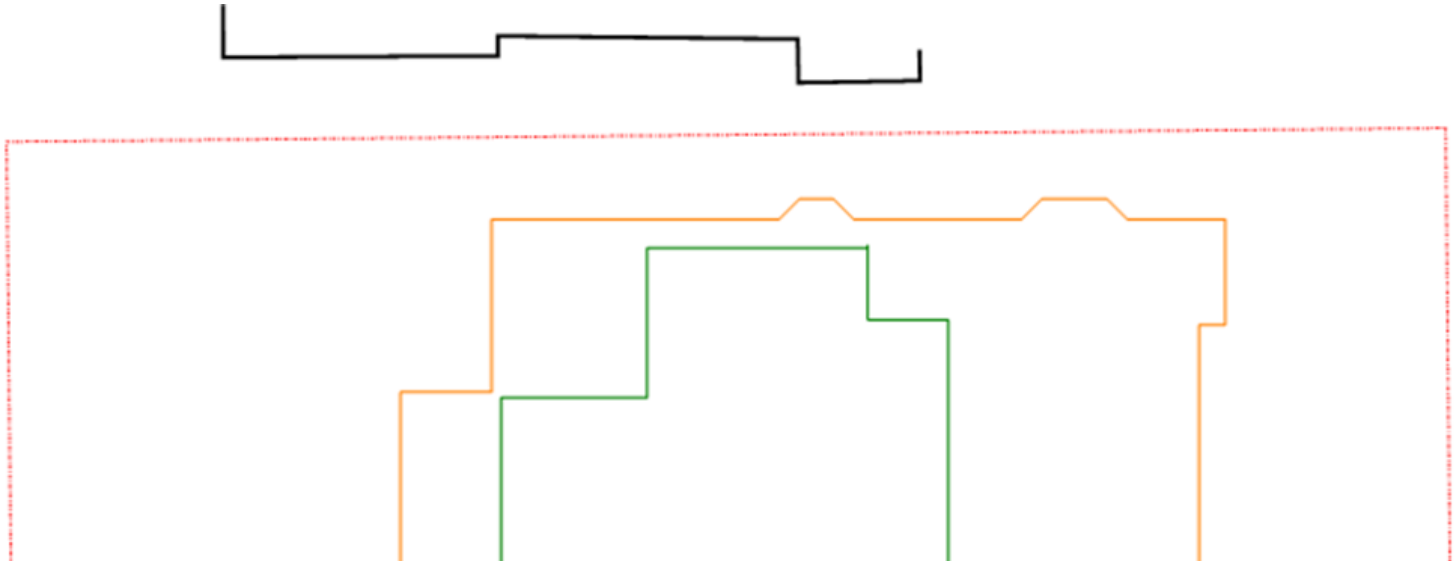


Figure 1. First Concept Review (July 2023) Building Outline. First Floor in **ORANGE**; Second Floor in **GREEN**. Neighbor's residence outlined in **Black.**

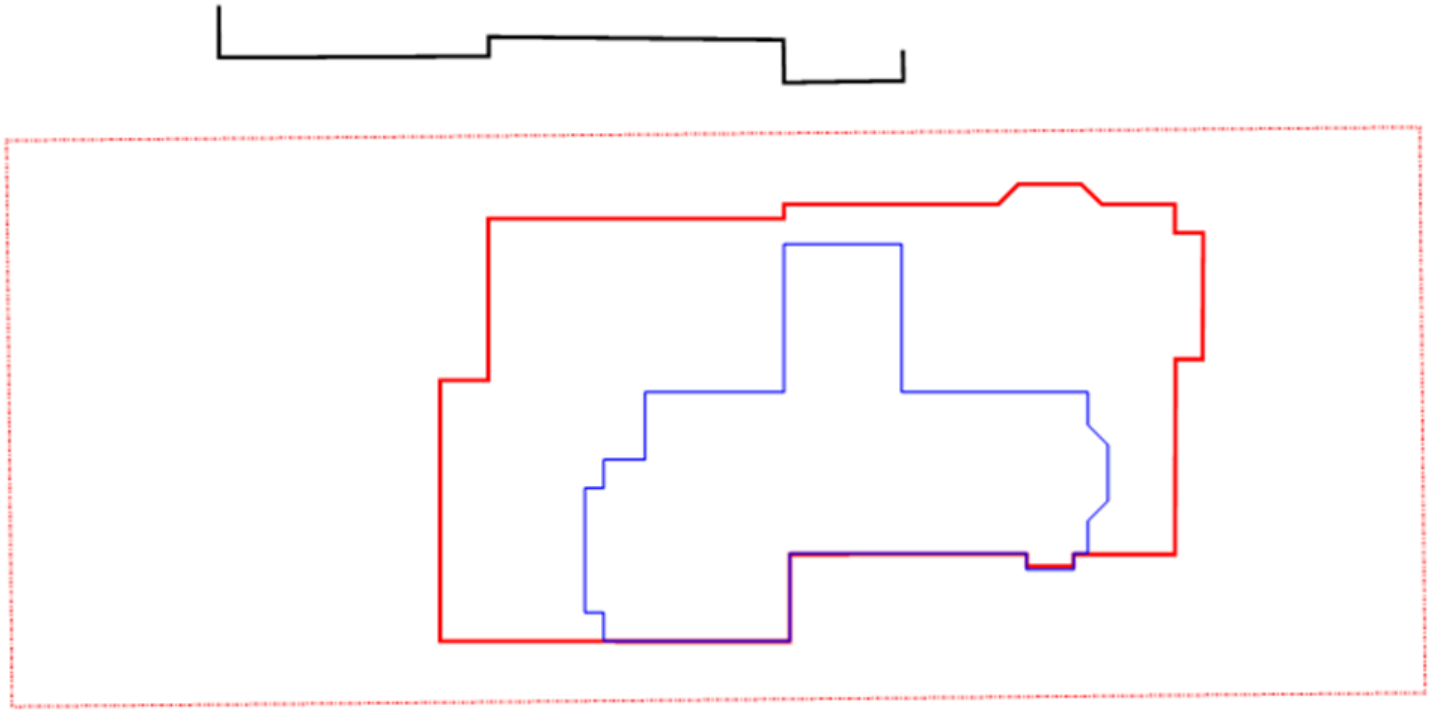


Figure 2. Second Concept (August 2024) Review Building Outline. First Floor in **RED**; Second Floor in **BLUE**. Neighbor's residence outlined in **Black.**

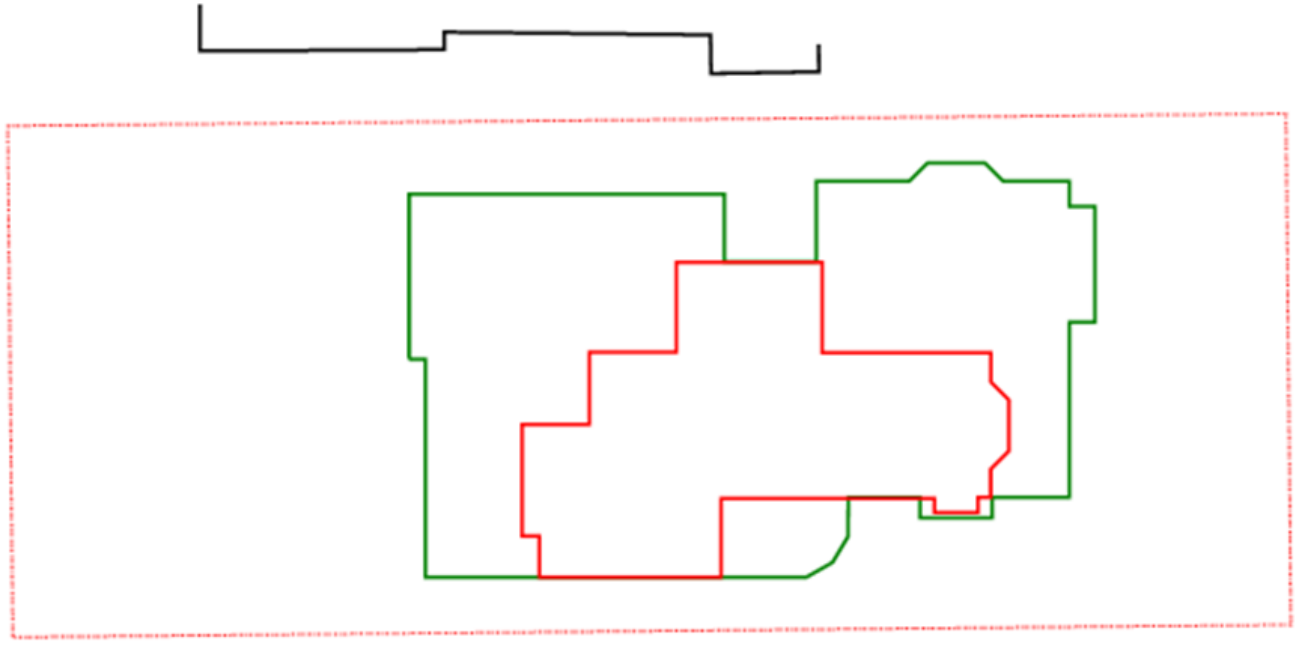


Figure 3. Revised (proposed – December 2024) Building Outline. First Floor in **GREEN**; Second Floor in **RED**. Neighbor's residence outlined in **Black.**

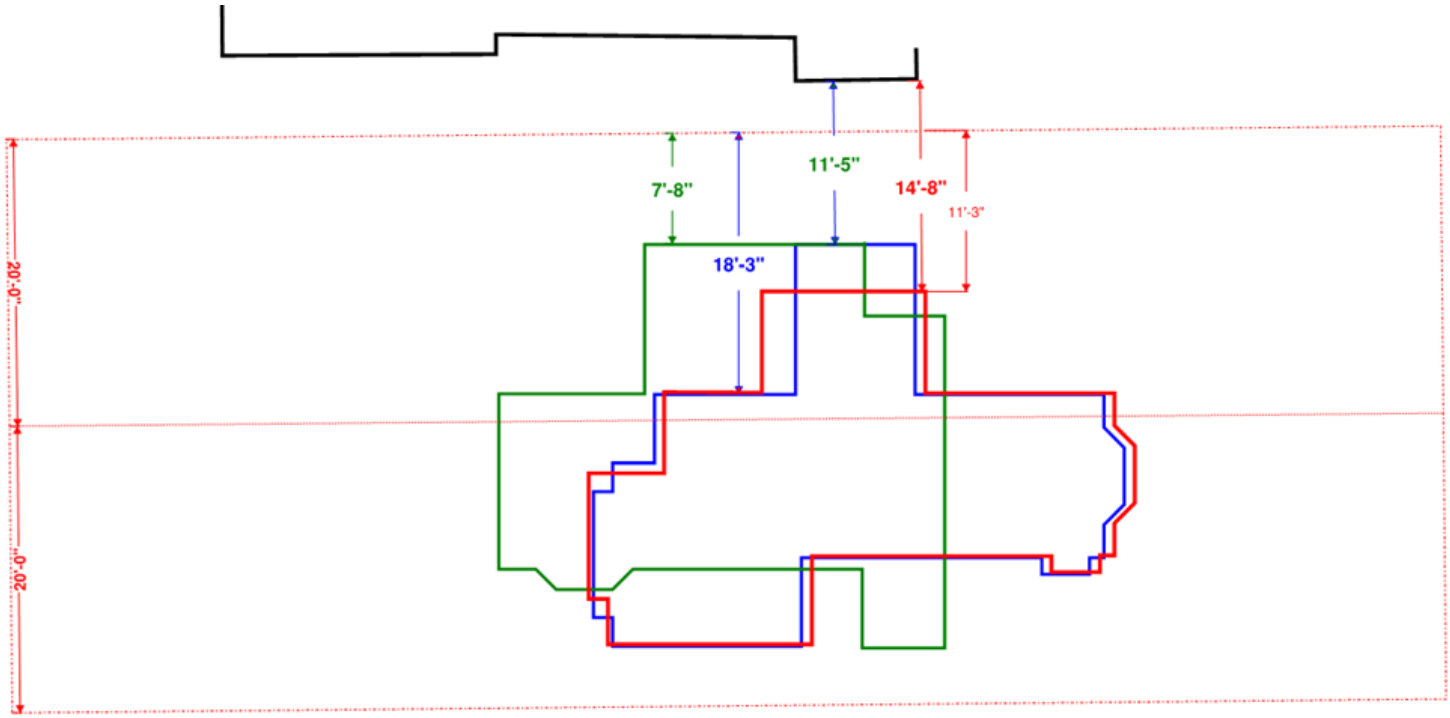


Figure 4. Overlay of previous 2nd floor outlines (July 2023 – **GREEN**; August 2024 – **BLUE**) and revised (Proposed) 2nd Floor Outline (**RED**).

The purpose of this combined conceptual review meeting is to review and consider the revised site planning, privacy and views, and mass and scale related to the project. This project is under consideration for final approval and will discuss the finish details of the project. As this

is a third concept review, and the commission saw a concept of this design at the previous hearing, this report will focus on the changes made between hearings and the finish details.

- July 12, 2023 Hearing
  - Click Here for Staff Report
  - Click Here for Video
- August 14, 2024 Hearing
  - Click Here for Staff Report
  - Click Here for Video

The project is located in the Beach and Riparian (BR) Overlay District (i.e. appeal jurisdiction) and therefore is appealable to the California Coastal Commission once all local appeals are exhausted.

Staff Analysis:

Privacy and Views, and Mass and Bulk: Residential Design Guidelines 5.1 through 5.3 pertain to Privacy, Views, Light, and Air. The objectives of these Design Guidelines are to *"maintain privacy of indoor and outdoor spaces in a neighborhood"* and *"To balance and share view opportunities to natural features and landmarks."*

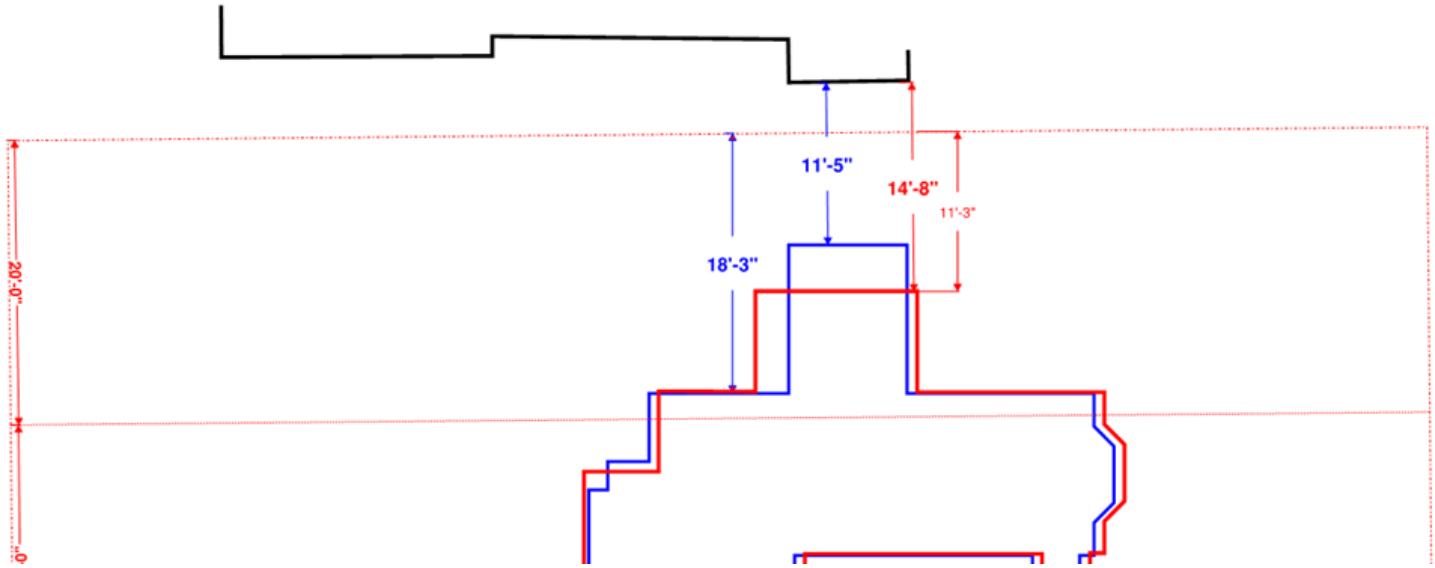
Residential Design Guidelines 7.1 through 7.7 encourages a building's mass to relate to the context of other homes nearby; minimize the mass of a building as seen from the public way or adjacent properties; and, relate to a human scale in its basic forms. Residential Design Guidelines 8.1 through 8.5 encourages traditional building forms; using restraint with variations in building planes; using simple roof forms that are in proportion to the scale of the building; and, roof eave lines that are low in scale. Guideline 8.3 states to *"limit the number of subordinate attachments, such as dormers, to avoid cluttered design."*

At the previous hearing, the neighbor to the north had expressed concerns regarding the project specifically in respect to views, and access to light related to their breakfast nook, kitchen window, and lower floor bedroom. The views of concern were not ocean views, but views of the forest and tree canopy and of open space and access to light beyond.

There are no second story windows on the northern elevation nor exterior balconies facing north and as such, staff has not identified any privacy impact associated with the project. A small second story balcony is proposed to be located on the southern elevation, however, this overlooks the neighbor's roof to the south similar to the prior proposals which was not a topic of discussion at the previous two public hearings. As there is no privacy impact, the continued concerns with the project are light and view impacts.

The applicant has revised the project based on the feedback received at the previous two hearings to address the impacts to the neighbor to the north. The overall ridge height of the structure has been decreased from an elevation point of 59.00' to 57.16' (-1.84') and the 2nd story plates have been decreased from 56.25' to 54.5' (-1.75'). The proposed residence under the 2-story 24' height limit (20'2" proposed at the most restrictive point) and the plate heights comply with the height requirements throughout. As was proposed with the previous versions of the projects, the roof is comprised of hipped roof forms moderately pitched at 4:12 throughout, as encouraged by the Residential Design Guidelines. The hips primarily run east to west with a hipped element also facing north on the second floor.

Refer to Figures 5-7, below.



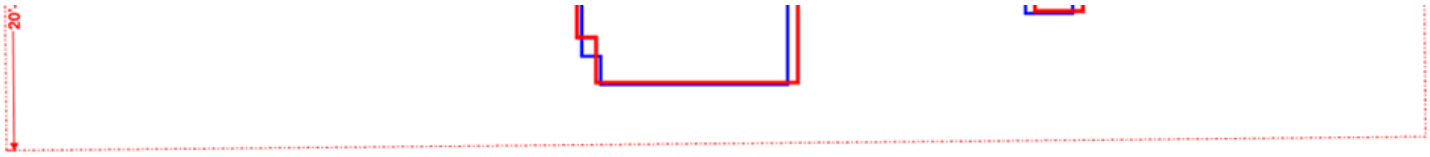


Figure 5. Overlay of previous Concept Review (2nd review – August 2024; **BLUE**) 2nd Floor Outline and Revised (Proposed) 2nd Floor Outline (**RED**) with Dimensions. Also see figures 1-4, above.

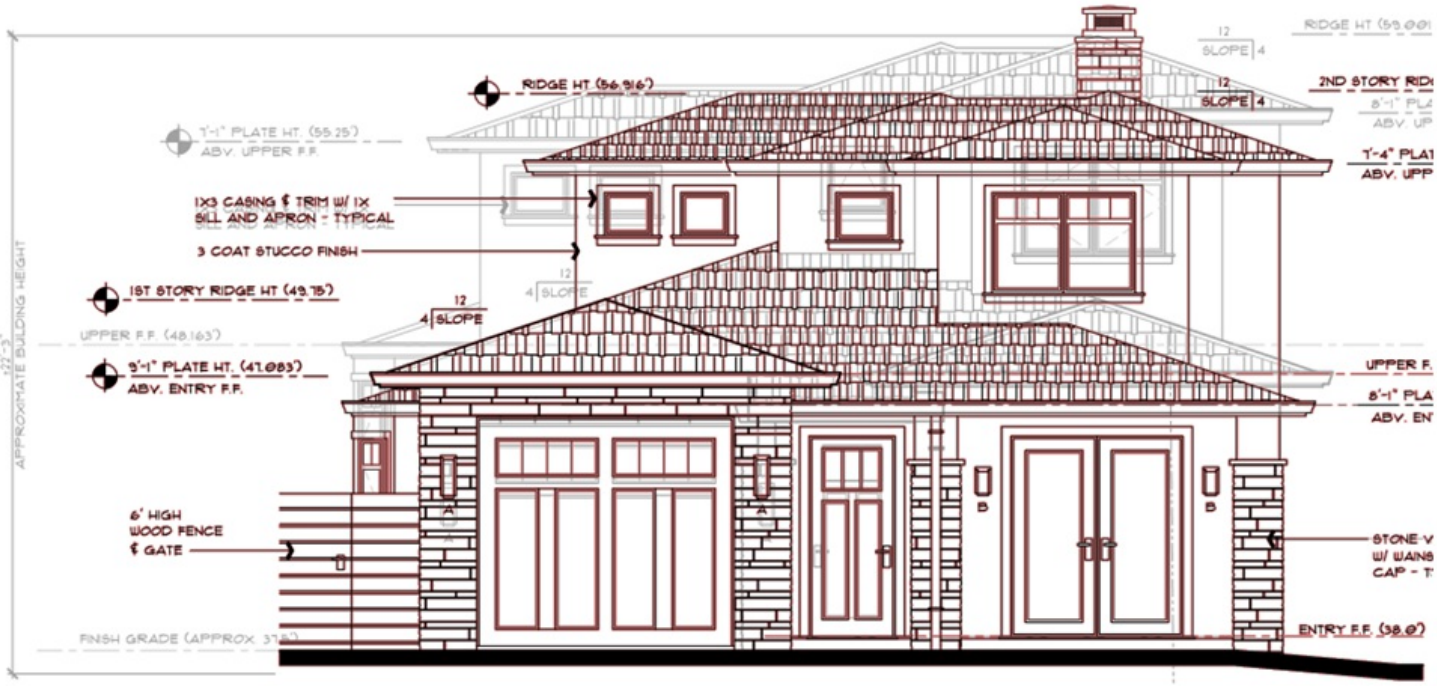


Figure 6a. Massing Comparison – West (front) elevation; **RED** = revised (proposed) building outline; **GRAY** = 2nd revised plans (from August 2024 hearing)

Figure 6b. Comparison of previous proposal (left) from August 2024 hearing and revised/proposed design (right).

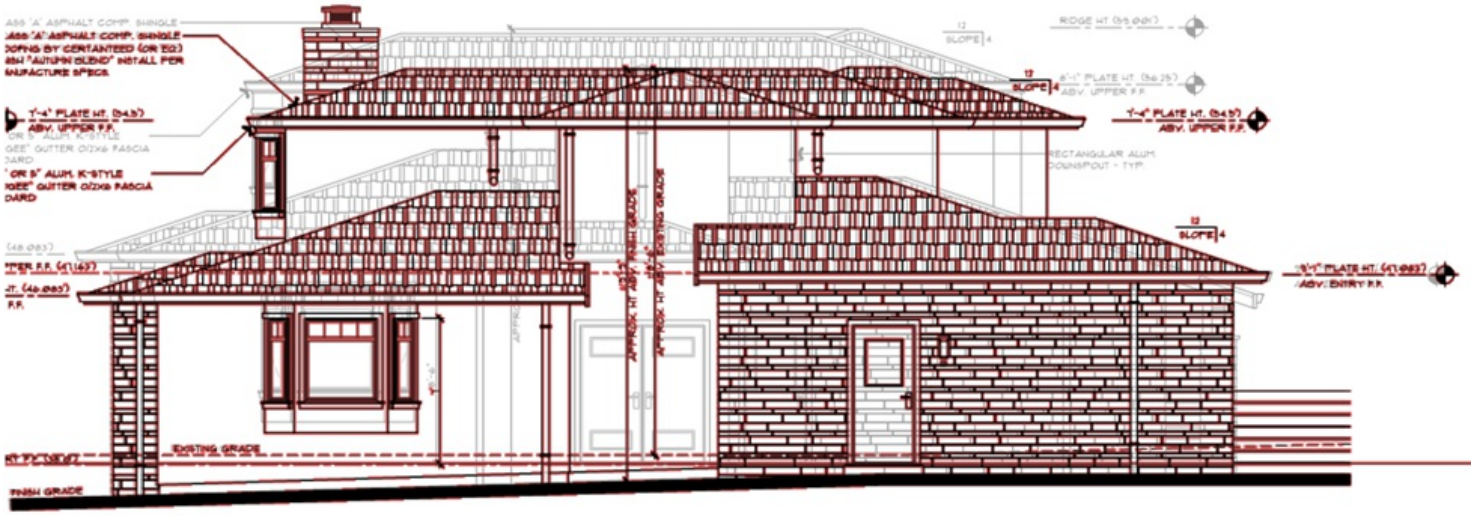


Figure 7a. Massing Comparison – North elevation; **RED** = revised (proposed) building outline; **GRAY** = 2nd revised plans (from August 2024 hearing)

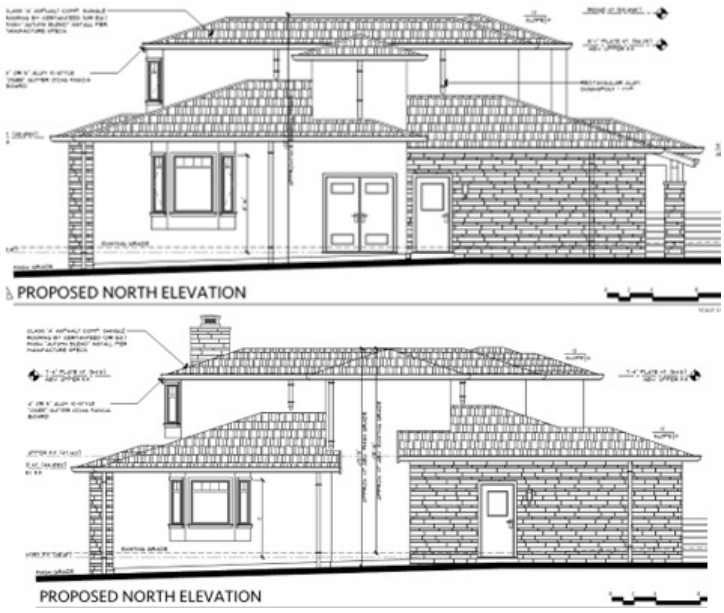


Figure 7b. Comparison of previous proposal (top) from August 2024 hearing and revised/proposed design (bottom).

Staff recommends commission deliberation as to whether the project complies with Design Guidelines and Concept Findings pertaining to view impacts. In staff's opinion, the project complies with the Design Guidelines and findings pertaining to mass and bulk, and impacts to the neighbor are best addressed through discussion on view impacts, as has been the case at the prior hearings, though in staff's opinion,

the applicant has addressed the previously direction of the Commission.

Finish Details: The proposed finish materials are consistent with the Residential Design Guidelines. The new residence is proposed to be finished with a combination of stucco with stone veneer building elements. A mix of wood divided light cottage windows and wood framed picture windows are proposed throughout (refer to Attachment 3, Sheet A6). The stucco siding is proposed to be "diftmist" and the windows, trim, and fascia are proposed to be painted "pure white" -all colors are by Sherwin Williams. The residence is also proposed to have a composition shake roof by Certainteed in a "Autumn Blend" finish (click here for manufacture's product information).

Figure 8. Finish materials – From Attachment 3; Sheet A7.

Figure 9. Rendering of Front Elevation.

Landscaping and Lighting: A minimal landscape plan has been included in the project plans and includes the location of the new upper canopy tree which is required to be planted on-site, as well as the location of new rain gardens used to support the site's stormwater management. However, the plans do not include details regarding information regarding proposed plant materials and rather include notes including, but not limited to: *landscaping to be natural; all landscaping shown is for design intent only and shall be selected and approved by owner prior to installation.*

CMC 17.34.040 requires all new development or substantial alteration of existing development shall require submittal and approval of a landscape plan. As provided in CMC 17.34.040.D.2, *"The decision-making authority for the development permit shall also approve the landscaping plan or may delegate approval authority to the Planning Director who shall review the plan in consultation with the City Forester."* Standard Condition of Approval #21 requires submit a landscape plan for review and approval by the Community Planning & Building Department and the City Forester for consistency with the applicable requirements of the municipal code prior to issuance of a

Building Department and the City Forester for consistency with the applicable requirements of the municipal code prior to issuance of a Building Permit.

One style of light fixture has been proposed -a wall sconce. The fixture is proposed to have the light source shielded and downlight, and will be 365 lumens; within the allowable output. Landscape lighting has not been proposed at this time.

Archeological Overlay.
The required Archeological Resource Management Report (required for projects in the AS overlay) was submitted by the applicant and prepared by Kaitlin Ruppert, RPA, of EMC Planning Group (report dated August 2022). The results of the reconnaissance survey were negative and no further action is required. Standard Condition of Approval #17 requires that all activities involving excavation shall immediately cease if cultural resources are discovered on the site.

Public Correspondence: At the time of writing this report, staff has not received correspondence from any party regarding the revised project.

Alternatives: As an alternative to approving the combined Concept and Final Design Study, as recommended, the Commission may act on the Concept Design alone, and:

1. *Accept the design concept as submitted;*
2. *Provisionally accept the design concept and provide direction to the applicant on plan revisions necessary to achieve compliance with the design guidelines and/or zoning standards; or*
3. *Continue design concept for preparation of a new design concept if it is substantially out of compliance with the zoning standards or the design guidelines (CMC 17.58.040).*

Other Project Components:

Staff recommends the project be found categorically exempt from the California Environmental Quality Act (CEQA), State CEQA guidelines and local environmental regulations, pursuant to Section 15303 (Class 3) – New Construction or Conversion of Small Structures. The project includes the demolition of an existing single-family residence and the construction of a new single-family residence in a residential zone and therefore qualifies for a Class 3 exemption. The proposed project does not present any unusual circumstances that would result in a potentially significant environmental impact, and no exceptions to the exemption exist pursuant to section 15300.2 of the CEQA Guidelines.

Attachment 1 - Resolution
Attachment 2 - Project Data Table
Attachment 3 - Project Plans

CITY OF CARMEL-BY-THE-SEA
PLANNING COMMISSION

PLANNING COMMISSION RESOLUTION NO. 2024-XXX-PC

A RESOLUTION OF THE PLANNING COMMISSION OF THE CITY OF CARMEL-BY-THE-SEA APPROVING A COMBINED CONCEPT AND FINAL DESIGN STUDY FOR THE DEMOLITION OF AN EXISTING 1,053 SQUARE-FOOT, ONE-STORY SINGLE-FAMILY RESIDENCE, INCLUSIVE OF A 205 SQUARE-FOOT DETACHED GARAGE, AND THE CONSTRUCTION OF A 1,793 SQUARE-FOOT, TWO-STORY SINGLE-FAMILY RESIDENCE, INCLUSIVE OF A 288 SQUARE-FOOT ATTACHED GARAGE, IN THE SINGLE-FAMILY RESIDENTIAL (R-1) DISTRICT, ARCHAEOLOGICAL SIGNIFICANCE (AS) OVERLAY, AND BEACH/RIPARIAN (BR) OVERLAY. APN: 010-225-003-000.

WHEREAS, on March 2, 2022, Angie Phares, on behalf of Hastings Construction, Inc, ("Applicant") submitted an application on behalf of Liyoong Lim ("Owner") requesting approval of Track 2 Design Study application DS 22-057 (Lim) described herein as ("Application"); and

WHEREAS, the Application has been submitted for the property located on North Casanova 2 southeast of Palou Avenue in the Single-Family Residential (R-1) District, Archeological Significance (AS) Overlay District, and Beach and Riparian (BR) Overlay District; and

WHEREAS, the Applicant is proposing the demolition of an existing 1,053-square-foot, one-story single-family residence inclusive of a 205-square-foot detached garage and construction of a 1,793-square-foot, two-story single-family residence inclusive of a 288-square-foot attached garage; and

WHEREAS, in accordance with Carmel Municipal Code (CMC) Section 17.58.040 (Residential Design Review), the construction of new dwellings, rebuilds, and substantial alterations requires approval of a Residential Track Two Design Study by the Planning Commission; and

WHEREAS, a Coastal Development Permit is also required in accordance with CMC 17.52.090 (Coastal Development Permit Required); and

WHEREAS, CMC Section 17.58.040.B requires a design concept review by the Planning Commission at a public hearing before consideration of the final details review for project approval; and

WHEREAS, the project was initially scheduled for the July 12, 2023, the Planning Commission meeting for a Concept Design Study hearing; and

WHEREAS, the project was continued with direction to the Applicant to revise the project to address impacts to the northern neighbor; and

WHEREAS, the applicant revised the project to address the concerns raised at the July

12, 2023 hearing and requested the reconsideration of a Concept Hearing at an August 14, 2024 meeting; and

WHEREAS, the project was again continued with direction to the Applicant to revise the project to address impacts to the northern neighbor; and

WHEREAS, the applicant revised the project based on feedback and concerns raised at the July 12, 2023 and August 14, 2024 hearings and the project was rescheduled for the December 11, 2024 Planning Commission meeting; and

WHEREAS, the project was scheduled for a combined concept and final details review for consideration December 11, 2024; and

WHEREAS, on November 29, 2024, a notice of the public hearing scheduled for December 11, 2024, was published in the Carmel Pine Cone in compliance with State law (California Government Code 65091) and mailed to owners of real property within a 300-foot radius of the project indicating the date and time of the public hearing; and

WHEREAS, on or before December 1, 2024, the Applicant posted the public notice on the project site and hand-delivered a copy of the public notice to each property within a 100-foot radius of the project site indicating the date and time of the public hearing; and

WHEREAS, on or before December 6, 2024, the meeting agenda was posted in three locations in compliance with State law indicating the date and time of the public hearing; and

WHEREAS, on December 11, 2024, the Planning Commission held a duly noticed public hearing to receive public testimony regarding the Final Design Study, Lot Merger, and associated Coastal Development Permit, including, without limitation, the information provided to the Planning Commission by City staff and through public testimony on the project; and

WHEREAS, the California Environmental Quality Act (California Public Resources Code §§ 21000, *et seq.,* "CEQA"), together with State Guidelines (14 California Code Regulations §§ 15000, *et seq.,* the "CEQA Guidelines") and City Environmental Regulations (CMC 17.60) require that certain projects be reviewed for environmental impacts and that environmental documents be prepared; and

WHEREAS, the Planning Commission found that pursuant to CEQA regulations, the Application is categorically exempt under Section 15303 (Class 3) – New Construction or Conversion of Small Structures, and no exceptions to the exemption exist pursuant to section 15300.2 of the CEQA Guidelines; and

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

WHEREAS, the Planning Commission did hear and consider all said reports, attachments, recommendations, and testimony herein above set forth and used their independent judgment to evaluate the project; and

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

NOW, THEREFORE, BE IT RESOLVED that the Planning Commission of the City of Carmel-By-The-Sea does hereby make the following findings and determinations regarding the Concept Design Study:

FINDINGS REQUIRED FOR CONCEPT DESIGN STUDY ACCEPTANCE

For each of the required design study findings listed below, staff has indicated whether the concept plans submitted or as recommended to be conditioned support adoption of the findings. For all findings checked "no" the staff report discusses the issues to facilitate decision-making by the Planning Commission. Findings checked "yes" may or may not be discussed in the staff report depending on the issues.

CMC Section 17.64.080.A – Concept Phase Approval Findings	YES	NO
1. The project conforms with all zoning standards applicable to the site, or has received appropriate use permits or variances consistent with the Zoning Ordinance.	✓	
2. The project is consistent with the City's design objectives for protection and enhancement of the urbanized forest, open space resources and site design. The project's use of open space, topography, access, trees and vegetation will maintain or establish a continuity of design both on-site and in the public right-of-way that is characteristic of the neighborhood.	✓	
3. The project avoids complexity using simple building forms, a simple roof plan and a restrained employment of offsets and appendages that are consistent with neighborhood character yet will not be viewed as repetitive or monotonous within the neighborhood context.	✓	
4. The project is adapted to human scale in the height of its roof, plate lines, eave lines, building forms, and in the size of windows, doors and entryways. The development is similar in size, scale, and form to buildings on the immediate block and neighborhood. Its height is compatible with its site and surrounding development and will not present excess mass or bulk to the public or to adjoining properties. Mass of the building relates to the context of other homes in the vicinity.	✓	
5. The project is consistent with the City's objectives for public and private views and will retain a reasonable amount of solar access for neighboring sites. Through the placement, location and size of windows, doors and balconies the design respects the rights to reasonable privacy on adjoining sites.	✓	
6. The design concept is consistent with the goals, objectives and policies related to residential design in the general plan.	✓	
7. The development does not require removal of any significant trees unless necessary to provide a viable economic use of the property or protect public health and safety. All buildings are set back a minimum of six feet from significant trees.	✓	

NOW, THEREFORE, BE IT RESOLVED that the Planning Commission of the City of Carmel-By-The-Sea does hereby make the following findings and determinations regarding the **Final Design Study**:

FINDINGS REQUIRED FOR DESIGN STUDY APPROVAL For each of the required findings listed below, the staff has indicated whether the application, either as proposed or with conditions, supports adopting the findings. For all findings checked "no," the staff report discusses the issues to facilitate the Planning Commission's decision-making. Findings checked "yes" may or may not be discussed in the report depending on the issues.		
CMC 17.64.080.A, Final Details Phase Approval	**YES**	**NO**
1. The proposed architectural style and detailing are simple and restrained in character, consistent and well-integrated throughout the building, and complementary to the neighborhood without appearing monotonous or repetitive in context with designs on nearby sites.	✓	
2. The proposed exterior materials and their application rely on natural materials, and the overall design will add to the variety and diversity along the streetscape.	✓	
3. Design elements such as stonework, skylights, windows, doors, chimneys, and garages are consistent with the adopted design guidelines and will complement the character of the structure and the neighborhood.	✓	
4. Proposed landscaping, paving treatments, fences, and walls are carefully designed to complement the urbanized forest, the approved site design, adjacent sites, and the public right-of-way. The design will reinforce a sense of visual continuity along the street.	✓	

NOW, THEREFORE, BE IT RESOLVED that the Planning Commission of the City of Carmel-By-The-Sea does hereby make the following findings and determinations regarding the **Coastal Development Permit**:

FINDINGS REQUIRED FOR COASTAL DEVELOPMENT PERMITS For each of the required findings listed below, the staff has indicated whether the application, either as proposed or with conditions, supports adopting the findings. For all findings checked "no," the staff report discusses the issues to facilitate the Planning Commission's decision-making. Findings checked "yes" may or may not be discussed in the report depending on the issues.		
CMC 17.64.010.B, Coastal Development Permits	**YES**	**NO**
1. The project, as described in the application and accompanying materials, as modified by any conditions of approval, conforms with the certified City of Carmel-by-the-Sea Local Coastal Program.	✓	
2. If the project is located between the first public road and the sea, the project conforms with the public access and recreation policies of Chapter 3 of the Coastal Act of 1976 (commencing with Sections 30200 of the Public Resources Code).	✓	
#2 Finding: The proposed development is located between the first public road and the sea, as identified on the "Post-LCP Certification Permit and Appeal Jurisdiction" map dated October 18, 2004, prepared by the California Coastal Commission. In accordance with CMC 17.20.180.B, *"Proposed development and new land uses located between the ocean and the first public road may be required to provide vertical (perpendicular) access from the public road to bluff and beach areas, and lateral access along the beach, shoreline and bluff tops, where the review authority first makes specific findings documenting the need for additional public access on and/or through the site, and the relationship of the required dedication to the impacts on existing access, or needs for additional access created by the project."*		

The Coastal Access and Recreation Element of the General Plan/Land Use Plan finds, "*Carmel is among a limited number of California coastal communities where nearly the entire shoreline from the first public road to the sea is open to the public and easily accessible. (LUP)"*

There is no existing access (either acquired through use or legislative authorization) on or through the site, and this site would not contribute to the enhancement, improvement, or other public benefit (i.e. there is no need) for new dedication at this time of an accessway based on the site's location and attributes. This requirement/finding may be reassessed in the future upon reconsideration of a new or amended Coastal Development Permit.

BE IT FURTHER RESOLVED that the Planning Commission of the City of Carmel-by-the-Sea does hereby **APPROVE** a combined Concept and Final Design Study (DS 22-057) for the demolition of an existing 1,053 square-foot, one-story single-family residence, inclusive of a 205 square-foot detached garage, and the construction of a 1,793 square-foot, two-story single-family residence, inclusive of a 288 square-foot attached garage, in the Single-Family Residential (R-1) District, Archaeological Significance (AS) Overlay, and Beach/Riparian (BR) Overlay (APN: 010-225-003-000), subject to the following Conditions of Approval:

CONDITIONS OF APPROVAL	
No.	**Standard Conditions**
1.	**Authorization.** This approval of Design Study, DS 22-057 (Lim), authorizes the demolition of an existing 1,053 square-foot, one-story single-family residence, inclusive of a 205 square-foot detached garage, and the construction of a 1,793 square-foot, two-story single-family residence, inclusive of a 288 square-foot attached garage, in the Single-Family Residential (R-1) District, Archaeological Significance (AS) Overlay, and Beach/Riparian (BR) Overlay (APN: 010-225-003-000). The project shall be constructed as depicted in the plans prepared by Holdren + Lietzke Architecture as approved by City of Carmel-by-the-Sea Planning Commission on December 11, 2024 unless modified by the conditions of approval contained herein.
2.	**Codes and Ordinances.** The project shall be constructed in conformance with all requirements of the R-1 zoning district. All adopted building and fire codes shall be adhered to in preparing the working drawings. If any codes or ordinances require design elements to be changed, or if any other changes are requested when such plans are submitted, such changes may require additional environmental review and subsequent approval by the Planning Commission.
3.	**Permit Validity.** In accordance with CMC Section 17.52.170 (Time Limits on Approvals and Denials), a residential design study approval remains valid for a period of 12 months from the date of action. During this time set, the project must be implemented, or the approval becomes void. For the purpose of this condition, implementation shall mean the submittal of a complete building permit application to the Community Planning and Building Department, as determined by the Building Official. Extensions to this approval may be granted consistent with CMC 17.52.170.C.
4.	**Water Use**. Approval of this application does not permit an increase in water use on the project site without adequate supply. Should the Monterey Peninsula Water Management District determine that adequate water is unavailable for this site, this permit will be scheduled for reconsideration, and appropriate findings will be prepared for review and adoption by the Planning Commission.

5.	**Setback and Height Certifications.** A State licensed surveyor shall survey and certify the following in writing: • The footing locations are in conformance with the approved plans prior to footing/foundation inspection; • The roof heights and plate heights of each building are in conformance with the approved plans prior to the roof sheathing inspection. Roofs and plates shall not exceed the elevation points as identified in the approved project plans, and the roofs include an appropriate allowance for roofing material thickness. Written certifications prepared, sealed, and signed by the surveyor shall be provided prior to footing/foundation inspection and roof sheathing inspection. In the event that multiple footing/foundation pours are required, a survey letter shall be submitted for each separate section.
6.	**Service Laterals.** Prior to final inspection, all electrical service laterals to any new building or structure, or to any building or structure being remodeled when such remodeling requires the relocation or replacement of the main service equipment, shall be placed underground on the premises upon which the building or structure is located. Undergrounding will not be required when the project valuation is less than $200,000, or the City Forester determines that undergrounding will damage or destroy significant trees(s) (CMC 15.36.020).
7.	**Fire Sprinklers - Residential.** Additions, alterations, or repairs to existing structures that involve the addition, removal, or replacement of 50 percent or more of the linear length of the walls (interior and exterior) within a 5-year period shall require the installation of an automatic residential fire sprinkler system in accordance with the California Building and Fire Codes (CMC 15.08.135).
8.	**Modifications.** The Applicant shall submit in writing, with revised plans, to the Community Planning and Building staff any proposed changes to the approved project plans prior to incorporating those changes. If the Applicant changes the project without first obtaining City approval, the Applicant will be required to submit the change in writing, with revised plans, within two weeks of the City being notified. A cease work order may be issued at any time at the discretion of the Director of Community Planning and Building until a) either the Planning Commission or Staff has approved the change, or b) the property owner has eliminated the change and submitted the proposed change in writing, with revised plans, for review. The project will be reviewed for its compliance with the approved plans prior to the final inspection.
9.	**Exterior Revisions to Planning Approval Form.** All proposed modifications that affect the exterior appearance of the building or site elements shall be submitted on the "Revisions to Planning Approval" form on file in the Community Planning and Building Department. Any modification incorporated into the construction drawings not listed on this form shall not be deemed approved upon issuance of a building permit.
10.	**Conflicts Between Planning Approvals and Construction Plans.** It shall be the responsibility of the Owner, Applicant, and Contractor(s) to ensure consistency between the project plans approved by the Planning Staff, the Planning Commission, or the City Council on appeal and the construction plans submitted to the Building Division as part of the Building Permit review. Where inconsistencies between the Planning approval and the construction plans exist, the Planning approval shall govern unless otherwise approved in writing by the Community Planning & Building Director or their designee. When changes or modifications to the project are proposed, the Applicant shall clearly list and

	highlight each proposed change and bring each change to the City's attention. Changes to the project incorporated into the construction drawings that were not clearly listed or identified as a proposed change shall not be considered an approved change. Should conflicts exist between the originally approved project plans and the issued construction drawings that were not explicitly identified as a proposed change, the plans approved as part of the Planning Department Review, including any Conditions of Approval, shall prevail.
11.	**Exterior Lighting.** Prior to the issuance of a building permit, the Applicant shall include in the construction drawings the manufacturer's specifications, including illumination information, for all exterior light fixtures. All fixtures shall be shielded and down-facing. Exterior wall-mounted lighting shall be limited to 25 watts or less (incandescent equivalent or 375 lumens) per fixture and shall be installed no higher than 10 feet above the ground or walking surface. Landscape lighting shall not exceed 18 inches above the ground nor more than 15 watts (incandescent equivalent or 225 lumens) per fixture and shall be spaced no closer than 10 feet apart. Landscape lighting shall not be used as accent lighting, nor shall it be used to illuminate trees, walls, or fences. The purpose of landscape lighting is to safely illuminate walkways and entrances to the subject property and outdoor living spaces.
12.	**Skylights & Skylight Shades.** Prior to the issuance of a building permit, the Applicant shall include in the construction drawings the manufacturer's specifications for all skylights (new and/or replaced) and skylight shades. Skylights shall be low-profile and use non-reflective glass to minimize light and glare visible from adjoining properties. Skylight flashing shall match the roof color. Manual or automatic shades shall be installed in each skylight to reduce visible light transmission during the hours of darkness.
13.	**Stone Facades (including chimneys).** Prior to the issuance of a building permit, the Applicant shall clearly identify in the construction drawings the masonry pattern for all stonework. Stone facades shall be installed in a broken course/random or similar masonry pattern. Setting the stones vertically on their face in a cobweb pattern shall not be permitted. All stonework shall be wrapped around building corners and terminated at an inside corner or a logical stopping point that provides a finished appearance. Termination of stonework shall be subject to review and approval by the Community Planning & Building Director or their designee. Brickwork shall be finished the same manner as stonework described above.
14.	**Indemnification.** The Applicant agrees, at his or her sole expense, to defend, indemnify, and hold harmless the City, its public officials, officers, employees, and assigns from any liability; and shall reimburse the City for any expense incurred, resulting from, or in connection with any project approvals. This includes any appeal, claim, suit, or other legal proceedings to attack, set aside, void, or annul any project approval. The City shall promptly notify the Applicant of any legal proceeding and cooperate fully in the defense. The City may, at its sole discretion, participate in any such legal action, but participation shall not relieve the Applicant of any obligation under this condition. Should any party bring any legal action in connection with this project, the Superior Court of the County of Monterey, California, shall be the situs and have jurisdiction for resolving all such actions by the parties hereto.
15.	**Driveway.** Prior to the issuance of a building permit, the Applicant shall clearly identify on the construction drawings the driveway material and asphalt connection to the paved street edge. The driveway material shall be extended beyond the property line into the public right-of-way to connect to the paved street edge. A minimal asphalt connection at the street edge may be

	required by the Superintendent of Streets or the Building Official, depending on site conditions, to accommodate the drainage flow line of the street. If the driveway material is proposed to be sand set, a dimensioned construction detail showing the base material shall be included in the construction drawings.
16.	**Hazardous Materials Waste Survey.** Prior to the issuance of a demolition permit, the Applicant shall submit a hazardous materials waste survey to the Building Division in conformance with the Monterey Bay Unified Air Pollution Control District.
17.	**Cultural Resources.** Throughout construction, all activities involving excavation shall immediately cease if cultural resources are discovered on the site, and the Applicant shall notify the Community Planning & Building Department within 24 hours. Work shall not be permitted to recommence until such resources are properly evaluated for significance by a qualified archaeologist. If the resources are determined to be significant, prior to the resumption of work, a mitigation and monitoring plan shall be prepared by a qualified archaeologist and reviewed and approved by the Community Planning and Building Director. In addition, if human remains are unearthed during the excavation, no further disturbance shall occur until the County Coroner has made the necessary findings regarding origin and distribution pursuant to California Public Resources Code (PRC) Section 5097.98.
18.	**Truck Haul Route.** Prior to the issuance of a building permit, the Applicant shall submit for review and approval by the Community Planning & Building Director, in consultation with the Public Works and Public Safety Departments, a truck-haul route and any necessary traffic control measures for the grading activities. The Applicant shall be responsible for ensuring adherence to the truck-haul route and implementation of any required traffic control measures.
19.	**USA North 811.** Prior to any excavation or digging, the Applicant shall contact the appropriate regional notification center (USA North 811) at least two working days, but not more than 14 calendar days, prior to commencing that excavation or digging. No digging or excavation is authorized to occur on-site until the Applicant has obtained a Ticket Number and all utility members have positively responded to the dig request. (Visit USANorth811.org for more information)
20.	**Conditions of Approval.** Prior to the issuance of a building permit, the Applicant shall print a copy of the Resolution adopted by the Planning Commission and signed by the property owner(s) on a full-size sheet within the construction plan set submitted to the Building Safety Division.
	Landscape Conditions
21.	**Landscape Plan Required.** Prior to the issuance of a building permit, the Applicant shall submit a landscape plan for review and approval by the Community Planning & Building Department and the City Forester. The landscape plan shall be included in the construction drawings and will be reviewed for compliance with the landscaping standards contained in the Zoning Code, including, but not limited to, the following: 1) All new landscaping shall be 75% drought-tolerant; 2) Landscaped areas shall be irrigated by a drip/sprinkler system set on a timer; and 3) The project shall meet the City's recommended tree density standards unless otherwise approved by the City based on on-site conditions. The landscape plan shall identify the location where new trees will be planted when new trees are required to be planted by the City code, the Forest and Beach Commission, or the Planning Commission.
22.	**Tree Planting Requirements.** Prior to issuance of a building permit, the Applicant shall identify

	on the landscape plan the location, size, and species of required tree plantings. All new trees shall be installed prior to the final inspection. Trees shall be recorded and monitored for at least five years to ensure their establishment and growth to maturity. Trees that do not survive or are removed shall be replaced with new trees that are equivalent in size to the measured or projected growth of the original trees and shall be planted in the same location unless otherwise directed by the City Forester or Forest & Beach Commission.
23.	**Tree Removal Prohibited.** Throughout construction, the Applicant shall protect all trees identified for preservation by methods approved by the City Forester. Trees on or adjacent to the site shall only be removed upon the approval of the City Forester or Forest and Beach Commission.
24.	**Tree Protection Measures.** Requirements for tree preservation shall adhere to the following tree protection measures on the construction site. • Prior to grading, excavation, or construction, the developer shall clearly tag or mark all trees to be preserved. • Excavation within 6 feet of a tree trunk is not permitted. • No attachments or wires of any kind, other than those of a protective nature, shall be attached to any tree. • Per Municipal Code Chapter 17.48.110, no material may be stored within the dripline of a protected tree, including the drip lines of trees on neighboring parcels. • Tree Protection Zone. The Tree Protection Zone shall be equal to dripline or 18 inches radially from the tree for every one inch of trunk diameter at 4.5 feet above the soil line, whichever is greater. A minimum of 4-foot-high transparent fencing is required unless otherwise approved by the City Forester. Tree protection shall not be resized, modified, removed, or altered in any manner without written approval. The fencing must be maintained upright and taught for the duration of the project. No more than 4 inches of wood mulch shall be installed within the Tree Protection Zone. When the Tree Protection Zone is at or within the drip line, no less than 6 inches of wood mulch shall be installed 18 inches radially from the tree for every one inch of trunk diameter at 4.5 feet above the soil line outside of the fencing. • Structural Root Zone. The Structural Root Zone shall be 6 feet from the trunk or 6 inches radially from the tree for every one inch of trunk diameter at 4.5' above the soil line, whichever is greater. Any excavation or changes to the grade shall be approved by the City Forester prior to work. Excavation within the Structural Root Zone shall be performed with a pneumatic excavator, hydro-vac at low pressure, or another method that does not sever roots. • If roots greater than 2 inches in diameter or larger are encountered within the approved Structural Root Zone, the City Forester shall be contacted for approval to make any root cuts or alterations to structures to prevent roots from being damaged. • If roots larger than 2 inches in diameter are cut without prior City Forester approval or any significant tree is endangered as a result of construction activity, the building permit will be suspended, and all work stopped until an investigation by the City Forester has been completed, and mitigation measures have been put in place.
25.	**Foundation Work Near Significant Trees.** All foundations within 15 feet of significant trees shall be excavated by hand. If any tree roots larger than two inches (2") are encountered during construction, the City Forester shall be contacted before cutting the roots. The City Forester may require the roots to be bridged or may authorize the roots to be cut. If roots larger than two inches (2") in diameter are cut without prior City Forester approval or any significant tree is

	endangered as a result of construction activity, the building permit will be suspended and all work stopped until an investigation by the City Forester has been completed. Six inches (6") of mulch shall be evenly spread across the inside the dripline of all trees prior to the issuance of a building permit.
	Environmental Compliance Conditions
26.	**Drainage Plan.** Prior to the issuance of a building permit, the Applicant shall submit for review and approval by the Community Planning & Building and Public Works Departments a drainage plan that meets the requirements of the City's drainage guidance, SOG 17-07. At a minimum, new and replaced impervious area drainage must be dispersed around the site rather than focused on one corner of the property; infiltration features must be sized appropriately and located at least 6 feet from neighboring properties. The drainage plan shall include information on drainage from new impervious areas and semi-pervious areas.
27.	**BMP Tracking Form.** Prior to issuance of a building permit, the Applicant shall submit for review and approval by the Community Planning & Building and Public Works Departments a completed BMP Tracking form.
28.	**Semi-Permeable Surfaces.** Prior to issuance of a building permit, the Applicant shall submit for review and approval by the Community Planning & Building and Public Works Departments cross-section details for all semi-permeable surfaces.
29.	**Erosion and Sediment Control Plan.** Prior to issuance of a building permit, the Applicant shall submit for review and approval by the Community Planning & Building and Public Works Departments an erosion and sediment control plan that includes locations and installation details for erosion and sediment control BMPs, material staging areas, and stabilized access.
	Special Conditions
30.	**Conditions of Approval Acknowledgement**. Prior to the issuance of a building permit revision, a completed **Conditions of Approval Acknowledgment** form shall be included in the construction drawings. The form shall be signed by the Property Owner, Applicant, and Contractor prior to the issuance of a building permit.
31.	**Copper Gutters & Downspouts Not Permitted.** Prior to the issuance of a building permit, the applicant shall submit a revised plan for review and approval by the Planning Division, identifying an alternative material for the gutters and downspouts.
32.	**Construction Management Plan.** Prior to the issuance of a building permit, the Applicant shall submit a Construction Management Plan for review and approval by the Community Planning & Building Director.
33.	**Tree Planting – CoA#23 (continued).** One (1) upper canopy tree shall be planted on site, as provided in Condition of Approval #23. The required tree shall be a minimum size of 24" box. Prior to building permit issuance, the plans shall be revised to reflect the size requirement for the upper canopy trees required to be planted on-site.
34.	**Volume Study.** The required Volumetric Study shall be successfully completed and passed prior to issuance of a building permit. The applicant shall provide one full size printed set of plans to the Community Planning and Building Department as part of the required Volume Study. Any additional changes that would affect volume (changes in massing, heights, site planning, grading, etc) shall be incorporated into the plans submitted for the volume study. Should the project not pass the required volume study, the applicant may work with staff to bring the project into compliance with the volume requirements provided the changes do not substantially alter the project as approved by the Planning Commission. Substantial alterations, modifications or design changes, as determined by the Director, may be required to be

	reconsidered by the Planning Commission.

Acknowledgment and acceptance of conditions of approval.

_____	_____	_____
Property Owner Signature	Printed Name	Date

_____	_____	_____
Applicant Signature	Printed Name	Date

PASSED, APPROVED, AND ADOPTED BY THE PLANNING COMMISSION OF THE CITY OF CARMEL-BY-THE-SEA this 11th day of December 2024, by the following vote:

AYES:

NOES:

ABSENT:

ABSTAIN:

APPROVED: ATTEST:

_____	_____
Michael LePage	Shelby Gorman
Chair	Planning Commission Secretary

PROJECT DATA FOR A 4,000 SQUARE-FOOT SITE			
Site Considerations	**Allowed**	**Existing**	**Proposed**
Floor Area	1,800 SF (45%)	1,079 SF	1,793 SF
Site Coverage	396 SF/556 SF	1,305 SF	393 SF
Trees (Upper/Lower)	3/1	3/1	3/1
Ridge Height	18’/24’	11’10”	11’11”/20’2”
Plate Height	12’/18’	6’9”	9’8”/17’9”
Setbacks	**Minimum Required**	**Existing**	**Proposed**
Front	15’	18’2”	31’3’
Composite Side Yard	10’ (25%)	11’4”	10’1”
Minimum Side Yard	3’	2’9”	3’6”
Rear	15’/3’*	7’8”	15’3”

* The rear setback is three feet for those portions of structures less than 15 feet in height.

GENERAL NOTES

GOVERNING CODES ASSOCIATED WITH THIS PROJECT:
CARMEL-BY-THE-SEA MUNICIPAL CODE, 2022 CALIFORNIA RESIDENTIAL CODE (CRC),CALIFORNIA BUILDING CODE (CBC), CALIFORNIA MECHANICAL CODE (CMC), CALIFORNIA PLUMBING CODE (CPC), CALIFORNIA ELECTRICAL CODE (CEC), CALIFORNIA FIRE CODE (CFC), CALIFORNIA ENERGY CODE (CENC) & CALIFORNIA GREEN BUILDING CODE (CALGREEN), AND ALL OTHER APPLICABLE LOCAL AND STATE LAWS AND REGULATIONS.

THESE DRAWINGS ARE PREPARED FOR USE BY A PROPERLY LICENSED, BONDED & CERTIFIED CONTRACTOR.

ALL WORK SHALL BE DONE IN ACCORDANCE WITH APPLICABLE CODE AND ORDINANCE REQUIREMENTS SET FORTH BY THE PREVAILING GOVERNING BODY.

ALL WRITTEN DIMENSIONS SHALL SUPERCEDE SCALED DIMENSIONS.

CONTRACTOR SHALL VERIFY ALL DIMENSIONS, ELEVATIONS, MATERIALS, AND CONDITIONS PRIOR TO STARTING CONSTRUCTION AND REPORT ANY DISCREPANCIES TO THE OWNER PRIOR TO ORDERING MATERIALS.

CONTRACTOR IS RESPONSIBLE FOR COMPLETE FINAL DISPOSAL OF ALL CONSTRUCTION DEBRIS IN A MANNER CONSISTENT WITH ALL APPLICABLE FEDERAL, STATE AND LOCAL LAWS.

VERIFY LOCATION OF UTILITIES AND EXISTING CONDITIONS AT THE SITE PRIOR TO CONSTRUCTION.

CONTRACTOR TO OBTAIN 811 TICKET PRIOR TO PERMIT ISSUANCE AND SHALL MAINTAIN THE TICKET IN ACTIVE STATUS THROUGH OUT THE PROJECT. TICKET SHALL BE AVAILABLE FOR INSPECTOR ON SITE.

SETBACK & HEIGHT CERTIFICATIONS
A STATE LICENSED SURVEYOR SHALL SURVEY AND CERTIFY THE FOLLOWING IN WRITING:

- THE FOOTING LOCATIONS FOR CONFORMANCE WITH THE APPROVED PLANS PRIOR TO FOOTING/FOUNDATION INSPECTION
- THE ROOF HEIGHT FOR CONFORMANCE WITH THE APPROVED PLANS PRIOR TO ROOF SHEATHING INSPECTION
- WRITTEN CERTIFICATIONS PREPARED, SEALED & SIGNED BY THE SURVEYOR SHALL BE PROVIDED TO THE BUILDING INSPECTIONS AT THE TIME OF SPECIFIED INSPECTIONS.

ARCHAEOLOGY SURVEY:
PHASE I ARCHAEOLOGICAL INVESTIGATION TOOK PLACE JULY 13, 2022. AN ARCHAEOLOGICAL RECONNAISSANCE SURVEY WAS UNDERTAKEN AT THE PROPERTY AND THERE WAS NO EVIDENCE OF ANY PREHISTORIC OR HISTORIC ARCHAEOLOGICAL RESOURCES PRESENT. THERE WERE NO CONSTRAINTS WHEN CONDUCTING THIS INVESTIGATION.

THE FOLLOWING RECOMMENDATIONS SHALL BE OBSERVED DURING CONSTRUCTION:

- CONDUCTING ARCHAEOLOGICAL AND CULTURAL SENSITIVITY TRAINING
- PROVIDING NATIVE AMERICAN AND ARCHAEOLOGIST MONITORS DURING GROUND DISTURBING ACTIVITIES
- TEMPORARILY HALT OR DIVERT EXCAVATIONS SHOULD ARCHAEOLOGICAL RESOURCES BE FOUND DURING GROUND DISTURBING ACTIVITIES; AND CONTACTING THE MONTEREY COUNTY CORONER SHOULD HUMAN REMAINS BE ACCIDENTALLY DISCOVERED.

SYMBOL KEY

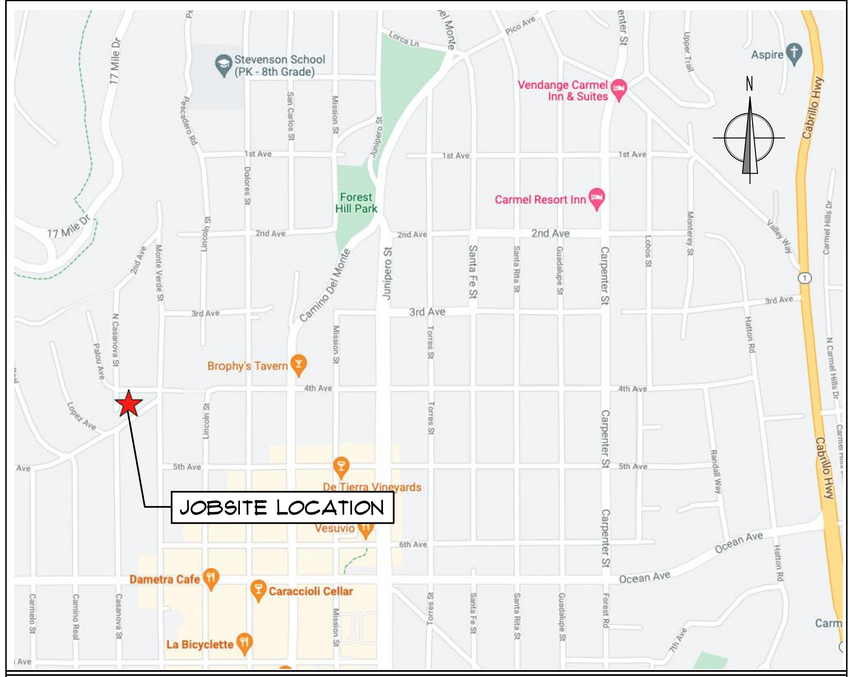
SECTION TAG
A / A1
SECTION NUMBER/LETTER
SHEET NUMBER

PLAN CHECK
Attachment 3
1
REVISION NUMBER

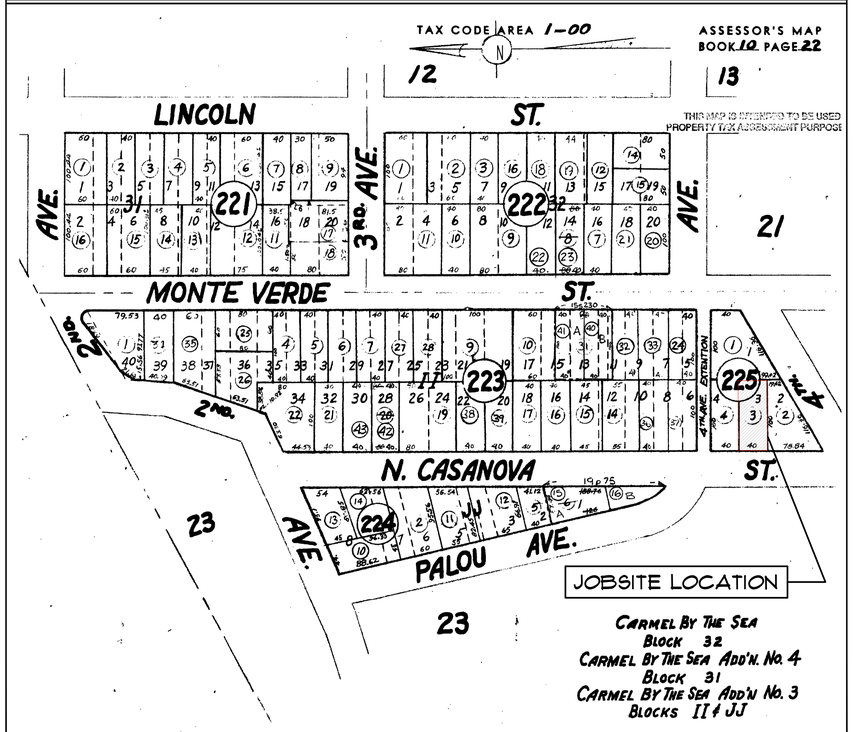
ABBREVIATIONS

A.B.	ANCHOR BOLT	F.O.C.	FACE OF CONCRETE	O.F.S.	OUTSIDE FACE OF STUD		
A.C.	ASPHALTIC CONCRETE	F.O.S.	FACE OF STUD	OPP.	OPPOSITE	U.N.O.	UNLESS NOTED OTHERWISE
A/C	AIR CONDITIONING	FR. DR.	FRENCH DOOR	O.A.	OUTSIDE DIAMETER		
ALUM.	ALUMINUM	FT.	FOOT OR FEET			VERT.	VERTICAL
APPROX.	APPROXIMATE	FTG.	FOOTING	℄	PLATE		
ARCH.	ARCHITECTURAL			P/L	PROPERTY	W/	WITH
ANOD.	ANODIZED	GA	GAUGE	PLAS.	PLASTER	WAINS	WAINSCOT
ASPH.	ASPHALT	GALV.	GALVANIZED	PLY.	PLYWOOD	WC	WATER CLOSET
		G.I.	GALVANIZED IRON	PNL	PANEL	WD	WOOD
BD.	BOARD	GFI	GROUND FAULT INTERRUPTER	P & S	POLE & SHELF	WDW	WINDOW
BLDG.	BUILDING	GL	GLASS	PT.	POINT	W/O	WITH OUT
BLKG.	BLOCKING	GND.	GROUND	PR.	PAIR	WP	WATERPROOF
BM.	BEAM	GYP. BD.	GYPSUM BOARD			WWP	WELDED WIRE FABRIC
BOTT.	BOTTOM			R.A.	RETURN AIR		
		H.C.	HOLLOW CORE	RAD.	RADIUS		
CAB.	CABINET	H.D.	HOLD DOWN	RD.	ROUND		
CEM.	CEMENT	HDR.	HEADER	REC.	RECESSED		
C.T.	CERAMIC TILE	HDWD.	HARDWOOD	REF.	REFRIGERATOR		
C.I.	CAST IRON	HORIZ.	HORIZONTAL	REINF.	REINFORCED/ING		
CLR.	CLEAR	HR.	HOUR	RES.	RESILIENT		
CLST.	CLOSET	H.B.	HOSE BIBB	RM.	ROOM		
COMP.	COMPOSITION	HT.	HEIGHT	R.O.	ROUGH OPENING		
CONC.	CONCRETE	HC.	HANDICAP	REQ.	REQUIRED		
CLG.	CEILING	HVAC	HEATING VENTILATION & AIR CONDITIONING	R/W	RIGHT OF WAY		
C.M.U.	CONCRETE MASONRY UNIT			RWD.	REDWOOD		
C.O.	CLEAN OUT	HW	HOT WATER	R.W.L.	RAINWATER LEADER		
COL.	COLUMN						
CONN.	CONNECTION	I.D.	INSIDE DIAMETER	SCHED.	SCHEDULE		
CONST.	CONSTRUCTION	INS.	INSULATION	S.C.	SOLID CORE		
CSMT.	CASEMENT	INT.	INTERIOR	SECT.	SECTION		
C.W.	COLD WATER			S.F.	SQUARE FOOT/FEET		
		J.B.	JUNCTION BOX	SH	SINGLE HUNG		
DBL.	DOUBLE	JST.	JOIST	SHT.	SHEET		
DET.	DETAIL			SHWR.	SHOWER		
DF.	DOUGLAS FIR	KIT.	KITCHEN	SIM.	SIMILAR		
DIA. OR Ø	DIAMETER	KP	KICKER POST	SLD	SLIDER		
DIM.	DIMENSION	KS	KING STUD	SLD. GL. DR.	SLIDING GLASS DOOR		
D.S.	DOWNSPOUT			SPECS.	SPECIFICATIONS		
DRY	DRYER	LAV	LAVATORIES	SQ.	SQUARE		
DW	DISHWASHER	LIN.	LINEN	SQ.FT.	SQUARE FEET		
DWG	DRAWING	LT.	LIGHT	STD.	STANDARD		
				STL.	STEEL		
EA.	EACH	MAT.	MATERIAL	STOR.	STORAGE		
ELEC.	ELECTRICAL	MAX.	MAXIMUM	STRUCT.	STRUCTURAL		
ELEV.	ELEVATION	M.B.	MACHINE BOLT	SS	STAINLESS STEEL		
ENCL.	ENCLOSURE	MECH.	MECHANICAL	SYM.	SYMMETRICAL		
EQ	EQUAL	M.A.	MEDICINE CABINET				
EXH.	EXHAUST	MFR.	MANUFACTURER	TB	TOWEL BAR		
EXP.	EXPANSION	MIN.	MINIMUM	TEL.	TELEPHONE		
EXIST. OR (E)	EXISTING	MISC.	MISCELLANEOUS	TEMP.	TEMPERED		
EXT.	EXTERIOR	MTD.	MOUNTED	THRSH.	THRESHOLD		
				T&G	TONGUE & GROOVE		
FBRGL.	FIBERGLASS	(N)	NEW	T.O.F.	TOP OF FOOTING		
FD	FLOOR DRAIN	N.I.C.	NOT IN CONTRACT	T.O.	TOP OF		
FND.	FOUNDATION	NO. OR #	NUMBER	T.O.P.	TOP OF PLATE		
F.F.	FINISH FLOOR	N.T.S.	NOT TO SCALE	T.O.S.	TOP OF SLAB		
F.G.	FINISH GRADE			T.O.W.	TOP OF WALL		
FLR.	FLOOR	O/	OVER	TP	TOILET PAPER		
FL.	FLUORESCENT	O.C.	ON CENTER	TYP.	TYPICAL		

VICINITY MAP



APN MAP



PROJECT CONTACTS

OWNER:
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DRAWING INDEX

T1	Title Sheet	ARCHITECTURAL	
CIVIL		A1	Proposed Roof & Site Plans
1	Topographic Survey	A2	Existing Floor Plan
T2	Tree Assessment Survey	A3	Proposed Entry Level Floor Plan
T3	Tree Site Plan	A4	Proposed Upper Level Floor Plan
		A5	Existing Exterior Elevations
		A6	Proposed Exterior Elevations
		A7	Exterior Finishes & Light Specifications
		A8	Architectural Details
		A9	Skylight Details & Specifications
		A10	Door & Window Schedules
		A11	3D Rendering
		A12	Streetscape Elevations

SCOPE OF WORK

Demolition of an existing single story family residence and detached garage. Construction of a new two story, single family residence with attached garage and new paver driveway, removal of 1 tree. Landscaping to be natural. Fencing along perimeters to remain.

PROJECT DATA TABLE

LOT DATA:
Project Address: N. Casanova 2 SE Palou, Carmel-By-The-Sea, CA
APN: 010-225-003-000
Zoning: R-1

BUILDING CODE DATA:
Occupancy: R-3/U
Construction Type: VB
Fire Sprinklers: Yes (Deferred Submittal)

AREAS

Lot Area: 0.08004 ACRES (4,000 sq. ft.)

Existing Floor Area (Demo):

Living Floor Area	848 SF
Garage Area:	205 SF
Base Floor Area:	1,053 SF
Building Footprint:	1,079 SF

Proposed Floor Area: (Δ2)

Entry Level Floor Area:	1,031 SF
Upper Level Floor Area:	474 SF
Garage & Mech Area:	288 SF
Base Floor Area:	1,793 SF (Allowed: 1,800 SF)
Building Footprint:	1,319 SF

SITE COVERAGES

Existing Site Coverage Totals (Demo):

Permeable Coverage:	1,209 SF
Impervious Coverage:	96 SF

Proposed Site Coverage (Δ2)
Impervious:

Concrete:	121 SF
Balcony:	57 SF
Total Impervious:	*178 SF*

Permeable:

Driveway:	63 SF
Deck:	152 SF
Total Permeable:	*215 SF*

Total Site Coverage: 393 SF *(Allowed: 396 SF)*

SETBACKS

Allowed:
Front: 15' Sides: 10' Composite
Rear: 15' (25% lot width, min. 3')

Existing:
Front: 18'-2" North Sides: 13', 2'-9", 4'-4"
Rear: 7'-8" South Sides: 17'-2", 15'-4", 6'-11"

Proposed: (Δ2)
Front: 31'-3" North Sides (varies): 5'-7", 4'-10"
Rear: 15'-2" South Sides (varies): 4-6", 10'-2"

HEIGHT

Allowed:
1 Story Ridge: 18' 1 Story Plate: 12'
2 Story Ridge: 24' 2 Story Plate: 18'

Existing:
1 Story Ridge: 11'-10" 1 Story Plate: 6'-6" +/-, 6'-9" +/-
2 Story Ridge: N/A 2 Story Plate: N/A

Proposed:
1 Story Ridge: 12'-4" +/- 1 Story Plate: 8'-1", 9'-1"
2 Story Ridge: 20'-7" +/- 2 Story Plate: 7'-4"

TREE REMOVAL

One (1) Tree to be Removed:
• Tree #14 on the Tree Survey Report; species "Unknown"

Revision/Issue	Date
Δ1 PSA 22-058 (LIM)	4/20/22
Δ2 DS 22-051 (LIM) COMMENTS	10/24/22
Δ3 DS 22-051 (LIM) HEARING	7/12/23
Δ4 DS 22-051 (LIM) HEARING	8/14/24

HASTINGS CONSTRUCTION, INC.
11 THOMAS OWENS WAY, SUITE 201 | MONTEREY, CA 93940
(831) 620-0920 | DESIGN@HASTINGSCONSTRUCTION.COM
LIC#: 791539 CLASS: A/B

Drawing Title: TITLE SHEET
Job Title: LIM RESIDENCE
Project Address & APN: N. CASANOVA ST. 2 SE PALOU AVE., CARMEL-BY-THE-SEA, CA 93923 APN: 010-225-003-000 | LOT 3

Project: HC21007
Date: 9/11/2024
Drawn By: AAP
Scale: N.T.S.
Sheet: T1

THESE PLANS ARE INTENDED ONLY FOR THE SITE FOR WHICH THEY WERE DESIGNED AND ARE PROPERTY OF HASTINGS CONSTRUCTION, INC. THESE PLANS MAY NOT BE REVISED OR REPRODUCED WITHOUT THE CONSENT OF HASTINGS CONSTRUCTION, INC.

TREE ASSESSMENT SURVEY

Significant Tree Evaluation Worksheet

APN: 010-225-003-000
Street Location: Casanova 2 SE of Palou
Planner: Evan Kort
City Forester: Sara Davis
Property Owner: Lim
Recommended Tree Density: 3 upper and 1 lower

Part One: Initial Screening:

Complete Part One to determine if further assessment is warranted. Trees must pass all criteria in Part One to be considered significant or moderately significant.

A. Does the tree pose an above-normal potential risk to life and property?

Tree #	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15
YES															
NO	X	X	X	X	X	X	X	X	X	X	X	X	X	X	

Any tree with structural impairment likely to cause failure should be marked as unsafe and removed. Use page five of this worksheet to document the safety risk. Trees that have limited and specific defects that can be remedied with selective pruning or other mitigation should be marked as safe and specific recommendations should be given to the owner for tree care. Such trees may still be assessed for significance.

B. Is the tree one of the following native species on the Carmel-by-the-Sea recommended tree list?

Tree #	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15
Species	MP	CR	CO	CO	CO	CO	CO	CO	CO	CO	MP	CO	maple	?	
YES	X	X	X	X	X	X	X	X	X	X	X	X			
NO													X	X	

MP-Monterey pine MC- Monterey cypress BP-Bishop pine CR -coast redwood CO- coast live oak
CI – Catalina ironwood CS – California sycamore BL – big leaf maple OT – other

(Note: Other species on the recommended tree list may be determined to be Significant Trees only if they are exceptional examples of the species. Such trees also must exhibit excellent health, form, vigor, and substantial size to rate an overall score of at least 7 points in Part Two of the assessment.)

C. Does the tree meet the minimum size criteria for significance?

Tree #	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15
YES	40		8	8	8	8	8	8	8	8	36	18	6	20	
NO		X													

Monterey pine, Monterey cypress, Bishop pine, Coast redwood: 6" DBH
Coast live oak – single trunk tree: 6" DBH
Coast live oak – multi-trunk tree measured per industry standard: 6" DBH
California sycamore, Big leaf maple, Catalina ironwood, other: 10" DBH
dbh = diameter at breast height or 4.5 feet above the adjacent ground surface

Part Two: Assessment For Tree Significance

For each of the criteria below assign points as shown to assess the tree. If any criteria score is zero the assessment may stop as the tree cannot qualify as significant or moderately significant.

D. What is the health and condition of the tree?

Tree #	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15
score	2		2	2	2	2	2	2	2	2	2	2	1		

0 points: The tree is heavily infested with pests or has advanced signs of disease that indicates the tree is declining and has very limited life expectancy.
1 point: The tree shows some pests or disease that impair its condition, but which does not immediately threaten the health of the tree. The tree may recover on its own, or with appropriate intervention.
2 points: The tree appears healthy and in good condition.
3 points: The tree shows excellent health, is free of pests and disease and is in very strong condition.

E. What is the overall form and structure of the tree?

Tree #	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15
score	2		2	2	2	2	2	2	2	2	2	2	2	2	

0 points: Poor pruning, disease or growth habit have left the tree deformed or unsound to an extent that it cannot recover or will never be a visual asset to the neighborhood or will likely deteriorate into a structural hazard.
1 point: The tree has poor form or structure but (a) can recover with proper maintenance or (b) it provides visual interest in its current form, and does not have structural defects that are likely to develop into a safety hazard.
2 points: The tree has average form and structure for the species but does not exhibit all the qualities of excellent form and structure.
3 points: The tree exhibits excellent form and structure. For all species there will be a good distribution of foliage on multiple branches with no defects. For conifers, the tree will have a single straight leader with balanced branching and good taper. Oaks will exhibit a well-developed canopy with no suppressed branches. Oaks may be single-trunked or multi-trunked and will have a balanced distribution of foliage on each

F. What is the age and vigor of the tree?

Tree #	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15
score	1		2	2	2	2	2	2	2	2	1	2	2	2	

0 points: The tree is over-mature or shows signs of poor or declining vigor such as die-back of major limbs or of the crown, small leaves/needles and/or minimal new growth.
1 point: The tree is mature but retains normal vigor and is likely to continue as a forest asset for a substantial period into the future.
2 points: The tree is young to middle age and shows normal vigor.
3 points: The tree is young to middle age and shows exceptional vigor.

G. Are environmental conditions favorable to the tree?

Tree #	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15
score	1	1	1	1	1	1	1	1	1	1	1	1	1		

0 points: The tree is crowded or has no room for growth to maturity. The tree has poor access to light, air or has poor soil for the species.
1 point: The tree has average environmental conditions including room for growth to maturity, access to light, air and soils suitable for the species.
2 points: The tree has room for growth to maturity with no crowding from other significant trees or existing buildings nearby. The tree also has excellent access to light, air and excellent soils for root development.

Part Three: Final Assessment

Record the total points scored on D - G for each tree.

Tree #	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15
Total Score	6		7	7	7	7	7	7	7	7	6	7	7	6	

A. Did all assessment categories in Part Two achieve a minimum score of 1-point?

Tree #	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15
YES	X		X	X	X	X	X	X	X	X	X	X	X	X	
NO		X													

B. Are there any other factors that would disqualify a tree from a determination of significance ? (Explain any 'yes' answer)

Yes _____

Conclusion: Does The Tree Qualify As Significant Or Moderately Significant?

If the tree meets the species, size and safety criteria identified in Part One and scores at least one point under each of the criteria in Part Two, it shall be classified as Significant if it achieves a score of **6 or more points** or shall be classified as Moderately Significant if it achieves a score of **4 or 5 points**. Tree species not listed in Part One-B that meet other screening criteria in Part One may be classified by the City Forester as Significant if they score **at least 7 points**, or as Moderately Significant if they score **at least 4 points**. All other trees are classified as non-significant.

Tree #	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15
SIGNIF	X		X	X	X	X	X	X	X	X	X	X	X	X	
MOD SIGNIF															
NOT SIGNIF		X													

Items to note: The pruning of neighbors' trees is not permitted without the property owners permission. Eradicate all ivy. Stop pruning the trees into squares. Remove high stumps in the public right of way.

Required Structural Root Zone

Tree #	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15
Feet	20	0	6	6	6	6	6	6	6	6	18	9	3	10	

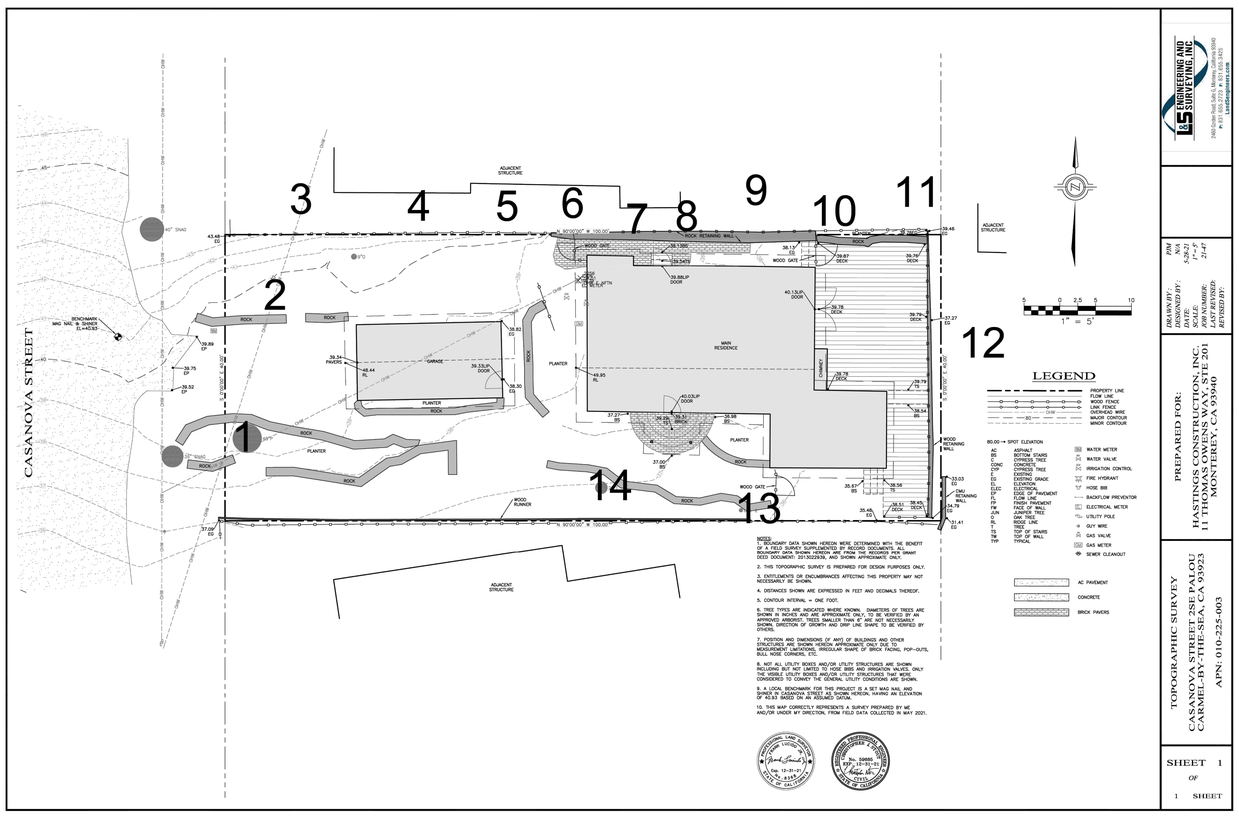
Required Tree Protection Zone

Tree #	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15
YES	60	0	18	18	18	18	18	18	18	18	54	27	9	30	

Requirements for tree preservation shall adhere to the following tree protection measures on construction site.

- Prior to grading, excavation, or construction, the developer shall clearly tag or mark all trees to be preserved.
- Excavation within 6 feet of a tree trunk is not permitted.
- No attachments or wires of any kind, other than those of a protective nature shall be attached to any tree.
- Per Municipal Code Chapter 17.48.110 no material may be stored within the dripline of a protected tree to include the drip lines of trees on neighboring parcels.
- Tree Protection Zone -- The Tree Protection Zone shall be equal to dripline or 18 inches radially from the tree for every one inch of trunk diameter at 4.5 feet above the soil line, whichever is greater. Minimum of 4 foot high transparent fencing is required unless otherwise approved by the City Forester. Tree protection shall not be resized, modified, removed, or altered in any manner without written approval. The fencing must be maintained upright and taught for the duration of the project. No more than 4 inches of wood mulch shall installed within the Tree Protection Zone. When the Tree Protection Zone is at or within the drip line, no less than 6 inches of wood mulch shall be installed 18 inches radially from the tree for every one inch of trunk diameter at 4.5 feet above the soil line outside of fencing.
- The Structural Root Zone -- Structural Root Zone shall by 6 feet from the trunk or 6 inches radially from the tree for every one inch of trunk diameter at 4.5' above the soil line, whichever is greater. Any excavation or changes to the grade shall be approved by the City Forester prior to work. Excavation within the Structural Root Zone shall be performed with pneumatic excavator, hydrovac at low pressure, or other method that does not sever roots.
- If roots greater than 2 inches in diameter or larger are encountered within the approved Structural Root Zone the City Forester shall be contacted for approval to make any root cuts or alterations to structures to prevent roots from being damaged.
- If roots larger than 2 inches in diameter are cut without prior City Forester approval or any significant tree is endangered as a result of construction activity, the building permit will be suspended and all work stopped until an investigation by the City Forester has been completed and mitigation measures have been put in place.

Attachment 3



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Revision/Issue	Date

HASTINGS CONSTRUCTION, INC.
11 THOMAS OWENS WAY, SUITE 201 | MONTEREY, CA 93940
(831) 620-0920 | DESIGN@HASTINGSCONSTRUCTION.COM
LIC#: 791539 CLASS: A/B

Drawing Title: TREE ASSESSMENT SURVEY
Job Title: LIM RESIDENCE
Project Address & APN: CASANOVA ST. 2 SE PALOU AVE., CARMEL-BY-THE-SEA, CA 93923
APN: 010-225-003-000 | BLOCK 11, LOT 3

Project:	Sheet
HC2107	T2
Date: 9/11/2024	
Drawn By: AAP	
Scale: N.T.S.	

ADJACENT RESIDENCE

#1 #2 #3 #4 #5 #6 #7 #8 #9 #10 #11 #12 #13 #14

#14
TO BE REMOVED

N 90°00'00" W 100.00'

S 0°00'00" E 40.00'

ADJACENT RESIDENCE

ADJACENT RESIDENCE

PROPOSED LOCATION OPTION OF REPLACEMENT TREE(S) (FORESTER TO VERIFY)

Attachment 3

CASANOVA STREET

TREE SITE PLAN

= PROPOSED BUILDING FOOTPRINT

= EXISTING BUILDING FOOTPRINT

SCALE: 1/4" = 1'-0"

Revision/Issue	Date
3 DS 22-057 (LIM) HEARING	11/2/23
4 DS 22-057 (LIM) HEARING	8/14/24

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11 THOMAS OWENS WAY, SUITE 201 | MONTEREY, CA 93940
(831) 620-0920 | DESIGN@HASTINGSCONSTRUCTION.COM
LIC#: 791539 CLASS: A/B

Drawing Title: TREE SITE PLAN
Job Title: LIM RESIDENCE
Project Address & APN:
CASANOVA ST. 2 SE PALOU AVE., CARMEL-BY-THE-SEA, CA 93923
APN: 010-225-003-000 | BLOCK 11, LOT 3

Project:	HC2IØØ7
Date:	9/17/2Ø24
Drawn By:	AAP
Scale:	1/4"=1'-Ø"

Sheet: T3

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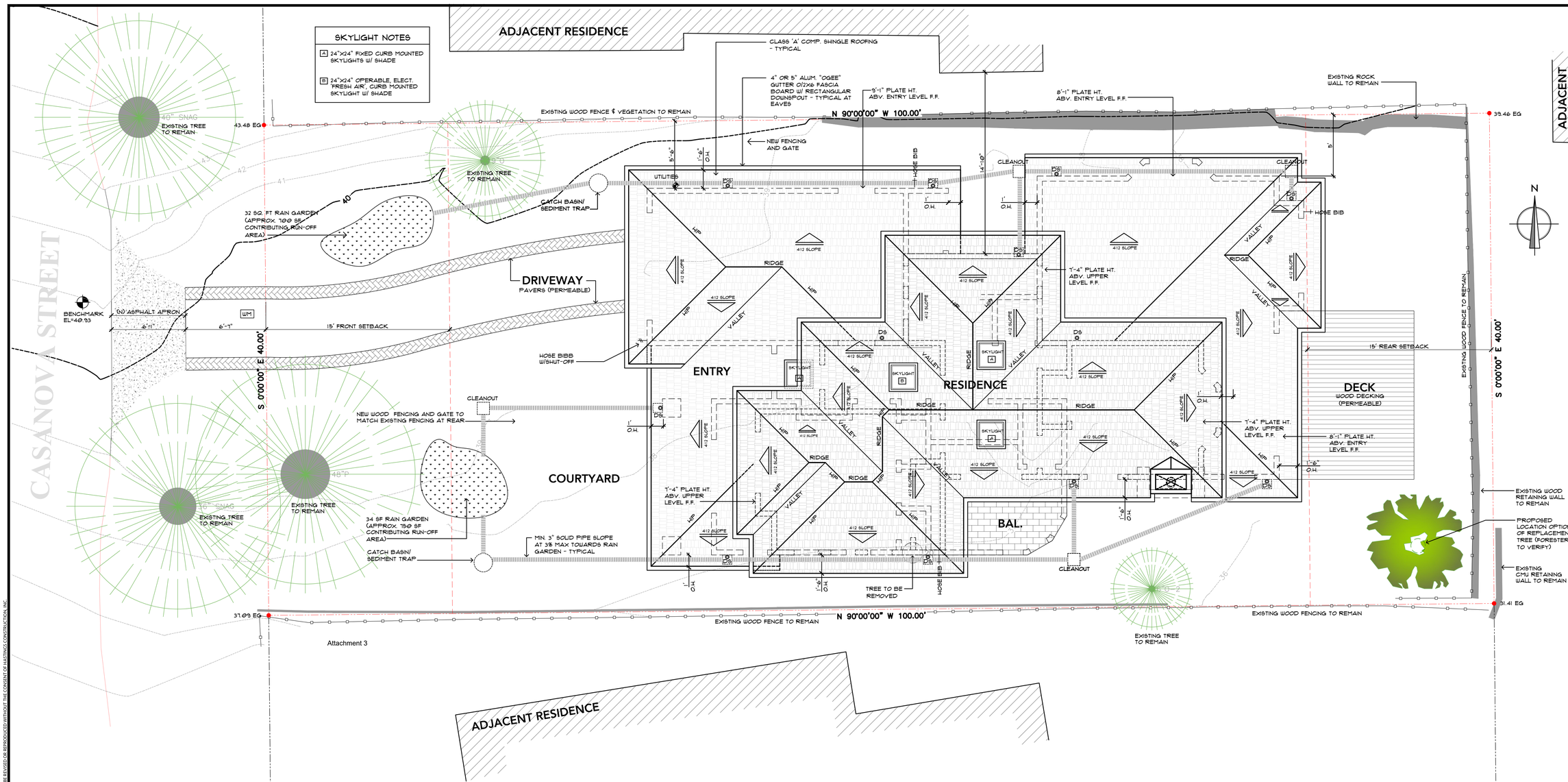

Attachment 3

SITE & ROOF PLAN

ROOF PLAN NOTES:
ROOF SLOPE IS 4:12 U.N.O./ ARROWS INDICATE DIRECTION OF ROOF SLOPE.

ROOFING SHALL BE RATED CLASS 'A' OR HIGHER AND INSTALLED PER MANUFACTURER'S SPECS.

SKYLIGHTS SHALL BE LOW PROFILE, NON-GLARE, DUAL PANE, TEMPERED GLASS - BY VELUX OR EQUAL

FLASHINGS SHALL BE INSTALLED AT WALL AND ROOF INTERSECTIONS WHEREVER THERE IS A CHANGE IN ROOF SLOPE OR DIRECTION AND AROUND ROOF OPENINGS. FLASHING SHALL BE INSTALLED TO DIVERT WATER AWAY FROM WHERE THE EAVE OF A SLOPED ROOF INTERSECTS WITH A VERTICAL WALL (PER R903.2.1)

DRAINAGE NOTES:
ALL INFILTRATION SYSTEM(S) SHALL BE DESIGNED IN ACCORDANCE WITH CARMEL MUNICIPAL CODE STANDARD OPERATING GUIDANCE (SOG) 17-01 FOR PRIVATE STORMWATER DRAINAGE SYSTEMS.

DRAINAGE FROM DOWNSPOUTS AND PAVED AREAS SHALL BE DIRECTED TO LANDSCAPED AREAS, OR COLLECTED IN FRENCH DRAINS OR SUBGRADE PERFORATED PIPE COLLECTORS, AND CONVEYED TO BEST MANAGEMENT PRACTICES (BMP) SUCH AS RAIN GARDENS OR INFILTRATION TRENCHES.

RAIN GARDENS SHALL BE DESIGNED IN ACCORDANCE WITH THE BAY AREA STORMWATER MANAGEMENT AGENCIES ASSOCIATION (BASMAA) PUBLICATION RAIN GARDENS, STORMWATER CONTROL FOR SMALL PROJECTS.

REFER TO HTTPS://CI.CARMEL.CA.US/POD/PRIVATE-DRAINAGE-SYSTEMS FOR APPROVED LIST OF RAIN GARDEN PLANTS.

THE LANDSCAPED AREAS USED FOR INFILTRATION SHALL BE AT LEAST 50% OF THE SIZE OF THE CONTRIBUTING IMPERVIOUS SURFACE.

RUNOFF SHALL BE DIRECTED AWAY FROM BUILDING FOUNDATIONS.

OVERFLOW MUST BE DIRECTED AWAY FROM NEIGHBORING PROPERTIES. OVERFLOW TO THE STREET REQUIRES AN ENCROACHMENT PERMIT APPROVED BY THE PUBLIC WORKS DIRECTOR.

LANDSCAPING GENERAL NOTES
ALL LANDSCAPING SHOWN IS FOR DESIGN INTENT ONLY AND SHALL BE SELECTED AND APPROVED BY OWNER, PRIOR TO INSTALLATION.

ALL NEW LANDSCAPING SHALL BE INSTALLED AND MAINTAINED IN CONFORMANCE WITH THE STANDARDS IN CARMEL MUNICIPAL CODE FOR LANDSCAPING, TREES & SHRUBS CHAPTERS 17.34 AND 17.48.

ALL NEW LANDSCAPING SHALL BE 75% DROUGHT-TOLERANT.

LANDSCAPED AREAS SHALL BE IRRIGATED BY A DRIP/SPRINKLER SYSTEM SET ON A TIMER.

THE PROJECT SHALL MEET THE CITY'S RECOMMENDED TREE DENSITY STANDARDS UNLESS OTHERWISE APPROVED BY THE CITY BASED ON SITE CONDITIONS.

TREES ON THE SITE SHALL ONLY BE REMOVED UPON THE APPROVAL OF THE CITY FORESTER OR FOREST AND BEACH COMMISSION, AS APPROPRIATE. ALL REMAINING TREES SHALL BE PROTECTED DURING CONSTRUCTION BY METHODS APPROVED BY THE CITY FORESTER

ALL FOUNDATIONS WITHIN 15 FEET OF SIGNIFICANT TREES SHALL BE EXCAVATED BY HAND. IF ANY TREE ROOTS LARGER THAN TWO INCHES (2") ARE ENCOUNTERED DURING CONSTRUCTION, THE CITY FORESTER SHALL BE CONTACTED BEFORE CUTTING THE ROOTS.

TWELVE INCHES (12") OF MULCH SHALL BE EVENLY SPREAD INSIDE THE DRIPLINE OF ALL TREES PRIOR TO THE ISSUANCE OF A BUILDING PERMIT.

TREE PROTECTION ZONE (TPZ)
TPZ SHALL BE EQUAL TO DRIPLINE OR 18 INCHES RADIALLY FROM THE TREE FOR EVERY ONE INCH OF TRUNK DIAMETER AT 4.5 FEET ABOVE THE SOIL LINE, WHICHEVER IS GREATER. MINIMUM OF 4 FOOT HIGH TRANSPARENT FENCING IS REQUIRED UNLESS OTHERWISE APPROVED BY THE CITY FORESTER.

TREE PROTECTION SHALL NOT BE RESIZED, MODIFIED, REMOVED, OR ALTERED IN ANY MANNER WITHOUT WRITTEN APPROVAL. THE FENCING MUST BE MAINTAINED UPRIGHT AND TAUGHT FOR THE DURATION OF THE PROJECT.

NO MORE THAN 4 INCHES OF WOOD MULCH SHALL INSTALLED BE WITHIN THE TREE PROTECTION ZONE. WHEN THE TREE PROTECTION ZONE IS AT OR WITHIN THE DRIP LINE, NO LESS THAN 6 INCHES OF WOOD MULCH SHALL BE INSTALLED 18 INCHES RADIALLY FROM THE TREE FOR EVERY ONE INCH OF TRUNK DIAMETER AT 4.5 FEET ABOVE THE SOIL LINE OUTSIDE OF FENCING.

THE STRUCTURAL ROOT ZONE (SRZ)
SRZ SHALL BY 6 FEET FROM THE TRUNK OR 6 INCHES RADIALLY FROM THE TREE FOR EVERY ONE INCH OF TRUNK DIA. AT 4.5' ABOVE THE SOIL LINE, WHICHEVER IS GREATER.

ANY EXCAVATION OR CHANGES TO THE GRADE SHALL BE APPROVED BY THE CITY FORESTER PRIOR TO WORK.

EXCAVATION WITHIN THE STRUCTURAL ROOT ZONE SHALL BE PERFORMED WITH PNEUMATIC EXCAVATOR, HYDROVAC AT LOW PRESSURE, OR OTHER METHOD THAT DOES NOT SEVER ROOTS.

FOOTINGS MAY NOT TRENCH THROUGH MORE THAN 25% OF THE SRZ. PIERS AND CANTILEVERS ARE ACCEPTABLE.

12" 6" 0' 1' 5' 10' 15'

SCALE: 1/4" = 1'-0"

Revision/Issue	Date
1 PSA 22-058 (LIM)	4/20/22
2 DS 22-051 (LIM) COMMENTS	10/24/22
3 DS 22-051 (LIM) HEARING	7/12/23
4 DS 22-051 (LIM) HEARING	8/12/24

ADJACENT RESIDENCE

HASTINGS CONSTRUCTION, INC.
11 THOMAS OWENS WAY, SUITE 201 | MONTEREY, CA 93940
(831) 620-0920 | DESIGN@HASTINGSCONSTRUCTION.COM
LIC#: 791539 CLASS: A/B

Drawing Title: PROPOSED SITE & ROOF PLANS
Job Title: LIM RESIDENCE
Project Address & APN: CASANOVA ST. 2 SE PALOU AVE., CARMEL-BY-THE-SEA, CA 93923
APN: 010-225-003-000 | BLOCK 11, LOT 3

Project:	HC21007
Date:	9/11/2024
Drawn By:	AAP
Scale:	1/4"=1'-0"
Sheet	A1

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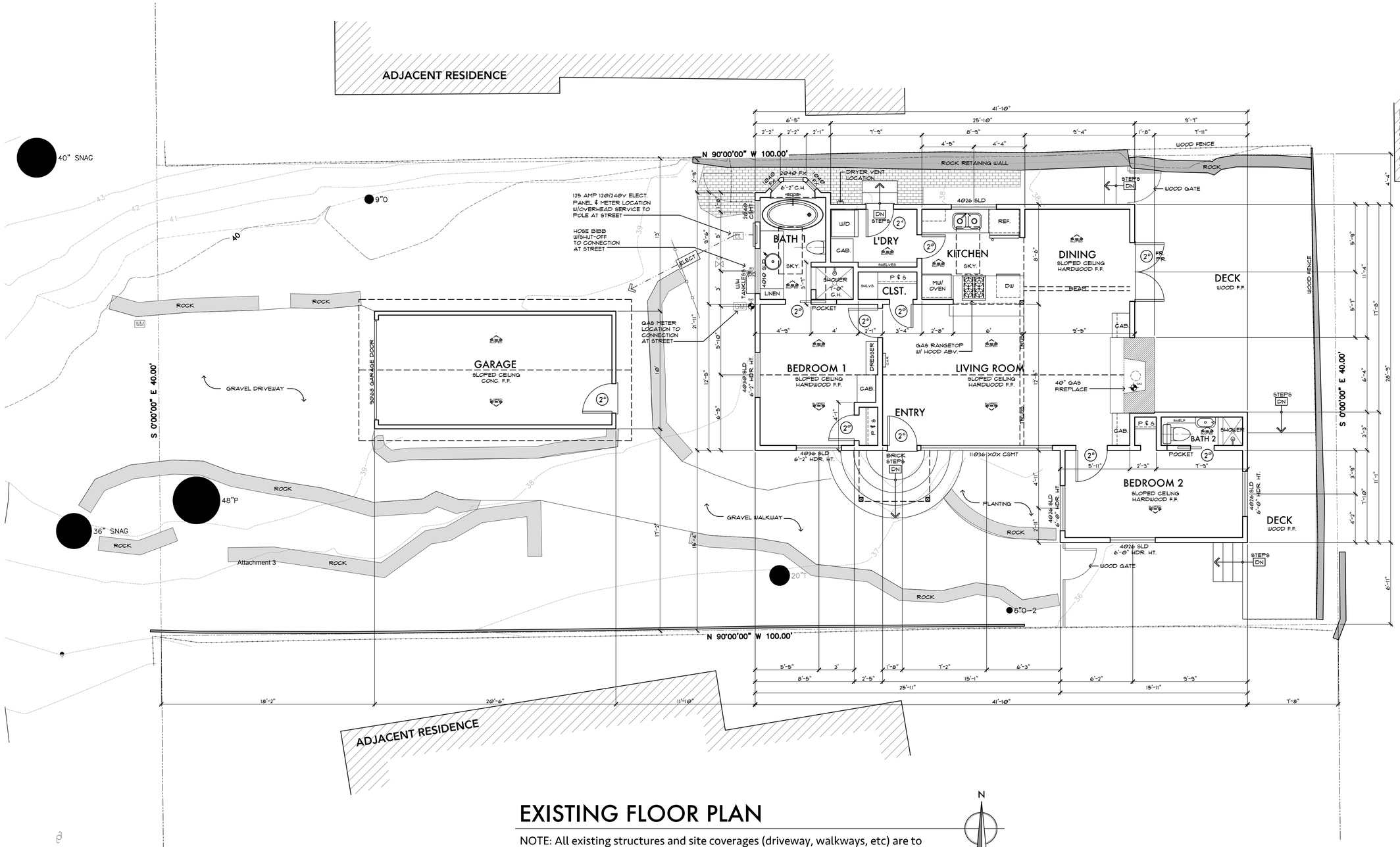

EXISTING FLOOR PLAN

NOTE: All existing structures and site coverages (driveway, walkways, etc) are to be demolished; existing fences shall remain.

N

12" 6" 0' 1' 5' 10' 15'

SCALE: 1/4" = 1'-0"

Revision/Issue	Date
⚠1 DS 22-057 (LIM) COMMENTS	10/24/22

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11 THOMAS OWENS WAY, SUITE 201 | MONTEREY, CA 93940
(831) 620-0920 | DESIGN@HASTINGSCONSTRUCTION.COM
LIC#: 791539 CLASS: A/B

Drawing Title: EXISTING FLOOR PLAN

Job Title: LIM RESIDENCE

Project Address & APN: CASANOVA ST. 2 SE PALOU AVE., CARMEL-BY-THE-SEA, CA 93923
APN: 010-225-003-000 | BLOCK II, LOT 3

Project:	Sheet
HC2207	A2
Date: 9/11/2024	
Drawn By: AAP	
Scale: 1/4"=1'-0"	

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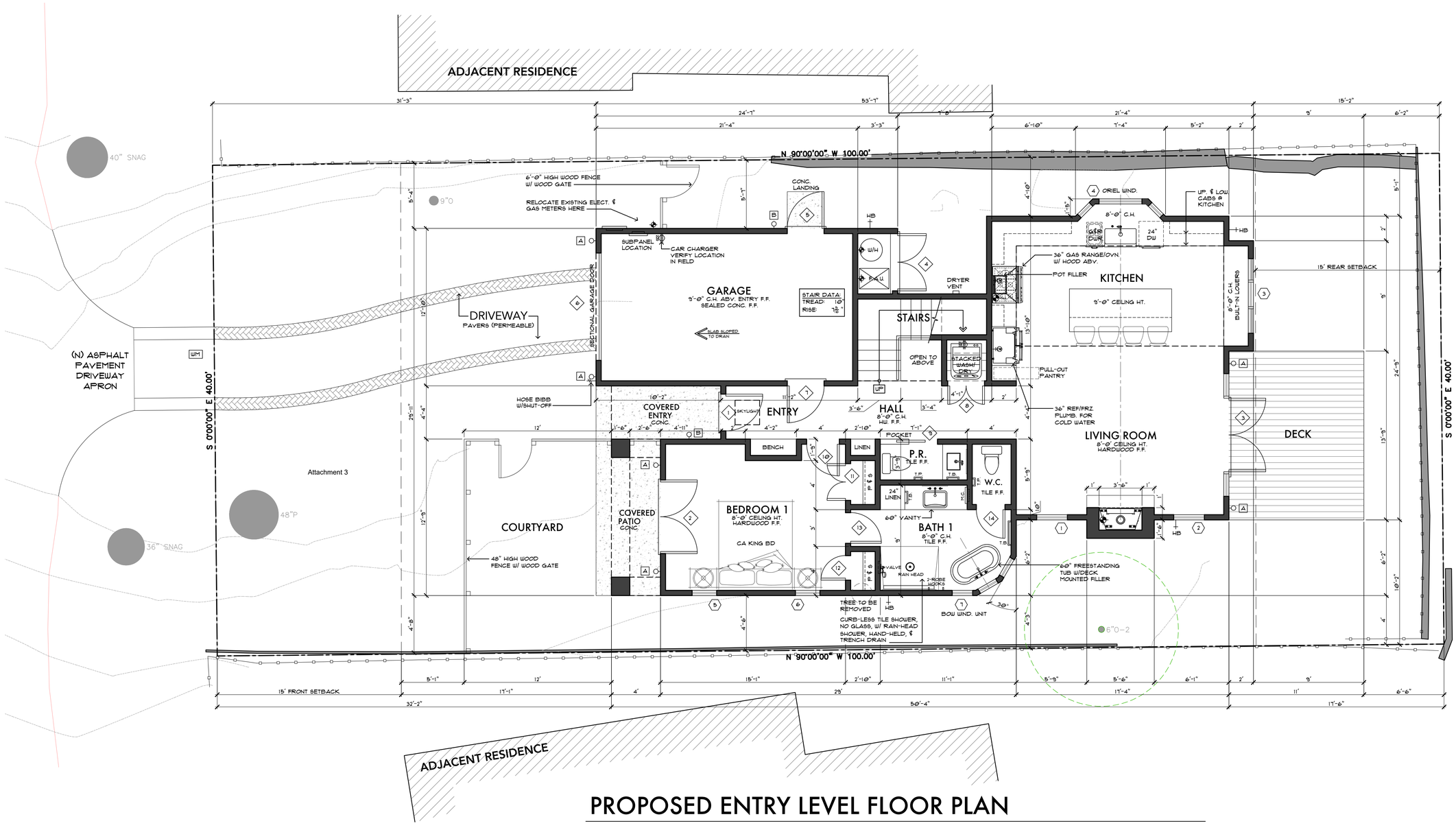

PROPOSED ENTRY LEVEL FLOOR PLAN

= NEW WALL
= EXISTING WALL TO REMAIN (N/A)
= EXISTING WALL/ELEMENT TO BE REMOVED

12" 6" 0" 1' 5' 10' 15'
SCALE: 1/4" = 1'-0"

N

	Revision/Issue	Date
1	PSA 22-058 (LIM)	4/20/22
2	DS 22-051 (LIM) COMMENTS	10/24/22
3	DS 22-051 (LIM) HEARING	7/12/23
4	DS 22-051 (LIM) HEARING	8/14/24

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(831) 620-0920 | DESIGN@HASTINGSCONSTRUCTION.COM
LIC#: 791539 CLASS: A/B

Drawing Title: PROPOSED ENTRY LEVEL FLOOR PLAN
Job Title: LIM RESIDENCE
Project Address & APN: CASANOVA ST. 2 SE PALOU AVE., CARMEL-BY-THE-SEA, CA 93923
APN: 010-225-003-000 | BLOCK 11, LOT 3

Project: HC2007	Sheet: A3
Date: 9/11/2024	
Drawn By: AAP	
Scale: 1/4"=1'-0"	

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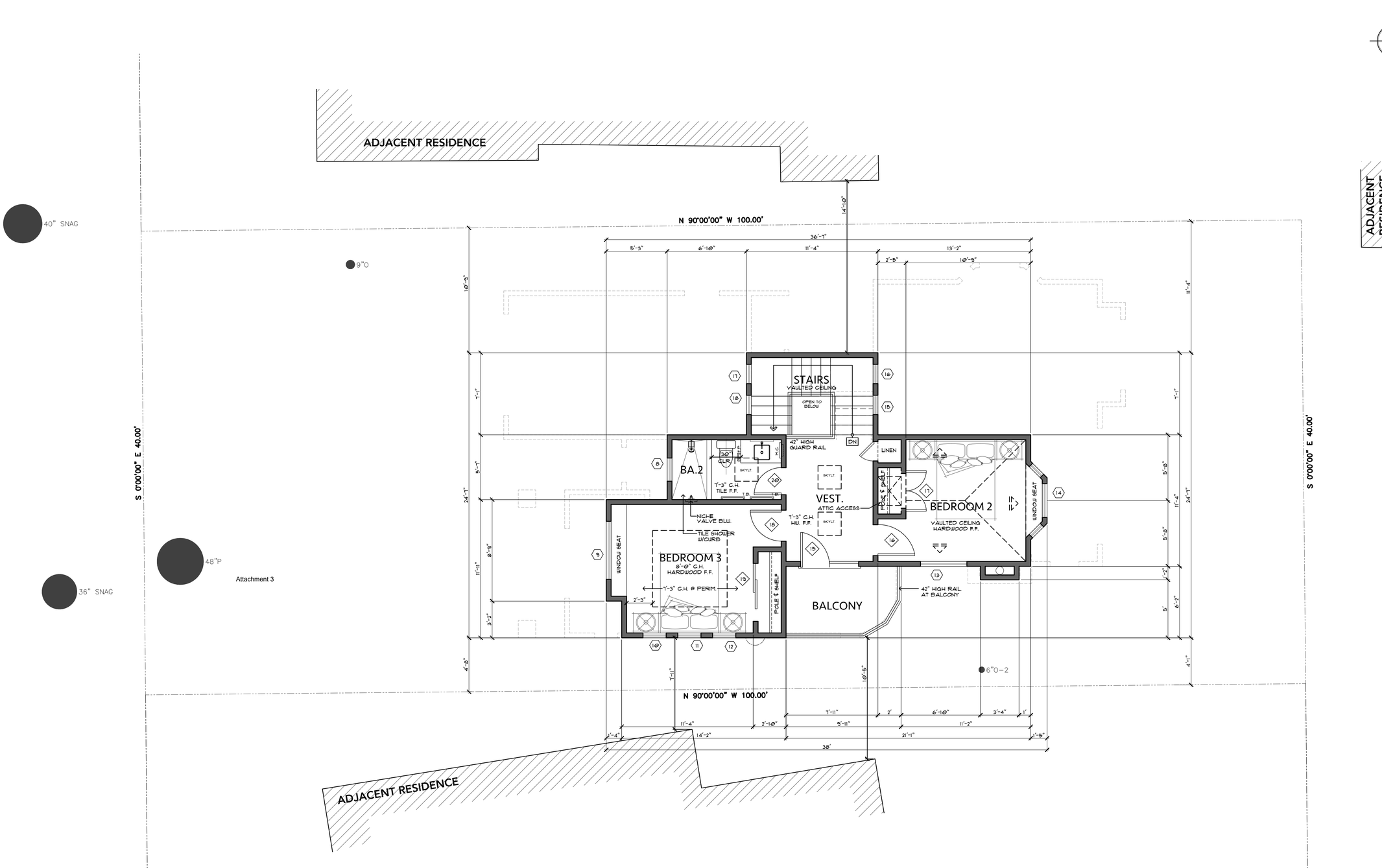

PROPOSED UPPER LEVEL FLOOR PLAN

SCALE: 1/4" = 1'-0"

Revision/Issue	Date
1 PSA 22-058 (LIM)	4/20/22
2 DS 22-057 (LIM) COMMENTS	10/24/22
3 DS 22-057 (LIM) HEARING	7/12/23
4 DS 22-057 (LIM) HEARING	8/14/24

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(831) 620-0920 | DESIGN@HASTINGSCONSTRUCTION.COM
LIC#: 791539 CLASS: A/B

Drawing Title: PROPOSED UPPER LEVEL FLOOR PLAN

Job Title: LIM RESIDENCE

Project Address & APN: CASANOVA ST. 2 SE PALOU AVE., CARMEL-BY-THE-SEA, CA 93923
APN: 010-225-003-000 | BLOCK 11, LOT 3

Project:	HC2107
Date:	9/17/2024
Drawn By:	AAP
Scale:	1/4"=1'-0"
Sheet	A4

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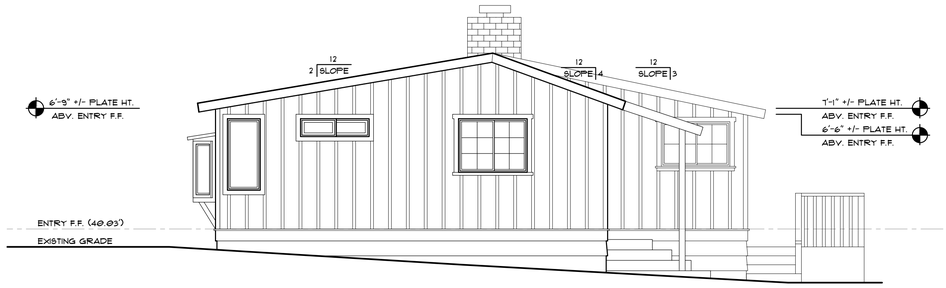
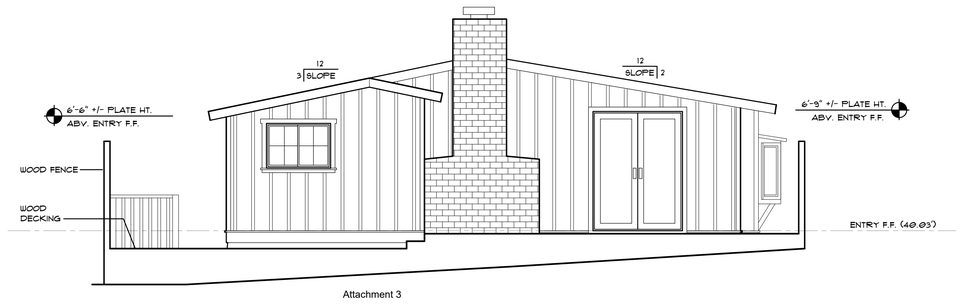
EXISTING SOUTH ELEVATION

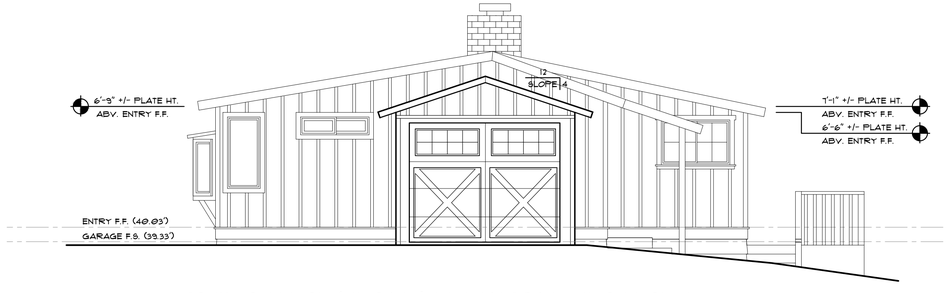


EXISTING WEST (FRONT) ELEVATION

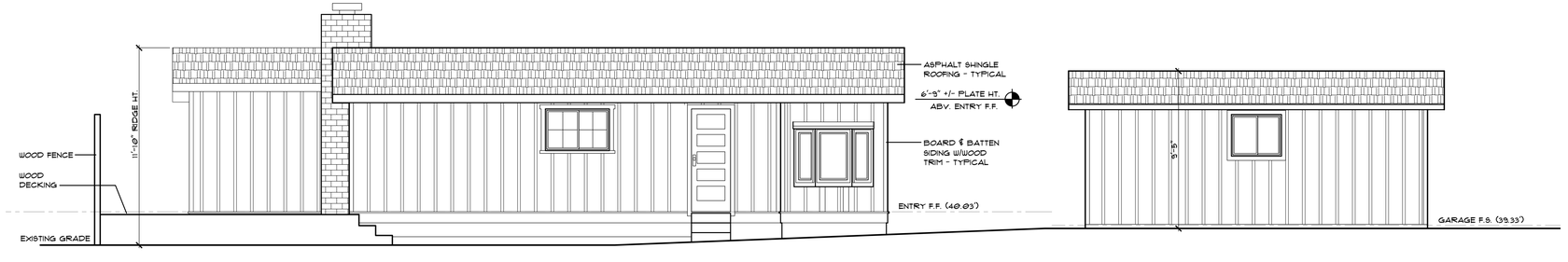


Attachment 3

EXISTING EAST ELEVATION



EXISTING WEST (FRONT) ELEVATION - FROM STREET



EXISTING NORTH ELEVATION

Revision/Issue	Date
2 DS 22-057 (LIM) COMMENTS	10/24/22

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11 THOMAS OWENS WAY, SUITE 201 | MONTEREY, CA 93940
(831) 620-0920 | DESIGN@HASTINGSCONSTRUCTION.COM
LIC#: 791539 CLASS: A/B

Drawing Title: EXISTING EXTERIOR ELEVATIONS

Job Title: LIM RESIDENCE

Project Address & APN: CASANOVA ST. 2 SE PALOU AVE., CARMEL-BY-THE-SEA, CA 93923
APN: 010-225-003-000 | BLOCK 11, LOT 3

Project:	Sheet
HC2107	A5
Date: 9/17/2024	
Drawn By: AAP	
Scale: 1/4"=1'-0"	

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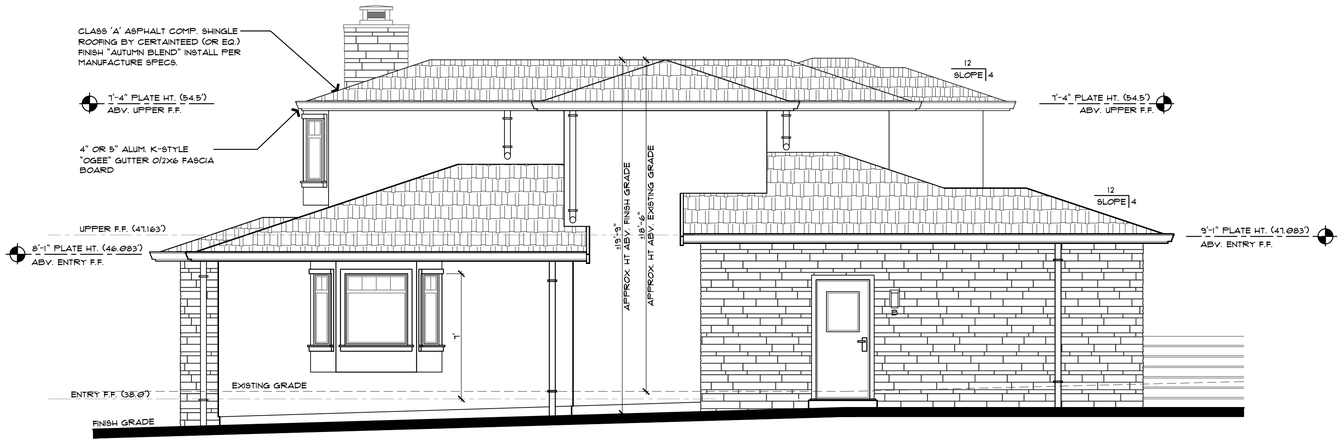


PROPOSED NORTH ELEVATION

0 2 4 8 12

SCALE: 1/4" = 1'-0"

PROPOSED EAST ELEVATION

ALTERNATE

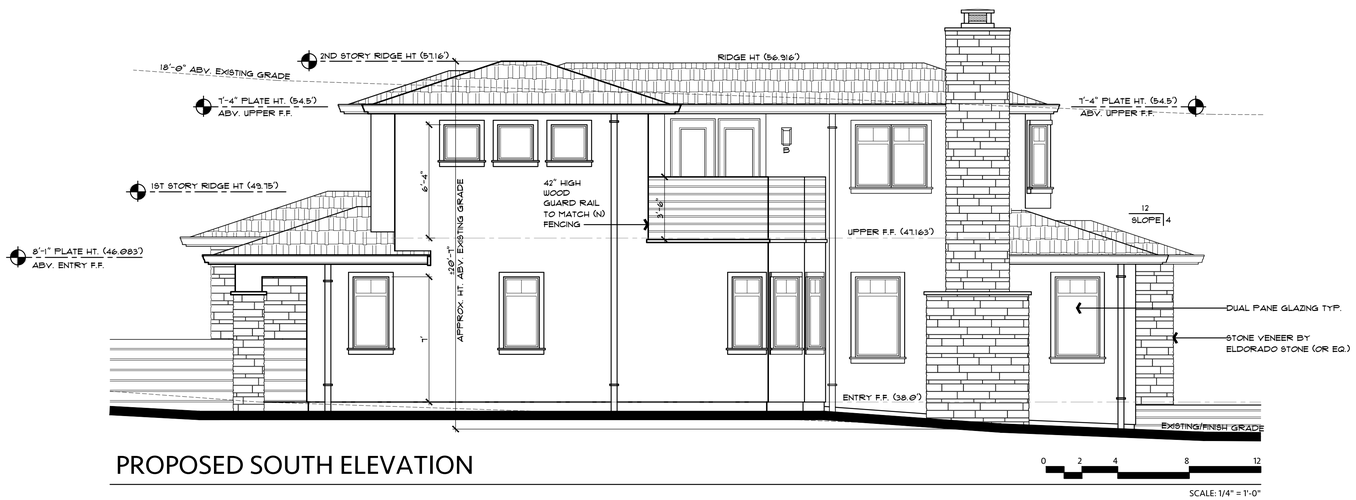
0 2 4 8 12

SCALE: 1/4" = 1'-0"

PROPOSED WEST (FRONT) ELEVATION

0 2 4 8 12

SCALE: 1/4" = 1'-0"



PROPOSED SOUTH ELEVATION

0 2 4 8 12

SCALE: 1/4" = 1'-0"

	Revision/Issue	Date
1	PSA 22-058 (LIM)	4/20/22
2	DS 22-051 (LIM) COMMENTS	10/24/22
3	DS 22-051 (LIM) HEARING	7/12/23
4	DS 22-051 (LIM) HEARING	8/14/24

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LIC#: 791539 CLASS: A/B

Drawing Title: ALTERNATE PROPOSED EXTERIOR ELEVATIONS

Job Title: LIM RESIDENCE

Project Address & APN: CASANOVA ST. 2 SE PALOU AVE., CARMEL-BY-THE-SEA, CA 93923
APN: 010-225-003-000 | BLOCK 11, LOT 3

Project: HC2107	Sheet: A6
Date: 9/17/2024	
Drawn By: AAP	
Scale: 1/4"=1'-0"	

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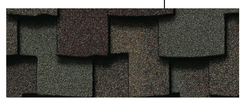
Attachment 3

Aluminum Gutters & Downspouts
Description: Spectra Metals in "Musket Brown" 4" or 5" *"K-Style"* gutter profile with rectangular downspouts.

Presidential Shake TL
Description: Asphalt Composition Shingles by Certainteed in "Autumn Blend".



Windows, Trim & Fascia
Description: : Sherwin Williams *"Pure White"* #SW 7005

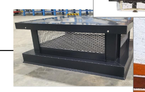
Stucco
Description: s: Smooth textured stucco with square corners, painted with Sherwin Williams *"Drift of Mist"* #SW 9166

SW 7005
Pure White
Interior / Exterior
Location Number: 255-C1

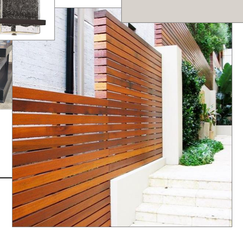
SW 9166
Drift of Mist
Interior / Exterior
Location Number: 238-C2

Exterior Light Fixtures A & B
Fixture A = 16" high #56G22 | Fixture B = 12" high #45R52
Description: Modern Forms *"Vitrine" LED outdoor wall light in Bronze finish. 10.5 watt LED, 365 lumens*

Chimney Cap
Description: K&M Sheet Metal custom "Box" style chimney cap in Aluminum colored Medium Bronze



Privacy Fencing
Description: 1x6 *"Cumaru" Brazilian Teak* wood (or equal), to match decking material, laid horizontal with 1" spacing and mitered corners



Garage Door
Description: Door Pros *"Reserve Wood" Limited Edition carriage style door with Design #2 paired with Reserve Limited Edition REC14 window design, finished in Natural #078 or Teak #085, to match Entry door finish.*

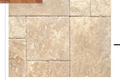
Casement & Bay Windows
Description: : Kolbe "Heritage" wood, duel pane Low E glass, and Oil Rubbed Bronze hardware, painted to match trim (or equal).

French Doors
Description: Kolbe "Heritage" wood doors with duel pane Low E glass, and Oil Rubbed Bronze hardware (or equal).

Entry Door by TM Cobb #4632
Description: Stained Fir finish with *"Seedy Baroque"* glass &Oil Rubbed Bronze hardware.

Eldorado Stone Veneer
Description: Cliffstone *"Whitebark"* dry stack technique, topped with *"Chiseled Edge"*Accents wainscot sill cap (where shown) finish in *"Buckskin"*

Decks & Deck Railing
Description: 1x6 *"Cumaru" Brazilian Teak* wood decking



Balcony Tile Flooring
Description: Light cream colored Travertine floor tiles *(Versailles pattern optional)*

EXTERIOR FINISHES

Light Fixture A Specifications
Modern Forms Vitrine 16" High Bronze LED Outdoor Wall Light

Product Details

This bronze outdoor wall light has a mouth-blown seeded glass shade that adds a beautiful rain-washed effect.

Additional Info:

Gorgeous glass and a rich oil-rubbed bronze finish make for a compelling combination in this outdoor LED wall light from Modern Forms. This light features absolutely beautiful seeded optic glass, mouth-blown for an incredible look flanking a front or back door. Perfect for indoor and outdoor settings in luxury homes and resorts. Supports smooth dimming with the addition of an electronic low voltage dimmer (not included).

MODERN FORMS LUMINAIRES + SMART FANS

Shop all Modern Forms

- 16" high x 6 1/2" wide. Extends 4 1/2" from the wall.
- Backplate is 14 3/4" high x 6 1/2" wide x 3/4" deep. Glass is 14" high x 5 1/4" wide x 3" deep.
- Includes one dimmable 10.5 watt high-powered replaceable LED module: 365 lumen light output, comparable to a 35 watt incandescent. 3000K color temperature. 90 CRI.
- Energy-efficient LED outdoor wall light from the Vitrine collection by Modern Forms.
- Bronze finish over aluminum construction. Clear hammered seeded mouth-blown optic glass.
- Smooth and continuous dimming with an electronic low voltage (ELV) dimmer.
- LED averages 80,000 hours at 3 hours per day.
- AC LED technology - no driver or transformer required.
- Easily fits on a pancake junction box.
- 277V, 240V, or custom CCT options available by special order.
- Perfect for indoor and outdoor settings in luxury homes and resorts.

Light Fixture B Specifications
Modern Forms Vitrine 12" High Bron Wall Light

- 12" high x 6 1/2" wide. Extends 4" from the wall. Backplate is 10 3/4" high x 6 1/2" wide x 3/4" deep.
- 5 watt high-powered replaceable LED module, comparable to a 25 watt incandescent. 205 lumens. 3000K. 90 CRI.

Revision/Issue		Date
1	PSA 22-058 (LIM)	4/20/22
2	DS 22-057 (LIM) COMMENTS	10/24/22
3	DS 22-057 (LIM) HEARING	7/12/23

HASTINGS CONSTRUCTION, INC.
11 THOMAS OWENS WAY, SUITE 201 | MONTEREY, CA 93940
(831) 620-0920 | DESIGN@HASTINGSCONSTRUCTION.COM
LIC#: 791539 CLASS: A/B

Drawing Title: EXTERIOR FINISHES AND EXTERIOR LIGHTING SPECIFICATIONS

Job Title: LIM RESIDENCE

Project Address & APN: CASANOVA ST. 2 SE PALOU AVE., CARMEL-BY-THE-SEA, CA 93923
APN: 010-225-003-000 | BLOCK 11, LOT 3

Project:	HC2007
Date:	9/17/2024
Drawn By:	AAP
Scale:	1/4"=1'-0"

Sheet: A7

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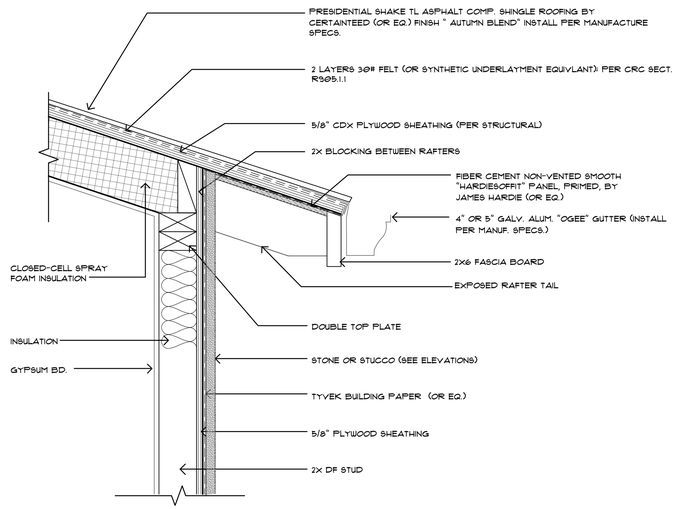


6 TYPICAL EAVE DETAIL △3 N.T.S.

PRESIDENTIAL SHAKE

SPECIFICATIONS

- Two-piece laminated fiberglass-based construction
- Distinctive sculpted, rustic look

CertainTeed products are tested to ensure the highest quality and comply with the following industry standards:

Fire Resistance:
- UL Class A
- UL certified to meet ASTM D3018 Type 1

Wind Resistance:
- UL certified to meet ASTM D3018 Type 1
- ASTM D3161 Class F

Tear Resistance:
- UL certified to meet ASTM D3462
- CSA standard A123.5

Wind Driven Rain Resistance:
- Miami-Dade Product Control Acceptance: Please reference www.certainteed.com to determine approved products by manufacturing location.

Quality Standards:
- ICC-ES-ESR-1389 & ESR-3537

FASTENING

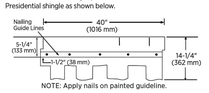
Figure 14-5: Proper and improper nailing.

IMPORTANT: For decks 3/4" (19 mm) thick or thicker, nails must go at least 3/4" (19 mm) into the deck. On thinner decks, nails must go at least 1/8" (3.2 mm) through the deck.

Nails must be 11- or 12-gauge roofing nails, corrosion-resistant, with at least 3/8" (9.5 mm) heads, and at least 1-1/4" (31 mm) long.

NOTE: Nails are required for Presidential TL and Presidential; staples are not an acceptable fastener.

LOW AND STANDARD SLOPE:
For low and standard slopes, use five nails for each full Presidential shingle as shown below.



NOTE: Apply nails on painted guideline.

Attachment 3

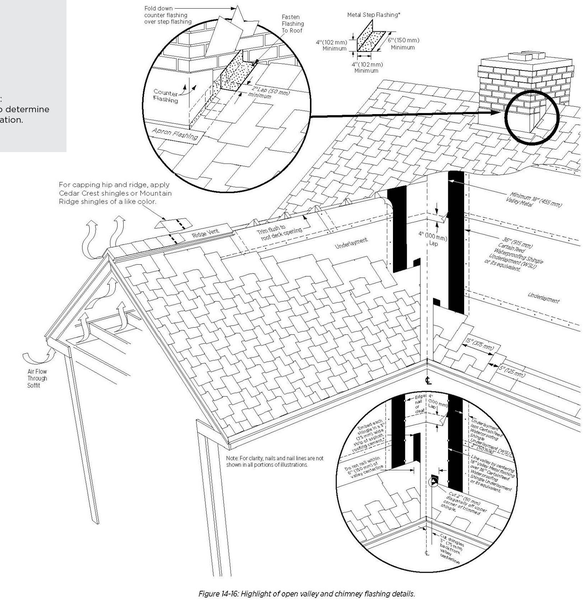
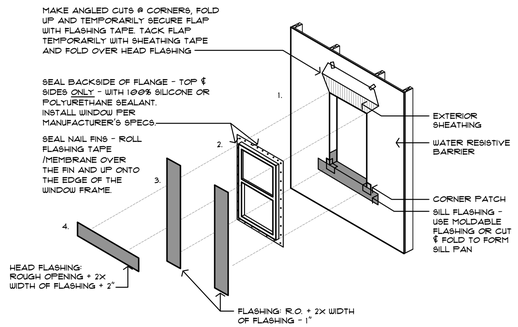


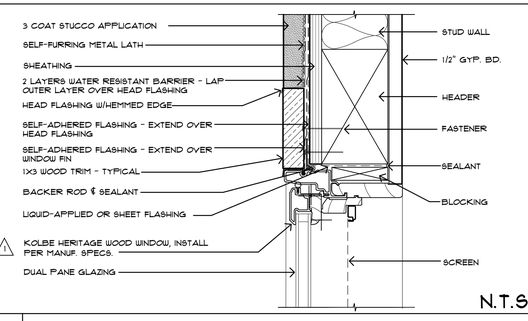
Figure 14-16: Highlight of open valley and chimney flashing details.

7 ROOFING SPECS △3



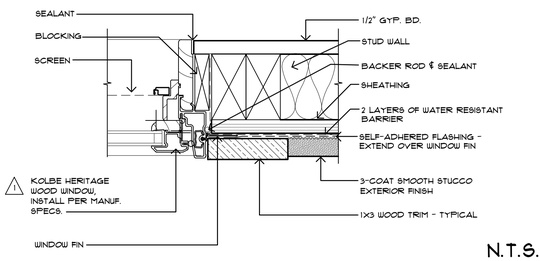
NOTE: FASTENERS SHALL NOT PENETRATE WINDOW FINS: ALL FASTENER PENETRATIONS SHALL BE SEALED.

TYPICAL WINDOW FLASHING DETAIL N.T.S.



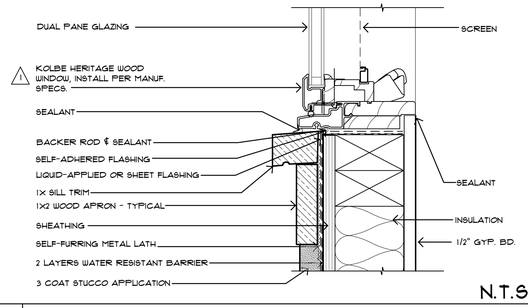
N.T.S.

3 WINDOW HEAD DETAIL



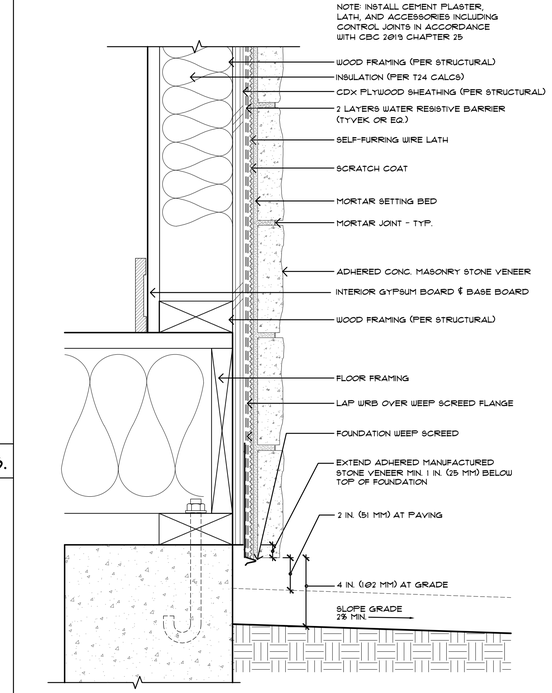
N.T.S.

4 WINDOW JAMB DETAIL

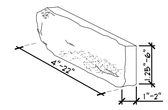


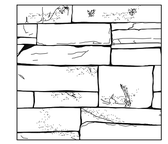
N.T.S.

5 WINDOW SILL DETAIL



STONE DIMENSIONS (APPROXIMATE)





FRONT ELEVATION
ELDORADO STONE VENEER CLIFFSTONE PROFILE W/ DRY STACK MORTAR TECHNIQUE

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ELDORADO STONE LLC
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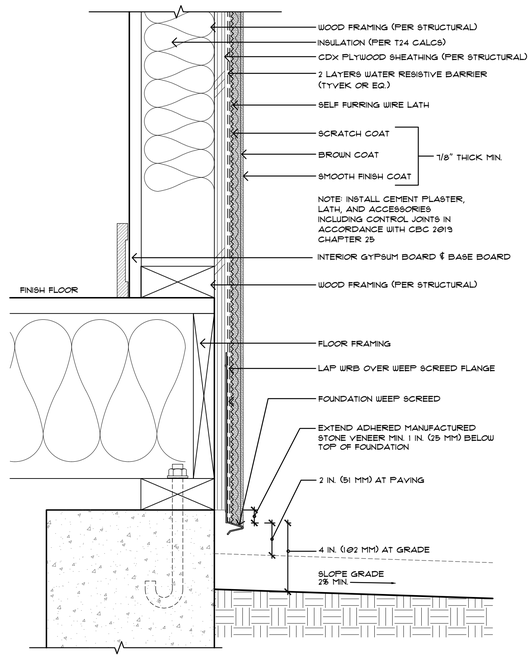
SAN MARCOS, CA 92078
PHONE: (760) 736-3232
FAX: (760) 736-8890
www.eldoradostone.com

1 ADHERED STONE VENEER APP. & WEEP SCREED DETAIL N.T.S.



2 STUCCO APPLICATION & WEEP SCREED DETAIL N.T.S.

Revision/Issue		Date
△1	PSA 22-058 (LM)	4/20/22
△3	DS 22-057 (LM) HEARING	7/12/23

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(831) 620-0920 | DESIGN@HASTINGSCONSTRUCTION.COM
LIC#: 791539 CLASS: A/B

Drawing Title: ARCHITECTURAL DETAILS

Job Title: LIM RESIDENCE

Project Address & APN: CASANOVA ST. 2 SE PALOU AVE., CARMEL-BY-THE-SEA, CA 93923
APN: 010-225-003-000 | BLOCK 11, LOT 3

Project:	HC21007
Date:	9/11/2024
Drawn By:	AAP
Scale:	NOTED

Sheet: A8

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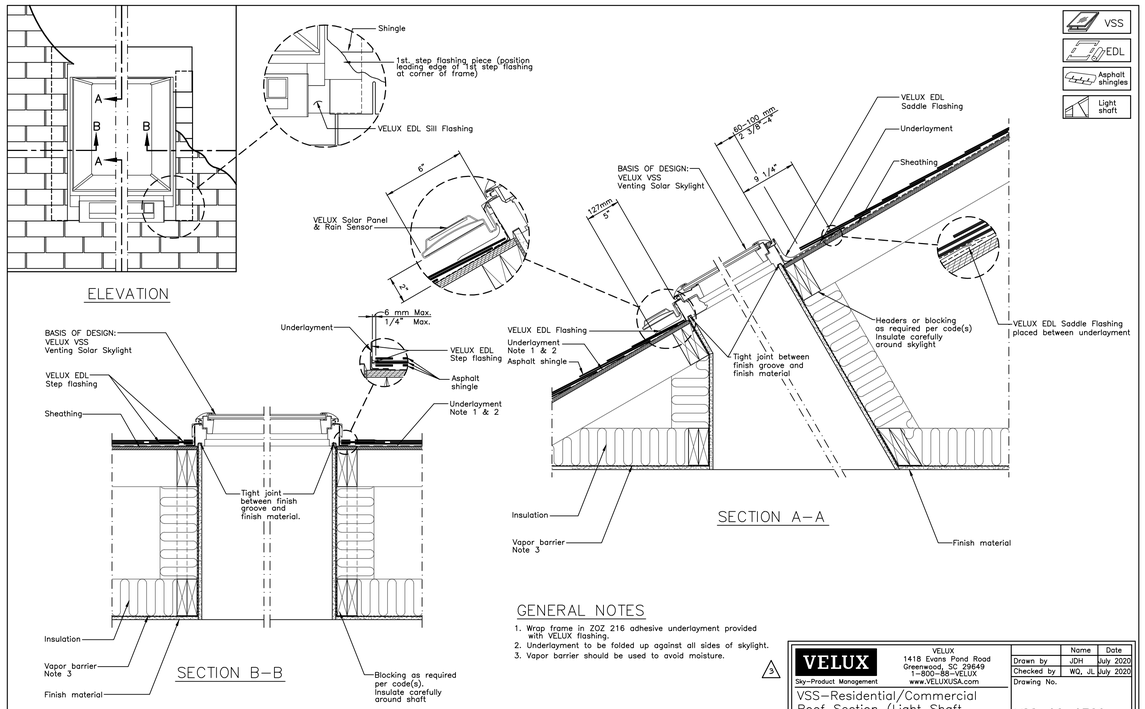

GENERAL NOTES

1. Wrap frame in ZOZ 216 adhesive underlayment provided with VELUX flashing.
2. Underlayment to be folded up against all sides of skylight.
3. Vapor barrier should be used to avoid moisture.

3

VELUX	VELUX		Name	Date
Sky–Product Management	1418 Evans Pond Road Greenwood, SC 29649 1–800–88–VELUX www.VELUXUSA.com	Drawn by	JDH	July 2020
		Checked by	WQ, JL	July 2020
VSS–Residential/Commercial Roof Section (Light Shaft and Asphalt Shingles)		Drawing No.	VSS–02–0720	

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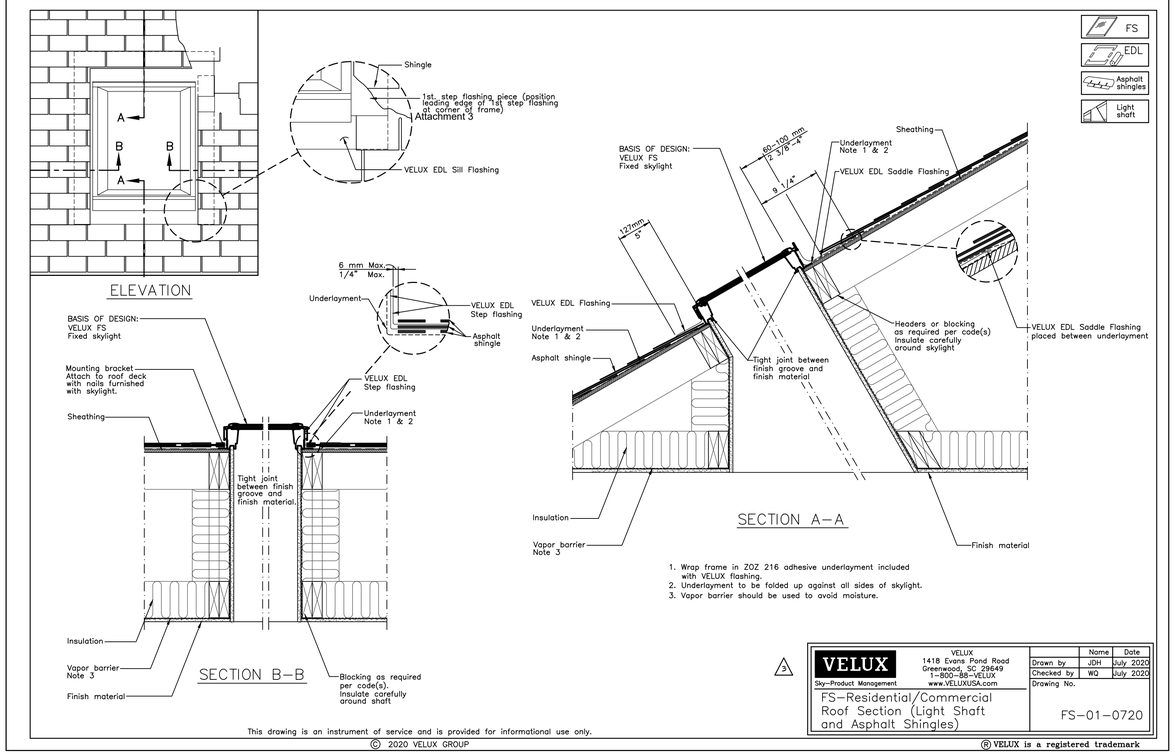

1. Wrap frame in ZOZ 216 adhesive underlayment included with VELUX flashing.
2. Underlayment to be folded up against all sides of skylight.
3. Vapor barrier should be used to avoid moisture.

3

VELUX	VELUX		Name	Date
Sky–Product Management	1418 Evans Pond Road Greenwood, SC 29649 1–800–88–VELUX www.VELUXUSA.com	Drawn by	JDH	July 2020
		Checked by	WQ	July 2020
FS–Residential/Commercial Roof Section (Light Shaft and Asphalt Shingles)		Drawing No.	FS–01–0720	

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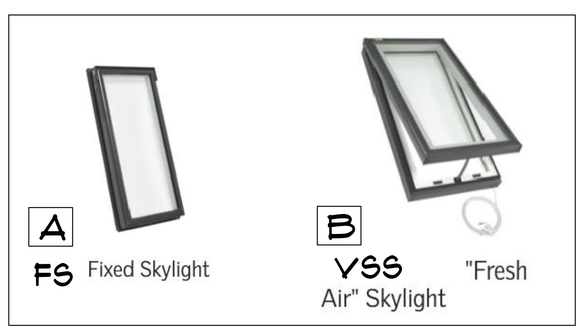

General Notes: (Cont.)

4. Exterior finish shall be non-reflective
5. Provide required electrical per manufacturers specs for mechanical operation and power operated shades
6. Interior finish to be white
7. Elec. Shade shall be installed

Revision/Issue	Date
3 DS 22-057 (LIM) HEARING	7/12/23

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LIC#: 791539 CLASS: A/B

Drawing Title: SKYLIGHT DETAILS

Job Title: LIM RESIDENCE

Project Address & APN: CASANOVA ST. 2 SE PALOU AVE., CARMEL-BY-THE-SEA, CA 93923
APN: 010-225-003-000 | BLOCK 11, LOT 3

Project:	Sheet
HC21007	A9
Date: 9/11/2024	
Drawn By: AAP	
Scale: 1/4"=1'-0"	

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WINDOW SCHEDULE

WINDOW NUMBER	WINDOW SIZES (APPROX.) WIDTH	HEIGHT	HDR. HEIGHT	TYPE	GLAZING NOTES	REMARKS
1	2'-6"	5'-6"	8'-0"	CASEMENT		
2	2'-6"	5'-6"	8'-0"	CASEMENT		
3	6'-0"	5'-0"	8'-6"	FRENCH CASEMENT	TEMPERED	
4	7'-4"	5'-0"	8'-6"	45 DEG. BAY WINDOW		(2) CASEMENT UNITS: 1450 (1) PICTURE UNIT: 3650 (SEE EXTERIOR ELEVATIONS)
5	2'-0"	4'-0"	7'-0"	CASEMENT		
6	2'-0"	4'-0"	7'-0"	CASEMENT		
7	5'-10"	4'-0"	7'-0"	30 DEG. BAY WINDOW	TEMPERED	(3) CASEMENT UNITS: 1850
8	2'-0"	1'-8"	6'-4"	AWNING	TEMPERED OBSCURED	
9	5'-0"	3'-6"	6'-4"	FRENCH CASEMENT		EGRESS
10	2'-0"	2'-0"	6'-4"	AWNING		
11	2'-0"	2'-0"	6'-4"	AWNING		
12	2'-0"	2'-0"	6'-4"	AWNING		
13	4'-0"	3'-6"	6'-4"	FRENCH CASEMENT	TEMPERED	EGRESS
14	7'-0"	3'-6"	6'-4"	45 DEG. BAY WINDOW	TEMPERED	(2) CASEMENT UNITS: 1436 (1) CASEMENT UNIT: 3036
15	1'-8"	1'-6"	6'-4"	FIXED	TEMPERED	
16	1'-8"	1'-6"	6'-4"	FIXED	TEMPERED	
17	1'-8"	1'-6"	6'-4"	FIXED	TEMPERED	
18	1'-8"	1'-6"	6'-4"	FIXED	TEMPERED	

DOOR SCHEDULE

DOOR NUMBER	SIZE WIDTH	HEIGHT	THICK	FINISH INTERIOR	EXTERIOR	HARDWARE	GLAZING	REMARKS
1	3'-0"	7'-0"	1-3/4"	WOOD FIR FINISH	WOOD FIR FINISH	THRESHOLD LOCKSET W/ DEADBOLT	"SEEDY BAROQUE"	ENTRY DOOR BY T.M. COBB #4632, FLAT PANEL, W/FIR FINISH AND "SEEDY BAROQUE" GLAZING; HARDWARE BY KWIKSET "AVALON" IN OIL-RUBBED BRONZE FINISH W/SMARTKEY (OR EQUAL) LH SWING
2	3'-0" PR	7'-0"	1-3/4"	WOOD PRIMED	PAINTED TO MATCH TRIM	✱BUILT-IN	TEMPERED	KOLBE HERITAGE OUTSWING FRENCH DOOR PAIR W/OIL-RUBBED BRONZE HARDWARE (OR EQUAL)
3	3'-0" PR	7'-0"	1-3/4"	WOOD PRIMED	PAINTED TO MATCH TRIM	✱BUILT-IN	TEMPERED	KOLBE HERITAGE OUTSWING FRENCH DOOR PAIR W/24" SIDELIGHTS AND 12" TRANSOM ABOVE, W/OIL-RUBBED BRONZE HARDWARE (OR EQUAL)
4	3'-0" PR	6'-8"	1-3/4"	WOOD PRIMED	WOOD	THRESHOLD KEYED KNOB	N/A	WOOD OUTSWING W/ VENTING FOR HIGH AND LOW COMBUSTION MAKE UP AIR, W/OIL-RUBBED BRONZE HARDWARE (OR EQUAL)
5	3'-0"	6'-8"	1-3/4"	WOOD PRIMED	WOOD FIR FINISH	THRESHOLD LOCKSET W/ DEADBOLT	OBSCURED TEMPERED	GARAGE MAN-DOOR BY TYCO, FLAT PANEL, W/FIR FINISH AND OBSCURED GLAZING; HARDWARE BY KWIKSET "ALISO" KNOB IN OIL-RUBBED BRONZE FINISH (OR EQUAL - FINISH TO MATCH ENTRY DOOR) RH SWING
6	9'-0"	8'-0"	✱PER MANUF.	WOOD	WOOD	N/A	CLEAR DSB W/SHT. DIV LT.	SECTIONAL GARAGE DOOR BY CLOPLAY "RESERVE WOOD, LIMITED EDITION" COLLECTION, DESIGN #2 WITH REC14 WINDOWS (OR EQUAL- FINISH TO MATCH ENTRY DOOR)
7	3'-0"	7'-0"	TBD	WOOD PRIMED		THRESHOLD KEYED KNOB	N/A	INTERIOR GARAGE DOOR: RH SWING
8	1'-6" PR	7'-0"	TBD	WOOD PRIMED		DUMMY W/LATCH	N/A	OUTSWING PAIR - LOUVERED
9	2'-4"	7'-0"	TBD	WOOD PRIMED		PULL-PRIVACY	N/A	POCKET
10	2'-8"	7'-0"	TBD	WOOD PRIMED		PRIVACY	N/A	LH SWING
11	1'-6" PR	7'-0"	TBD	WOOD PRIMED		DUMMY W/LATCH	N/A	OUTSWING PAIR
12	2'-0"	7'-0"	TBD	WOOD PRIMED		DUMMY W/LATCH	N/A	RRH SWING
13	2'-6"	7'-0"	TBD	WOOD PRIMED		PRIVACY	N/A	RH SWING
14	2'-4"	7'-0"	TBD	WOOD PRIMED		PRIVACY	N/A	RRH SWING
15	2'-6"	6'-8"	✱PER MANUF.	WOOD PRIMED	PAINTED TO MATCH TRIM	✱BUILT-IN	TEMPERED	KOLBE HERITAGE INSWING FRENCH DOORS, W/OIL-RUBBED BRONZE HARDWARE (OR EQUAL) LH SWING
16	2'-8"	6'-8"	TBD	WOOD PRIMED		PRIVACY	N/A	RH SWING
17	1'-6" PR	6'-8"	TBD	WOOD PRIMED		DUMMY W/LATCH	N/A	OUTSWING PAIR
18	2'-8"	6'-8"	TBD	WOOD PRIMED		PRIVACY	N/A	RH SWING
19	5'-0"	6'-8"	TBD	WOOD PRIMED		FLUSH PULL	N/A	(2) BYPASS DOORS
20	2'-4"	6'-8"	TBD	WOOD PRIMED		PRIVACY	N/A	LH SWING

TYPICAL DOORS & WINDOWS
KOLBE HERITAGE SERIES

Attachment 3

KOLBE
WINDOWS & DOORS
We're for the visionaries.®
1323 S. 11th Avenue | Wausau, WI 54401-5998
715.842.5666
www.kolbewindows.com

1-1/8" Beveled Profile PDL Bars

Non-Adjustable Hinges - Oil-Rubbed*

Dallas Handles - Rustic Umber

GARAGE DOOR
CLOPAY

Clopay Garage Door

RESERVE® WOOD collection
LIMITED EDITION SERIES

Design #2 with REC 14 Windows

TRUE DIVIDED LITE

GARAGE MAN-DOOR
TYCO

TYCO FIR FLAT PANEL COMBO
DOUGLAS FIR

Stained to match entry door with Aliso Knob

Large venting double hung sash makes for one of the finest units on the market. Available in both 1-3/8" and 1-3/4" thick and a variety of widths.

ENTRY DOOR
T.M. COBB

T.M.COBB
DOORS • WINDOWS • MILLWORK

4632 (Low-E IG)
Fir shown in Flat Panel

Seedy Baroque
Clear glass with a scattered look, baroque wash and asymmetrical curves.

Fir

Revision/Issue		Date
1	PSA 22-058 (LIM)	4/20/22
3	DS 22-057 (LIM) HEARING	1/12/23
4	DS 22-057 (LIM) HEARING	8/14/24

HASTINGS CONSTRUCTION, INC.
11 THOMAS OWENS WAY, SUITE 201 | MONTEREY, CA 93940
(831) 620-0920 | DESIGN@HASTINGSCONSTRUCTION.COM
LIC#: 791539 CLASS: A/B

Drawing Title: WINDOW & DOOR SCHEDULES
Job Title: LIM RESIDENCE
Project Address & APN: CASANOVA ST. 2 SE PALOU AVE., CARMEL-BY-THE-SEA, CA 93923
APN: 010-225-003-000 | BLOCK 11, LOT 3

Project: HC21007
Date: 9/11/2024
Drawn By: AAP
Scale: 1/4"=1'-0"
Sheet: A10

THESE PLANS ARE INTENDED ONLY FOR THE SITE FOR WHICH THEY WERE DESIGNED AND ARE PROPERTY OF HASTINGS CONSTRUCTION, INC. THESE PLANS MAY NOT BE REVISED OR REPRODUCED WITHOUT THE CONSENT OF HASTINGS CONSTRUCTION, INC

Attachment 3

4 FRONT ELEVATION - VIEW FROM CASANOVA FACING EAST

4 REAR ELEVATION - VIEW FACING WEST

Revision/Issue	Date
2 DS 22-057 (LIM) COMMENTS	10/24/22
3 DS 22-057 (LIM) HEARING	7/12/23
4 DS 22-057 (LIM) HEARING	8/14/24

HASTINGS CONSTRUCTION, INC.
11 THOMAS OWENS WAY, SUITE 201 | MONTEREY, CA 93940
(831) 620-0920 | DESIGN@HASTINGSCONSTRUCTION.COM
LIC#: 791539 CLASS: A/B

Drawing Title: PROPOSED FRONT ELEVATION - 3D RENDERING

Job Title: LIM RESIDENCE

Project Address & APN: CASANOVA ST. 2 SE PALOU AVE., CARMEL-BY-THE-SEA, CA 93923
APN: 010-225-003-000 | BLOCK 11, LOT 3

Project:	HC2007
Date:	9/18/2024
Drawn By:	AAP
Scale:	N.T.S.

Sheet A11

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STREETSCAPE - PROPOSED

STREETSCAPE - EXISTING

Attachment 3

	Revision/Issue	Date
1	PSA 22-058 (LIM)	4/20/22
2	DS 22-051 (LIM) COMMENTS	10/24/22
3	DS 22-051 (LIM) HEARING	7/12/23
4	DS 22-051 (LIM) HEARING	8/14/24

HASTINGS CONSTRUCTION, INC.
11 THOMAS OWENS WAY, SUITE 201 | MONTEREY, CA 93940
(831) 620-0920 | DESIGN@HASTINGSCONSTRUCTION.COM
LIC#: 791539 CLASS: A/B

Drawing Title: STREETSCAPE ELEVATIONS

Job Title: LIM RESIDENCE

Project Address & APN: CASANOVA ST. 2 SE PALOU AVE., CARMEL-BY-THE-SEA, CA 93923
APN: 010-225-003-000 | BLOCK 11, LOT 3

Project:	HC2007
Date:	9/11/2024
Drawn By:	AAP
Scale:	1/8"=1'-0"

Sheet: A12

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CITY OF CARMEL-BY-THE-SEA
PLANNING COMMISSION
Staff Report

December 11, 2024
PUBLIC HEARINGS

TO:	Chair LePage and Planning Commissioners
SUBMITTED BY:	Evan Kort, Senior Planner
APPROVED BY:	Marnie R. Waffle, AICP, Principal Planner
SUBJECT:	**DS 22-331 (Collins):** Receive a presentation and conduct a Preliminary Review of a Design Study Application, DS 22-331 (Collins), for the demolition of an existing single-family residence and construction of a new two-story single-family residence located at San Carlos Street 3 southeast of 1st Avenue in the Single-Family Residential (R-1) District. APN: 010-121-013

Application: DS 22-331 (Collins)
Block:11
Location: San Carlos Street 3 southeast of 1st Avenue
Applicant: Claudio Ortiz, Agent

APN: 010-121-013
Lot:8 & 10

Property Owner: COLLINS CRAIG J & LYNNE C HERMLE TRS

Executive Summary:

The applicant has requested the Planning Commission conduct a Preliminary Review of a Design Study Application for the demolition of an existing single family residence and construction of a new single-family residence. The purpose of a preliminary review is to promote communication between project applicants and the City's staff and decision-makers, facilitate an understanding of applicable design regulations and avoid unnecessary expenditures in detailed plans.

The applicant has already submitted multiple iterations of a project for staff review (yet to be considered by the Commission), however, each version of the project has resulted in impacts to adjacent neighbors, as assessed by the story poles. The applicant is seeking feedback from the Commission on their latest design approach prior to further developing the project plans.

This is not a decision making hearing and only feedback will be provided to the applicant.

Recommendation:

Staff recommends that the Planning Commission receive a presentation and conduct a Preliminary Review of a Design Study Application, DS 22-331 (Collins), for the demolition of an existing single-family residence and construction of a new two-story single-family residence located at San Carlos Street 3 southeast of 1st Avenue in the Single-Family Residential (R-1) District. APN: 010-121-013

Background and Project Description:

The project site is located at San Carlos Street 3 southwest of 1st Avenue in the Single-Family Residential (R-1) District. The project site is a 4,000 square-foot building site developed with an existing 1,079-square-foot one-story, single-family residence with a 213-square-foot detached accessory structure.

As represented in the Preliminary Review plans, the applicant is proposing to demolish all improvements on the site, and construct a new two-story 1,799 square foot single family residence inclusive of a 200 square foot attached garage. The floor area is proposed to be split between a 1,227.6 ground floor and a 371.3 square foot second floor.

The initial project, submitted in 2022, had a similar square footage (1,221 ground floor; 379 second floor) however, the architectural style was substantially different and surrounding property owners quickly identified (via story poles) and brought to staff's attention view impacts associated with the project.

Figure 1a. Initially proposed front elevation (2022).

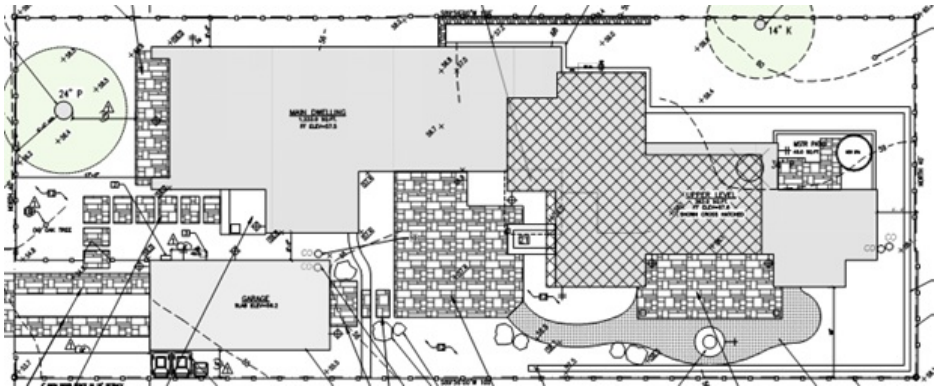


Figure 1b. Initially proposed Site Plan (2022).

Figure 2a. View from northern neighbor looking SSW. Story poles reflect initial 2022 design. Story poles show the northwest element of the residence (one story element). The proposed roof form would have blocked the entire ocean view and view of Point Lobos (refer to Figure 1).

Figure 2a. View from northeast neighbor looking SW. Story poles reflect initial design (Figure 1).

Over the last few years, the applicant has been working with staff as well as individually reaching out to neighboring property owners who were potentially impacted by the project to understand their concerns and revise the project to incorporate their feedback into a revised design.

The result of these meetings and design changes are the plans included as Attachment 1.

The applicant has requested a Preliminary Review of the plans to receive feedback from the Planning Commission before proceeding with the remaining items necessary for a formal Concept Review hearing. Specifically, the applicant is requesting:

- The Commission assess view impacts from adjacent properties and provide feedback;
- The Commission provide feedback on the proposed design concept and building form; and
- The Commission provide feedback on the proposed design approach.

The applicant is prepared to speak to the process, outreach, and design intent of the project.

Notably, this is not a decision making hearing and only feedback will be provided to the applicant. Staff also notes the plans (Attachment 1) are not intended to be a complete set of plans, and additional information is required prior to being scheduled for a formal concept review.

Staff has provided a cursory review of the project in order to provide a general analysis and address potential issues. The Commission, however, may address or discuss other areas of the project as appropriate. The applicant will be available at the hearing to answer specific questions regarding the project.

Staff Analysis:

As presented in the Preliminary Review plans, the two-story residence is proposed to be 19'0" tall from the new finished grade (for comparison: the maximum height limit for a one-story building is 18'0" and the height limit for a two-story building is 24'0").

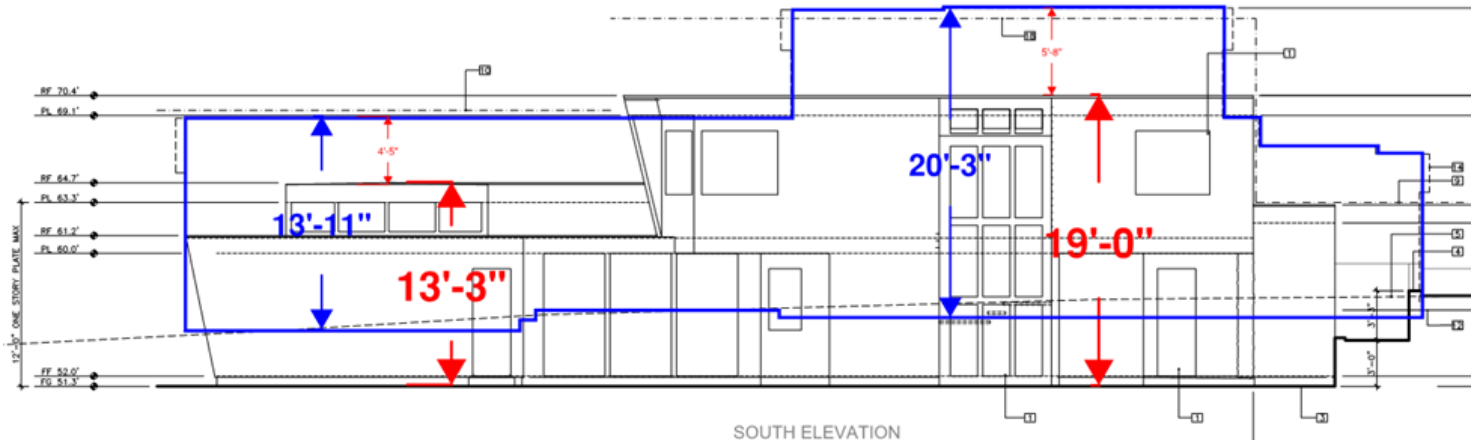


Figure 3. Proposed residence in **Black** outline and dimensioned in **Red**; original 2022 proposal in **Blue** outline.

This is in contrast to the 20'3" building that was initially proposed and flagged (story poles). In an effort to protect the views to the neighbors beyond, the applicant has also proposed to lower the finished floor level by excavating the site. The result is the total building height (top elevation point of the roof) being approximately 5'6" lower than what was initially proposed and flagged on-site. The single-story element at the front of the residence also has an overall ridge height of approximately 4'5" less than what was initially proposed as a result of the proposed excavation.

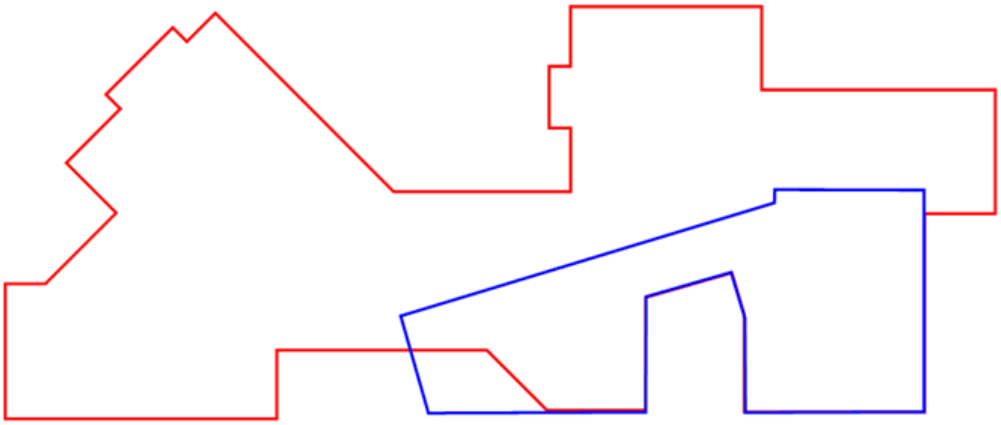


Figure 4a. Proposed Building Form. Lower floor in **RED**; Upper floor in **BLUE**.

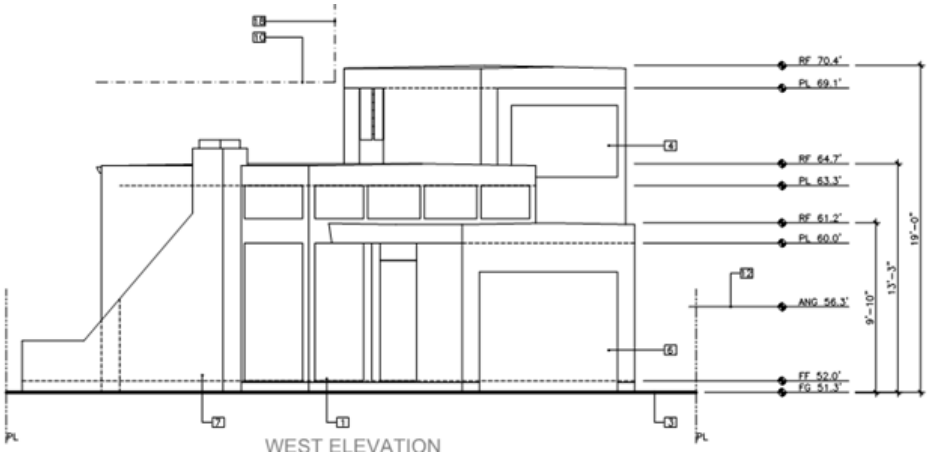


Figure 4b. Proposed front elevation

The applicant has also proposed a building form which the applicant believes achieves a balance of maintaining view opportunities for the surrounding neighbors. While resulting in a more complex plan than typical, the applicant has described to staff that this building form best accommodates and protects the views of the surrounding neighbors. This concept is illustrated on a view impact diagram shown on sheets A1.6 and A1.7 of the preliminary project plans (refer to Attachment 1, and Figure 5, below). The applicant will be prepared to speak to the view diagram and building form at the hearing.

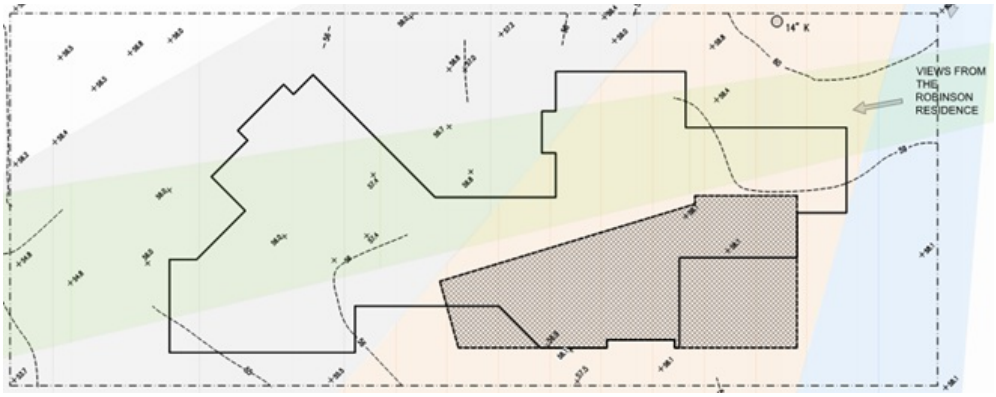


Figure 5a. Proposed view diagram. View impacts from neighboring properties. Ocean views toward the southwest (bottom left).

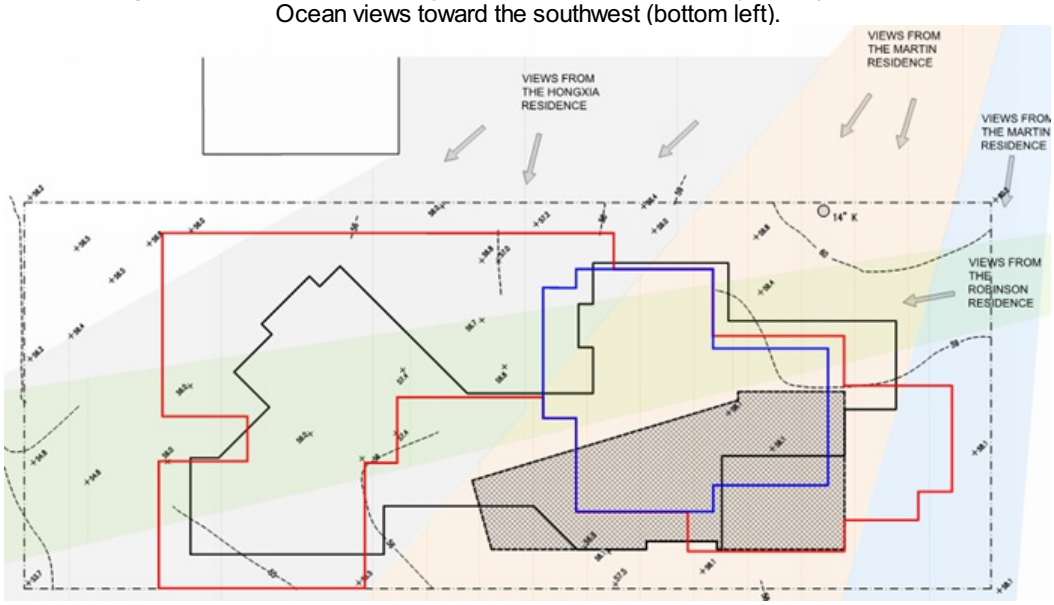


Figure 5b. Proposed view diagram (see figure 5a) with overlay of initial 2022 building form (See Figure 1b - Lower floor in **RED**; Upper floor in **BLUE**).

Excerpts from Residential Design Guidelines:

3.2 **Minimize the extent of excavation and fill on a site.**
- The site design should follow the natural contours of the site. Where construction is necessary on a steep slope, step the foundation and building forms to follow the contours or locate the long axis of a building to lie parallel with natural contours.

3.3 **Minimize the visual impacts of retaining walls, garden walls and other foundation structures as seen from the public way or neighboring sites.**
- Use a stepped building foundation that follows site contours.
- Avoid extensive areas of "cantilevered" floors especially above a cut area.
- Avoid the creation of tall, unused underfloor areas that add to building mass. The level of the finished floor above unused, underfloor spaces should not be higher than five feet above the ground at any point around the full perimeter of the building.

3.4 **Avoid abrupt changes in grade on the site and between adjoining properties.**
- A design that incorporates sloped, planted areas to create a smooth grade transition is preferred.
- Avoid a design that requires a tall retaining wall, terracing or revetments that will be visible from the public way when feasible. When such transitions are unavoidable, multiple landscaped terraces are preferred.

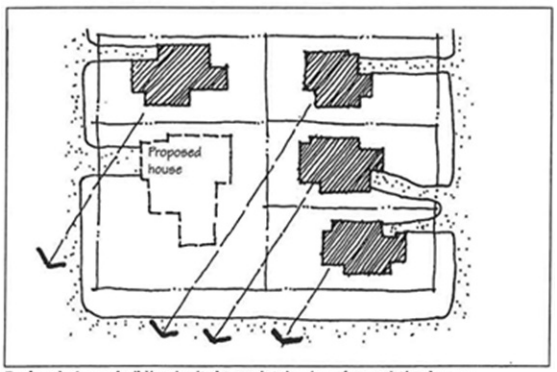
5.2 Maintain view opportunities to natural features that lie outside the property.

- Consider locating key building functions to make use of views.
- Also locate buildings so they will not substantially block views enjoyed by others.

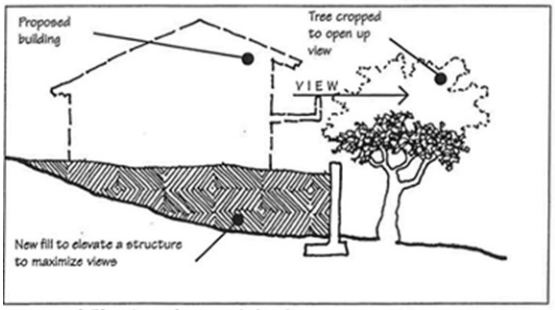
Maintain view opportunities from a site to natural features outside the property.

5.3 Maintain views through a property to natural features when feasible.

- Locate major building masses to maintain some views through the site from other properties.
- Consider keeping the mass of a building low in order to maintain views over the structure.
- Also consider using a compact building footprint to maintain views along the sides of a structure.



Preferred: A new building is sited to maintain views from existing houses.



Discouraged: Elevating a site to maximize views.

Building Mass

7.1 A building's mass should relate to the context of other homes nearby.

- Larger building masses should be divided into forms that are similar in scale to houses seen in the immediate neighborhood.
- Using a detached secondary structure (garage, guest house, etc.) is encouraged to reduce the overall mass of the primary building on a site.

7.2 Minimize the mass of a building as seen from the public way or adjacent properties.

Consider these options:

- Build to less than the maximum floor area.
- Locate some floor area either fully or partially below grade.
- Avoid using tall volume spaces (e.g. high ceilings or steep pitches across wide spans) that increase the visual bulk of a building above grade.
- Avoid long, uninterrupted wall planes.

7.3 Avoid placing a tall building wall near a property line when it will be adjacent to similar walls on neighboring sites.

- Preserve open spaces and access to light between properties.
- Avoid the appearance of a narrow corridor or tunnel between buildings as seen from the street.

7.4 Avoid the creation of large, unused underfloor areas that increase building mass.

- On sloping lots, floor levels should be stepped to follow site grade.
- If floor levels cannot be stepped, larger underfloor spaces should be counted and used as part of the allowed floor area.

7.5 When locating floor area in a below grade or partially below grade space, minimize the visual impacts as seen from the public right of way and site disturbances.

- Locate any walkout area or terrace to the side or rear to reduce the building height as it will be perceived from the street. When this is not feasible provide screening with other building elements or landscaping.
- The use of exposed retaining walls should be minimized when developing a below-grade space.
- Impacts on tree roots also should be minimized.
- The visual impacts of window wells should be minimized.

Building Scale

7.6 A building should relate to a human scale in its basic forms.

- Oversized elements make structures appear massive and should be avoided. Avoid a "grand entry" design, for example.
- Avoid design treatments that produce a top-heavy appearance such as large cantilevered building elements, roof forms that dominate the body of the building and wide chimney structures.
- Low, horizontal building forms that appear to hug the ground are encouraged.

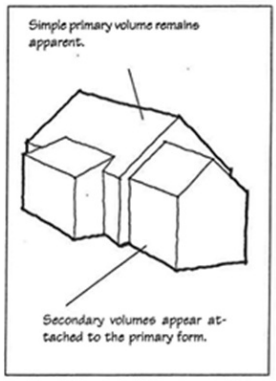
Building Height

7.7 A building should appear to be no more than two stories in height, as viewed from the public right-of-way.

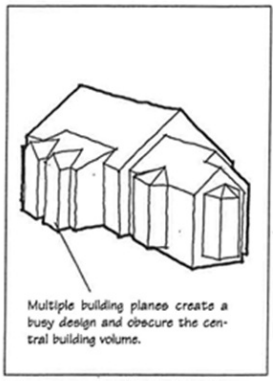
- Presenting a one-story height to the street is encouraged.
- Locate two story elements downhill, except where this would appear dominant or out of scale when viewed from the public right-of-way or a neighboring home.
- Using a low building plate height also is encouraged. The maximum plate height for the first floor of a building is 12 feet. (See the Land Use Code for details.) However, this maximum is established to accommodate sloping building sites. In cases where a building site is relatively flat, a lower plate height is appropriate. Interior wall heights should generally not exceed 8 feet.
- Locating some floor area below grade or reducing roof pitch are appropriate ways to reduce building height and mass.

8.1 A building form should appear similar to those seen traditionally.

- Building forms should be simple. Basic rectangles, L or U-shapes are typical. Avoid "busy" building forms.
- A form with a horizontal emphasis is preferred.
- Roof forms should be composed of just a few simple planes.



Preferred: Simple building form and a simple roof



Discouraged: Complex building form and multiple planes

8.2 Use restraint when introducing variation in building planes.

- Keep building walls simple in the extent of variation in wall and roof planes.
- Use building offsets to achieve specific purposes such as avoiding tree limbs or breaking the mass of a large building element.
- Avoid building forms that are complex, monumental, formal or out of scale with the neighborhood context.

Roof Form

Varied roof forms are typical in a block and this tradition should be continued.

8.3 Use simple roof forms. Limit the number of subordinate attachments, such as dormers, to avoid a cluttered design.

- For example, basic gable and hip roofs are traditional and their use is encouraged.
- Flat roofs may be used to a limited extent on smaller, one-story structures. They should not be used on large buildings or two-story elements.
- Avoid complex roof forms that call attention to the design or add unnecessary detail.
- Mansard roofs typically add more mass than other forms and are discouraged. A sloping roof "skirt" that conceals a flat roof is particularly out of character. Similarly, a gable roof that is "clipped" at the top adds unnecessary complexity to a design and should be avoided.

8.4 A roof form should be in proportion to the scale of the building.

- In general, moderately pitched roofs (4:12 to 6:12) are preferred.
- Shallow to moderately pitched roofs are appropriate on one story buildings. More steeply pitched roofs with low plate lines can be used on two story buildings.
- The wider the area a roof must span, the shallower the pitch should be to avoid excess height or flat roofed elements.

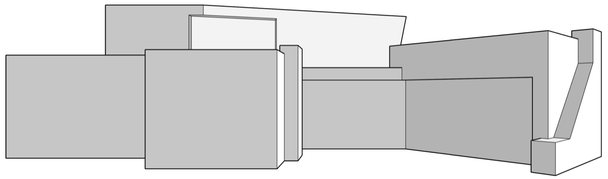
8.5 Roof eave lines should appear low in scale.

- Low plate heights that reduce the height of exposed walls are encouraged.
- Consider tucking second story rooms under the sloping sides of a roof form and keeping low eave heights. Light can be brought to such rooms using dormers or clerestories.

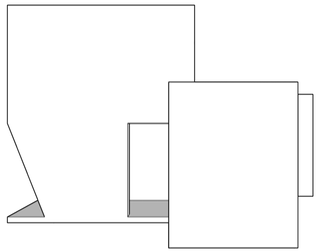
Other Project Components:

Not a Project; no further action required under CEQA. A project is defined as an activity which may cause either a direct physical change in the environment, or a reasonably foreseeable indirect physical change in the environment, and which is any of the following: (a) An activity directly undertaken by any public agency, (b) An activity undertaken by a person which is supported, in whole or in part, through contracts, grants, subsidies, loans, or other forms of assistance from one or more public agencies, (c) An activity that involves the issuance to a person of a lease, permit, license, certificate, or other entitlement for use by one or more public agencies. This preliminary review is intended to provide preliminary feedback and direction to the applicant and will not result in a direct or reasonably foreseeable indirect physical change in the environment.

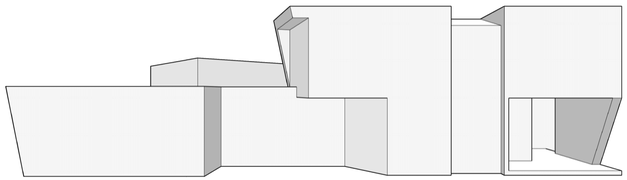
Attachment 1 - Preliminary Plans



NORTH ELEVATION
(SIDE)

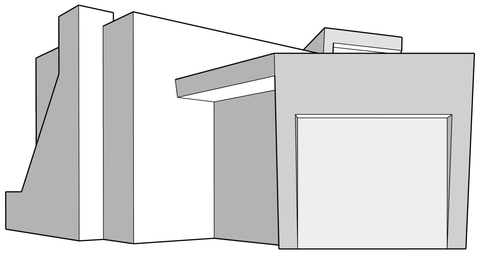


EAST ELEVATION
(REAR)

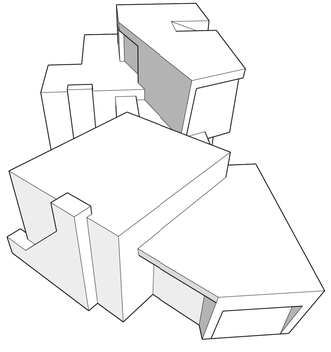


SOUTH ELEVATION
(SIDE)

Attachment 1



WEST ELEVATION
(FRONT)



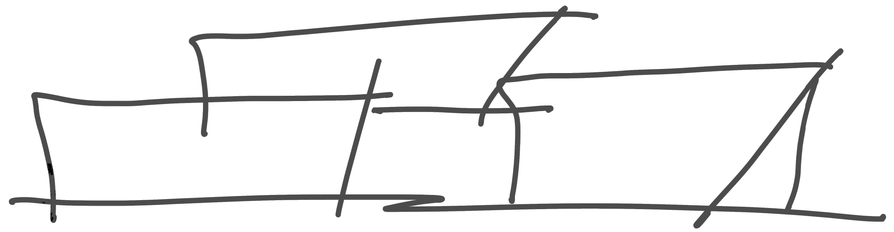
AERIAL VIEW

Hermle Collins Residence

Carmel, California

APN: 010-121-013-000

DESIGN CONCEPT REVIEW



SHEET INDEX

GENERAL

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C3 GRADING AND DRAINAGE PLAN
C4 UTILITY PLAN
C5 SECTIONS AND DETAILS
C6 EROSION CONTROL PLAN
C7 EROSION CONTROL DETAILS
C8 CONSTRUCTION BEST MANAGEMENT PRACTICES, BMP'S

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A1.3 PRELIMINARY SITE ASSESSMENT
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A1.5 SITE PLAN (PROPOSED)
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A1.7 VIEW CORRIDORS ANALYSIS; ELEVATIONS
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A3.2 ROOF PLANS (PROPOSED)
A3.3 WINDOW & DOOR SCHEDULE
A4.0 MATERIALS
A5.0 STREET SCAPE
A6.0 VOLUME ANALYSIS & AVERAGE NATURAL GRADE PLAN

LANDSCAPE

L1.0 LANDSCAPE PLAN (PROPOSED)

PROJECT DATA

FLOOR AREA

FAR ALLOWED	1,800.0 SQ.FT.		45.0%
	EXISTING	PROPOSED	
PROPOSED			
MAIN LEVEL	866.0 SQ.FT.	1,227.6 SQ.FT.	
UPPER LEVEL		371.3 SQ.FT.	
GARAGE		200.0 SQ.FT.	
SHED	213.0 SQ.FT.	0.0 SQ.FT.	
TOTAL GROSS FLOOR AREA:	1,079.0 SQ.FT.	1,798.9 SQ.TF.	45.0%

SITE COVERAGE

LAND COVERAGE ALLOWED		396.0 SQ.FT.	22.0% of F.A.R.
BONUS SITE COVERAGE		160.0 SQ.FT.	4.0% of SITE
TOTAL COVERAGE ALLOWED		556.0 SQ.FT.	15.1 %
PERVIOUS COVERAGE	EXISTING	PROPOSED	
SOUTH PATIO	324.0 SQ.FT.		
NORTH PATIO		353.0 SQ.FT.	
ENTRY WALK		29.0 SQ.FT.	
DRIVEWAY		39.0 SQ.FT.	
EAST WALKWAY		73.0 SQ.FT.	
TOTAL PERVIOUS COVERAGE	324.0 SQ.FT.	494.0 SQ.FT.	12.4 %
IMPERVIOUS COVERAGE	EXISTING	PROPOSED	
SOUTH AC DRIVEWAY	560.0 SQ.FT.		
WEST STEPS	36.0 SQ.FT.		
ENTRY PORCH	35.0 SQ.FT.	29.5 SQ.FT.	
NORTH WALKWAY	55.0 SQ.FT.		
EAST PATIO	350.0 SQ.FT.		
TOTAL IMPERVIOUS COVERAGE	1,036.0 SQ.FT.	29.5 SQ.FT.	4.8 %
TOTAL GROSS COVERAGE	1,360.0 SQ.FT.	523.5 SQ.FT.	13.8 %

HEIGHT LIMITS AND SETBACKS

HEIGHT MAIN DWELLING	EXISTING	PROPOSED
ONE STORY RIDGE HEIGHT	67.2'	69.9
TWO STORY RIDGE HEIGHT	N/A	77.1'
ONE STORY LEVEL PLATES	N/A	66.7'
TWO STORY LEVEL PLATES	64.8'	74.6'
GARAGE/CARPORT		
ONE STORY RIDGE HEIGHT	0'-0"	66.1'
LOWER LEVEL PLATES	0'-0"	63.8'

SETBACKS MAIN DWELLING	EXISTING	PROPOSED
NORTH SIDE	3'-2"	3'-2"
SOUTH SIDE	12'-9"	10'-0"
WEST SIDE	10'-7"	15'-0"
EAST SIDE	40'-11"	4'-4"
GARAGE/CARPORT		
NORTH SIDE	0'-0"	26'-2"
SOUTH SIDE	0'-0"	3'-6"
WEST SIDE	0'-0"	64'-6"
EAST SIDE	0'-0"	15'-6"

PROJECT INFORMATION

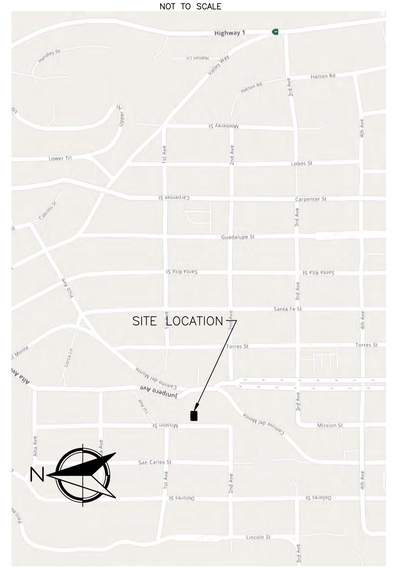
LOT SIZE	(0.92 Acres) 4,000.0 S.F.
A.P.N.	010-121-013-000
LEGAL DESCRIPTION	BLOCK: 11 LOT: NORTH PORT OF 8 & SOUTHPORT OF 10
ZONING	R-1
SETBACKS (MIN. ALLOWED)	FRONT:15FT, SIDE 3FT. REAR 3FT./15FT.
BLDNG. OCCUPANCY	R-3/U
CONST. TYPE	V-B
STORIES:1	PLATE HT. 12FT. - RIDGE HT. 18FT.
STORIES:2	PLATE HT. 18FT. - RIDGE HT. 24FT.

SCOPE OF WORK

1. TO DEMO A EXISTING SINGLE-FAMILY DWELLING ONE-STORY AND SHED.
2. BUILD A NEW TWO-STORY SINGLE-FAMILY DWELLING, WITH AN ATTACHED ONE-CAR GARAGE
4. GRADING EXPORT 634 CU.YD.
5. NO TREE REMOVAL

VICINITY MAP

NOT TO SCALE



CODG
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CLAUDIO@CODGINC.COM
WWW.CODGINC.COM

REVISIONS:

PROJECT:
Hermle Collins Residence
San Carlos, 3 SW of 1St, Carmel-By-The-Sea
Monterey County, California
Block: 11 Lot: North Port of 8 & SouthPort of 10
APN: 010-121-013-000

PROJECT NO.
21-08

ISSUE:

DRAWN BY:
C.O.

COVER SHEET

SCALE: 1/4" = 1'

T1.0

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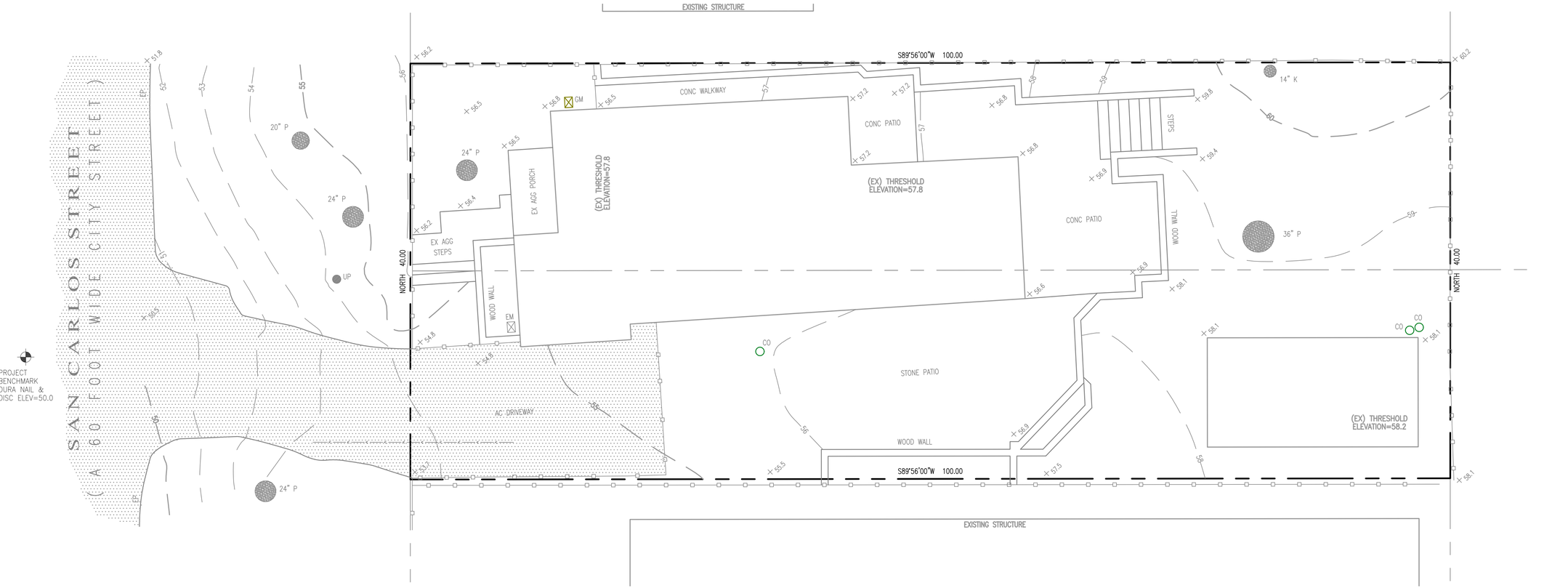

TOPOGRAPHY

1" = 5'

Attachment 1

HATCH LEGEND

EXISTING AC PAVEMENT

5 0 5 10 15

Scale 1" = 5'

REV.	DATE	DESCRIPTION	BY

MADE IN THE USA

C3 ENGINEERING INCORPORATED
Civil Engineering Land Development
Stormwater Management
126 Bonifacio Place, Suite C, Monterey, CA 93940
Phone: (831) 647-1192 Fax (831) 647-1194
mail@C3Engineering.net

REGISTERED PROFESSIONAL ENGINEER
FRANK J. CAMPO
No. 61390
EXP. 06/30/25
CIVIL
STATE OF CALIFORNIA

TOPOGRAPHY

HERMLE COLLINS RESIDENCE
APN# 010-121-013-000

Project Location: 3 SW. of 1St. CARMEL-BY-THE-SEA
PREPARED FOR: CODG

SCALE:	AS NOTED
DATE:	06-20-24
DESIGN BY:	FJC
DRAWN BY:	ECH
CHECKED BY:	FJC
SHEET NUMBER:	C2
OF	8 SHEETS
PROJECT#	122-187

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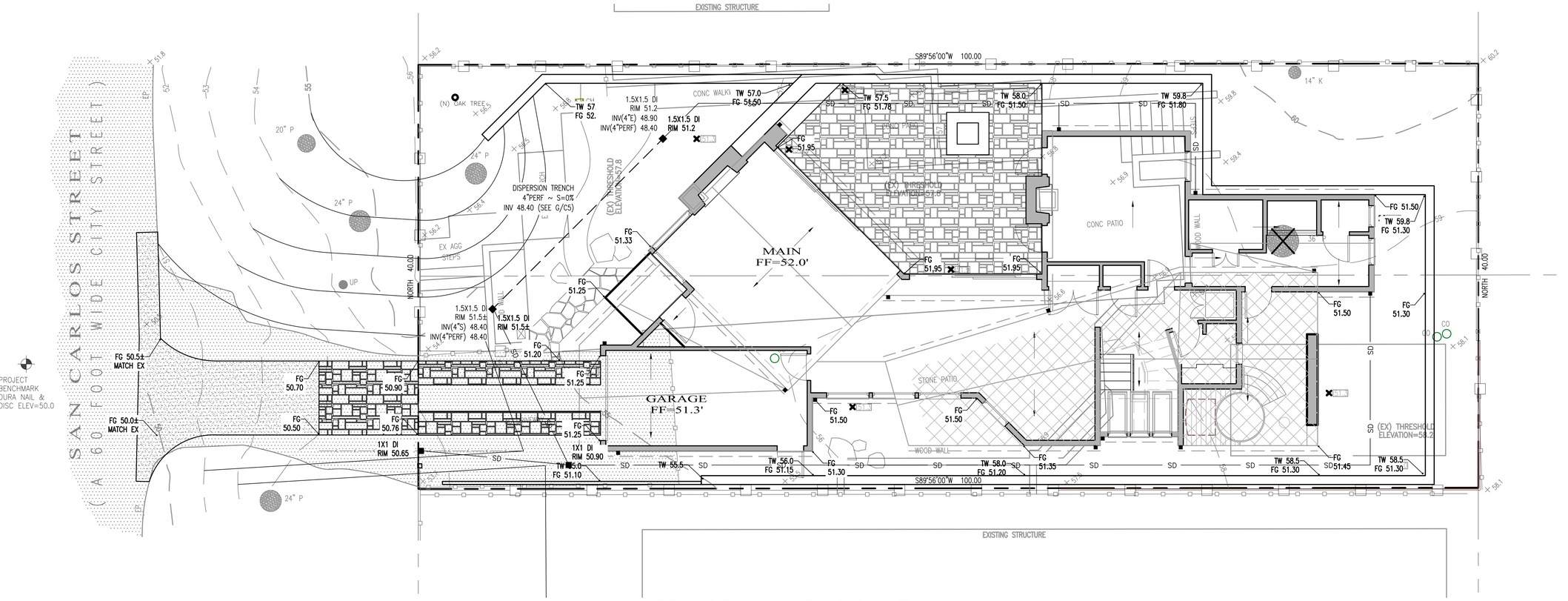
Drawing file: Z:\Projects\122187 CODG - HermleCollins Dos\Dwg\122187 XBase.dwg
Plotted: Jun 20, 2024 - 12:15pm



GRADING & DRAINAGE

1" = 5'

Attachment 1

HATCH LEGEND

- AC PAVEMENT, (SEE A/C5)
- CONCRETE PAVEMENT, (SEE B/C5)
- LANDSCAPE, (SEE LANDSCAPE ARCHITECT'S PLANS)
- UPPER LEVEL, (SEE ARCHITECT'S PLANS)
- WOOD CHIP, (SEE ARCHITECT'S PLANS)
- PERMEABLE PAVEMENT, (SEE ARCHITECT'S PLANS)
- EXISTING AC PAVEMENT
- EXISTING TREE(S) TO BE REMOVED

Scale 1" = 5'

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Drawing file: Z:\Projects\122187 CODC - HermleCollins Dos\Dwg\122187 XBase.dwg
Plotted: Jun 20, 2024 - 12:15pm

REV.	DATE	DESCRIPTION	BY

C3 ENGINEERING INCORPORATED
Civil Engineering Land Development
Stormwater Management
126 Bonifacio Place, Suite C, Monterey, CA 93940
Phone: (831) 647-1192 Fax (831) 647-1194
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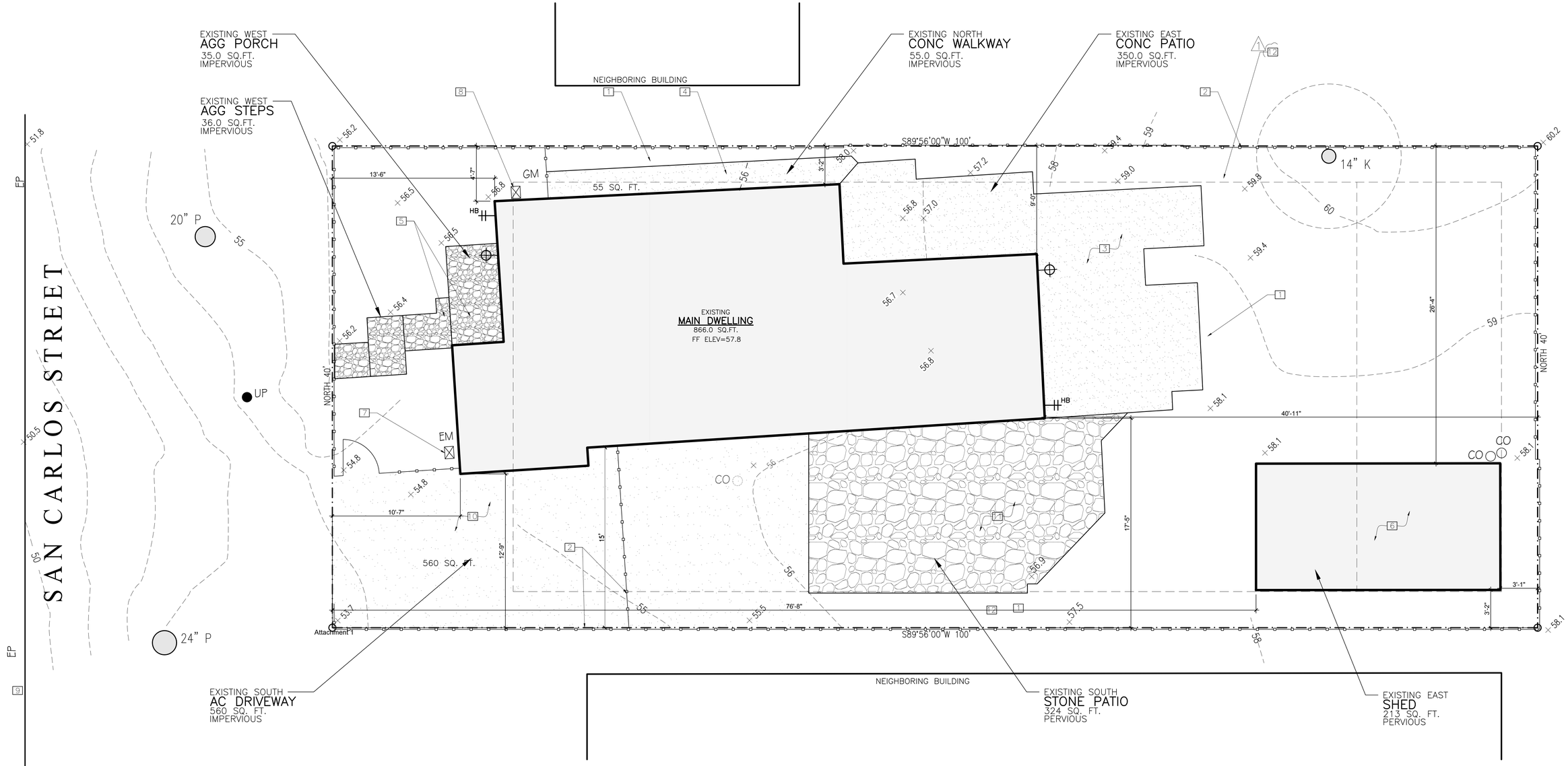
REGISTERED PROFESSIONAL ENGINEER
FRANK J. CAMPO
No. 61390
EXP. 06/30/25
CIVIL
STATE OF CALIFORNIA

GRADING & DRAINAGE

HERMLE COLLINS RESIDENCE
APN# 010-121-013-000

Project Location: 3 SW of 1St. CARMEL-BY-THE-SEA
PREPARED FOR: CODC

SCALE:	AS NOTED
DATE:	06-20-24
DESIGN BY:	FJC
DRAWN BY:	ECH
CHECKED BY:	FJC
SHEET NUMBER:	C3
OF 8 SHEETS	
PROJECT#	122-187



KEY NOTES

1. EXISTING WD RETAINING WALL TO BE REMOVED
2. EXISTING WOOD FENCE TO BE REMOVED
3. EXISTING CONC STEP & PATIO TO BE REMOVED
4. EXISTING CONC WALKWAY TO BE REMOVED
5. EXISTING AGG STEPS AND PORCH TO BE REMOVED
6. EXISTING SHED TO BE REMOVED
7. EXISTING ELECTRIC METER TO BE REMOVED
8. EXISTING GAS METER TO BE REMOVED
9. EXISTING STREET EDGE
10. EXISTING AC DRIVEWAY TO BE REMOVED
11. EXISTING STONE PATIO TO BE REMOVED
12. EXISTING WD RETAINING WALL TO BE REMOVED

LEGEND

- EXISTING STRUCTURE
- PROPERTY LINE
- MIN. SETBACKS
- LIGHT FIXTURE, SEE SHEET 6 FOR SPEC'S
- HB — HOSE BIB
- EXISTING TREE
- TREE TO BE REMOVED

N

0 5 10 15

(IN FEET) 1/4 inch = 1 ft.
GRAPHIC SCALE

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San Carlos, 3 SW of 1St, Carmel-By-The-Sea
Monterey County, California
Block: 11 Lot: North Port of 8 & SouthPort of 10
APN: 010-121-013-000

PROJECT NO.
21-08

ISSUE:

DRAWN BY:
C.O.

SITE PLAN
(EXISTING)

SCALE: 1" = 1/4"

A1.4

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NEIGHBORING BUILDING

15'-0"
4' HIGH WOOD FENCE IN SETBACK

EAST WALKWAY
73.0 SQ.FT. D.G.
PERVIOUS

NORTH PATIO
353.0 SQ.FT.
PERVIOUS

FIRE PIT

3'-0" SIDE YARD SETBACK

S89°56'00"W 100'

T.O.W. +5'-0"

T.O.W. +8'-0"

14" K

15'-0" TWO STORY REAR YARD SETBACK

3'-0" REAR YARD SETBACK

(N) OAK TREE

EP

SAN CARLOS STREET

ROW

NORTH 40'

UP

MAIN DWELLING
FF ELEV=52.0'

15'-0" FRONT YARD SETBACK

17'-2½"

9'-10"

T.O.W +8'-0"

15'-2"

5'-0"

24" P

R6'-0"

3'-0"

3'-7"

4'-1"

3'-0" MIN SIDE YARD SETBACK

T.O.W. +1'-0"

T.O.W. +4'-0"

S89°56'00"W 100'

T.O.W. +7'-0"

T.O.W. +8'-0"

Attachment 1

DRIVEWAY
39.0 SQ.FT.
PERVIOUS

ENTRY WALKWAY
29.0 SQ.FT.
PERVIOUS

ENTRY PORCH
29.5 SQ.FT.
IMPERVIOUS

NEIGHBORING BUILDING

FORESTREE NOTES

A. TREE PROTECTION ZONE. THE TREE PROTECTION ZONE SHALL BE EQUAL TO DRIPLINE OR 18 INCHES RADIALLY FROM THE TREE FOR EVERY ONE INCH OF TRUNK DIAMETER AT 4.5 FEET ABOVE THE SOIL LINE, WHICHEVER IS GREATER. MINIMUM OF 4 FOOT HIGH TRANSPARENT FENCING IS REQUIRED UNLESS OTHERWISE APPROVED BY THE CITY FORESTER. TREE PROTECTION SHALL NOT BE RESIZED, MODIFIED, REMOVED, OR ALTERED IN ANY MANNER WITHOUT WRITTEN APPROVAL. THE FENCING MUST BE MAINTAINED UPRIGHT AND TAUGHT FOR THE DURATION OF THE PROJECT. NO MORE THAN 4 INCHES OF WOOD MULCH SHALL INSTALLED BE WITHIN THE TREE PROTECTION ZONE. WHEN THE TREE PROTECTION ZONE IS AT OR WITHIN THE DRIP LINE, NO LESS THAN 6 INCHES OF WOOD MULCH SHALL BE INSTALLED 18 INCHES RADIALLY FROM THE TREE FOR EVERY ONE INCH OF TRUNK DIAMETER AT 4.5 FEET ABOVE THE SOIL LINE OUTSIDE OF FENCING.

B. THE STRUCTURAL ROOT ZONE (SRZ) STRUCTURAL ROOT ZONE SHALL BY 6 FEET FROM THE TRUNK OR 6 INCHES RADIALLY FROM THE TREE FOR EVERY ONE INCH OF TRUNK DIAMETER AT 5" ABOVE THE SOIL LINE, WHICHEVER IS GREATER. ANY EXCAVATION OR CHANGES TO THE GRADE SHALL BE APPROVED BY THE CITY FORESTER PRIOR TO WORK. EXCAVATION WITHIN THE STRUCTURAL ROOT ZONE SHALL BE PERFORMED WITH PNEUMATIC EXCAVATOR, HYDROVAC AT LOW PRESSURE, OR OTHER METHOD THAT DOES NOT SEVER ROOTS.

C. FOOTINGS MAY NOT TRENCH THROUGH MORE THAN 25% OF THE SRZ. PIERS AND CANTILEVERS ARE ACCEPTABLE. A PARTIAL FOUNDATION PLAN SHALL BE PROVIDED FOR THE FOUNDATIONS LOCATED WITHIN SRZ SHOWING THE HOW PIERS WILL BE USED WITHIN THE SRZ (I.E. BRIDGED FOUNDATION/STEM WALLS).

KEY NOTES

1. WOOD FENCE; 6FT, RDWD SEE SH. A4.0
2. NEW 200 AMP ELEC. SERVICE ENTRANCE
3. GAS METER: PROVIDE A CLEAR & LEVEL SURFACE: WIDTH–48" DEPTH–36" HEIGHT–78"
4. PLASTER RETAINING WALL
5. WOOD FENCE; 4FT, RDWD SEE SH. A4.0
6. EXISTING TREE TO REMAIN
7. NEW LANDSCAPING
8. NEW ASPHALT DRIVEWAY
9. ---
10. ---
11. TRASH AREA ENCLOSED WITH 4FT WOOD FENCE
12. STREET EDGE
13. NEW OAK TREE
14. NEW PINE TREE
15. LANDSCAPE ROCK
16. WOOD RETAINING WALL

LEGEND

- (N) MAIN LEVEL
- (N) UPPER LEVEL
- PROPERTY LINE
- MIN. SETBACKS
- PREVIOUS DESIGN STUDY FOOTPRINT WITH ADVERSE VIEWSHED IMPACTS
- LIGHT FIXTURE, SEE SHEET A4.0 FOR SPEC'S
- HB HOSE BIB
- GAS GAS VALVE
- EXISTING TREE
- NEW TREE
- TREE TO BE REMOVED
- 100 NEW ELEVATION MARKER
- 55 NEW CONTOURS

N

0 5 10 15

(IN FEET) 1/4 inch = 1 ft.
GRAPHIC SCALE

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San Carlos, 3 SW of 1St, Carmel-By-The-Sea
Monterey County, California
Block: 11 Lot: North Port of 8 & SouthPort of 10
APN: 010-121-013-000

PROJECT NO.
21-08

ISSUE:

DRAWN BY:
C.O.

SITE PLAN
(PROPOSED)

SCALE: 1' = 1/4"

A1.5

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VIEWS FROM THE MARTIN RESIDENCE

VIEWS FROM THE HONGXIA RESIDENCE

VIEWS FROM THE MARTIN RESIDENCE

VIEWS FROM THE ROBINSON RESIDENCE

14" K

24" P

UP

EP

ER

Attachment 1

LEGEND

- MAIN LEVEL FOOTPRINT
- UPPER LEVEL FOOTPRINT
- UPPER LEVEL
- PROPERTY LINE
- VIEW DIRECTION

- VIEWS FROM THE ROBINSON RESIDENCE – UNOBSTRUCTED BY THE NEW SECOND STORY
- VIEWS FROM THE HONGXIA RESIDENCE – UNOBSTRUCTED BY THE NEW SECOND STORY AND MAIN LEVEL
- VIEWS FROM THE MARTIN RESIDENCE – FILTER VIEWS OVER THE SECOND STORY
- VIEWS FROM THE MARTIN RESIDENCE – VIEWS TO POINT LOBOS UNOBSTRUCTED FROM THE NEW DWELLING

VIEW ANALYSIS SUMMARY:

THE NEW DWELLING IS DESIGNED WITH A MODERN ARCHITECTURAL STYLE TO ACCOMMODATE THE INTRICATE VIEWS OF THREE NEIGHBORING PROPERTIES. THE FLAT ROOFS HELP LOWER THE BUILDING ENVELOPE, PRESERVING THE VIEW CORRIDORS FROM NEIGHBORING PROPERTIES. BY SKEWING THE SECOND STORY, WE OPEN UP VIEWS TO THE PROPERTY TO THE EAST. THE FLAT ROOF CREATES A LOWER PROFILE, ENABLING NEIGHBORS TO THE NORTH AND NORTHEAST TO MAINTAIN THEIR EXISTING VIEWS. THE SECOND STORY IS STRATEGICALLY PLACED TO ALLOW FILTERED VIEWS FROM THE NORTHEAST PROPERTY OVER THE ROOF. ADDITIONALLY, THE DWELLING IS LOWERED INTO THE PROPERTY TO FURTHER MAXIMIZE THE VIEWS FOR NEIGHBORING PROPERTIES.

N

0 5 10 15

(IN FEET) 1/4 inch = 1 ft.

GRAPHIC SCALE

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REVISIONS:

PROJECT:
Hermle Collins Residence
San Carlos, 3 SW of 1St, Carmel-By-The-Sea
Monterey County, California
Block: 11 Lot: North Port of 8 & SouthPort of 10
APN: 010-121-013-000

PROJECT NO.
21-08

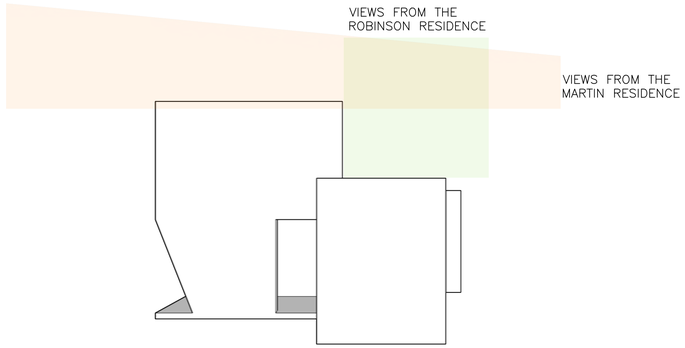
ISSUE:

DRAWN BY:
C.O.

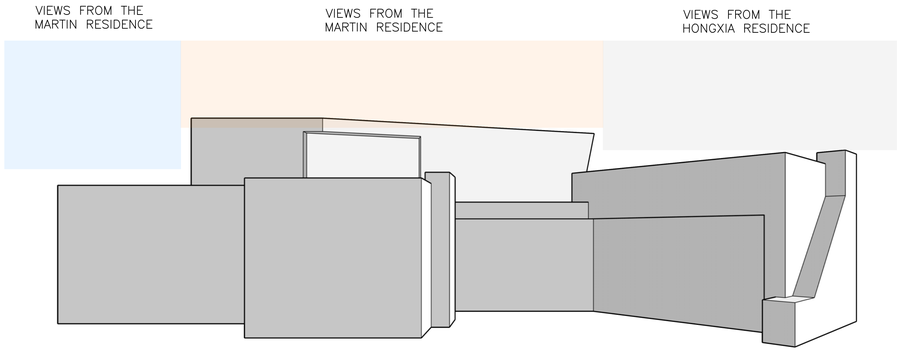
VIEW CORRIDORS ANALYSIS; PLAN VIEW

SCALE: 1" = 1/4"

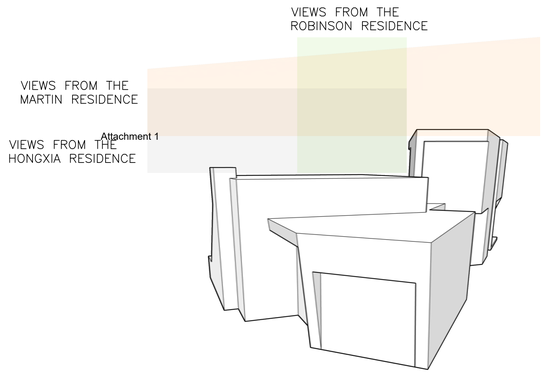
A1.6



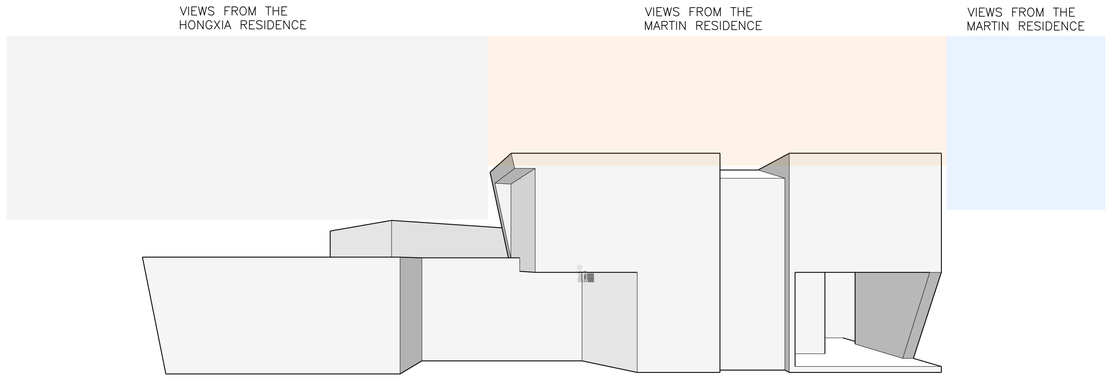
REAR ELEVATION



NORTH ELEVATION



FRONT ELEVATION



SOUTH ELEVATION

LEGEND

- VIEWS FROM THE ROBINSON RESIDENCE – UNOBSTRUCTED BY THE NEW SECOND STORY
- VIEWS FROM THE HONGXIA RESIDENCE – UNOBSTRUCTED BY THE NEW SECOND STORY AND MAIN LEVEL
- VIEWS FROM THE MARTIN RESIDENCE – FILTER VIEWS OVER THE SECOND STORY
- VIEWS FROM THE MARTIN RESIDENCE – VIEWS TO POINT LOBOS UNOBSTRUCTED FROM THE NEW DWELLING

Attachment 1

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Monterey County, California
Block: 11 Lot: North Port of 8 & SouthPort of 10
APN: 010-121-013-000

PROJECT NO.
21-08

ISSUE:

DRAWN BY:
C.O.

VIEW CORRIDORS ANALYSIS; ELEVATIONS

SCALE: 1" = 1/4"

A1.7

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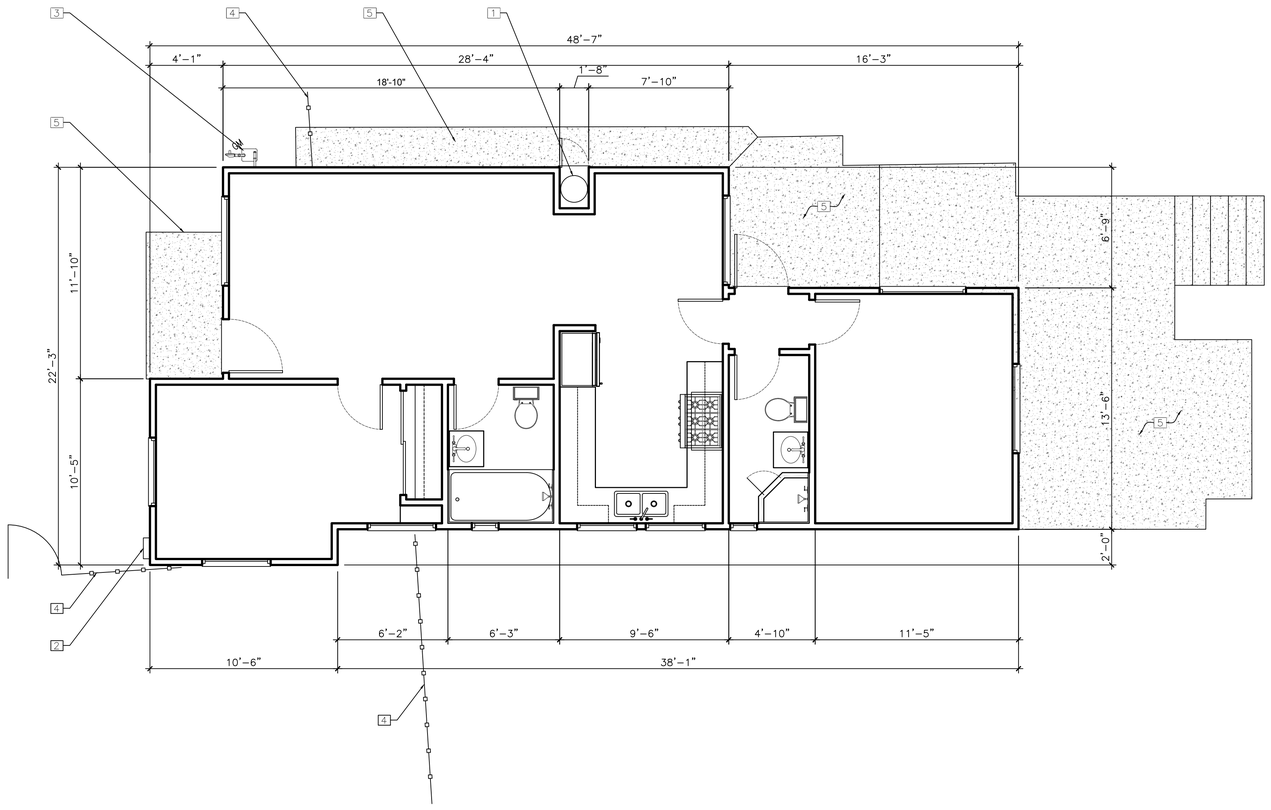
Attachment 1

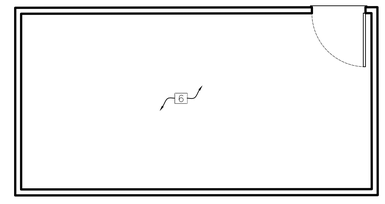
KEY NOTES

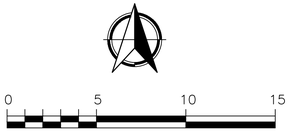
1. (E) WATER HEATER TO BE REMOVED
2. (E) MAIN 100 AMP ELEC. SERVICE ENTRANCE TO BE REMOVED
3. (E) GAS METER TO BE REMOVED
4. (E) FENCE & GATE TO BE REMOVED
5. (E) CONC TO BE REMOVED
6. (E) SHED HOUSE TO BE REMOVED

LEGEND

EXISTING WALLS TO BE REMOVED







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San Carlos, 3 SW of 1St, Carmel-By-The-Sea
Monterey County, California
Block: 11 Lot: North Port of 8 & SouthPort of 10
APN: 010-121-013-000

PROJECT NO.
21-08

ISSUE:

DRAWN BY:
C.O.

FLOOR PLAN (EXISTING)

SCALE: 1" = 1/4"

A2.0

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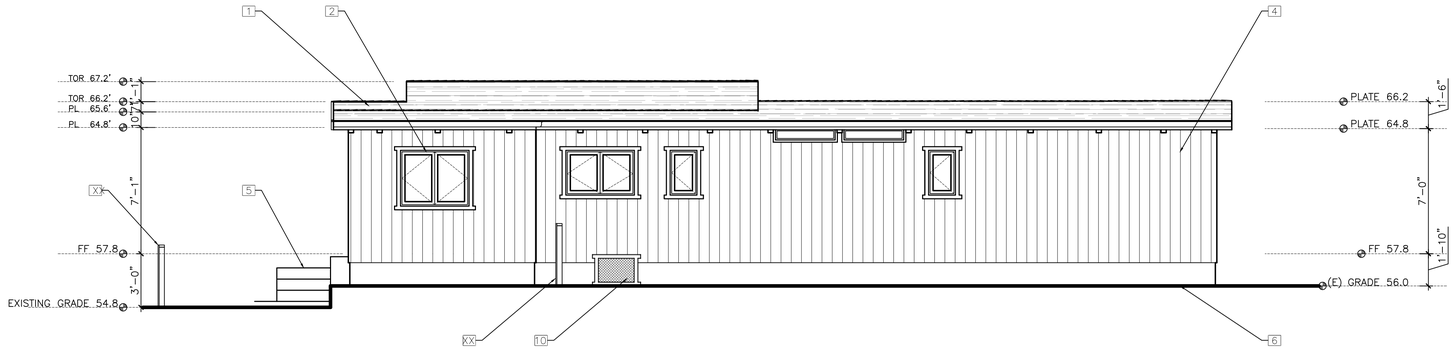
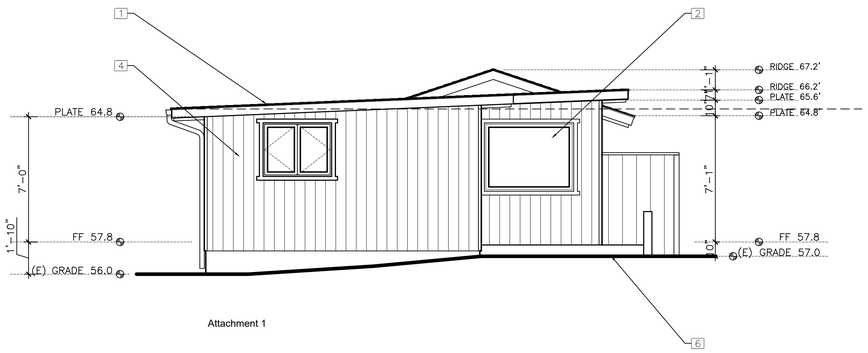
KEY NOTES

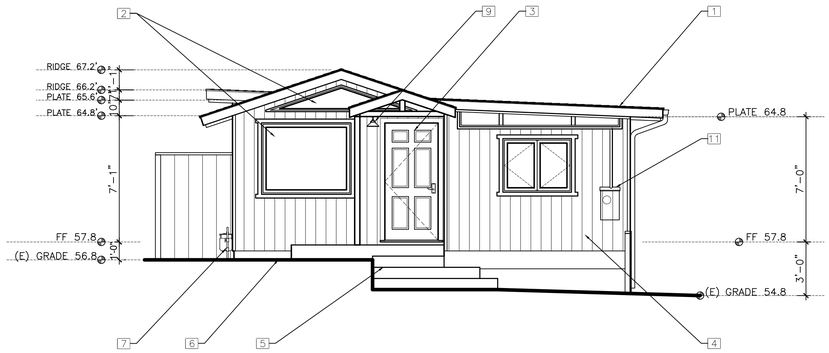
1 EXISTING ASPHALT SHINGLE ROOF TO BE RREMOVED
2 EXISTING WINDOWS TO BE REMOVED
3 EXISTING DOOR TO BE REMOVED
4 EXISTING WOOD SIDING TO BE REMOVED
5 EXISTING CONC STEPS
6 EXISTING GRADE
7 EXISTING GAS METER
8 EXISTING 125 VOLT RECEPTACLE TO BE REMOVED
9 EXISTING LIGHT FIXTURE TO BE REMOVED
10 EXISTING CRAWL SPACE ACCESS DOOR
11 EXISTING SUB-PANEL TO BE REMOVED



SOUTH ELEVATION



EAST ELEVATION



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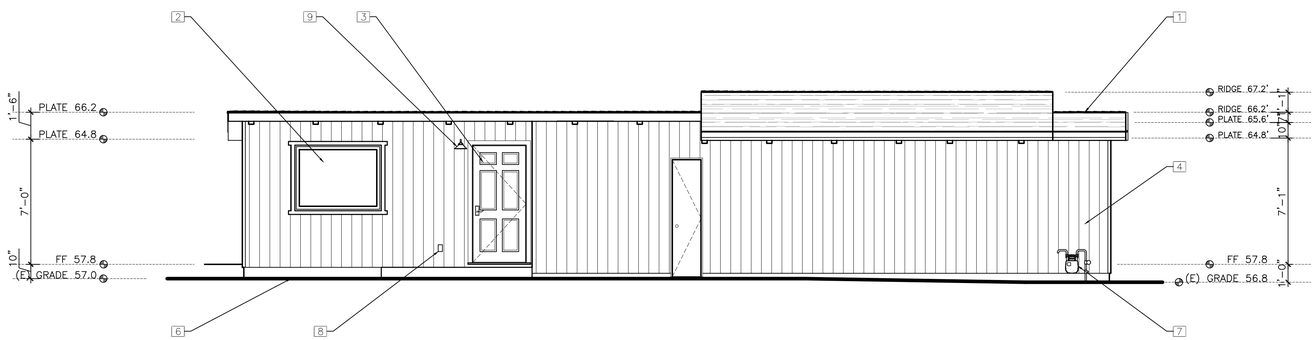

NORTH ELEVATION

0 5 10 15
(IN FEET) 1/4 inch = 1 ft.
GRAPHIC SCALE

Attachment 1

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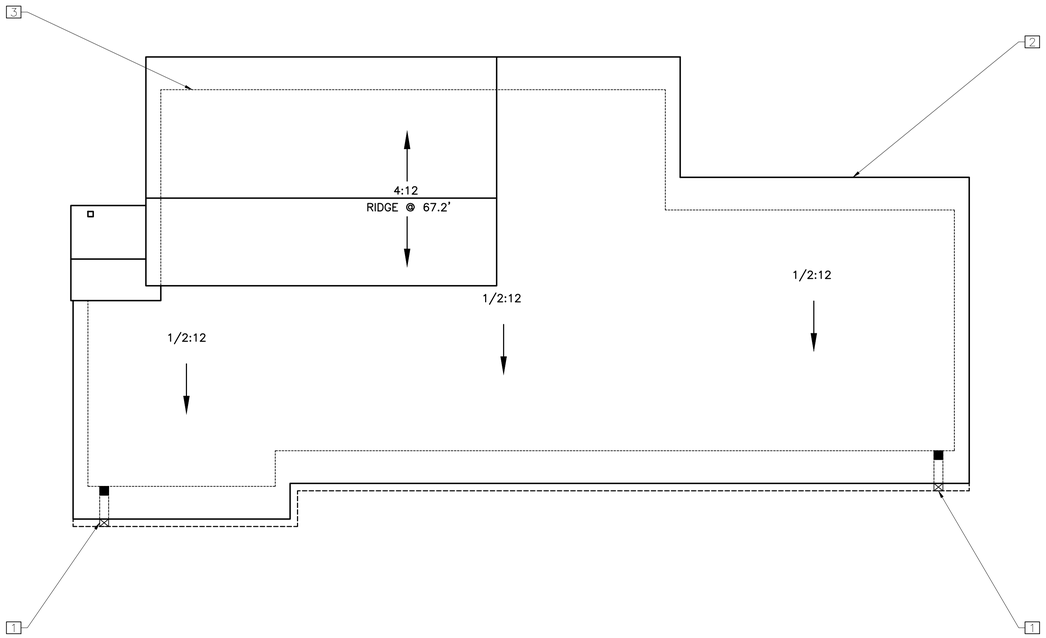

Attachment 1

GENERAL NOTES

1. SEE PLAN FOR ROOF SLOPE.
2. INSTALLATION OF ROOFING SHALL BE IN ACCORDANCE WITH MANUFACTURE'S SPECIFICATIONS.
3. CLASS "A" MINIMUM RATING FOR ROOF ASSEMBLY PER C.B.C
4. IN "CALIFORNIA" DOUBLE FRAMING AREAS PROVIDE OPENINGS INTO MAIN ATTIC SPACE FOR ADEQUATE VENTILATION. PER C.B.C., IF "CALIFORNIA" DOUBLE FRAME AREA HAS MORE THAN 30-INCHES HEADROOM PROVIDE A 22"X30" ACCESS THOUGH MAIN ROOF SHEATHING. VERIFY OPENINGS IN ROOF SHAETHING WITH STRUCTURAL ENGINEER.
5. ALL BOX COLUMNS AND 'POP-OUTS' SHALL REMAIN OPEN AT TOP PALET LINE TO ALLOW FOR VENTILATION. PROVIDE TWO (2) LAYERS GRADE "D" MINIMUM PAPER UNDER STUCO WHERE WOOD SHEATHING ACCURS.
6. PROVIDE DRAFT STOPS PER C.B.C
7. ALL ROOF FASTENERS TO BE CAPABLE OF RESISTING WIND LOAD OF 110 M.P.H. INSTALLED PER MANUFACTURER'S WRITTEN INSTRUCTION.. (As shown in Figured R301.2(4)A.)
8. BUILT UP ROOFING TO HAVE MINERAL SURFACE CAP SHEET WITH FIBERGLASS BASE SHEET SPOT MOPPED TO DECK. PROVIDE 2 FIBERGLASS PLYSHEETS WITH TYPE III ASPHALT @ 25-30. CONSULT MANF. FOR SPECIFIC INSTALLATION REQUIREMENTS.
9. WHERE CEILING ARE APPLIDE TO UNDER-SIDE OF ROOF RAFTERS, EACH SEPARATE SPACE SHALL HAVE CROSS VENTILLATION OPENING & MINIMUM 1-INCH AIR SPACE BETWEEN INSULATION AND ROOF SHEATHING.
10. FLAT ROOFS MUST SLOPE A MINIMUM OF 1/4-INCH PER FOOT FOR DRAINAGE OR SUBMIT DESING TO SUPPORT ACCUMULATED WATER. (Sec. 1611.2)
11. 50% OF THE REQUIRED VENTILATION AREA SHALL BE PROVIDED BY VENTILATORS IN THE UPPER PORTION OF THE SPACE TO BE VENTILATED AT LEAST 3-FEET ABOVE EAVE OR CORNICE VENTS WITH THE BALANCE.

KEY NOTES

1. EXISTING 3-IN GUTTER & DOWNSPOUTS TO BE REMOVED
2. ROOF SHOWN THICK SOLID LINE TO BE REMOVED
3. MAIN STRUCTURE SHOWN THIN-DASHED LINE TO BE REMOVED

LEGEND

- ROOF SLOPE DIRECTION ARROW
- ROOF LINE: NEW THICK SOLID LINE
- MAIN STRUCTURE FOOTPRINT THIN DASHED LINE
- GUTTERS
- DOWNSPOUTS W/2% SLOPE

0 5 10 15

(IN FEET) 1/4 inch = 1 ft.

GRAPHIC SCALE

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REVISIONS:

PROJECT:
Hermie Collins Residence
San Carlos, 3 SW of 1St,
Monterey County, California
Block: 11 Lot: North Port of 8 & SouthPort of 10
APN: 010-121-013-000

PROJECT NO.
21-08

ISSUE:

DRAWN BY:
C.O.

ROOF PLAN (EXISTING)

SCALE: 1" = 1/4"

A2.2

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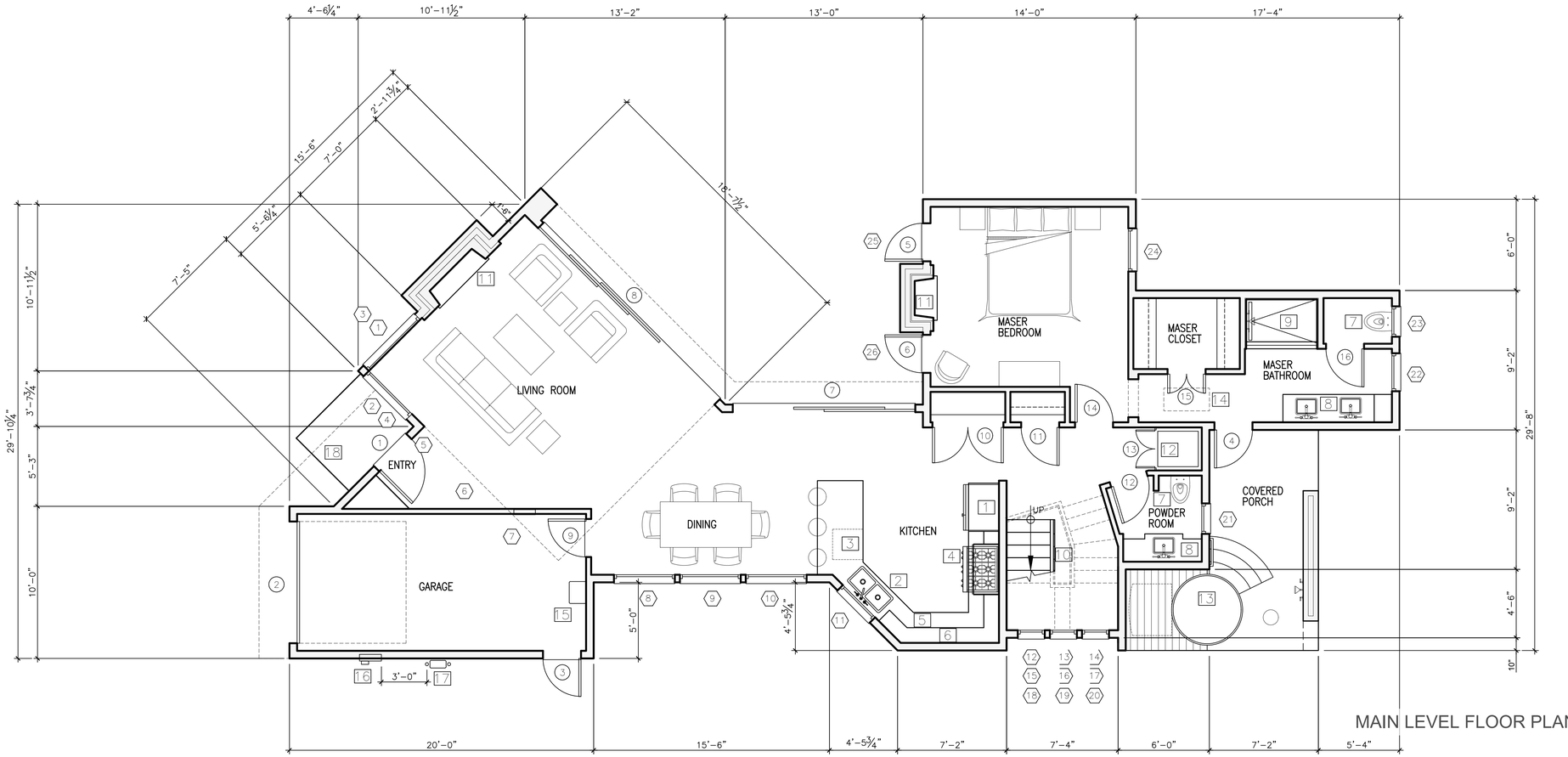


MAIN LEVEL FLOOR PLAN

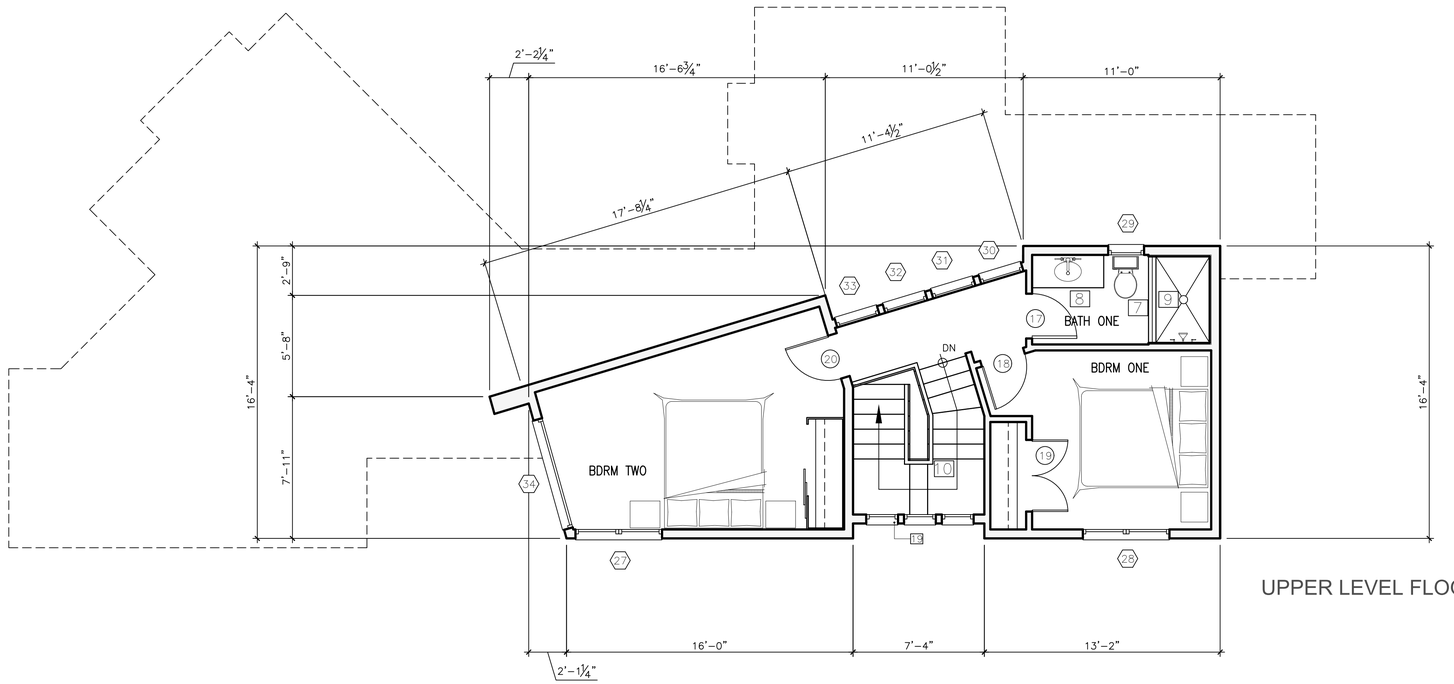
KEY NOTES

1. 36" REFRIGERATOR. PROVIDE RECESSED COLD WATER BIB & SHUT-OFF FOR ICE-MAKER.
2. KITCHEN SINK W/GARBAGE DISPOSAL
3. DISH WASHER SPACE
4. 36" RANGE DUAL-FUEL RANGE VENTILATED W/42" HOOD ABOVE.
5. 36-INCH HIGH COUNTER TOP WITH BACKSPLASH.
6. UPPER CABINETS
7. WATER CLOSET: TO BE MAXIMUM 1.28 GALLONS PER FLUSH PER C.P.C. 402.3.
8. BATHROOM SINK 36-INCH WITH STONE COUNTERTOP AND BACKSPLASH.
9. TILED SHOWER/TUB
10. STEEL 38-IN HIGH HANDRAIL & BALUSTERS @ 4-INCHES ON CENTER MAX.
11. GAS FIREPLACE
12. STACKED WASHER AND ELECTRIC WASHER SPACE: PROVIDE RECESSED WATER & DRAIN CONNECTIONS. PROVIDE VENT TO EXTERIOR
13. SPA
14. F.A.U. IN ATTIC
15. THANKLESS WATER HEATER
16. 200 AMP ELEC. SERVICE ENTRANCE
17. GAS METER
18. LANDING; FLAGSTONE OVER CONC.
19. SKYLIGHT 22X48

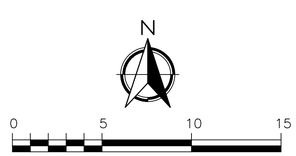
LEGEND

NEW WALLS

Attachment 1



UPPER LEVEL FLOOR PLAN



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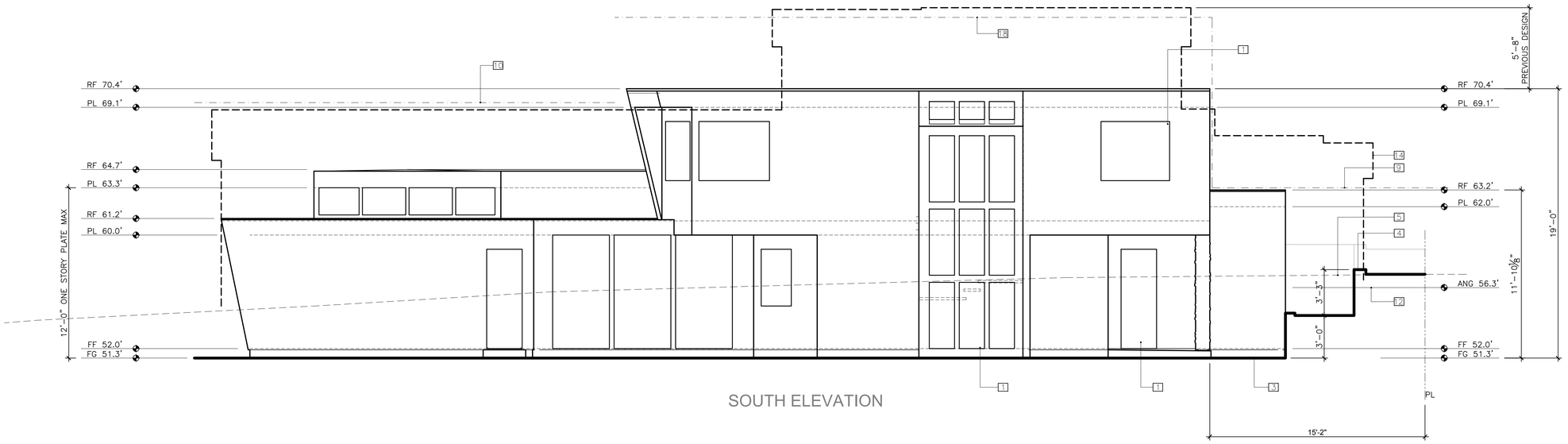
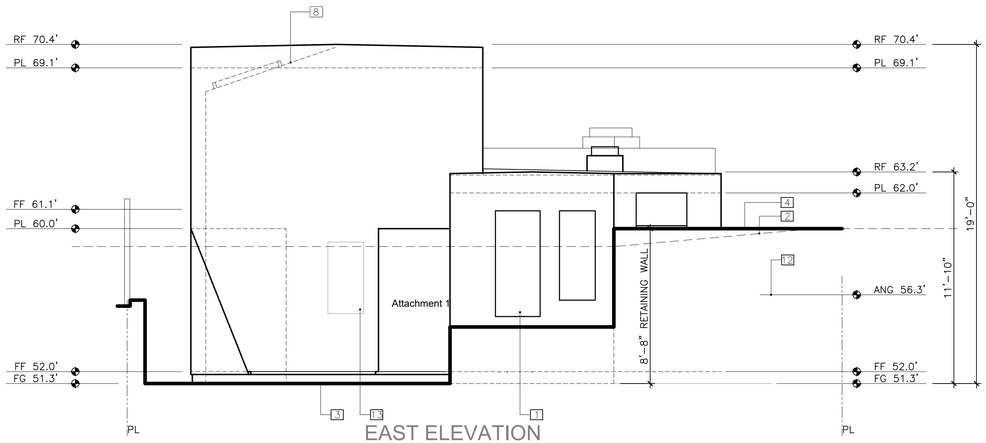
KEY NOTES

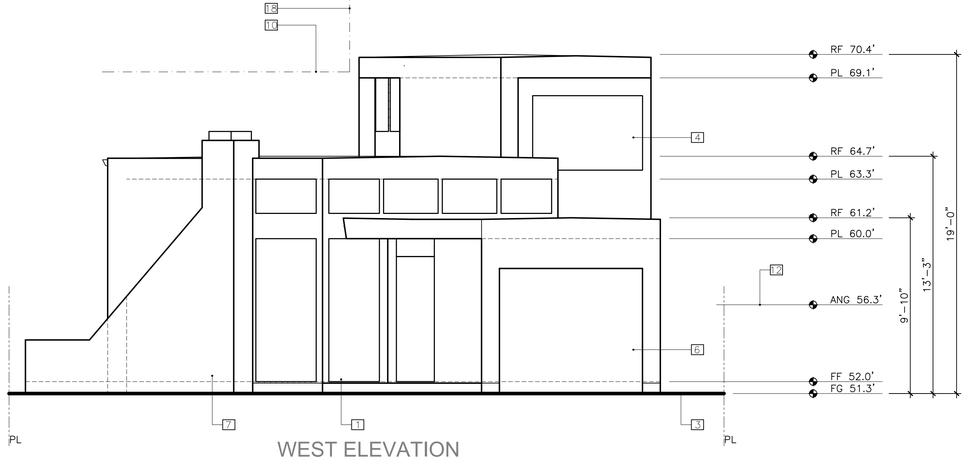
1. DOOR & WINDOWS (WOOD CLAD)
2. EXISTING GRADE WHERE OCCURS
3. NEW GRADE SHOWN SOLID THK LINE
4. RETAINING WALL
5. EXISTING GRADE SHOWN DASHED LINE
6. GARAGE DOOR
7. FIRE PLACE
8. OUTLINE OF STAIRWELL EXTERIOR WALL
9. 15-FT HEIGHT LIMIT AT REAR SETBACK SHOWN DASH-DOT LINE
10. 18-FT 2ND STORY PLATE HEIGHT LIMIT SHOWN DASH-DOT LINE
11. 24-FT 2ND STORY HEIGHT LIMIT SHOWN DASH-DOT LINE
12. AVERAGE NATURAL GRADE 57.3 FT
13. WINDOW #21 LOCATION BEHIND WALL
14. PREVIOUS DESIGN OUTLINE SHOWN THICK DASHED LINE



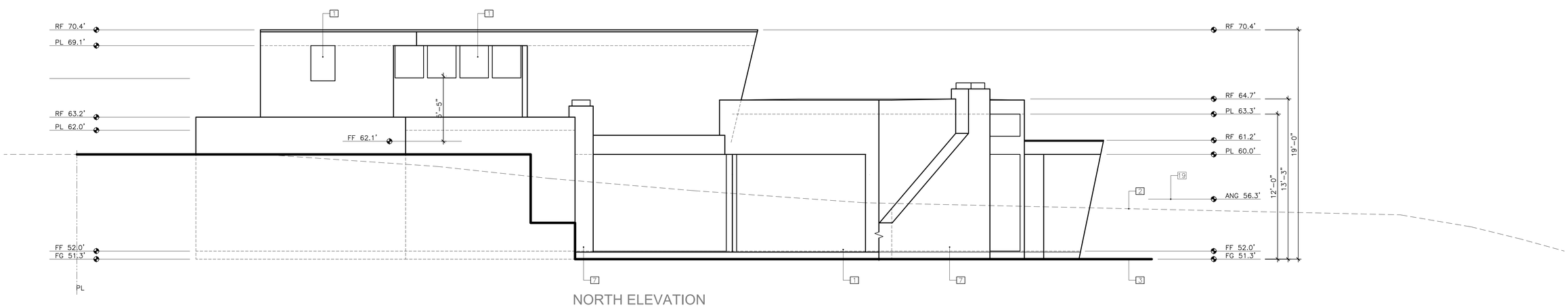
SOUTH ELEVATION



EAST ELEVATION



WEST ELEVATION



NORTH ELEVATION

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PROJECT:
Hermle Collins Residence
San Carlos, 3 SW of 1St, Carmel-By-The-Sea
Monterey County, California
Block: 11 Lot: North Port of 8 & SouthPort of 10
APN: 010-121-013-000

PROJECT NO.
21-08

ISSUE:

DRAWN BY:
C.O.

PROPOSED ELEVATIONS

SCALE: 1" = 1/4"

A3.1

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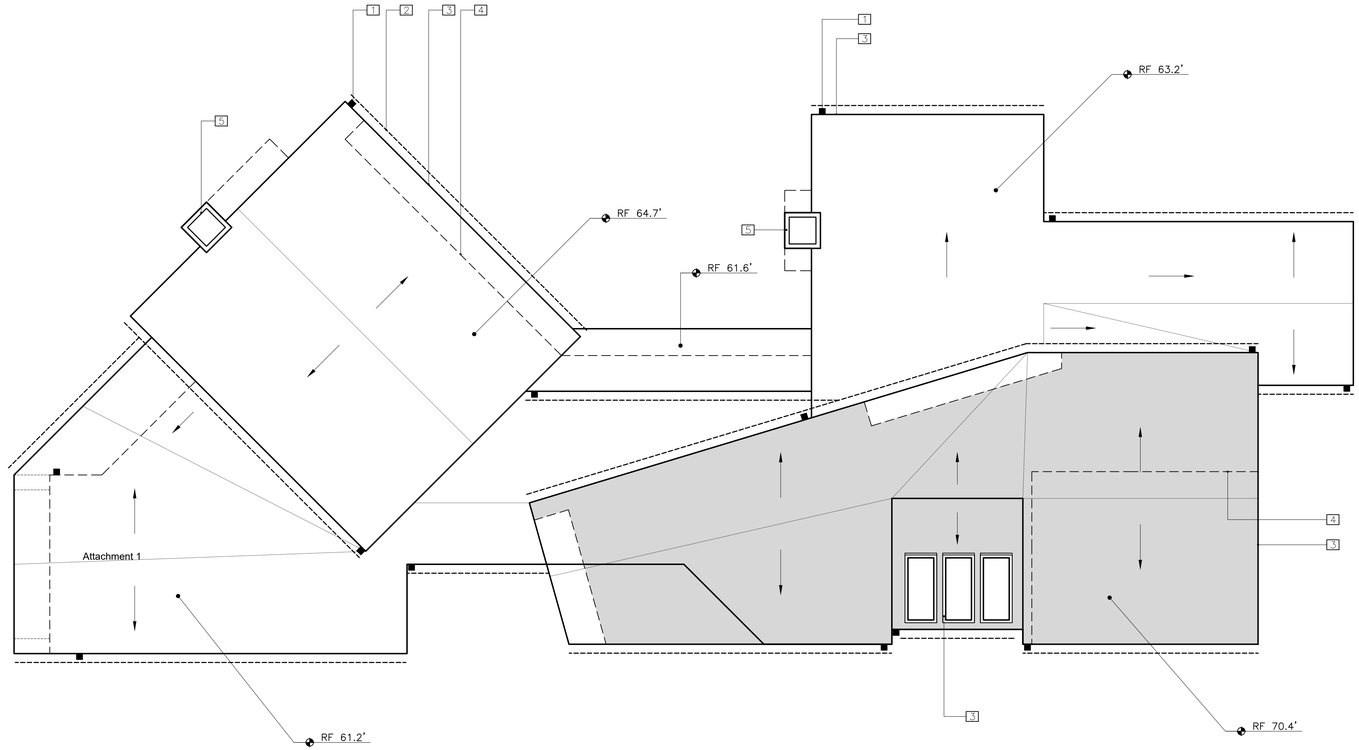

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KEY NOTES

1. DOWNSPOUTS
2. GUTTERS W/ 2% SLOPE
3. ROOF LINE
4. BUILDING FOOTPRINT
5. CHIMNEY SHROUD, STAINLESS STEEL
6. SKYLIGHT 22X48

LEGEND

- BUILDING FOOTPRINT THIN DASHED LINE
- GUTTERS W/2% SLOPE
- DOWNSPOUTS
- 2% SLOPE DIRECTION ARROW
- UPPER FLOOR

N

0 5 10 15

(IN FEET) 1/4 inch = 1 ft.

GRAPHIC SCALE

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Monterey County, California
Block: 11 Lot: North Port of 8 & SouthPort of 10
APN: 010-121-013-000

PROJECT NO.
21-08

ISSUE:

DRAWN BY:
C.O.

ROOF PLANS
(PROPOSED)

SCALE: 1" = 1/4"

A3.2

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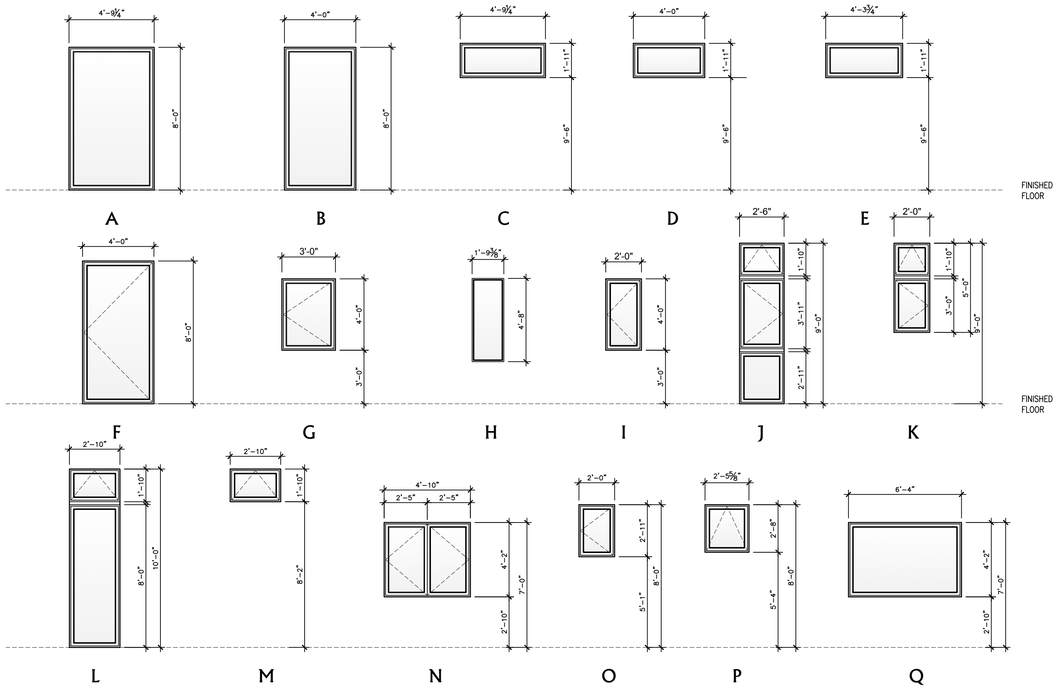
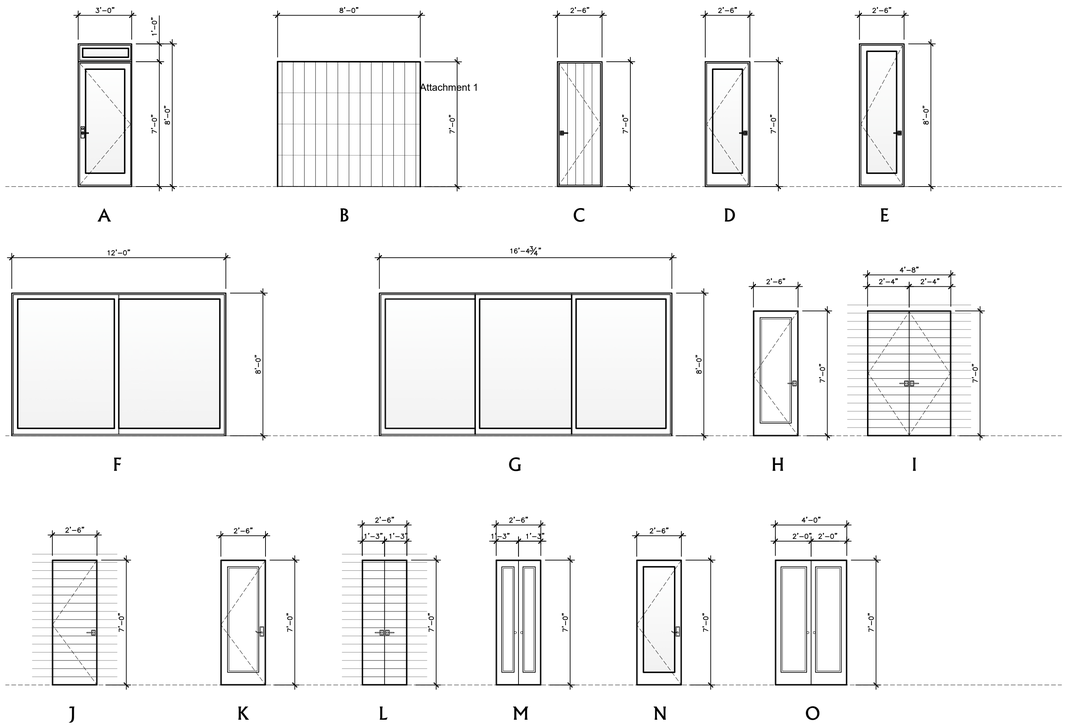
Window Elevation Types



Door Elevation Types



Window Schedule

	NO.	LOCATION	TYPE	SIZE	FINISH	REMARKS	MATERIAL	GLAZING	TEMPERED	SCREEN	EGRESS WINDOWS
MAIN LEVEL	1	LIVING ROOM	A	4'-9-1/4" X 8'-0"	FF	FIXED	WOOD CLAD	YES	YES	NO	NO
	2	LIVING ROOM	B	4'-0" X 8'-0"	FF	FIXED	WOOD CLAD	YES	YES	NO	NO
	3	LIVING ROOM	C	4'-9-1/4" X 1'-11"	FF	FIXED	WOOD CLAD	YES	NO	NO	NO
	4	LIVING ROOM	D	4-0" X 1'-11"	FF	FIXED	WOOD CLAD	YES	NO	NO	NO
	5	LIVING ROOM	E	4'-3-3/4" X 1'-11"	FF	FIXED	WOOD CLAD	YES	NO		
	6	LIVING ROOM	E	4'-3-3/4" X 1'-11"	FF	FIXED	WOOD CLAD	YES	NO	YES	NO
	7	LIVING ROOM	D	4-0" X 1'-11"	FF	CASEMENT	WOOD CLAD	YES	NO	YES	NO
	8	DINING ROOM	F	4'-0" X 8'-0"	FF	CASEMENT	WOOD CLAD	YES	YES	YES	NO
	9	DINING ROOM	F	4'-0" X 8'-0"	FF	CASEMENT	WOOD CLAD	YES	YES	YES	NO
	10	DINING ROOM	F	4'-0" X 8'-0"	FF	CASEMENT	WOOD CLAD	YES	YES	YES	NO
	11	KITCHEN	G	3'-0" X 4'-0"	FF	CASEMENT	WOOD CLAD	YES	NO	YES	NO
	12-20	STAIRS	H	1'-9-3/8" X 4'-8"	FF	FIXED	WOOD CLAD	YES	YES	YES	NO
	21	POWDER ROOM	I	2'-0" X 4'-0"	FF	CASEMENT	WOOD CLAD	YES	NO	YES	NO
	22	MASTER BATHROOM	J	2'-6" X 9'-0" (REF. TO WIND ELEV.)	FF	FIXED/CASEMENT/AWNING	WOOD CLAD	YES	YES	YES	NO
	23	MASTER BATHROOM (WATER CLOSET)	K	2'-0" X 5'-0" (REF. TO WIND ELEV.)	FF	CASEMENT/AWNING	WOOD CLAD	YES	NO	NO	NO
	24	MASTER BEDROOM	L	2'-10" X 10'-0" (REF. TO WIND ELEV.)	FF	FIXED/AWNING	WOOD CLAD	YES	YES	YES	NO
	25	MASTER BEDROOM	M	2'-10" X 1'-10"	FF	AWNING	WOOD CLAD	YES	NO	NO	NO
	26	MASTER BEDROOM	M	2'-10" X 1'-10"	FF	AWNING	WOOD CLAD	YES	NO	NO	NO
UPPER LEVEL	27	BEDROOM TWO	N	4'-10" X 4'-2"	FF	CASEMENT	WOOD CLAD	YES	NO	NO	YES
	28	BEDROOM ONE	N	4'-10" X 4'-2"	FF	CASEMENT	WOOD CLAD	YES	NO	YES	YES
	29	BATHROOM ONE	O	2'-0" X 2'-11"	FF	CASEMENT	WOOD CLAD	YES	NO	YES	NO
	30-33	HALLWAY TWO	P	2'-5-5/8" X 2'-8"	FF	AWNING	WOOD CLAD	YES	NO	YES	NO
	34	BEDROOM TWO	Q	6'-4" X 4'-2"	FF	FIXED	WOOD CLAD	YES	YES	YES	NO

WINDOW SPECIFICATIONS:

MANUFACTURE:	SIERRA PACIFIC
MODEL:	URBAN CASEMENT
GLASS:	STANDARD DUAL PANE, CLEAR
GRILL:	NONE
JAMB:	6-9/16 INCH
CLAD COLOR	BATTLESHIP GRAY #321
INTERIOR FINISH:	CLEAR
WOOD SPECIE:	DOUGLAS FIR
HARDWARE:	STANDARD CONTEMPORARY HANDLE
HARDWARE COLOR:	SATIN NICKEL
TRIM OPTIONS:	
EXTERIOR:	NONE
INTERIOR:	NONE

Door Schedule

	NO.	LOCATION	TYPE	SIZE	FINISH	REMARKS		MATERIAL	GLAZING	TEMPERED
MAIN LEVEL	1	ENTRY	A	3'-0" X 8'-0"	FF	GLASS / PANELED	OUTSIDE	WOOD CLAD	NO	YES
	2	GARAGE	B	8'-0" X 7'-0"	S	ROLL-UP, FOUR SECTION PANELS	OUTSIDE	CEDAR	NO	NO
	3	GARAGE	C	2'-6" X 7'-0"	FF	PLANKS TO MATCH EXTERIOR SIDING	OUTSIDE	CEDAR	NO	NO
	4	MASTER BATHROOM	D	2'-6" X 7'-0"	FF	GLASS / PANELED DOOR	OUTSIDE	WOOD CLAD	YES	YES
	5	MASTER BEDROOM	E	2'-6" X 8'-0"	FF	GLASS / PANELED DOOR	OUTSIDE	WOOD CLAD	YES	YES
	6	MASTER BEDROOM	E	2'-6" X 8'-0"	FF	GLASS / PANELED DOOR	OUTSIDE	WOOD CLAD	YES	YES
	7	KITCHEN	F	12'-0" X 8'-0"	FF	GLASS / SLIDER	OUTSIDE	WOOD CLAD	YES	YES
	8	LIVING ROOM	G	4'-4-3/4" X 8'-0"	FF	GLASS / SLIDER	OUTSIDE	WOOD CLAD	YES	YES
	9	GARAGE	H	2'-6" X 6'-8"	ST	FLUSHED / PANELED DOOR, SELF CLOSING, ONE-HOUR RATED	INSIDE	WHITE OAK	NO	NO
	10	KITCHEN	I	(2) PR 2'-4" X 7'-0"	ST	PLANKS TO MATCH WALL PANELS	INSIDE	WHITE OAK	NO	NO
	11	HALLWAY ONE	J	2'-6" X 7'-0"	ST	PLANKS TO MATCH WALL PANELS	INSIDE	WHITE OAK	NO	NO
	12	POWDER ROOM	K	2'-6" X 7'-0"	ST	FLUSHED / PANELED DOOR	INSIDE	WHITE OAK	NO	NO
	13	LAUNDRY	L	(2) PR 1'-3" X 7'-0"	ST	PLANKS TO MATCH WALL PANELS	INSIDE	WHITE OAK	NO	NO
	14	BEDROOM ONE	J	2'-6" X 7'-0"	ST	PLANKS TO MATCH WALL PANELS	INSIDE	WHITE OAK	NO	NO
	15	MASTER CLOSET	M	(2) PER- 1'-3" X 7'-0"	ST	FLUSHED / PANELED DOOR	INSIDE	WHITE OAK	NO	NO
	16	MASTER BATHROOM	N	2'-6" X 7'-0"	ST	FLUSHED / OPAQUE GLASS PANELED DOOR	INSIDE	WHITE OAK	YES	YES
UPPER LEVEL	17	BATHROOM ONE	K	2'-6" X 7'-0"	ST	FLUSHED / PANELED DOOR	INSIDE	WHITE OAK	NO	NO
	18	BEDROOM ONE	K	2'-6" X 7'-0"	ST	FLUSHED / PANELED DOOR	INSIDE	WHITE OAK	NO	NO
	19	BEDROOM ONE CLOSET	O	(2) PR 2'-0" X 7'-0"	ST	FLUSHED / PANELED DOOR	INSIDE	WHITE OAK	NO	NO
	20	BEDROOM TWO	K	2'-6" X 7'-0"	ST	FLUSHED / PANELED DOOR	INSIDE	WHITE OAK	NO	NO

DOOR SPECIFICATIONS (EXTERIOR):

MANUFACTURE:	SIERRA PACIFIC
MODEL:	STANDARD CASEMENT
GLASS:	STANDARD DUAL PANE, CLEAR
GRILL:	NONE
JAMB:	6-9/16"
CLAD COLOR	BATTLESHIP GRAY #321
INTERIOR FINISH:	CLEAR
WOOD SPECIE:	DOUGLAS FIR
HARDWARE:	STANDARD CONTEMPORARY HANDLE
HARDWARE COLOR:	SATIN NICKEL
TRIM OPTIONS:	
EXTERIOR:	WOOD CASING TO MATCH EXISTING
INTERIOR:	WOOD CASING TO MATCH EXISTING

DOOR SPECIFICATIONS (INTERIOR):

MANUFACTURE:	TRUESTILE
MODEL:	TMIR13000
GLASS:	NONE
GRILL:	NONE
INTERIOR FINISH:	STAINED
WOOD SPECIE:	PLAIN SAWN WHITE OAK
THICKNESS:	1-3/4"
JAM WIDTH:	4" (VERIFY)
HINGES:	BRUSHED CHROME
HARDWARE:	EMTEK, FREESTONE LEVEL
HARDWARE COLOR:	SATIN NICKEL
PROFILES:	1/4" KERF CUT REVEAL
TRIM OPTIONS:	
INTERIOR:	NONE

DOOR SPECIFICATIONS (ENTRY):

MANUFACTURE:	SIERRA PACIFIC
MODEL:	STANDARD CASEMENT
GLASS:	STANDARD DUAL PANE, CLEAR
GRILL:	NONE
JAM:	6-9/16"
CLAD COLOR	BATTLESHIP GRAY #321
INTERIOR FINISH:	CLEAR
WOOD SPECIE:	DOUGLAS FIR
HARDWARE:	STANDARD CONTEMPORARY HANDLE
HARDWARE COLOR:	SATIN NICKEL
TRIM OPTIONS:	
EXTERIOR:	WOOD CASING TO MATCH EXISTING
INTERIOR:	WOOD CASING TO MATCH EXISTING

DOOR NOTES:

1. PROVIDE DEAD BOLT LOCKS ON ALL EXTERIOR DOORS. SEE SCHEDULE FOR ADDITIONAL REQUIREMENTS.
2. PROVIDE PRIVACY HARDWARE FOR ALL BEDROOM AND BATHROOM LOCATIONS.
3. GENERAL CONTRACTOR TO CONSULT WITH OWNER FOR ADDITIONAL DOOR HARDWARE REQUIREMENTS.
4. ALL DOOR GLAZING TO BE TEMPERED GLASS.
5. ALL EXTERIOR DOOR GLAZING TO BE 5/8" INSULATED TEMPERED GLASS.
6. DOORS BETWEEN CONDITIONED AND UNCONDITIONED SPACES TO BE FULLY WEATHER STRIPPED.
7. GENERAL CONTRACTOR TO REVIEW DOOR ORDER WITH ARCHITECT PRIOR TO DOOR ORDER PLACEMENT.
8. DOOR HINGES TO BE 4.5"H.X4.5"W. DOOR 7'-0"
9. ALL DOOR TOPS AND BOTTOM TO BE SANDED, FINISHED. AND SEALED.
10. GARAGE DOORS : SEE SCHEDULE AND EXTERIOR ELEVATIONS FOR ADDITIONAL INFORMATION.
11. THE DOOR FINISH PER CLIENT OR CODG, INC.
12. THE DOOR STILES TO BE PER PLAN
13. CHECK FLOOR PLAN FOR HINGES LOCATION
14. PER THE ENERGY CODE ALL WINDOWS ARE TO BE LAMINATED DOUBLE GLAZING PANE.

WINDOW NOTES:

1. PROVIDE SAFETY GLAZING (TEMPERED OR LAMINATED) AS REQUIRED PER C.B.C.
2. SCREEN COLOR TO BE SPECIFIED BY CLIENT
3. GENERAL CONTRACTOR TO VERIFY THE WINDOW ORDER AND ROUGH FRAMING WITH THE DESIGNER/ARCHITECT PRIOR TO PLACEMENT OF THE WINDOW ORDER.
4. THE WINDOW MANUFACTURER WILL SUPPLY SHOP DRAWINGS FOR SPECIAL WINDOWS (OVERSIZE,ETC.) FRO REVIEW BY CODG, Inc.
5. APPLY SISAL KRAFT PAPER AROUND ALL EXTERIOR OPENING.
6. PROVIDE CONTINUOUS CAULK AROUND ALL WINDOW OPENINGS WITH G.E. SILICONE ACRYLIC, POLYSULFIDE OR URETHANE AS REQUIRED.
7. ALL MANUFACTURED WINDOWS TO BE CERTIFIED AND LABELED MEETING STANDARDS LISTED IN TABLE 2-53V OF TITLE 24.
8. EXTERIOR WINDOW FINISH TO BE SEALED, U.N.O.
9. ALL OPERABLE WINDOWS TO HAVE SCREENS. AS SPECIFY BY CLIENT.
10. SEE EXTERIOR ELEVATIONS FOR ALL WINDOW HEAD HEIGHTS.
11. DOUBLE PANE LAMINATED GLASS AS SPECIFIED TITLE. 24 GLASS & GLAZING SEC. 2401 & TABLE 2403.2.1
12. PER THE ENERGY CODE ALL WINDOWS ARE TO BE GLAZING AS DUAL PANE.
13. WINDOW JAMS TO BE 3-1/2-INCHES WITHOUT EXTESION JAMS AND DELIVERED WITH EXTERIOR WOOD SILLS ONLY. (U.N.O)

NOTE:

1. FOR HINGE LOCATION & OPENING SWING DIRECTION SEE ELEVATIONS
2. ALL WINDOW DIMENSIONS ARE THE ROUGH OPENING SEE ELEVATIONS
3. ALL DOOR DIMENSIONS ARE ACTUAL DOOR SIZE & OPENING SEE ELEVATIONS

TEMPERED GLASS NOTE:

EACH PANE OF GLAZING INSTALLED IN HAZARDOUS LOCATIONS SHALL BE TEMPERED GLASS; THE FOLLOWING LOCATIONS SHALL BE HAZARDOUS LOCATIONS FOR GLAZING:

A. GLAZING IN DOORS.
B. GLAZING IN A FIXED OR OPERABLE PANEL ADJACENT TO A DOOR WHERE THE BOTTOM OF THE GLAZING IS LESS THAN 60-INCHES ABOVE THE FLOOR OR WALKING SURFACE AND ITS EITHER WITHIN 24-INCHES OF EITHER SIDE OF THE DOOR IN THE PLANE OF THE DOOR "OR" WHERE THE GLAZING IS ON A WALL PERPENDICULAR TO THE PLANE OF THE DOOR WITHIN 24-INCHES OF THE HINGE SIDE OF AN IN-SWINGING DOOR.
C. GLAZING IN WINDOWS THAT MEET ALL THE FOLLOWING CONDITIONS:
   1. THE EXPOSED AREA OF AN INDIVIDUAL PANE IS LARGER THAN 9 SQUARE FEET.
   2. THE BOTTOM EDGE OF THE GLAZING IS LESS THAN 18-INCHES ABOVE THE FLOOR.
   3. THE TOP EDGE OF THE GLAZING IS LESS THAN 18-INCHES ABOVE THE FLOOR.
   4. ONE OR MORE WALKING SURFACES ARE WITHIN 36-INCHES, MEASURED HORIZONTALLY.
D. GLAZING IN GUARDS AND RAILINGS.
E. GLAZING IN WALLS CONTAINING OR FACING TUBS, SHOWERS AND OTHER WET SURFACES WHERE THE BOTTOM EDGE OF THE GLAZING IS LESS THAN 60-INCHES MEASURED VERTICALLY ABOVE ANY STANDING OR WALKING SURFACES, INCLUDING SHOWER DOORS AND SURROUNDS.
F. GLAZING ADJACENT TO STAIRS AND RAMPS.

SYMBOLS

WINDOW REFERENCES — WINDOW NUMBER

DOOR REFERENCES — DOOR NUMBER

ABBREVIATIONS

N/A	NOT APPLICABLE
G.C.	GENERAL CONTRACTOR
P	PAINT
ST	STAIN
FF	FACTORY FINISH
I.D.	INTERIOR DESIGN
S	SEALED
MFR.	MANUFACTURER
FIN.	FINISH
NAT.	NATURAL

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PROJECT:
Hermie Collins Residence
San Carlos, 3 SW of 1St, Carmel-By-The-Sea
Monterey County, California
Block: 010 Lot: North Port of 8 & SouthPort of 10
APN: 010-121-013-000

PROJECT NO.
21-08

ISSUE:

DRAWN BY:
C.O.

WINDOW & DOOR SCHEDULE (PROPOSED)

SCALE: 1/4" = 1'

A3.3

PATIO

MANUFACTURE:	BLUESTONE FLAGSTONE
COLOR:	NATURAL
INSTALLATION:	SET ON SAND

DRIVEWAY

MANUFACTURE:	CALSTONE
COLOR:	OAK BARREL GRAY
INSTALLATION:	SET ON SAND

BULB

MANUFACTURE:	FEIT ELECTRIC
WATTS:	2.7 WATTS
LUMENS:	250
BULB TYPE:	R15 LED

FIXTURE A

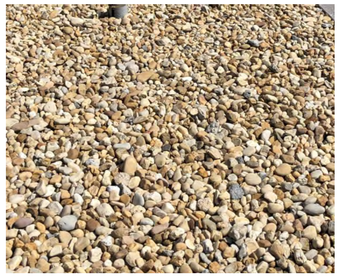
MANUFACTURE:	KICHLER, RIPLEY
T24 COMPLIANT:	YES
COLOR:	BLACK
WATTS:	SEE BULB
LUMENS:	SEE BULB
BULB TYPE:	SEE BULB
DIMENSIONS:	9.5"H X 11.25"W X 9.25"

FIXTURE C

MANUFACTURE:	WAC LEDme
T24 COMPLIANT:	N/A
COLOR:	BRONZE
WATTS:	3.9 WATTS
LUMENS:	68
BULB TYPE:	LED MODULE
DIMENSIONS:	21"H X 8"W

EXTERIOR LIGHTING NOTES

1. ALL EXTERIOR LIGHTING ATTACHED TO THE MAIN BUILDING OR ANY ACCESSORY BUILDING MAY NOT BE HIGHER THAN 10-FEET ABOVE THE GROUND AND MAY NOT EXCEED 25-WATTS (INCANDESCENT EQUIVALENT; i.e., APPROXIMATELY 375 LUMENS) IN POWER PER FIXTURE.
2. LANDSCAPE LIGHTING MAY NOT EXCEED 18-INCHES ABOVE THE GROUND NOR MORE THAN 15 WATTS (INCANDESCENT EQUIVALENT; i.e., APPROXIMATELY 225 LUMENS) PER FIXTURE AND MAY NOT BE SPACED CLOSER THAT 10-FEET APART. LANDSCAPE LIGHTING MAY NOT BE USED FOR TREE, WALL, FENCE OR ACCENT LIGHTING OF ANY TYPE. THE PURPOSE OF LANDSCAPE LIGHTING IS TO SAFETY ILLUMINATE WALKWAYS AND ENTRANCES TO THE SUBJECT PROPERTY.



ROOF

TYPE:	BALLASTED ROOF SYSTEM
MANUFACTURE:	SIKAFLEX SARNIFIL
COLOR:	LIGHT BROWN MIXED SAND TONES
LOCATION:	EXTERIOR
BALLAST:	ROUNDED RIVER STONES OR AGGREGATE. BALLAST TYPE SHALL BE ASTM D448, NO. 4, 3/4" TO 1 1/2" DIA & 10LBS/SQ.FT.

COLOR EXTERIOR BODY

MANUFACTURE:	HEWN SIDING
COLOR:	CORRAL
LOCATION:	EXTERIOR
TYPE:	HERITAGE COLLECTION
MATERIAL:	CEDAR

EXTERIOR TRIM COLOR

MANUFACTURE:	SHERWIN-WILLIAMS
COLOR:	SHIITAKE
LOCATION:	EXTERIOR
LOCATOR NUMBER:	248-C1

Attachment 1

NEW 6-FOOT FENCE

MATERIAL:	REDWOOD
FINISH:	NATURAL
HEIGHT:	6-FT.

NEW 4-FOOT FENCE

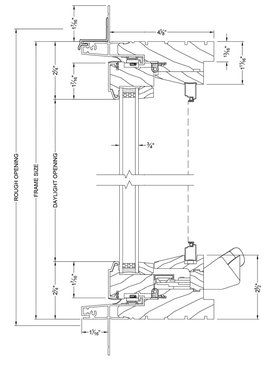
MATERIAL:	REDWOOD
FINISH:	NATURAL
HEIGHT:	4-FT.

Clad Urban Casement

Scale: 6" = 1'-0"

Contemporary 4 1/8" Jamb

Vertical/Operable Section - Narrow Sash



SIERRA PACIFIC WINDOWS

www.sierrapacificwindows.com
800-824-7744

Updated: 7/19

Note: Sierra Pacific Windows reserves the right to change specifications without notice.

WINDOW

MANUFACTURE:	SIERRA PACIFIC
COLOR:	BATTLESHIP GRAY 321
MATERIAL:	WOOD-CLAD
STYLE:	CLAD URBAN CASEMENT
MUNTIN:	7/8" PUTTY

EXTERIOR CLAD COLOR

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REVISIONS:

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Monterey County, California
Block: 11 Lot: North Port of 8 & SouthPort of 10
APN: 010-121-013-000

PROJECT NO.
21-08

ISSUE:

DRAWN BY:
C.O.

MATERIALS

SCALE: 1" = 1/4"

A4.0

San Carlos Street

EXISTING EAST ELEVATION

San Carlos Street

PROPOSED EAST ELEVATION

0 5 10 15

(IN FEET) 1/4 inch = 1 ft.

GRAPHIC SCALE

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21-08

ISSUE:

DRAWN BY:
C.O.

STREET SCAPE

SCALE: 1" = 1/4"

A5.0

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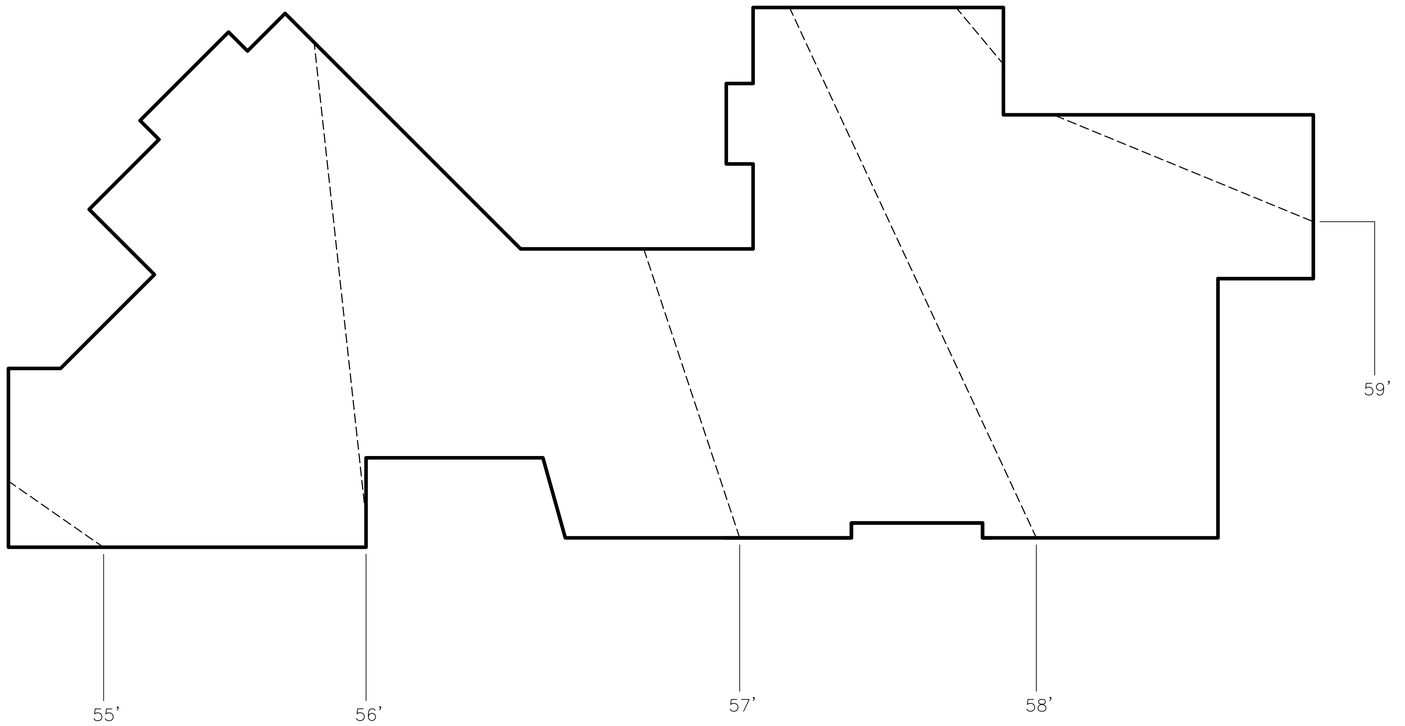


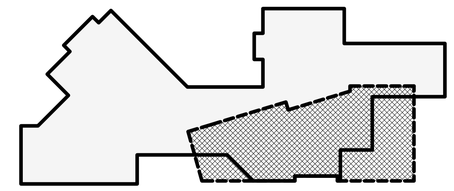
AVERAGE NATURAL GRADE

DWELLING AVERAGE NATURAL GRADE			57.5 FT
ELEV.	LINE	LENGTH	TOTAL
55 FT	0	6.5'	0'
56 FT	1	26.5'	26.5'
57 FT	2	17.0'	34.0'
58 FT	3	32.8'	98.4'
59 FT	4	20.0'	80.0'
TOTAL		102.8'	238.9'

MATH: 238.9 / 102.8 = 2.32
FACTOR: = 2.3
A.N.G. = 55 FT + 2.3 FACTOR =57.3 FT

VOLUME ANALYSIS

MAIN LEVEL FLAT	1,184.6 SF X 11	13,030.6 CU.FT.
UPPER LEVEL FLAT	415.4 SF X 10	4,154.0 CU.FT.
ATTACHED GARAGE	200.0 SF X 11	2,200.0 CU.FT.
VOLUME ALLOWED		19,384.6 CU.FT.
VOLUME PROPOSED		13,938.7 CU.FT.



LEGEND

LOWER LEVEL FLAT ROOF

UPPER LEVEL FLAT ROOF

MAIN LEVEL FOOTPRINT

UPPER LEVEL FOOTPRINT

N

0 5 10 15

(IN FEET) 1/4 inch = 1 ft.

GRAPHIC SCALE

Attachment 1

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PROJECT NO.
21-08

ISSUE:

DRAWN BY:
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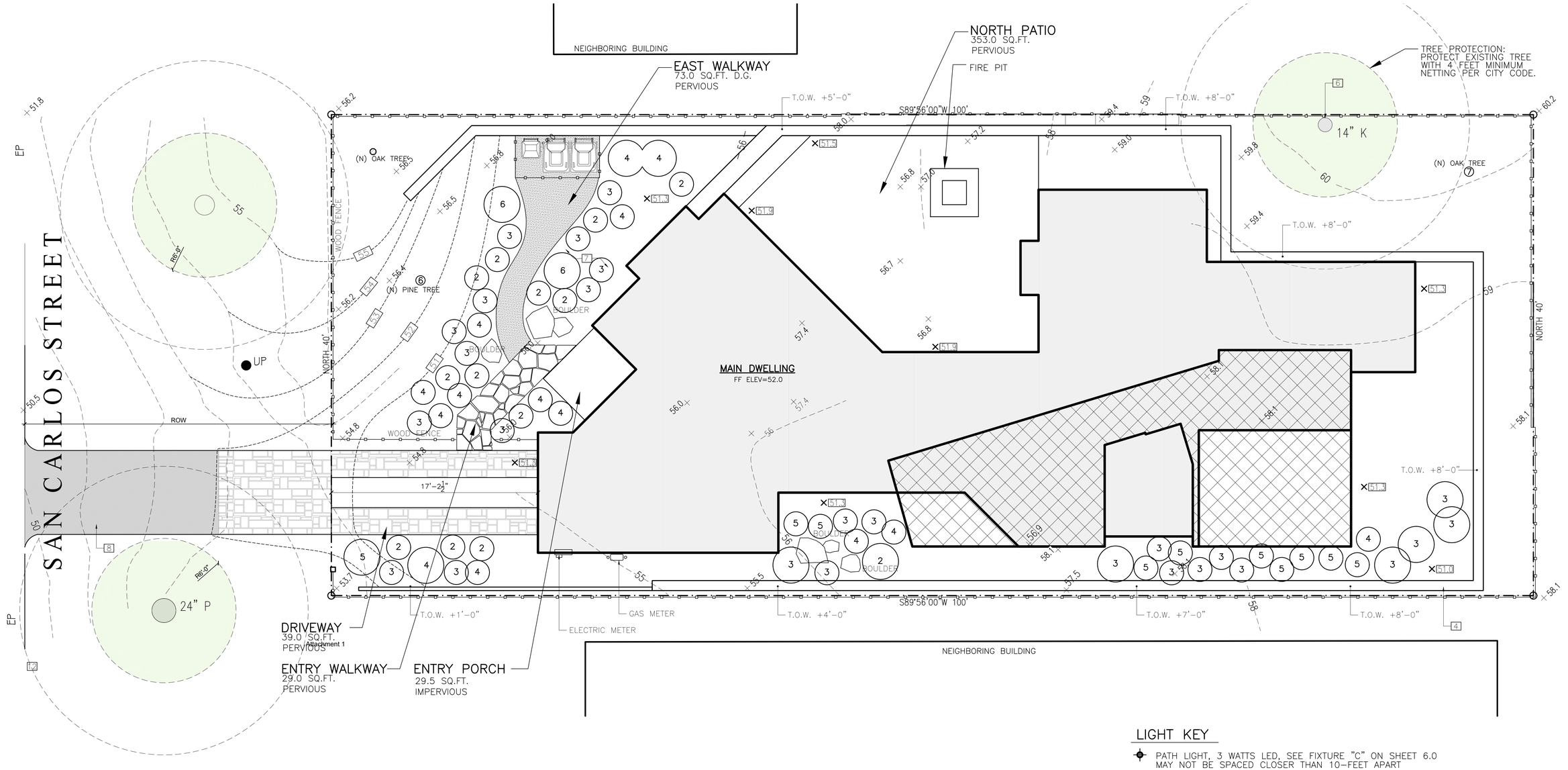
AVERAGE NATURAL GRADE PLAN

SCALE: 1" = 1/4"

A6.0



LIGHT KEY

PATH LIGHT, 3 WATTS LED, SEE FIXTURE "C" ON SHEET 6.0
MAY NOT BE SPACED CLOSER THAN 10-FEET APART

FORESTRY NOTE:
CITY FORESTER REQUIREMENT:

A. TREE PROTECTION ZONE. THE TREE PROTECTION ZONE SHALL BE EQUAL TO DRIPLINE OR 18 INCHES RADIALLY FROM THE TREE FOR EVERY ONE INCH OF TRUNK DIAMETER AT 4.5 FEET ABOVE THE SOIL LINE, WHICHEVER IS GREATER. MINIMUM OF 4 FOOT HIGH TRANSPARENT FENCING IS REQUIRED UNLESS OTHERWISE APPROVED BY THE CITY FORESTER. TREE PROTECTION SHALL NOT BE RESIZED, MODIFIED, REMOVED, OR ALTERED IN ANY MANNER WITHOUT WRITTEN APPROVAL. THE FENCING MUST BE MAINTAINED UPRIGHT AND TAUGHT FOR THE DURATION OF THE PROJECT. NO MORE THAN 4 INCHES OF WOOD MULCH SHALL INSTALLED BE WITHIN THE TREE PROTECTION ZONE. WHEN THE TREE PROTECTION ZONE IS AT OR WITHIN THE DRIP LINE, NO LESS THAN 6 INCHES OF WOOD MULCH SHALL BE INSTALLED 18 INCHES RADIALLY FROM THE TREE FOR EVERY ONE INCH OF TRUNK DIAMETER AT 4.5 FEET ABOVE THE SOIL LINE OUTSIDE OF FENCING.

B. THE STRUCTURAL ROOT ZONE (SRZ) STRUCTURAL ROOT ZONE SHALL BY 6 FEET FROM THE TRUNK OR 6 INCHES RADIALLY FROM THE TREE FOR EVERY ONE INCH OF TRUNK DIAMETER AT 5' ABOVE THE SOIL LINE, WHICHEVER IS GREATER. ANY EXCAVATION OR CHANGES TO THE GRADE SHALL BE APPROVED BY THE CITY FORESTER PRIOR TO WORK. EXCAVATION WITHIN THE STRUCTURAL ROOT ZONE SHALL BE PERFORMED WITH PNEUMATIC EXCAVATOR, HYDROVAC AT LOW PRESSURE, OR OTHER METHOD THAT DOES NOT SEVER ROOTS.

C. FOOTINGS MAY NOT TRENCH THROUGH MORE THAN 25% OF THE SRZ. PIERS AND CANTILEVERS ARE ACCEPTABLE. A PARTIAL FOUNDATION PLAN SHALL BE PROVIDED FOR THE FOUNDATIONS LOCATED WITHIN SRZ SHOWING THE HOW PIERS WILL BE USED WITHIN THE SRZ (I.E. BRIDGED FOUNDATION/STEM WALLS).

IRRIGATION SYSTEM

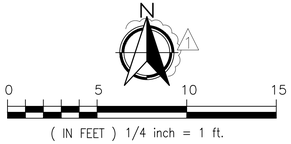
1. 1-INCH ANTISYPHON DEVICE
2. 1-INCH ELECTRIC VALVES
3. FILTER PLUS REGULATOR FOR EACH VALVE
4. ELECTRIC CONTROLLER
5. EACH PLANT TO BE ON DRIP SYSTEM
6. ALL PLANTS WILL BE PLANTED WITH AGRIFORM
7. TABS FOLLOWING MANUFACTURE DIRECTIONS.
8. COMPOST WILL BE MIXED WITH SOIL AT 2:1

EXTERIOR LIGHTING NOTES

1. ALL EXTERIOR LIGHTING ATTACHED TO THE MAIN BUILDING OR ANY ACCESSORY BUILDING MAY NOT BE HIGHER THAN 10-FEET ABOVE THE GROUND AND MAY NOT EXCEED 25-WATTS (INCANDESCENT EQUIVALENT; i.e., APPROXIMATELY 375 LUMENS) IN POWER PER FIXTURE.
2. LANDSCAPE LIGHTING MAY NOT EXCEED 18-INCHES ABOVE THE GROUND NOR MORE THAN 15 WATTS (INCANDESCENT EQUIVALENT; i.e., APPROXIMATELY 225 LUMENS) PER FIXTURE AND MAY NOT BE SPACED CLOSER THAT 10-FEET APART. LANDSCAPE LIGHTING MAY NOT BE USED FOR TREE, WALL, FENCE OR ACCENT LIGHTING OF ANY TYPE. THE PURPOSE OF LANDSCAPE LIGHTING IS TO SAFETY ILLUMINATE WALKWAYS AND ENTRANCES TO THE SUBJECT PROPERTY.

PLANT INDEX

No.	BOTANICAL NAME	COMMON NAME	SIZE
1	AGAPANTHUS PETER PAN	LILY OF THE NILE	1 GAL
2	CISTUS DORIS HIBBERSON	ROCK ROSE	5 GAL
3	LAVANDULA STOECHAS	SPANISH LAVENDER	5 GAL
4	SALVIA LEUCANTHA	MEXICAN BUSH SAGE	5 GAL
5	PRUNUS CAROLINIANA	CAROLINA CHERRY LAUREL (TRIM AS HEDGE)	5 GAL
6	EASTERN WHITE PINE TREE	PINE TREE	5 GAL
7	OAK TREE	QUERCUS	5 GAL
			5 GAL



(IN FEET) 1/4 inch = 1 ft.
GRAPHIC SCALE

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REVISIONS:

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Monterey County, California
Block: 11 Lot: North Port of 8 & SouthPort of 10
APN: 010-121-013-000

PROJECT NO.
21-08

ISSUE:

DRAWN BY:
C.O.

LANDSCAPE PLAN
(PROPOSED)

SCALE: 1" = 1/4"

L1.0

CITY OF CARMEL-BY-THE-SEA
PLANNING COMMISSION
Staff Report

December 11, 2024
CORRESPONDENCE

TO:	Chair LePage and Planning Commissioners
SUBMITTED BY:	
APPROVED BY:	
SUBJECT:	PUBLIC CORRESPONDENCE: Public Hearings and/or other items appearing on the Agenda

Application: **APN:**
Block: **Lot:**
Location:
Applicant: **Property Owner:**

Executive Summary:

Recommendation:

Background and Project Description:

Staff Analysis:

Other Project Components:

Attachment 1 - DS 24089 (Britton): Errata Memo - Corrected Resolution
Attachment 2 - DS 22-057 (Lim): Late Correspondence
Attachment 3 - DS 22-057 (Lim): Late Correspondence
Attachment 4 - DS 22-057 (Lim): Late Correspondence

Attachment 5 - DS 22-331 (Collins): Late Correspondence
Attachment 6 - DS 22-331 (Collins): Late Correspondence
Attachment 7 - DS 22-331 (Collins): Late Correspondence
Attachment 8 - Late Correspondence dated 12-11-24

City of Carmel-by-the-Sea

COMMUNITY PLANNING AND BUILDING DEPARTMENT

Errata Memorandum
December 9, 2024

To: Planning Commission

From: Evan Kort, Senior Planner

Subject: DS 24089 (Britton)

Hearing Date: December 11, 2024

Chair LePage and Commissioners,

The incorrect resolution was inadvertently attached to the staff report for the Britton project, DS 24089. The resolution attached to the staff report was the resolution from the Concept Hearing which was adopted on July 10, 2024.

The correct resolution for this Final Details review has been attached to this memorandum.

Best regards,

Evan Kort
Senior Planner

CITY OF CARMEL-BY-THE-SEA
PLANNING COMMISSION

PLANNING COMMISSION RESOLUTION NO. 2024-XXX-PC

A RESOLUTION OF THE PLANNING COMMISSION OF THE CITY OF CARMEL-BY-THE-SEA APPROVING A DESIGN STUDY, DS 24089 (BRITTON), LOT MERGER, LM 24151 (BRITTON), AND ASSOCIATED COASTAL DEVELOPMENT PERMIT FOR THE DEMOLITION OF AN EXISTING SINGLE-FAMILY RESIDENCE AND THE CONSTRUCTION OF A NEW 3,178 SQUARE-FOOT, ONE-STORY SINGLE-FAMILY RESIDENCE, INCLUSIVE OF A 462 SQUARE-FOOT ATTACHED GARAGE, LOCATED AT SANTA FE STREET 2 SOUTHWEST OF MOUNTAIN VIEW AVENUE IN THE SINGLE-FAMILY RESIDENTIAL (R-1) DISTRICT. APN: 010-082-002-000

WHEREAS, April 3, 2024, Sonia Madrigal ("Applicant") submitted an application on behalf of BRITTON J T & TERRI TRS ("Owner") requesting approval of Track 2 Design Study application DS 24089 (Britton) described herein as ("Application"); and

WHEREAS, the Application has been submitted for an 8,000-square-foot site located at Santa Fe Street, 2 southwest of Mountain View Avenue in the Single-Family Residential (R-1) Zoning District; and

WHEREAS, an associated Lot Merger Application (LM 24151, Britton) was submitted by the applicant on behalf of the Owner and shall be considered concurrently with the Design Study Application; and

WHEREAS, the Applicant is proposing the demolition of a single-family residence and reconstruction of a new one-story single-family residence and attached garage; and

WHEREAS, in accordance with Carmel Municipal Code (CMC) Section 17.58.040 (Residential Design Review), the construction of new dwellings, rebuilds, and substantial alterations requires approval of a Residential Track Two Design Study by the Planning Commission; and

WHEREAS, a Coastal Development Permit is also required in accordance with CMC 17.52.090 (Coastal Development Permit Required); and

WHEREAS, CMC Section 17.58.040.B requires a design concept review by the Planning Commission at a public hearing before consideration of the final details review for project approval; and

WHEREAS, on July 10, 2024, the Planning Commission held a duly noticed public hearing to receive public testimony regarding the conceptual design, including, without limitation, the information provided to the Planning Commission by City staff and through public testimony on the project and adopted Resolution 2023-004-PC, accepting the conceptual design with a request for numerous changes; and

WHEREAS, the Concept Design Study was presented at the July 10, 2024 Planning Commission hearing and the concept was accepted subject to the draft conditions/recommendations as found in Resolution 2024-057-PC; and

WHEREAS, the project was scheduled for final details review on December 11, 2024; and

WHEREAS, on November 29, 2024, a notice of the public hearing scheduled for December 11, 2024, was published in the Carmel Pine Cone in compliance with State law (California Government Code 65091) and mailed to owners of real property within a 300-foot radius of the project indicating the date and time of the public hearing; and

WHEREAS, on or before December 1, 2024, the Applicant posted the public notice on the project site and hand-delivered a copy of the public notice to each property within a 100-foot radius of the project site indicating the date and time of the public hearing; and

WHEREAS, on or before December 6, 2024, the meeting agenda was posted in three locations in compliance with State law indicating the date and time of the public hearing; and

WHEREAS, on December 11, 2024, the Planning Commission held a duly noticed public hearing to receive public testimony regarding the Final Design Study, Lot Merger, and associated Coastal Development Permit, including, without limitation, the information provided to the Planning Commission by City staff and through public testimony on the project; and

WHEREAS, the California Environmental Quality Act (California Public Resources Code §§ 21000, *et seq.,* "CEQA"), together with State Guidelines (14 California Code Regulations §§ 15000, *et seq.,* the "CEQA Guidelines") and City Environmental Regulations (CMC 17.60) require that certain projects be reviewed for environmental impacts and that environmental documents be prepared; and

WHEREAS, the Planning Commission found that pursuant to CEQA regulations, the Application is categorically exempt under Section 15303 (Class 3) – New Construction or Conversion of Small Structures, and no exceptions to the exemption exist pursuant to section 15300.2 of the CEQA Guidelines; and

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

WHEREAS, the Planning Commission did hear and consider all said reports, attachments, recommendations, and testimony herein above set forth and used their independent judgment to evaluate the project; and

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

NOW, THEREFORE, BE IT RESOLVED that the Planning Commission of the City of Carmel-By-The-Sea does hereby make the following findings and determinations regarding the **Final Design Study**:

FINDINGS REQUIRED FOR DESIGN STUDY APPROVAL For each of the required findings listed below, the staff has indicated whether the application, either as proposed or with conditions, supports adopting the findings. For all findings checked "no," the staff report discusses the issues to facilitate the Planning Commission's decision-making. Findings checked "yes" may or may not be discussed in the report depending on the issues.		
CMC 17.64.080.A, Final Details Phase Approval	**YES**	**NO**
1. The proposed architectural style and detailing are simple and restrained in character, consistent and well-integrated throughout the building, and complementary to the	✓	

neighborhood without appearing monotonous or repetitive in context with designs on nearby sites.		
2. The proposed exterior materials and their application rely on natural materials, and the overall design will add to the variety and diversity along the streetscape.	✓	
3. Design elements such as stonework, skylights, windows, doors, chimneys, and garages are consistent with the adopted design guidelines and will complement the character of the structure and the neighborhood.	✓	
4. Proposed landscaping, paving treatments, fences, and walls are carefully designed to complement the urbanized forest, the approved site design, adjacent sites, and the public right-of-way. The design will reinforce a sense of visual continuity along the street.	✓	

NOW, THEREFORE, BE IT RESOLVED that the Planning Commission of the City of Carmel-By-The-Sea does hereby make the following findings and determinations regarding the **Coastal Development Permit**:

FINDINGS REQUIRED FOR COASTAL DEVELOPMENT PERMITS For each of the required findings listed below, the staff has indicated whether the application, either as proposed or with conditions, supports adopting the findings. For all findings checked "no," the staff report discusses the issues to facilitate the Planning Commission's decision-making. Findings checked "yes" may or may not be discussed in the report depending on the issues.		
CMC 17.64.010.B, Coastal Development Permits	**YES**	**NO**
1. The project, as described in the application and accompanying materials, as modified by any conditions of approval, conforms with the certified City of Carmel-by-the-Sea Local Coastal Program.	✓	
2. If the project is located between the first public road and the sea, the project conforms with the public access and recreation policies of Chapter 3 of the Coastal Act of 1976 (commencing with Sections 30200 of the Public Resources Code).	**N/A**	

BE IT FURTHER RESOLVED that the Planning Commission of the City of Carmel-by-the-Sea does hereby **APPROVE** a Design Study, DS 24089 (Britton), Lot Merger, LM 24151 (Britton), and associated Coastal Development Permit for the demolition of an existing single-family residence and the construction of a new 3,178 square-foot, one-story single-family residence, inclusive of a 462 square-foot attached garage, located at Santa Fe Street 2 southwest of Mountain View Avenue in the Single-Family Residential (R-1) District (APN: 010-082-002-000), subject to the following Conditions of Approval:

CONDITIONS OF APPROVAL	
No.	**Standard Conditions**
1.	**Authorization.** This approval of Design Study, DS 24089 (Britton), Lot Merger, LM 24151 (Britton), and associated Coastal Development Permit for the demolition of an existing single-family residence and the construction of a new 3,178 square-foot, one-story single-family residence, inclusive of a 462 square-foot attached garage, located at Santa Fe Street 2 southwest of Mountain View Avenue in the Single-Family Residential (R-1) District (APN: 010-082-002-000). The project shall be constructed as depicted in the plans prepared by Holdren + Lietzke Architecture as approved by City of Carmel-by-the-Sea Planning Commission on December 11, 2024 unless modified by the conditions of approval contained herein.
2.	**Codes and Ordinances.** The project shall be constructed in conformance with all requirements of the R-1 zoning district. All adopted building and fire codes shall be adhered to in preparing the

	working drawings. If any codes or ordinances require design elements to be changed, or if any other changes are requested when such plans are submitted, such changes may require additional environmental review and subsequent approval by the Planning Commission.
3.	**Permit Validity.** In accordance with CMC Section 17.52.170 (Time Limits on Approvals and Denials), a residential design study approval remains valid for a period of 12 months from the date of action. During this timest, the project must be implemented, or the approval becomes void. Implementation is effected by erecting, installing, or beginning the installation of the improvement authorized by the permit, as determined by the Director. Extensions to this approval may be granted consistent with CMC 17.52.170.C.
4.	**Water Use**. Approval of this application does not permit an increase in water use on the project site without adequate supply. Should the Monterey Peninsula Water Management District determine that adequate water is unavailable for this site, this permit will be scheduled for reconsideration, and appropriate findings will be prepared for review and adoption by the Planning Commission.
5.	**Setback and Height Certifications.** A State licensed surveyor shall survey and certify the following in writing: • The footing locations are in conformance with the approved plans prior to footing/foundation inspection; • The roof heights and plate heights of each building are in conformance with the approved plans prior to the roof sheathing inspection. Roofs and plates shall not exceed the elevation points as identified in the approved project plans, and the roofs include an appropriate allowance for roofing material thickness. Written certifications prepared, sealed, and signed by the surveyor shall be provided prior to footing/foundation inspection and roof sheathing inspection. In the event that multiple footing/foundation pours are required, a survey letter shall be submitted for each separate section.
6.	**Service Laterals.** Prior to final inspection, all electrical service laterals to any new building or structure, or to any building or structure being remodeled when such remodeling requires the relocation or replacement of the main service equipment, shall be placed underground on the premises upon which the building or structure is located. Undergrounding will not be required when the project valuation is less than $200,000, or the City Forester determines that undergrounding will damage or destroy significant trees(s) (CMC 15.36.020).
7.	**Fire Sprinklers - Residential.** Additions, alterations, or repairs to existing structures that involve the addition, removal, or replacement of 50 percent or more of the linear length of the walls (interior and exterior) within a 5-year period shall require the installation of an automatic residential fire sprinkler system in accordance with the California Building and Fire Codes (CMC 15.08.135).
8.	**Modifications.** The Applicant shall submit in writing, with revised plans, to the Community Planning and Building staff any proposed changes to the approved project plans prior to incorporating those changes. If the Applicant changes the project without first obtaining City approval, the Applicant will be required to submit the change in writing, with revised plans, within two weeks of the City being notified. A cease work order may be issued at any time at the discretion of the Director of Community Planning and Building until a) either the Planning Commission or Staff has approved the change, or b) the property owner has eliminated the change and submitted the proposed change in writing, with revised plans, for review. The project will be reviewed for its compliance with the approved plans prior to the final inspection.

9.	**Exterior Revisions to Planning Approval Form.** All proposed modifications that affect the exterior appearance of the building or site elements shall be submitted on the "Revisions to Planning Approval" form on file in the Community Planning and Building Department. Any modification incorporated into the construction drawings not listed on this form shall not be deemed approved upon issuance of a building permit.
10.	**Conflicts Between Planning Approvals and Construction Plans.** It shall be the responsibility of the Owner, Applicant, and Contractor(s) to ensure consistency between the project plans approved by the Planning Staff, the Planning Commission, or the City Council on appeal and the construction plans submitted to the Building Division as part of the Building Permit review. Where inconsistencies between the Planning approval and the construction plans exist, the Planning approval shall govern unless otherwise approved in writing by the Community Planning & Building Director or their designee. When changes or modifications to the project are proposed, the Applicant shall clearly list and highlight each proposed change and bring each change to the City's attention. Changes to the project incorporated into the construction drawings that were not clearly listed or identified as a proposed change shall not be considered an approved change. Should conflicts exist between the originally approved project plans and the issued construction drawings that were not explicitly identified as a proposed change, the plans approved as part of the Planning Department Review, including any Conditions of Approval, shall prevail.
11.	**Exterior Lighting.** Prior to the issuance of a building permit, the Applicant shall include in the construction drawings the manufacturer's specifications, including illumination information, for all exterior light fixtures. All fixtures shall be shielded and down-facing. Exterior wall-mounted lighting shall be limited to 25 watts or less (incandescent equivalent or 375 lumens) per fixture and shall be installed no higher than 10 feet above the ground or walking surface. Landscape lighting shall not exceed 18 inches above the ground nor more than 15 watts (incandescent equivalent or 225 lumens) per fixture and shall be spaced no closer than 10 feet apart. Landscape lighting shall not be used as accent lighting, nor shall it be used to illuminate trees, walls, or fences. The purpose of landscape lighting is to safely illuminate walkways and entrances to the subject property and outdoor living spaces.
12.	**Skylights & Skylight Shades.** Prior to the issuance of a building permit, the Applicant shall include in the construction drawings the manufacturer's specifications for all skylights (new and/or replaced) and skylight shades. Skylights shall be low-profile and use non-reflective glass to minimize light and glare visible from adjoining properties. Skylight flashing shall match the roof color. Manual or automatic shades shall be installed in each skylight to reduce visible light transmission during the hours of darkness.
13.	**Stone Facades (including chimneys).** Prior to the issuance of a building permit, the Applicant shall clearly identify in the construction drawings the masonry pattern for all stonework. Stone facades shall be installed in a broken course/random or similar masonry pattern. Setting the stones vertically on their face in a cobweb pattern shall not be permitted. All stonework shall be wrapped around building corners and terminated at an inside corner or a logical stopping point that provides a finished appearance. Termination of stonework shall be subject to review and approval by the Community Planning & Building Director or their designee. Brickwork shall be finished the same manner as stonework described above.

14.	**Aluminum-Clad Wood Frame Windows and Doors.** Prior to the issuance of a building permit, the Applicant shall include the manufacturer's specifications for the approved aluminum-clad wood windows and doors. The window style shall be consistent with authentic wood windows and doors with divided lights that appear to be true divided light, including the use of internal and external mullions and muntins on insulated windows. Any window pane dividers, which are snap-in or otherwise superficially applied, are not permitted. The painted finish shall be matte or low gloss.
15.	**Indemnification.** The Applicant agrees, at his or her sole expense, to defend, indemnify, and hold harmless the City, its public officials, officers, employees, and assigns from any liability; and shall reimburse the City for any expense incurred, resulting from, or in connection with any project approvals. This includes any appeal, claim, suit, or other legal proceedings to attack, set aside, void, or annul any project approval. The City shall promptly notify the Applicant of any legal proceeding and cooperate fully in the defense. The City may, at its sole discretion, participate in any such legal action, but participation shall not relieve the Applicant of any obligation under this condition. Should any party bring any legal action in connection with this project, the Superior Court of the County of Monterey, California, shall be the situs and have jurisdiction for resolving all such actions by the parties hereto.
16.	**Driveway.** Prior to the issuance of a building permit, the Applicant shall clearly identify on the construction drawings the driveway material and asphalt connection to the paved street edge. The driveway material shall be extended beyond the property line into the public right-of-way to connect to the paved street edge. A minimal asphalt connection at the street edge may be required by the Superintendent of Streets or the Building Official, depending on site conditions, to accommodate the drainage flow line of the street. If the driveway material is proposed to be sand set, a dimensioned construction detail showing the base material shall be included in the construction drawings.
17.	**Hazardous Materials Waste Survey.** Prior to the issuance of a demolition permit, the Applicant shall submit a hazardous materials waste survey to the Building Division in conformance with the Monterey Bay Unified Air Pollution Control District.
18.	**Cultural Resources.** Throughout construction, all activities involving excavation shall immediately cease if cultural resources are discovered on the site, and the Applicant shall notify the Community Planning & Building Department within 24 hours. Work shall not be permitted to recommence until such resources are properly evaluated for significance by a qualified archaeologist. If the resources are determined to be significant, prior to the resumption of work, a mitigation and monitoring plan shall be prepared by a qualified archaeologist and reviewed and approved by the Community Planning and Building Director. In addition, if human remains are unearthed during the excavation, no further disturbance shall occur until the County Coroner has made the necessary findings regarding origin and distribution pursuant to California Public Resources Code (PRC) Section 5097.98.
19.	**Truck Haul Route.** Prior to the issuance of a building permit, the Applicant shall submit for review and approval by the Community Planning & Building Director, in consultation with the Public Works and Public Safety Departments, a truck-haul route and any necessary traffic control measures for the grading activities. The Applicant shall be responsible for ensuring adherence to the truck-haul route and implementation of any required traffic control measures.
20.	**USA North 811.** Prior to any excavation or digging, the Applicant shall contact the appropriate regional notification center (USA North 811) at least two working days, but not more than 14 calendar days, prior to commencing that excavation or digging. No digging or excavation is authorized to occur on-site until the Applicant has obtained a Ticket Number and all utility

	members have positively responded to the dig request. (Visit USANorth811.org for more information)
21.	**Conditions of Approval.** Prior to the issuance of a building permit, the Applicant shall print a copy of the Resolution adopted by the Planning Commission and signed by the property owner(s) on a full-size sheet within the construction plan set submitted to the Building Safety Division.
	Landscape Conditions
22.	**Landscape Plan Required.** Prior to the issuance of a building permit, the Applicant shall submit a landscape plan for review and approval by the Community Planning & Building Department and the City Forester. The landscape plan shall be included in the construction drawings and will be reviewed for compliance with the landscaping standards contained in the Zoning Code, including, but not limited to, the following: 1) All new landscaping shall be 75% drought-tolerant; 2) Landscaped areas shall be irrigated by a drip/sprinkler system set on a timer; and 3) The project shall meet the City's recommended tree density standards unless otherwise approved by the City based on on-site conditions. The landscape plan shall identify the location where new trees will be planted when new trees are required to be planted by the City code, the Forest and Beach Commission, or the Planning Commission.
23.	**Tree Planting Requirements.** Prior to issuance of a building permit, the Applicant shall identify on the landscape plan the location, size, and species of required tree plantings. All new trees shall be installed prior to the final inspection. Trees shall be recorded and monitored for at least five years to ensure their establishment and growth to maturity. Trees that do not survive or are removed shall be replaced with new trees that are equivalent in size to the measured or projected growth of the original trees and shall be planted in the same location unless otherwise directed by the City Forester or Forest & Beach Commission.
24.	**Tree Removal Prohibited.** Throughout construction, the Applicant shall protect all trees identified for preservation by methods approved by the City Forester. Trees on or adjacent to the site shall only be removed upon the approval of the City Forester or Forest and Beach Commission.
25.	**Tree Protection Measures.** Requirements for tree preservation shall adhere to the following tree protection measures on the construction site. • Prior to grading, excavation, or construction, the developer shall clearly tag or mark all trees to be preserved. • Excavation within 6 feet of a tree trunk is not permitted. • No attachments or wires of any kind, other than those of a protective nature, shall be attached to any tree. • Per Municipal Code Chapter 17.48.110, no material may be stored within the dripline of a protected tree, including the drip lines of trees on neighboring parcels. • Tree Protection Zone. The Tree Protection Zone shall be equal to dripline or 18 inches radially from the tree for every one inch of trunk diameter at 4.5 feet above the soil line, whichever is greater. A minimum of 4-foot-high transparent fencing is required unless otherwise approved by the City Forester. Tree protection shall not be resized, modified, removed, or altered in any manner without written approval. The fencing must be maintained upright and taught for the duration of the project. No more than 4 inches of wood mulch shall be installed within the Tree Protection Zone. When the Tree

	Protection Zone is at or within the drip line, no less than 6 inches of wood mulch shall be installed 18 inches radially from the tree for every one inch of trunk diameter at 4.5 feet above the soil line outside of the fencing. • Structural Root Zone. The Structural Root Zone shall be 6 feet from the trunk or 6 inches radially from the tree for every one inch of trunk diameter at 4.5' above the soil line, whichever is greater. Any excavation or changes to the grade shall be approved by the City Forester prior to work. Excavation within the Structural Root Zone shall be performed with a pneumatic excavator, hydro-vac at low pressure, or another method that does not sever roots. • If roots greater than 2 inches in diameter or larger are encountered within the approved Structural Root Zone, the City Forester shall be contacted for approval to make any root cuts or alterations to structures to prevent roots from being damaged. • If roots larger than 2 inches in diameter are cut without prior City Forester approval or any significant tree is endangered as a result of construction activity, the building permit will be suspended, and all work stopped until an investigation by the City Forester has been completed, and mitigation measures have been put in place.
26.	**Foundation Work Near Significant Trees.** All foundations within 15 feet of significant trees shall be excavated by hand. If any tree roots larger than two inches (2") are encountered during construction, the City Forester shall be contacted before cutting the roots. The City Forester may require the roots to be bridged or may authorize the roots to be cut. If roots larger than two inches (2") in diameter are cut without prior City Forester approval or any significant tree is endangered as a result of construction activity, the building permit will be suspended and all work stopped until an investigation by the City Forester has been completed. Six inches (6") of mulch shall be evenly spread across the inside the dripline of all trees prior to the issuance of a building permit.
Environmental Compliance Conditions	
27.	**Drainage Plan.** Prior to the issuance of a building permit, the Applicant shall submit for review and approval by the Community Planning & Building and Public Works Departments a drainage plan that meets the requirements of the City's drainage guidance, SOG 17-07. At a minimum, new and replaced impervious area drainage must be dispersed around the site rather than focused on one corner of the property; infiltration features must be sized appropriately and located at least 6 feet from neighboring properties. The drainage plan shall include information on drainage from new impervious areas and semi-pervious areas.
28.	**BMP Tracking Form.** Prior to issuance of a building permit, the Applicant shall submit for review and approval by the Community Planning & Building and Public Works Departments a completed BMP Tracking form.
29.	**Semi-Permeable Surfaces.** Prior to issuance of a building permit, the Applicant shall submit for review and approval by the Community Planning & Building and Public Works Departments cross-section details for all semi-permeable surfaces.
30.	**Erosion and Sediment Control Plan.** Prior to issuance of a building permit, the Applicant shall submit for review and approval by the Community Planning & Building and Public Works Departments an erosion and sediment control plan that includes locations and installation details for erosion and sediment control BMPs, material staging areas, and stabilized access.
Special Conditions	
31.	**Conditions of Approval Acknowledgement**. Prior to the issuance of a building permit revision, a completed **Conditions of Approval Acknowledgment** form shall be included in the construction drawings. The form shall be signed by the Property Owner, Applicant, and Contractor prior to the

	issuance of a building permit.
32.	**Copper Gutters & Downspouts Not Permitted.** Prior to the issuance of a building permit, the applicant shall submit a revised plan for review and approval by the Planning Division, identifying an alternative material for the gutters and downspouts.
33.	**Construction Management Plan.** Prior to the issuance of a building permit, the Applicant shall submit a Construction Management Plan for review and approval by the Community Planning & Building Director.
34.	**Tree Planting – CoA#23 (continued).** Three (3) upper canopy trees shall be planted on site, as provided in Condition of Approval #23. The required trees shall be a minimum size of 24" box. Prior to building permit issuance, the plans shall be revised to reflect the size requirement for the upper canopy trees required to be planted on-site.
35.	**Lot Merger.** Prior to the issuance of a Building Permit, a determination of merger shall be recorded with the Monterey County Recorder on a form as prepared by the Community Planning and Building Department
36.	**Turf.** Areas identified as "turf" on the site plan/landscape plan shall be planted with a natural ground cover. Artificial turf shall be prohibited. Prior to building permit issuance, plant material shall be identified on the site plan/landscape plan in accordance with Condition of Approval #22.

Acknowledgment and acceptance of conditions of approval.

_____ _____ _____
Property Owner Signature Printed Name Date

_____ _____ _____
Applicant Signature Printed Name Date

PASSED, APPROVED, AND ADOPTED BY THE PLANNING COMMISSION OF THE CITY OF CARMEL-BY-THE-SEA this 11th day of December 2024, by the following vote:

AYES:

NOES:

ABSENT:

ABSTAIN:

APPROVED: ATTEST:

_____	_____
Michael LePage	Shelby Gorman
Chair	Planning Commission Secretary

Carmel-by-the-Sea

Attachment 2

Evan Kort <ekort@ci.carmel.ca.us>

before wednesday's mtg

Mike McColl [redacted] Mon, Dec 9, 2024 at 2:44 PM
To: ekort@ci.carmel.ca.us
Cc: Gwyn McColl [redacted] Mike McColl [redacted]

hi evan, hope everything's good with you. i just wanted to touch base to say that we'll be looking forward to seeing everyone at our house again on wednesday. i also wanted to get this brief note to the Planning Commission prior to the meeting:

dear planning commission,

we have already met at meetings past but let me reintroduce myself. my name is mike mccoll. i live with my wife and two daughters in a house that is directly north of ms. lim's property.

as you all are preparing to consider our neighbor's construction plans once again, we ask that you try to look at this with fresh eyes and full consideration of our point of view. while the review process has been underway for a number of years and while the plans have been revised at least twice, we remain very concerned about how this new construction will impact our lives and our investment in the neighborhood that we love and call our full-time home.
if you follow the commission's guidelines and put yourself in our shoes, we're confident that you'll agree, we're just not "there" yet.

thank you for your time and consideration.

sincerely,

mike mccoll

Carmel-by-the-Sea

Attachment 3

Evan Kort <ekort@ci.carmel.ca.us>

Concept Design Study DS 22-057 - Letter of Concern

Gregg Meissner [redacted] Mon, Dec 9, 2024 at 2:29 PM
To: Mlepage@ci.carmel.ca.us, Eallen@ci.carmel.ca.us, Skarapetkov@ci.carmel.ca.us, Rdelves@ci.carmel.ca.us, Slocke@ci.carmel.ca.us, ekort@ci.carmel.ca.us

Carmel By The Sea, Planning Commission
C/O Evan Kort

I was informed of this the third iteration for the subject project via the required 300 foot notification requirement. This is a very friendly, caring, and close knit neighborhood especially with the full-time residents including the McColls. Prior to this notice, the McColls informed me of the impact this third redesigned project would still have by literally overshadowing their home. I certainly understand their concerns with this as well as the previous designs.

As the proposed project calls for the complete demolition and replacement of all the structures on the site, with this clean slate, the project proponent could and should have done a

significantly better job addressing the neighbor concerns through the use of the on-site grade differences as well as moving or eliminating the 2 story portion of the design to minimize the direct light and air impacts to the McColl's home.
Though this project does not have a direct impact on my home at N. Casanova 2NE Palou, it does disrupt the cohesiveness of our friendly neighborhood when there has been little or no effort by the project proponent/owner at outreach to the nearby neighbors most impacted by the proposed project.

It is requested that the Planning Commission direct the proposer to stop putting band aids on a poorly conceived design and to completely redesign the project after reaching out to and meeting with the McColls and any other neighbors most impacted by this project— to work out a plan that would be agreeable to all those impacted as well as the property owner.

Thank you for your consideration,

Gregg Meissner

Dear Planning Commission;

I'm Liyoong Lim, owner and applicant of the proposed project. Thank you for reviewing my application. It has been three years since my permit submission, and the third revision for the plan with previous Planning Commission's recommendations and guidance.

The cottage I have is small and old. It was built almost one hundred years ago. Bedrooms are too small to fit queen size beds. There is no insulation. It's hot in the summer and cold in the winter. There are so many cracks, I have rodent infestation periodically. It's unpleasant to stay there for a period of time. My neighbors could hear our conversations since the wall is very thin. Slight movement would elicit loud barks from their dogs.
The electrical wiring is old and unsafe. It's impossible to cook and have somebody else take a shower at the same time because water pressure is limited and slow. It's always my intention to rebuild the house thirteen years ago when I purchased it, many years before the neighbors purchased theirs. What I have is not a house. Essentially, it's a shed. I had planned it to be a forever home for me and my family when I stopped working. I stopped working four years ago and I still don't have a house.

Hastings Construction have been designing and building custom homes around Monterey Peninsula since 1993. They work hard to comply with building ordinances, minimize the impacts to our neighbors and preserve the city composition. I have communicated with the neighbors and let them know, it's my complete intention to work with them and the city to follow all the rules and regulations. It's my sincere hope I could get it done and meet all the requirements of the Commission.

Thank you again for your consideration with appreciation.

Sincerely yours

Liyoong Lim

From: **Robinson Janice**

Date: Tue, Dec 10, 2024 at 11:08 AM
Subject: RE: San Carlos 3SE of 1st/ View from the Robinson Home-Request Site Visit
To: Evan Kort <ekort@ci.carmel.ca.us>
Cc: Martin A. Wellington

Hello Evan,

I wanted to provide a written response to the most recent building proposal.

I wanted to express gratitude for the compromise and change in roof line. It is indeed significantly better.

However, there is still an impact on our view and the best solution for us would be a 0 impact.

The "money shot" for us is from our kitchen window. With that in mind I would like to request a site visit into our kitchen so that you may see what we are seeing from our kitchen window.

Martin Wellington, our nextdoor neighbor, has our consent and has agreed to escort you into our kitchen so that you may see the view for the new proposal. I believe you will be touring his property and then can come next door and see the view from our kitchen window.

I will not be available to be in Carmel but can be reached by telephone from 4-5 PM.

Thank you for your consideration.

Janice Robinson

CODG
Claudio Ortiz Design Group, Inc.
26615 Carmel Center Place, #102
Carmel, CA 93923

(831) 626-4146 off
www.codginc.com

City of Carmel-by-the-Sea
Community Planning and Building Department
Post Office Drawer CC
Carmel-By-The-Sea, Ca 93921

December 9, 2024

Reference: DS 22-331 (Collins), San Carlos Street 3 southeast of 1st Avenue

Dear Commissioner, Planning Department, and Neighbors,

The proposed project involves the design and construction of a new two-story, single-family dwelling in a postmodern architectural style, complete with a one-car attached garage. The design process began several years ago with a preliminary site visit to assess the impact on neighboring properties and ensure that the dwelling would complement the adjacent structures and integrate well into the surrounding neighborhood.

Initially, from the roof of the existing structure, I believed that no views from the neighboring properties would be significantly affected. However, it became evident that there were several unique viewsheds that were difficult to assess from that vantage point. These unforeseen viewsheds became crucial in shaping the redesign.

The first design concept was a Mediterranean-style, two-story residence, with the second story placed on the rear half of the lot to preserve views and solar access for the neighboring Hongxia residence to the north. The structure was positioned with a slightly lower finish floor elevation than the existing house to maintain these important sightlines. However, upon installing story poles, it became apparent that key views from the Hongxia residence—such as from the master bedroom, breakfast nook, and study—would be obstructed by the living room roof. Shortly thereafter, we also heard from the Robinsons to the east, who were concerned that their ocean view from the kitchen would be blocked by the second-story addition.

In response, we met with both neighbors to analyze their concerns and explore potential design solutions. This feedback led to a complete redesign of the project. We discovered that even a one-story dwelling with a pitched roof would obstruct views for both neighbors. Consequently, we rethought the design to respect the viewsheds of the neighboring properties while embracing the postmodern architectural style present in the neighborhood.

The new approach embraces a flat roof, a departure from my usual preference for roofs with more dynamic forms. This shift was necessary to maintain the integrity of the surrounding views, though it contrasts with my personal design philosophy. I believe that the environment—the terrain, natural surroundings, and elements like light and views—should play a vital role in shaping the design of a building. These natural forces guide the form and program of the dwelling, rather than a design being imposed upon the site.

There are five core principles I apply to all of my projects: light, views, discoveries, a free upper level, and celestial harmony. These principles shape the home and contribute to creating spaces that feel connected to both the environment and the divine.

For this project, I placed the living room on the south side of the lot. This location casts a shadow onto the patio located on the northern side of the property, a necessary design decision to ensure the spatial relationship works while preserving important viewsheds for the neighboring properties. The decision not to place windows on the northern side of the living room was made intentionally to avoid casting light onto the neighboring property to the north, thus maintaining privacy. Additionally, I opted not to propose skylights, as they would direct light upward, disturbing the night sky and infringing upon the privacy and experience of both neighboring properties, who enjoy views above the flat roof.

While I was unable to achieve my usual "Free Upper Level" concept in this design, which typically involves a balcony or rooftop deck to foster a sense of openness and connection to the sky, I have still sought to create a feeling of liberation in the upper level. The front bedroom incorporates larger windows, and the stairwell area has been designed with a bank of south-facing windows, creating an atrium effect that connects the occupants to the outdoors and provides a sense of openness.

The concept of Celestial Harmony has been carefully integrated into the design. Inspired by the ancient pyramids, which uniquely balance the forces of the earth and the heavens, I wanted to imbue the building with a similar sense of ascension. Pyramids, with their broad and heavy base, anchor the structure to the ground while their sloping lines converge at the apex, creating a visual path upward toward the sky. This principle extends to the design of mountains, where the space between them—rather than their mass—creates a sense of movement and expansiveness.

A typical house with a pitched roof has a similar effect to pyramids and mountains, unconsciously directing the sight lines upwards, creating movement and a connection to the heavens. I find this theory pleasing and aesthetically harmonious, and that’s why I prefer a pitched roof when possible or some manifestation of directing the eye to the heavens.

In our design, this idea manifests through the subtle sloping lines of the garage, fireplace, and second-story west wall. These angled surfaces create a sense of movement that directs the viewer’s gaze upward, symbolizing the connection to the divine and enhancing the building’s interaction with the surrounding environment. The walls wrap around the structure to create a "hood" effect. On the second floor, the projection of this hood creates privacy for the residents, particularly to the north, while allowing the views to be directed southwest and enhancing the overall connection to the environment.

The tilt of the living room acts as a playful manifestation of the tilt in the second level caused by the viewsheds. By skewing the living room, we help open up the courtyard/patio, which would otherwise be reduced in size and feel more enclosed with a linear approach. A linear approach, with the living room rotated perpendicular to the kitchen and dining room, would shrink the patio and create a sense of enclosure, making the building feel static. By tilting the living room, we are able to punch a window near the entry at the southwest corner, connecting the courtyard to distant views and creating a feeling of lightness by the entry.

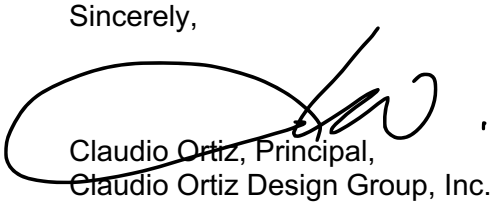
To maintain the privacy of neighboring properties while offering expansive views, we’ve carefully designed the upper floor layout. Windows in the hallway are positioned five feet, five inches above the floor to ensure privacy while maximizing northern light and preserving the tree canopy views.

This home is not simply a structure placed on a plot of land, but an organic response to its surroundings, shaped by both the natural forces at play and the architectural context of the neighborhood. The design respects the neighboring properties' views while also offering a meaningful connection to nature. It achieves this balance by not only respecting the

programmatic requirements of the residents but also engaging with the broader environment, both symbolically and physically.

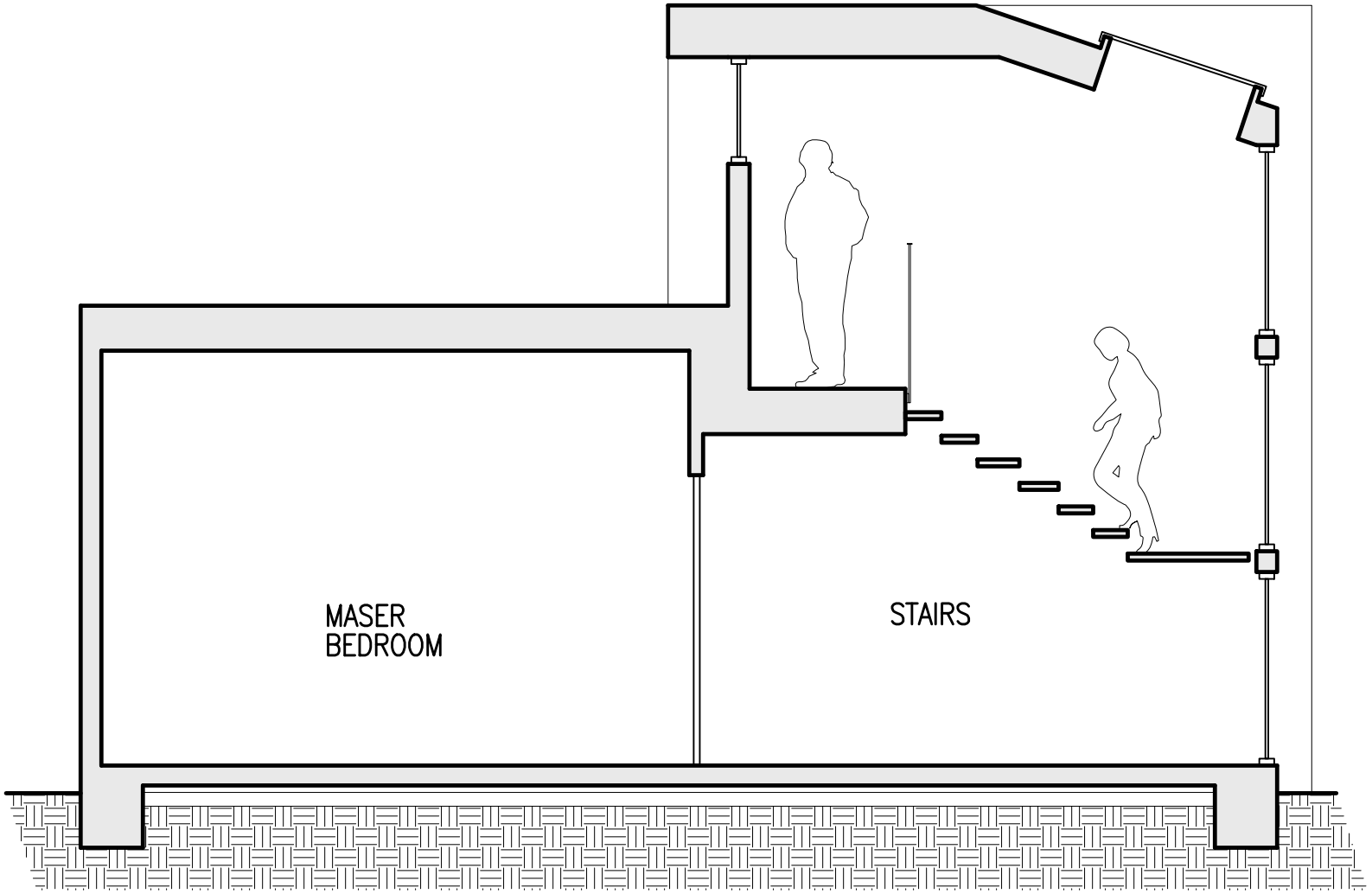
In closing, the proposed residence is a thoughtful, integrated design that aims to enhance the lives of its occupants, honor the architectural heritage of the surrounding homes, and create a harmonious relationship with the environment. The design reflects the core principles of my approach, blending the natural world with the built form in a way that respects both the present and the divine.

Sincerely,



Claudio Ortiz, Principal,
Claudio Ortiz Design Group, Inc.

Enc. Section of stairs and viewshed diagram



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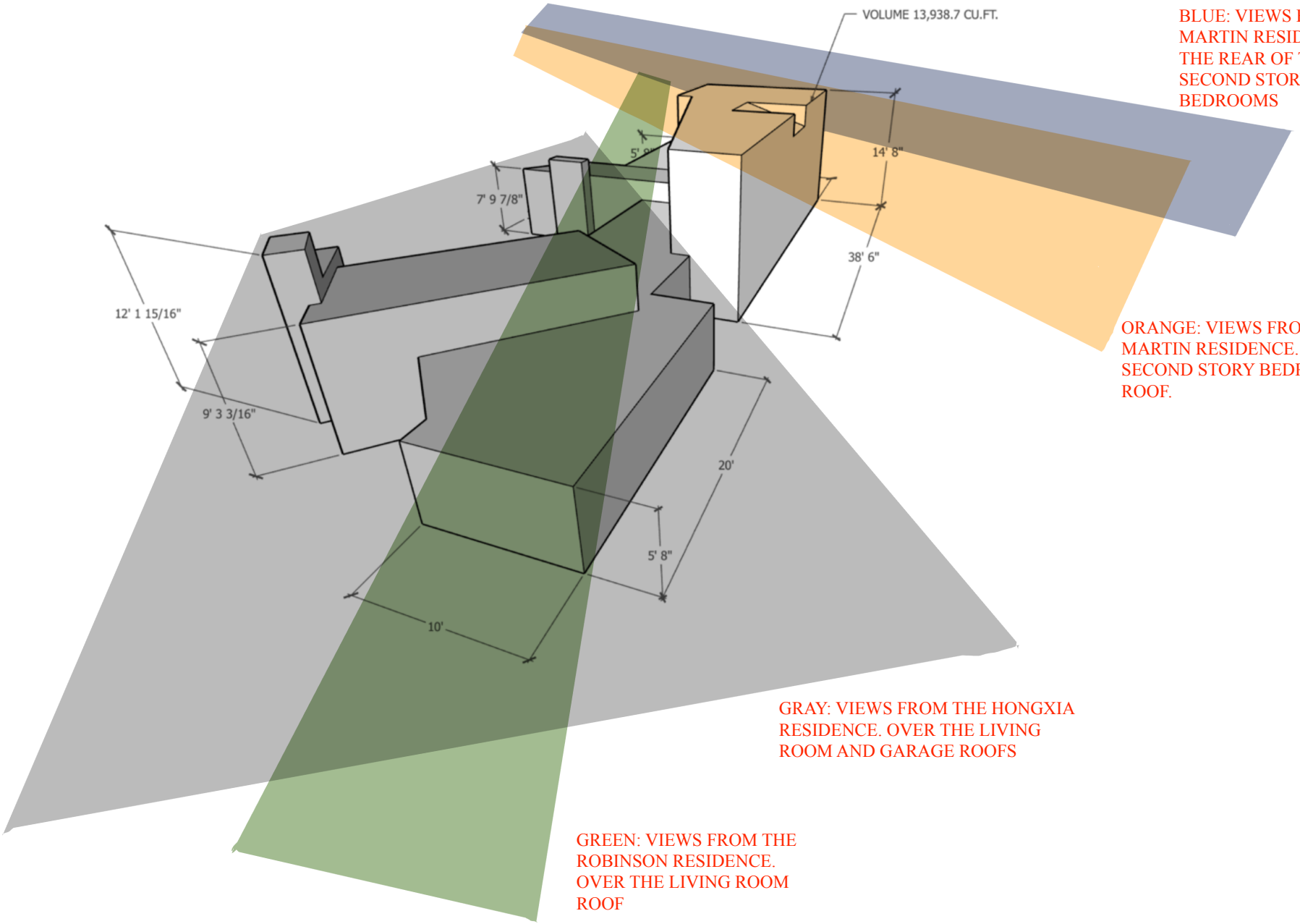

SK1 | Viewsheds from Neighboring Properties `

CODG, Inc.
Dec 10, 2024

CODG
CLAUDIO ORTIZ DESIGN GROUP

From: **Ronald Banducci**
Date: Wed, Dec 11, 2024 at 8:04 PM
Subject: Comments Regarding DS 22-331 (Collins)
To: <ekort@ci.carmel.ca.us>

Evan,

I own the home immediately to the south of the property which is the subject of this design study. I am significantly affected by the proposed new home, but was unable to offer my comments during the meeting today because of the inability of Zoom to function properly. However, I was able to watch the entire meeting via U-Tube. Therefore, I would like to provide you with my input via this email. If some other mechanism is available to do this, please let me know.

The first thing I would like to say is that contrary to what was stated at the Planning Commission meeting today, not all of the closest neighbors to the subject property were contacted. Although I live immediately to the south of the property, I was never contacted by the architect involved or by anyone from the city staff to obtain my input or concerns. I should add that I am a part-time resident, so I am not at the property all the time.

I have two concerns about the current design. In looking at the sketches of the proposal, I count some 15 windows on the south side of the proposed home. These windows look directly into my two bedrooms, my dining room, and my kitchen; as a result our privacy would be irrevocably impacted. The fact that the south wall of the house is only some 3 to 4 feet from the property line makes this issue all the more compelling.

My second concern deals with the overall design of the proposed home, especially the flat roof. Despite the comments by the Commissioners tonight, this design is not at all consistent with the architectural character of Carmel by the Sea. The Commissioners seemed to be more influenced by their obvious familiarity with the architect than by their respect for the character of the village. Although I welcome a new home on that site, I would like to see a design that is more typical of Carmel.

Finally, since the property is going to be excavated some 5-6 feet to lower the overall height of the structure relative to the street, will a study be conducted to assess the impact on the stability and drainage of the surrounding properties?

Please make my concerns available to the Commissioners and the architect. I can be reached at (xxx) xxx-xxxx. Thank you.

Ronald Banducci

San Carlos 4 SE of 1st Avenue

From: **Karyl Hall**
Date: Tue, Dec 10, 2024 at 9:39 PM
Subject: Please send to Planning Commission
To: Nova Romero <nromero@ci.carmel.ca.us>
Cc: Dale Byrne, Robert Delves

Dear Planning Commissioners,

May I point out that the **EXISTING Design Guidelines** stipulate the following:

9.8 Roof materials should be consistent with the architectural style of the building and with the context of the neighborhood.

• Wood shingles and shakes are preferred materials.....

• Clay tile, slate and concrete may be considered...

• Composition shingles that convey a color and texture similar to that of wood shingles may be considered...

• **METAL, plastic and glass ROOFS ARE INAPPROPRIATE IN ALL NEIGHBORHOODS.**

How many METAL STANDING SEAM ROOFS have you approved in the past year? NUMEROUS ONES. This is one example of many transgressions of the General Plan and Design Guidelines. So when we residents hear you are just following the Design Guidelines, we unfortunately have a hard time believing you or having faith in your judgement, and it is really not fun for us (or you) to have to point out problems with designs at meetings. Thank you for listening.

Karyl Hall

Carmel Preservation Association

CITY OF CARMEL-BY-THE-SEA
PLANNING COMMISSION
Staff Report

December 11, 2024
CORRESPONDENCE

TO:	Chair LePage and Planning Commissioners
SUBMITTED BY:	
APPROVED BY:	
SUBJECT:	PUBLIC CORRESPONDENCE: Additional items not associated with Public Hearings and/or other items appearing on the Agenda

Application: **APN:**
Block: **Lot:**
Location:
Applicant: **Property Owner:**

Executive Summary:

Recommendation:

Background and Project Description:

Staff Analysis:

Other Project Components:

Attachment 1: Email dated 12-09-2024 from Chuck Najarian

Dear City Council, Planning Commisssion, Forest and Beach Commission, and Historic Respurces Board members,

There are three primary pillars of Carmel that make it so special and desirable as a place to visit and to live. I refer to the charming and historic character of our architecture, the urbanized forest, and the Ocean (National Marine Sanctuary). The architecture and urbanized forest are under assault, and the National Marine Sanctuary is vulnerable to impacts. Unfortunately, the City appears to be the facilitator of these deleterious situations. You should ensure it's the opposite going forward.

NATIONAL MARINE SANCTUARY CARMEL BAY

I'm not aware of any documented impacts or specific degradation to the National Marine Sanctuary of Carmel Bay. However, the significant level of construction that will foreseeably be taking place without appropriate environmental review could result in adverse ramifications, particularly if pollutants (effluents) from demolition and construction activities are released and make their way down to the ocean. I refer to construction activities regarding the Hofsas House, the Pit, the JB Pastor Building, the Scenic Drive sewer line replacement, the fiber optic stringing and under grounding, the under grounding of transmission lines on San Antonio and elsewhere, construction related to the mandated housing, and other construction related to new homes and remodeling. The cumulative effects of all this foreseeable construction and demolition have been ignored, a clear violation of the California Environmental Quality Act (CEQA). More on this is addressed below under "The California Environmental Quality Act" heading.

URBANIZED FOREST

As for the urbanized forest, it has been methodically degraded over the last two decades from lack of maintenance and support. The over 80 protected special-status species and their habitat have been decimated as the forest declines. In the meantime, the Forest and Beach Commission is taking opinion surveys at taxpayer expense and undertaking actions meant to change the native-tree urbanized forest as if it were part of a landscape plan. As a result, olive, pepper, and other non-native trees are displacing native trees and the protected habitat it affords all the special status species.

Illegal trenching during remodeling and new home construction have had adverse impacts on legally protected trees. The City appears not to value environmental review pursuant to

CEQA, ignoring or avoiding it, which includes mitigation measures specified in construction monitoring.

I've recently documented the illegal trenching related to the loss of a dozen protected Monterey Pines in my November 4, 2024 email to the City Council, Planning Commission, and Forest and Beach Commission. It addressed two side-by-side homes by one developer on San Carlos Street between First and Vista that were each exempted from CEQA and approved in late 2018. During trenching in 2019, tree roots were damaged, ultimately resulting in four trees falling during a 2019 storm, and many more had to be removed due to lack of stability.

The City did not monitor the trenching or otherwise ensure the trees were protected. Exempting these two homes from CEQA contributed to the resulting Impacts. The fact that the prior single lot had up to 17 protected Monterey Pines and was only a short-side block away from Stevenson School should have triggered a CEQA Initial Study to determine if a Mitigated Negative Declaration or an Environmental Impact Report (EIR) should be prepared. The two houses should have been reviewed as one project under CEQA instead of segmented into two separate projects, which is strictly prohibited under CEQA.

In my November 4th email, and in a previous email I sent to the city dated October 21, 2024, I requested any information about adverse actions and fines against the project owner and still have not received a response. For the third time I request information concerning any adverse actions. Please consider this a formal Public Records Request and include any staff, City Council, Planning Commission, and Forest and Beach Commission communications concerning the destruction of protected Monterey Pines associated with trenching for the aforementioned two houses.

I have other concerns about the urbanized forest, for example, why does the City allow PGandE crews free-reign in our village to remove native and special status trees at their discretion. Protected Monterey Pines are being cut down without so much as a whimper from City officials. PGandE and the State of California have absolutely no authority to kill protected species, including trees, and their habitat. The City needs to step up and force PGandE to underground lines that would otherwise adversely affect special status trees, and/or to relocate equipment such as transformers to avoid perceived problems.

This hands off approach by the City facilitates violations of, among other things, the Federal Endangered Species Act. As far as I'm aware, that Federal statute has very sharp teeth concerning impacts to threatened or endangered plant and wildlife species and their habitat, and has not been weakened or diminished as the State of California has done with

CEQA. The State and the City have no authority to violate Federal law, whether it be for housing or anything else under the City's authority.

ARCHITECTURAL CHARACTER

The architectural character of Carmel is also being methodically degraded by the advancement of modern design. There is a lot of money at stake in Carmel's new housing market, and newcomers in particular seek these modern home designs. But modern design is not compatible with Carmel's traditional and historic houses that attract so many people to our village. Carmel should make every effort to protect and promote what makes the city special and unique, including its architecture. It should hold firm against forces and newcomers who want more square footage, ocean views, or a house that clashes with the architectural charm and character of the neighborhoods, especially historic homes. Existing view sheds and privacy should not be degraded or eliminated in favor of any new house. The priority should be for existing home owners.

An example of inherent lack of preserving Carmel is the three proposed modern designed houses in a row on Mission Street between First and Vista by one developer. Nine historic houses encircle the proposed project. Just like the two houses in a row on San Carlos one block down in the same neighborhood addressed above, the City inexplicably intends to exempt the three proposed homes from CEQA. The aesthetics of three modern homes in a row in that traditional and historic neighborhood is an unacceptable situation that will result in adverse effects to the neighborhood. Residents' viewsheds and privacy would also be adversely impacted.

In the case of the houses on Mission and on San Carlos, the City should have had a thorough consultation with the potential applicant pursuant to CEQA prior to the filing of a formal application "to consider the range of actions, potential alternatives, mitigation measures, and any potential significant effects on the environment." The applicants can request such consultation which, if conducted correctly, would result in a more acceptable project, and also help to determine the level of CEQA review. In doing so, the three Mission Street and two San Carlos Street homes should have each been considered one project under CEQA because, as indicated above, piecemealing or segmenting projects in two or more pieces and evaluating each piece separately is strictly prohibited under CEQA.

Architects are the primary advocates for modern design in Carmel and don't appear to appreciate preservation of what distinguishes Carmel from everything else. However, preservation is what will continue to ensure Carmel stays desirable, unique, charming, and historic.

In this regard, the Design Traditions Steering Committee has conflicts of interest that should be addressed. The committee is stacked with architects who are bias towards modern design. I refer to Victoria Beach, Don Goodhue, and Mary Ann Schickestanz. The problem is that Mary Ann Schickestanz is a practicing architect of modern design, and that's a clear financial conflict of interest. She needs to be replaced immediately. In addition, the Committee should not be predominantly architects. Over the last decade, modern design has established a greater foothold in Carmel, and that foothold appears to be the leverage to add even more. It's helpful to have an architect on the Committee, but three, all having interest in modern architecture, is stacking the committee against preservation. You should also consider the participation of a builder to balance out expertise.

The makeup of the Design Traditions Steering Committee is one example of a concerted effort to have architects actively involved and influential in City government activities. Other examples include the unfortunate State mandated housing and the numerous land use permitting processes. Their strategy appears to be to ensure modern architecture has a prominent place in Carmel and to clear the way for even more modern homes in the future. The different forms of modern design detract from the unique charm and character of Carmel built on traditional design. The Steering Committee was directed to address "Design Traditions" not "Design Modernity." The burden of proof to change the architecture of Carmel should be on those who advocate for it, not on those who advocate for the status quo of predominantly traditional designs consistent with the charm and character of Carmel. Preservation is what will continue to ensure Carmel stays desirable, unique, charming, and historic.

Unfortunately, the Chairman of the Planning Commission facilitates approval of modern design homes and thinks Carmel would become a "theme park" unless these "new innovative designs" are integrated in Carmel neighborhoods. Is Mendocino a theme park? Are all the historic gold rush towns dotting Highway 49, such as Nevada City, Sutter Creek, and Murphy theme parks? The answer is, of course, no. Those unique and desirable towns appreciate their uniqueness, and their governments enforce preservation of historic architecture as the basis for their success, financially and otherwise. These Cities should be your template.

THE CALIFORNIA ENVIRONMENTAL QUALITY ACT

Your decision-making process has boundaries. It's not a free for all or a popularity contest that ends up tipping the scales towards a bad decision.

Exemptions from CEQA for commercial buildings, residential development, and utility related projects have been inappropriately applied at least since 2017. But as I documented in my October 6, 2024 public comment letter to the City, in the past Carmel required and ensured Environmental Impact Reports (EIRs) were prepared for the very sort of projects you now repeatedly exempt. In my October 7, 2024 public comments, I documented that other local agencies, including agencies on the Peninsula, currently require EIRs for similar projects you exempt or intend to exempt. Exempting the Hofsas House, the Pit (inexplicably exempted twice after the project caused adverse impacts to the historic Carmel Art Association and Carmel Foundation apartments), the fiber optic stringing and under grounding project, the San Antonio transmission line under grounding, and examples of housing projects previously mentioned, clearly violate the requirements of CEQA:

CEQA specifies that "a Categorical Exemptions shall not be used for an activity where there is a reasonable possibility that the activity will have a significant effect on the environment due to unusual circumstances." This hasn't stopped the City from repeatedly exempting projects.

For example, as noted above, the City exempted the Pit, and then after adverse structural impacts to the neighboring properties, one of which is an historic resource no less, and over seven years and counting of ongoing significant adverse impacts to the aesthetics of that area of Carmel, the City exempted it yet again. Both the original project developer and the City Building Department are to blame for the flawed excavation and retaining wall work. The Planning Commission is to blame for not acknowledging the "reasonable possibility" that the excavation and related construction activities would result in significant effects. In this case, and likely other projects you've exempted, I refer to unusual soils and geology conditions.

However, there are also other unusual circumstances that reasonably could lead to adverse effects for the majority of projects in Carmel, even single family residences in some cases. For example, I refer to the compact nature of our small village, the narrow streets and lack of parking, the foreseeable and substantial construction and demolition activities only blocks from each other that will result in transport and use of significant heavy equipment, truck traffic, and construction workforce traffic on our narrow streets and in some cases less than a quarter mile from a school (which CEQA specifies as an exception to exemptions), and the over 80 special status plant and wildlife species within and around our one-square mile that have already been adversely impacted due to negligence by the City.

Unfortunately, cumulative impacts have also not stopped the City from exempting projects from CEQA, ignoring the statute's unambiguous requirement that "all exemptions for these classes are inapplicable when the cumulative impact of successive projects of the same type in the same place, over time is significant." For example, notoriously, the City Council agreed with the Hofsas House developer that this requirement only applies to successive projects on precisely the same site (lot), and furthermore concluded staff "did nothing wrong."

This outrageous conclusion essentially means two or more projects next door to each other and/or down the street several blocks away from each other, and/or within the one-square mile village are somehow not relevant pursuant to CEQA requirements. The ruling was a travesty and embarrassment that demonstrated the City's ignorance and lack of interest in environmental and public health effects, and the premier environmental statute in the country that prevents such adverse impact. It demonstrated the utter lack of concern to the legal statutory requirements and for the public's interest.

Now the City staff has indicated the City Attorney will be conducting CEQA training. The problem is that the City attorney oversaw violation after violation of the CEQA statute, including the Hofsas house debacle and the Pit. I urge you to seek independent professional CEQA training, and avoid further embarrassment and violations.

SUMMARY

The City Council and the Mayor need to first and foremost ensure preservation and protection of Carmel going forward, including the National Marine Sanctuary, the urbanized forest, legally protected species and habitat, and the traditional architecture. Federal environmental statutes (including the Endangered Species Act and NEPA) should be acknowledged and employed to stop inappropriate activities. State statutes must also be employed for discretionary decisions, including the Surplus Land Act and CEQA.

You should also provide clear direction to Boards and Commissions to avoid further degradation of Carmel. Changes to the makeup of Boards and Commissions are in order. Our historic homes and traditional architecture should be emphasized, promoted, and cherished, and the unique urbanized forest and its special status plant and wildlife species should be protected and maintained.

Importantly, there are enough protections in the existing municipal code, ordnances, guidelines, General Plan, LCP, Forest Plan, Surplus Land Act, and California Environmental Quality Act, among other requirements, to ensure preservation of the village if you would only use them. Federal environmental statues must also be followed.

We are at a turning point, and it's high time to start employing these built in protections, and stop efforts to water them down or ignore them altogether for profit, social experiments, or any other destructive reasons that have no place in our one-square-mile.

I look forward to your prompt reply to my Public Records Request above in bold under "urbanized forest." I also look forward to elimination of conflict of interest on the Design Traditions Steering Committee as identified under "architectural character."

Sincerely,

Chuck Najarian

Carmel Resident