



Planning for Success

October 26, 2023

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

Re: HE23-097 Clovis DPR – Hofsas House Hotel

Dear Mr. Swanson,

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

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

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

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

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

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

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

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

Sincerely,



Anna Bornstein
Associate Planner

Cc: Carrie Theis

Professional Historian – Peer Reviews



ATTACHMENT



Chattel, Inc. | Historic Preservation Consultants

MEMORANDUM

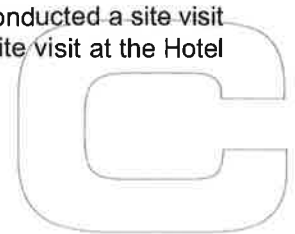
DATE October 16, 2023
TO Brandon Swanson
Community Planning & Building Directory
City of Carmel-By-The-Sea
FROM Robert Chattel, AIA, President
Christine di Iorio, AICP, Principal Associate
Leslie Heumann, Principal Associate
Alvin-Christian Nuval, Senior Associate
Chattel, Inc. | Historic Preservation Consultants
RE Hofsas House Hotel, Carmel-By-The-Sea, California
Peer Review of DPR Form

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

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

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

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



Property Description

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

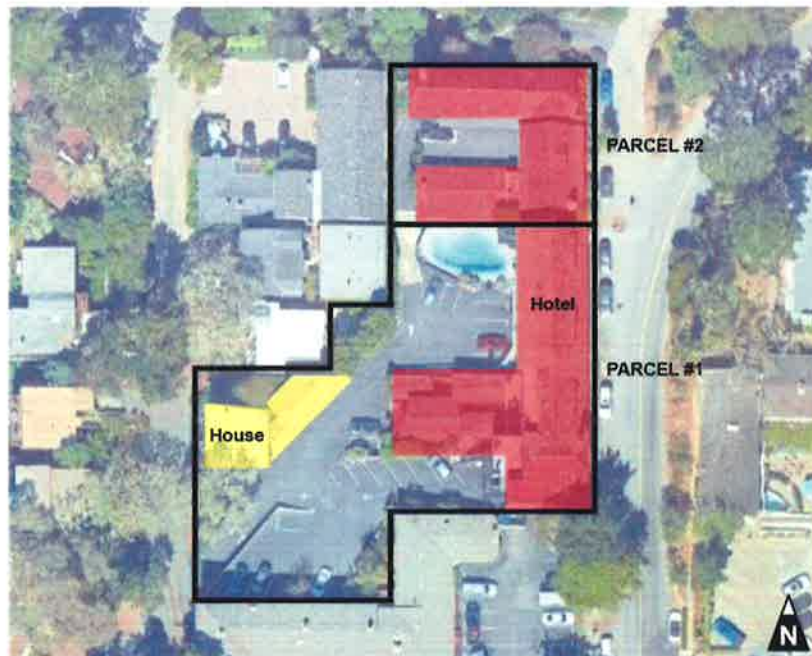


Figure 1: Parcel outlines identified with Hotel in red and House in yellow.

Bavarian Revival

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

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

² Ibid.

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

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

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

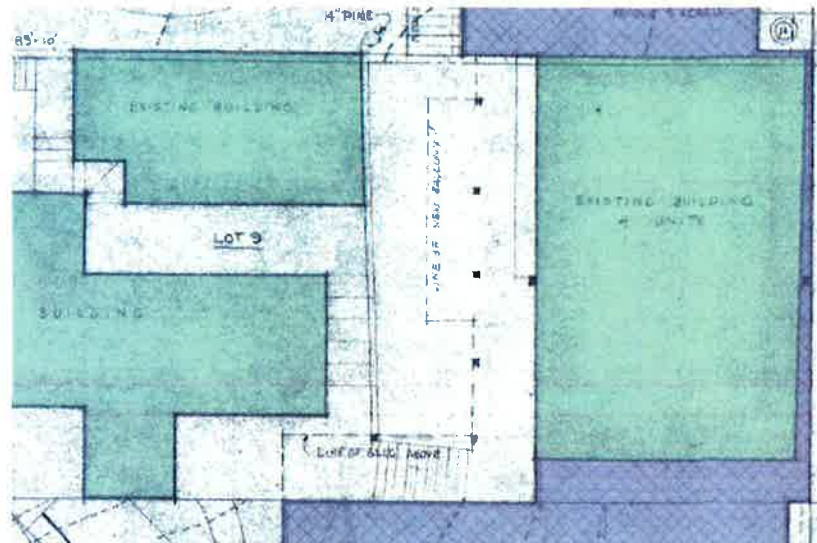


Figure 2: 1957 drawing showing pre-existing buildings in green and addition wrapping around in blue. See Attachment A for full drawing sheet.

Storybook Style in Carmel

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

³ Ibid.

⁴ Clovis, 10.

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

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

Tudor Revival Style in Carmel

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

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

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

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

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

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

Display a rare style or type for which special consideration should be given. Properties that display particularly rare architectural styles and vernacular/utilitarian types shall be given

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

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

⁷ Ibid, 52.

⁸ Ibid.

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

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

special consideration due to their particularly unusual qualities. Such rare examples, which contribute to diversity in the community, need not have been designed by known architects, designer/builders, or contractors. Rather, rare styles and types that contribute to Carmel's unique sense of time and place shall be deemed significant.

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

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

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

Conclusion

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

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

¹² Ibid, 56.

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Page 6

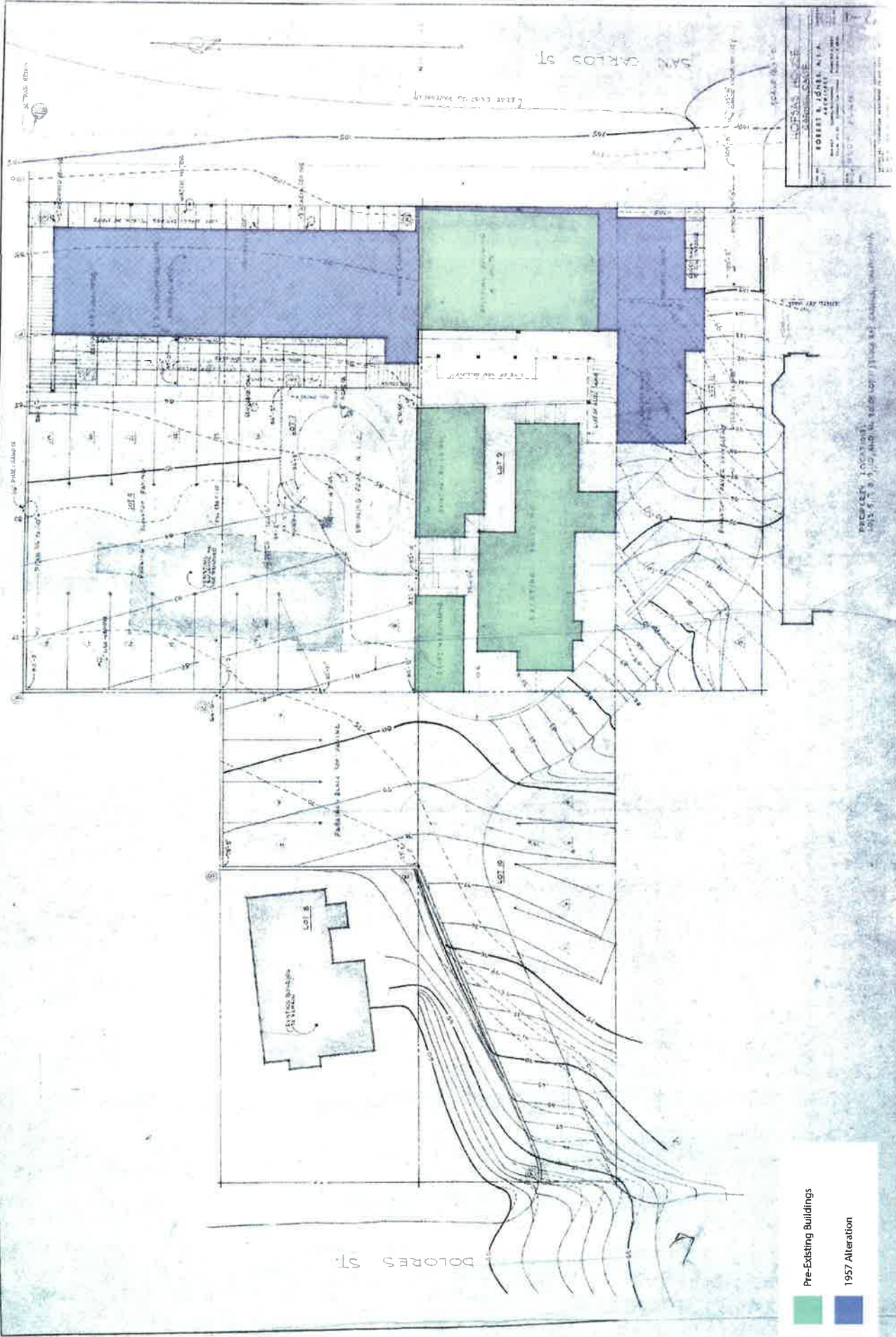
Attachments

Attachment A: Plot Plan from 1957 Drawings

ATTACHMENT A:
PLOT PLAN FROM 1957 DRAWINGS

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

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HERITAGE SERVICES CONSULTING

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

October 23, 2023

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

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

Dear Mr. Lombardo,

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

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

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

Areas of Agreement

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

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

Subjects of Controversy

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

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

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

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

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

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

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

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



Tudor Revival



Bavarian Revival



Storybook Style

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

¹ Kirk DPR, page 4.

² Clovis DPR, page 11.

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

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

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

Summary

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

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

Maxine Albro Mural: The Work of a Master?

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



Coit Tower, 1934



The Water Carriers

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

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



Allied Arts Guild Fresco (Menlo Park, CA)



Skipping Rope (Carmel Art Association)



Hofsas House Mural (1957)

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

Does the Hofsas House Hotel Retain Integrity?

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

Summary

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

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Letter of Memorandum, Third-Party Review, Hofsas House Hotel 16 October 2023

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

Summary

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

Discussion – Style

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

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

4. Display a rare style or type for which special consideration should be given. Properties that display particularly rare architectural styles and vernacular/utilitarian types shall be given special consideration due to their particularly unusual qualities. Such rare examples, which contribute to diversity in the community, need not have been designed by known architects, designer/builders or contractors. Rather, rare styles and types that contribute to Carmel's unique sense of time and place shall be deemed significant.

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

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

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



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



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

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

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

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

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

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

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

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

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

modern resources

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Letter of Memorandum, Third-Party Review, Hofsas House Hotel 16 October 2023

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

Alterations

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

Permits for major work are:

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

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

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

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

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

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

Conclusion

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

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

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

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

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19 September 2023

Brandon Swanson
Community Planning and Building Director
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Dear Mr. Swanson:

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

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



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



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



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

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

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

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

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

Sincerely yours,



Anthony Kirk, Ph.D.

Anthony Kirk, Ph.D.

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

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

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

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

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

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

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

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



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

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

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

Supplemental Documentation

B

ATTACHMENT

Carrie Theis: HE23-097-New Information

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

CLOVIS DPR - REVIEW

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

This is false information

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

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

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

This is false information

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

Reference: Carrie Theis Deposition

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

This is misleading information

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

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

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

This is false information

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

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

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

This is false information

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

Reference: Deposition from Carrie Theis

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

This is misleading information

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

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

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

This is false information

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

Reference: Carrie Theis

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

This is false information

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

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

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

This is false information

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

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

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

This is misleading information

New Information:

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

Reference: Stephanie Kirz deposition

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

This is false information

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

Reference: Carrie Theis deposition

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

This is false information

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

Reference: Chattel report page 3-4.

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

This is misleading information

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

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

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

This is misleading information

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

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

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

This is false information

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

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

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

This is misleading information

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

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

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

This is false information

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

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

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

This is false information

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

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

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

This is misleading information

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

Reference: Carrie Theis deposition

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

This is misleading information

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

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

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

This is false information

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

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

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

This is false information

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

Reference: Carrie Theis

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

This is false information

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

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

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

This is misleading information

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

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

Hofsas House Hotel – Business and Building Timeline

1920's:

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

1940's:

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

1950's: (Early)

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

1950's: (Late)

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

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

1960's:

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

1970's:

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

1980's:

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

1990's:

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

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

2000's:

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

2010's:

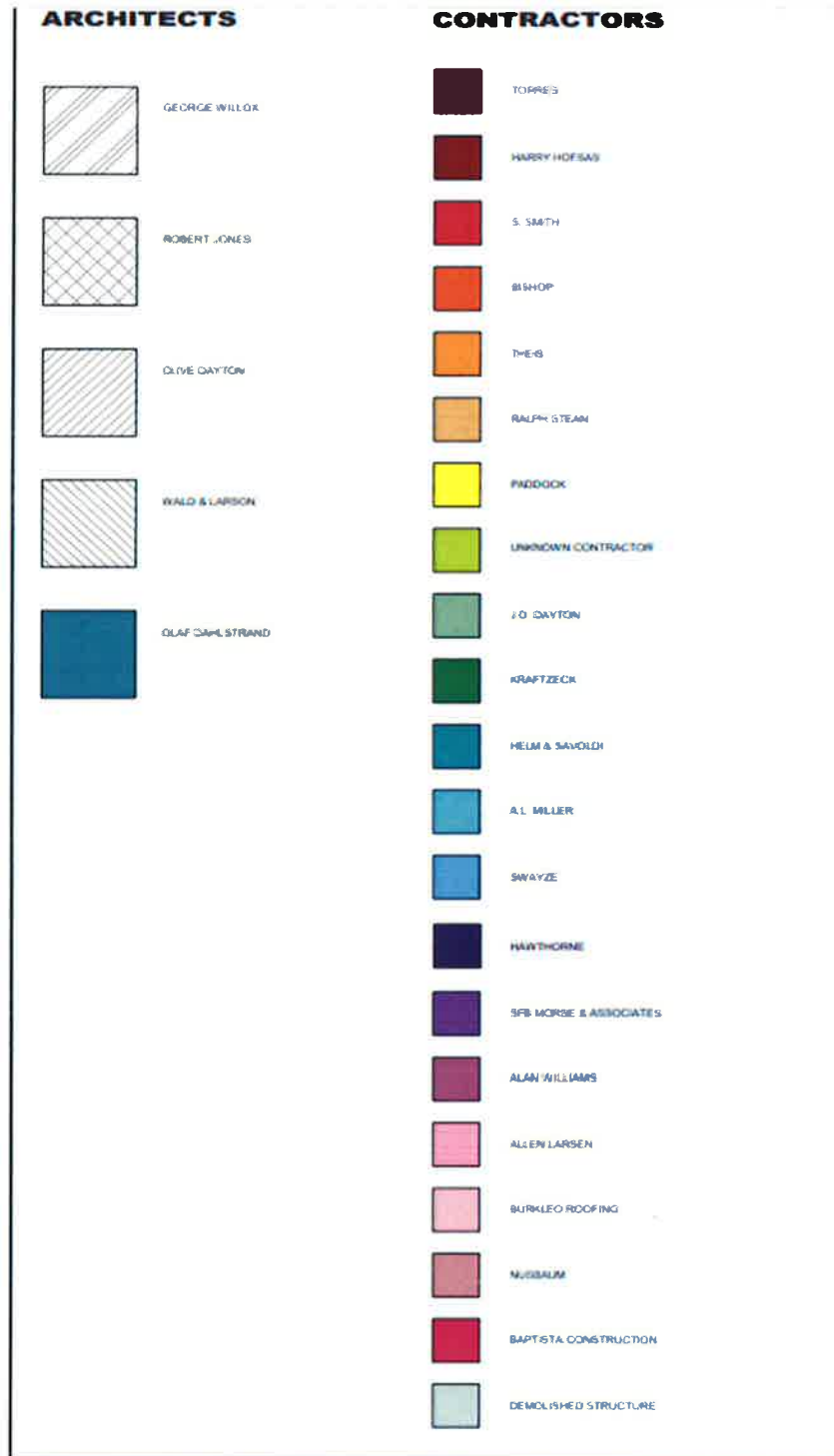
- February 2014 apply to install pavers and drains on the San Carlos sidewalk in front of hotel main building. Hold Harmless agreement was signed. Also installed a rain catchment tank to drain.
- June 2014 - House foundation jeopardized on northwest corner due to deep excavation work on the adjacent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

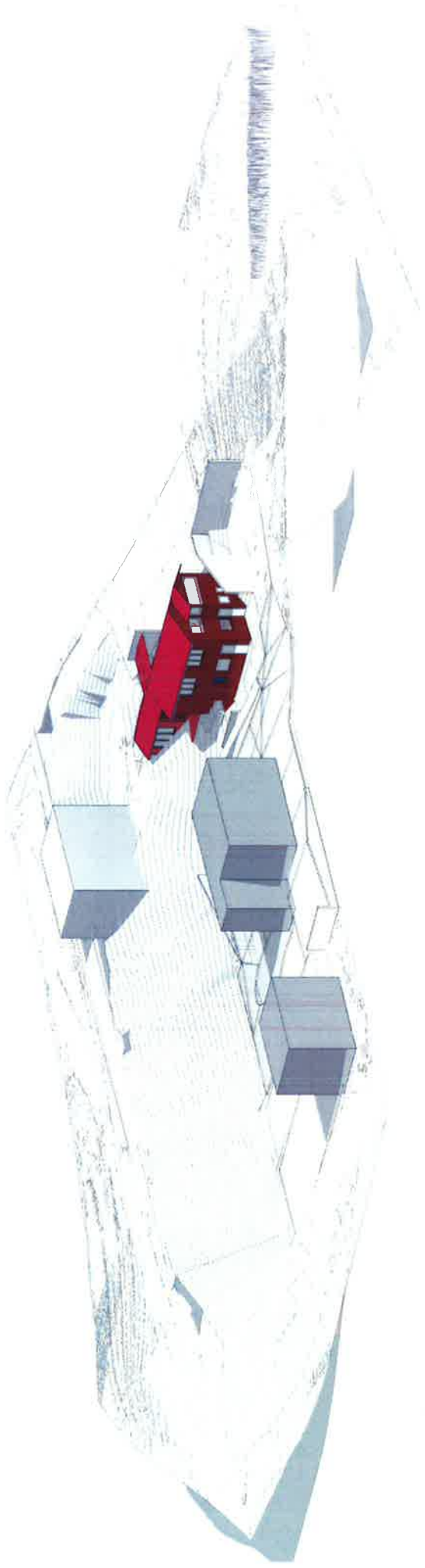
2020's:

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

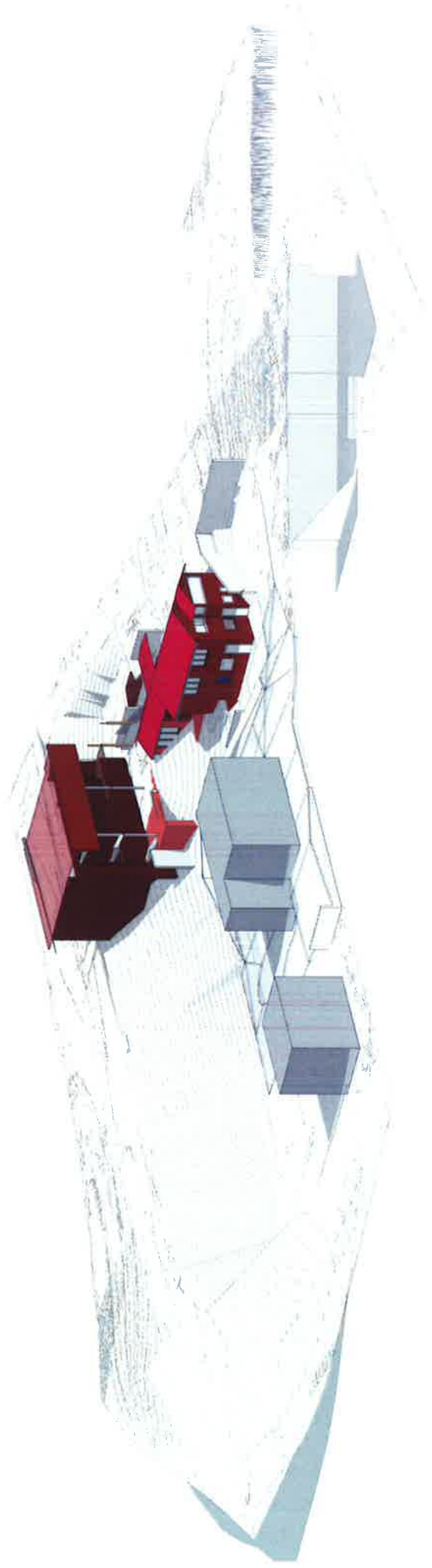
Architectural Contributions Diagram

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

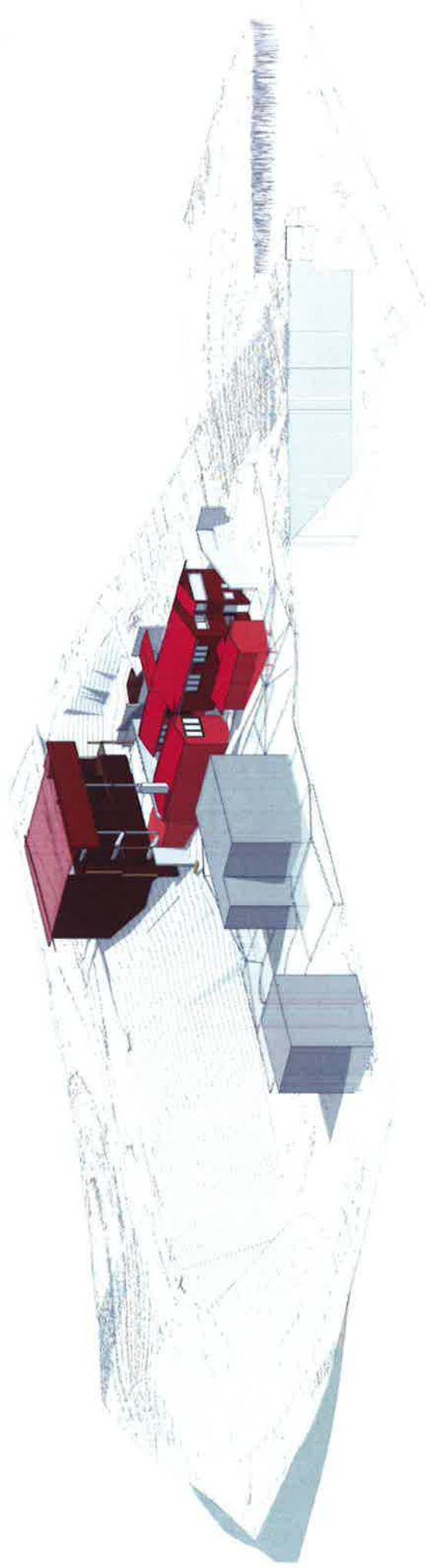




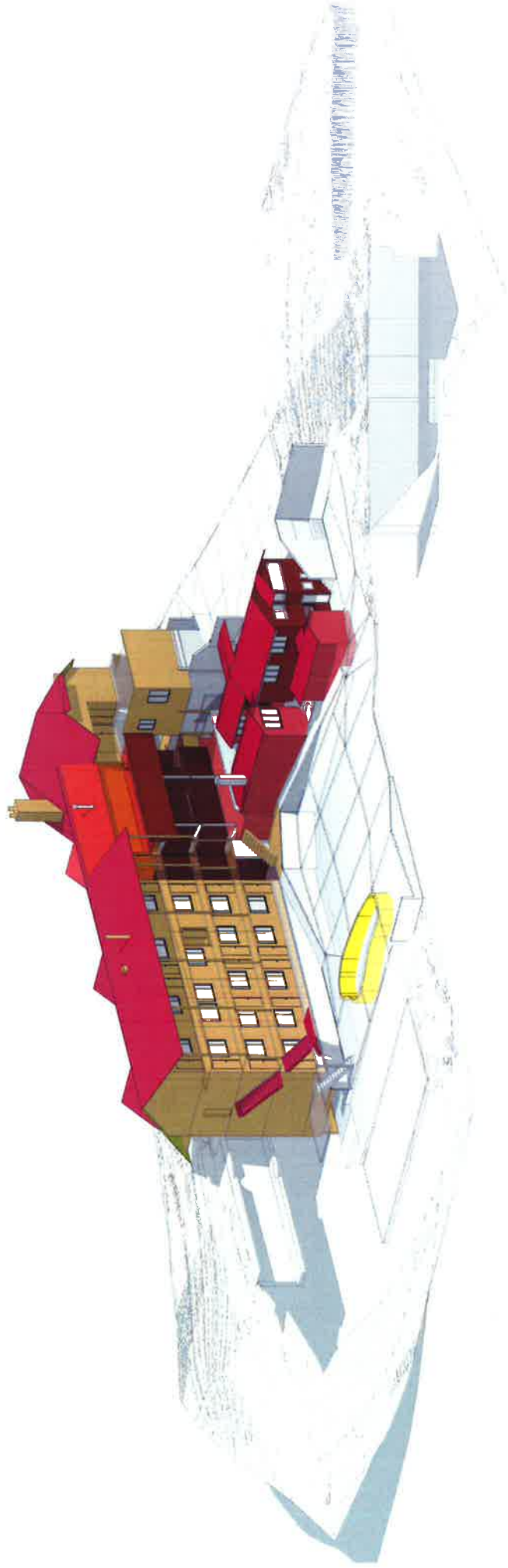
1920's : Residences, Laundry Shop and Apartments



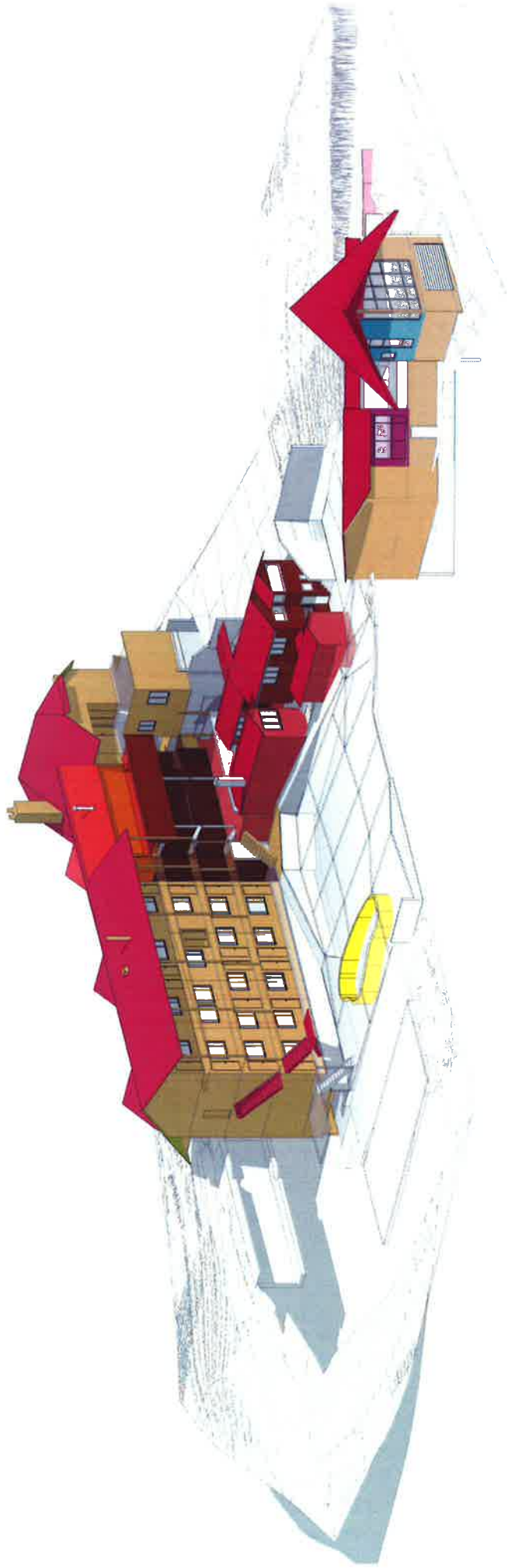
1940's : Basement, Bedroom and Bath Additions



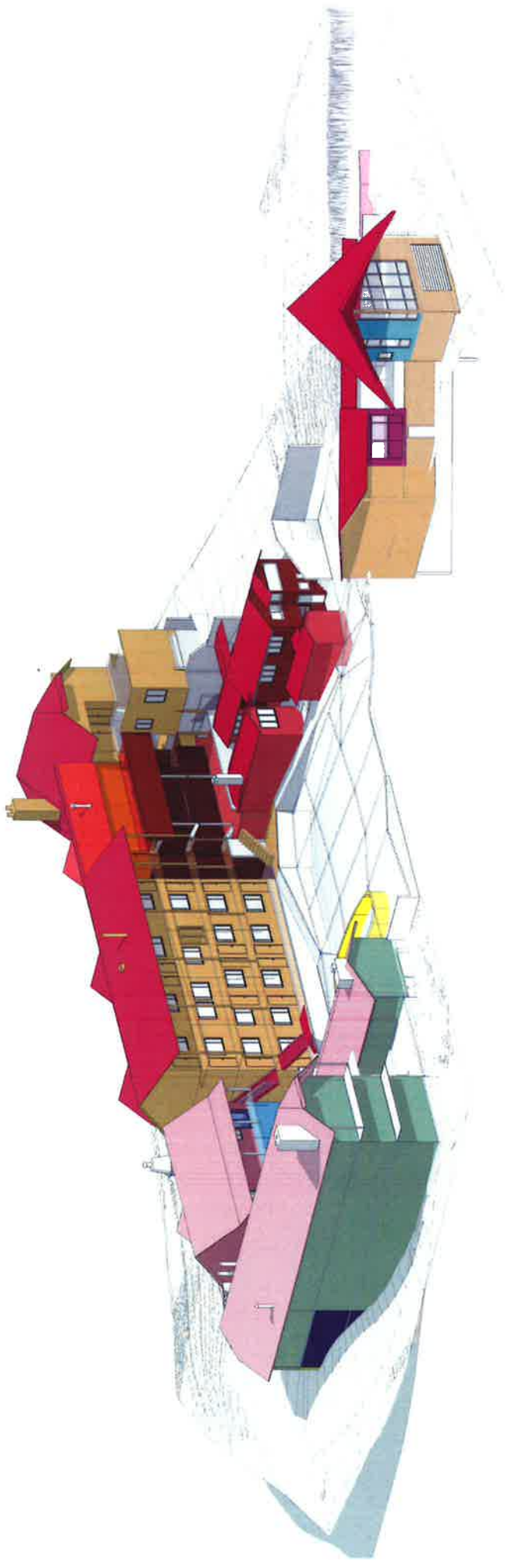
1950's (early) : New Apartments, Porch Roof, Residence Addition



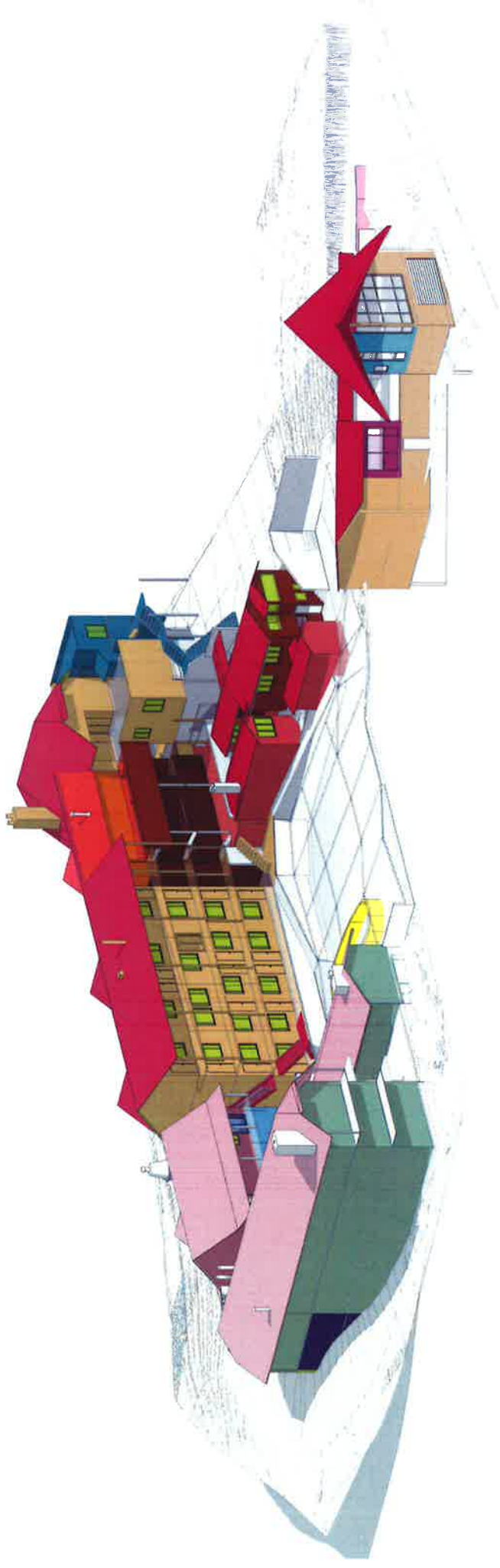
1950's (late) : Four Story Hotel, Demo (2) Houses, Lobby, Laundry, Studio, Pool



1960's (early) : Modern House Built



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



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

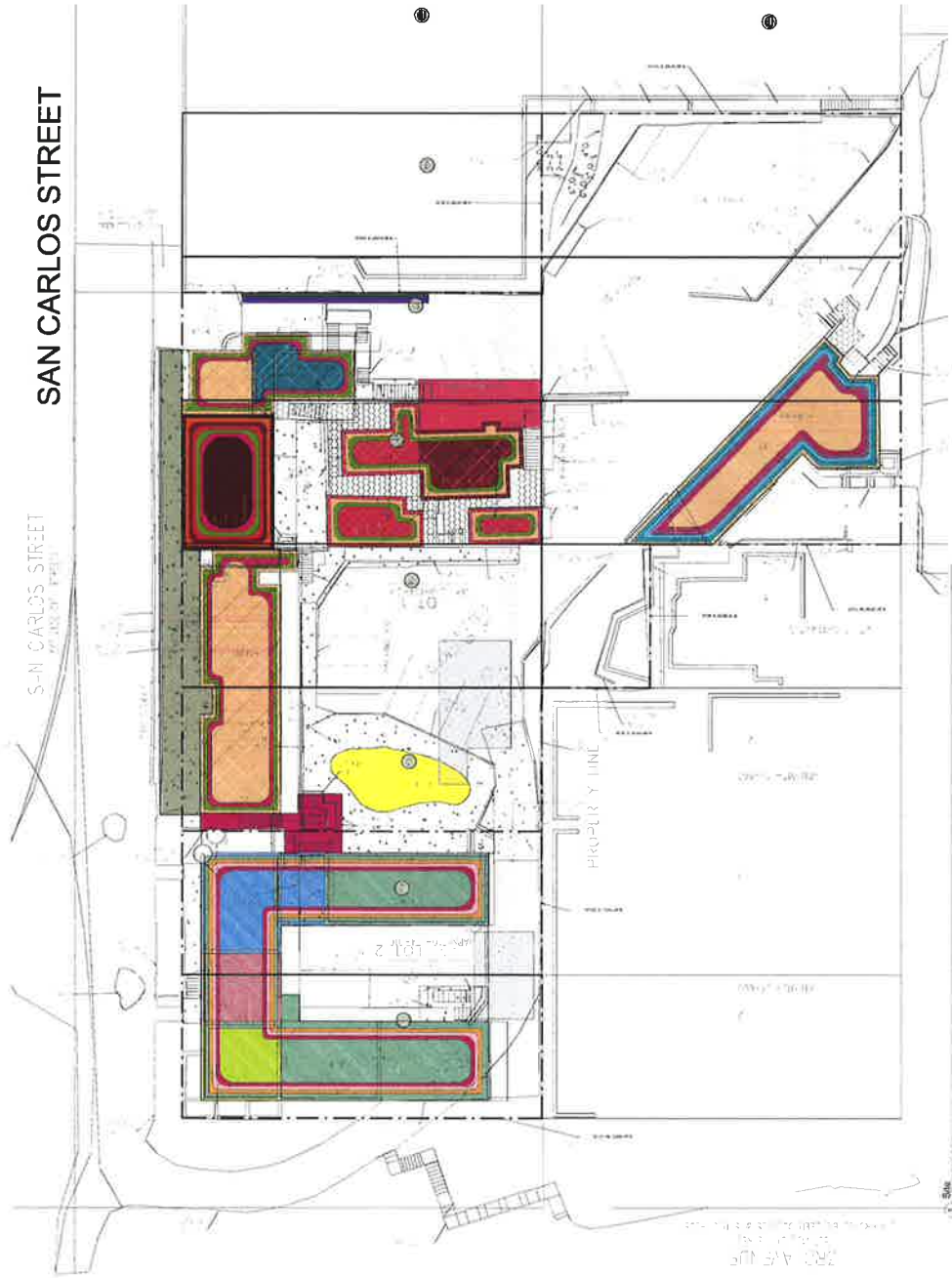


ARCHITECTS		CONTRACTORS	
WIKIPIA PESTER		TRINCL	
WIKIPIA LAR		WIKIPIA SAS	
WIKIPIA RIK		S. MARI	
WIKIPIA RIK		WIKIPIA	
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SAN CARLOS STREET

S-N CARLOS STREET
 100' 0" 100' 0"



ARCHITECTS		CONTRACTORS	
Architect 1	Contractor 1	Contractor 2	Contractor 3
Architect 2	Contractor 4	Contractor 5	Contractor 6
Architect 3	Contractor 7	Contractor 8	Contractor 9
Architect 4	Contractor 10	Contractor 11	Contractor 12
Architect 5	Contractor 13	Contractor 14	Contractor 15
Architect 6	Contractor 16	Contractor 17	Contractor 18
Architect 7	Contractor 19	Contractor 20	Contractor 21
Architect 8	Contractor 22	Contractor 23	Contractor 24
Architect 9	Contractor 25	Contractor 26	Contractor 27
Architect 10	Contractor 28	Contractor 29	Contractor 30
Architect 11	Contractor 31	Contractor 32	Contractor 33
Architect 12	Contractor 34	Contractor 35	Contractor 36
Architect 13	Contractor 37	Contractor 38	Contractor 39
Architect 14	Contractor 40	Contractor 41	Contractor 42
Architect 15	Contractor 43	Contractor 44	Contractor 45
Architect 16	Contractor 46	Contractor 47	Contractor 48
Architect 17	Contractor 49	Contractor 50	Contractor 51
Architect 18	Contractor 52	Contractor 53	Contractor 54
Architect 19	Contractor 55	Contractor 56	Contractor 57
Architect 20	Contractor 58	Contractor 59	Contractor 60
Architect 21	Contractor 61	Contractor 62	Contractor 63
Architect 22	Contractor 64	Contractor 65	Contractor 66
Architect 23	Contractor 67	Contractor 68	Contractor 69
Architect 24	Contractor 70	Contractor 71	Contractor 72
Architect 25	Contractor 73	Contractor 74	Contractor 75
Architect 26	Contractor 76	Contractor 77	Contractor 78
Architect 27	Contractor 79	Contractor 80	Contractor 81
Architect 28	Contractor 82	Contractor 83	Contractor 84
Architect 29	Contractor 85	Contractor 86	Contractor 87
Architect 30	Contractor 88	Contractor 89	Contractor 90
Architect 31	Contractor 91	Contractor 92	Contractor 93
Architect 32	Contractor 94	Contractor 95	Contractor 96
Architect 33	Contractor 97	Contractor 98	Contractor 99
Architect 34	Contractor 100	Contractor 101	Contractor 102

Legend 2, Sheet 2
 1/8" = 1'-0"

Site
 1/8" = 1'-0"

PROJ. AVE. 105
 100' 0" 100' 0"

'Such a comedy!'
debuts at
Magic Circle

Bravissima concerts
launched with
knockout team

A little red
on the green
— INSIDE THIS WEEK

DUPLICATE
U.S. POSTAGE
PAID
CARMEL, CA
Permit No. 149

Carmel Pine Cone

Volume 27 No. 46 On the Internet: www.carmelpinecone.com November 2-8, 2001

ROOTING OUT ALIEN INVADERS

■ 130-year-old eucalyptus coming down on Fourth Avenue
By MARY BROWNFIELD

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



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



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

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

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

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

See EUCALYPTUS page 27A

What's not on the list

■ Report: Sea Urchin, Arriola, Hitchcock houses not historic
By TAMARA GRIPP

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

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

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

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

See REPORT page 16A



Sea Urchin and Petwinckle, two-try buildings that are one from 2 1/2 hours on Seaside Road, aren't historic, an expert said.

Keeley takes redistricting complaint to Washington

By PAUL WEBER

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

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

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

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

star in the California Democratic Party.

With his party 100 percent in control of state government for the first time since 1973, Keeley seemed a shoo-in to take Bruce McPherson's seat in the senate in 2004.

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

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

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

See KEELEY page 17A

'No parking' not good enough for state coastal commission

By MARY BROWNFIELD

THERE CAN be no parking restrictions on Seaside Road unless the California Coastal Commission decides otherwise, coastal enforcement officer Stuart T aylor said in an Oct. 29 letter to the city. Carmel has until Nov. 29 to take down all the signs limiting parking on Seaside after dark or face legal penalties.

The letter is the latest in a year-and-a-half-long dispute over Carmel's 17-year-old policy of limiting parking in the area under constant scrutiny by the commission's staff. By making the rules apply to all the "unimproved" roads "except for special parking" signs in August, but by retaining the "No Parking 30 Minutes After Sunset to 5:30 a.m." sign, Carmel remains in violation, according to T aylor.

In order to avoid formal enforcement

actions, including court-ordered penalties and the issuance of a cease-and-desist order, the city must "immediately" remove the signs, provide proof of the removal to the commission's district enforcement officer by Nov. 28 and "submit a complete Coastal Development Permit application for any parking program and/or signage installation that the city would like to pursue," according to the letter.

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

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

See SCEPPC page 17A

ets planning commission thumbs-up

Wako changed his mind and voted to support of the project. Staff's explanation for being able to take the public road off by eliminating the ornate window kind of persuaded me," he said. "But I am re-persuaded by my fellow commissioners."

Commissioner Robin Wilson agreed, moving approval of the design concept.

Pleased to request removal of the ornate window, chair Frank

CARMEL'S HISTORIC STRUCTURES

Editor's note: Last month, preservation specialist Kent Servoy submitted his report on the city's historic buildings. He refers to the buildings as "the city's historic structures." After the report, the planning commission met to discuss the report. The commission has no authority to approve or deny the report. However, the commission's approval of the report is a prerequisite for the city to take any action on the report. The commission's approval of the report is a prerequisite for the city to take any action on the report.

Primary Historic Resources

APN	Address	Building Type	Year
009-531-003	Carmel Mission	Mission	1778
009-531-005	Mission Near Orchard House	Mission	1778
010-545-008	Forest House	House	1881
010-545-009	Forest House (L. Wright)	House	1910
010-545-010	Walter House (J. L. Wright)	House	1910
010-138-004	Carmel Art Association	Art Gallery	1927/1934
010-143-003	St. Francis Church (1810-1811)	Church	1810-1811
010-174-008	Chas. S. Green House	House	1863
010-272-010	Almond Garden House	House	1908

Local Historic Resources

APN	Address	Building Type	Year
009-551-001	Antonio Ramirez	House	1888
009-551-002	Marcelino House (1881)	House	1902
009-551-003	Edwin House	House	1904
009-551-004	Edwin House	House	1904
009-551-005	J. J. Green	House	1906
009-551-006	Juan Hernandez	House	1906
009-551-007	Debra B. Walker	House	1951-1952
009-551-008	Marcelo Mills	House	1959

CARMEL'S HISTORIC STRUCTURES

Continued from previous page

APN	Address	Building Type	Year
010-146-000	Jack Ben	House	1905
010-146-001	Five Corners/Studio Theater	Theater	1946
010-146-002	Normandy Inn	Hotel	1929
010-201-001	Sammy Ann Building	Business	1929
010-201-002	La Ronda	Business	1929
010-201-003	Garbino Dairy	Business	1945
010-201-004	D. Amato Cante Building	Business	1927
010-201-005	Garbino	Business	1927
010-211-012	John's Log Cabin	House	1910
010-211-013	Howard Newman	House	1966
010-211-014	Midway City Young	House	1966
010-212-018	First Murphy House	House	1910
010-212-019	Chas. Turner - First Birch House	House	1910
010-212-020	Chas. Turner	House	1905
010-212-021	Frederic Lee	House	1905
010-214-003	18th Street	House	1905
010-222-012	Mary Adams Studio	Studio	1905
010-224-012	Mary Adams House	House	1915
010-224-015	Yves De Pablo	House	1915
010-224-016	Yves De Pablo	House	1915
010-224-017	Yves De Pablo	House	1915
010-224-018	Yves De Pablo	House	1915
010-224-019	Yves De Pablo	House	1915
010-224-020	Yves De Pablo	House	1915
010-224-021	Yves De Pablo	House	1915
010-224-022	Yves De Pablo	House	1915
010-224-023	Yves De Pablo	House	1915
010-224-024	Yves De Pablo	House	1915
010-224-025	Yves De Pablo	House	1915
010-224-026	Yves De Pablo	House	1915
010-224-027	Yves De Pablo	House	1915
010-224-028	Yves De Pablo	House	1915
010-224-029	Yves De Pablo	House	1915
010-224-030	Yves De Pablo	House	1915
010-224-031	Yves De Pablo	House	1915
010-224-032	Yves De Pablo	House	1915
010-224-033	Yves De Pablo	House	1915
010-224-034	Yves De Pablo	House	1915
010-224-035	Yves De Pablo	House	1915
010-224-036	Yves De Pablo	House	1915
010-224-037	Yves De Pablo	House	1915
010-224-038	Yves De Pablo	House	1915
010-224-039	Yves De Pablo	House	1915
010-224-040	Yves De Pablo	House	1915
010-224-041	Yves De Pablo	House	1915
010-224-042	Yves De Pablo	House	1915
010-224-043	Yves De Pablo	House	1915
010-224-044	Yves De Pablo	House	1915
010-224-045	Yves De Pablo	House	1915
010-224-046	Yves De Pablo	House	1915
010-224-047	Yves De Pablo	House	1915
010-224-048	Yves De Pablo	House	1915
010-224-049	Yves De Pablo	House	1915
010-224-050	Yves De Pablo	House	1915
010-224-051	Yves De Pablo	House	1915
010-224-052	Yves De Pablo	House	1915
010-224-053	Yves De Pablo	House	1915
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010-224-055	Yves De Pablo	House	1915
010-224-056	Yves De Pablo	House	1915
010-224-057	Yves De Pablo	House	1915
010-224-058	Yves De Pablo	House	1915
010-224-059	Yves De Pablo	House	1915
010-224-060	Yves De Pablo	House	1915
010-224-061	Yves De Pablo	House	1915
010-224-062	Yves De Pablo	House	1915
010-224-063	Yves De Pablo	House	1915
010-224-064	Yves De Pablo	House	1915
010-224-065	Yves De Pablo	House	1915
010-224-066	Yves De Pablo	House	1915
010-224-067	Yves De Pablo	House	1915
010-224-068	Yves De Pablo	House	1915
010-224-069	Yves De Pablo	House	1915
010-224-070	Yves De Pablo	House	1915
010-224-071	Yves De Pablo	House	1915
010-224-072	Yves De Pablo	House	1915
010-224-073	Yves De Pablo	House	1915
010-224-074	Yves De Pablo	House	1915
010-224-075	Yves De Pablo	House	1915
010-224-076	Yves De Pablo	House	1915
010-224-077	Yves De Pablo	House	1915
010-224-078	Yves De Pablo	House	1915
010-224-079	Yves De Pablo	House	1915
010-224-080	Yves De Pablo	House	1915
010-224-081	Yves De Pablo	House	1915
010-224-082	Yves De Pablo	House	1915
010-224-083	Yves De Pablo	House	1915
010-224-084	Yves De Pablo	House	1915
010-224-085	Yves De Pablo	House	1915
010-224-086	Yves De Pablo	House	1915
010-224-087	Yves De Pablo	House	1915
010-224-088	Yves De Pablo	House	1915
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010-224-091	Yves De Pablo	House	1915
010-224-092	Yves De Pablo	House	1915
010-224-093	Yves De Pablo	House	1915
010-224-094	Yves De Pablo	House	1915
010-224-095	Yves De Pablo	House	1915
010-224-096	Yves De Pablo	House	1915
010-224-097	Yves De Pablo	House	1915
010-224-098	Yves De Pablo	House	1915
010-224-099	Yves De Pablo	House	1915
010-224-100	Yves De Pablo	House	1915

See CARMEL'S HISTORIC STRUCTURES page 108

Vintage Carmel

CARMEL'S HISTORIC STRUCTURES

From page 5B

EURICH ON REAL ESTATE

If you're thinking about buying a home, don't get a 30-year fixed rate mortgage at a 6% rate. That's not high by historical standards but there are also mortgages available with significantly lower interest rates.



Walker Eurich
Financing that costs housing payments

Most large banks are making by using adjustable rate mortgages. One year ARM's are often about 1% to 2% lower than 30-year fixed rate mortgages. However, when the ARM's have their payments will rise if interest rates rise but the rate usually can't go up more than 2% a year, and if interest rates fall the payments can decrease.

Most ARM's adjust their rates every year but a few adjust rates as often as every month, while others may change every three, six or nine months.

every three, six, or seven years. There's even an ARM that resets in years to change in period, the shorter the amount of time between adjustments, the lower the interest rate. Increase lenders can let you set of being walked with lower interest rates if rates go up.

All ARM's are based in some early checked rates the rates with interest rates. The community and under an treasury securities and the cost of funds for financial institutions.

Among fixed-rate mortgages, shorter term loans are more available in 10, 15, 20, and 25-year lengths - and factor also have somewhat lower rates than 30-year fixed-rate mortgages.

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

As a real estate professional, I'm dedicated to helping you to meet your real estate goals in any way I can. If you need real estate information or assistance in selling your existing home or finding a new home, please call me at 831-623-6777. There's no obligation for a consultation.

Walker Eurich, CRM, CRE, is an Associate Broker with The Mitchell Group, 200 Oceanview Place, Suite 102, Carmel.

010-266-012	Rico (Buckminster)	1902F	House	010-286-015	Colonial Terrace	1935-1949	Hotel
010-287-085	Geary	1825F	House	010-287-081	John Palache (Mark)	1931F	House
010-268-008	Dr. Leno's Log House	1897E	House	010-287-002	Elm Palache (Hazenwyger)	1929F	House
010-268-009	La Franz (Buder)	1831F	House	010-287-005	Tabor-Sperry	1871	House
010-269-006	Rev. Clumpett	1897F	House	010-287-008	Edgemere (Whitney Palache)	1926F	House
010-269-013	Dorwart	1925	House	010-287-009	Orrick (Mary Palache)	1928F	House
010-271-080	Graham House (Comstock)	1827	House	010-292-008	Helen Proctor	1883	House
010-272-002	Hein Brown Studio	1825F	House	010-301-025	George Graff House	1929	House
010-272-015	Johnston	1940F	House	010-301-027	McLaughlin	1920F	House
010-273-081	R. Markham	1827E	House	010-302-013	Marie Gordon	1871F	House
010-273-088	Laura Maxwell	1831F	House	010-303-011	Nelson Nowell	1907	House
010-273-014	Sea View Inn	pre1910	Hotel	010-303-017	Dr. A. Merchant	1962	House
010-274-080	Boyes House	1881	House	010-311-009	Chazen House	1948	House
010-274-005	Wild	1825F	House	010-311-013	Chimneys (Comstock)	1938F	House
010-274-006	Webb (R. Koopp)	1928F	House	010-311-014	Lanakai	1833F	House
010-275-005	La Franz (Buder)	1934E	House	010-312-018	Tusker	1904F	House
010-275-012	McGreggor (Buder)	1932F	House	010-321-005	Murphy Homestead/Powers House	1848E	Farm
010-275-016	Gunsaul Horberg	pre1910	House	010-321-005	Murphy Barn/Powers Studio	1848E	Barn
010-277-085	Roussel House	1928	House	010-331-005	Countess Knoult	1825F	House
010-281-088	Koopp/Comstock	1881	House	010-331-022	Model of Carmel Mission		Model
010-281-019	England	1884F	House	010-061-005	Paul Flanders Mansion	1894-1925	House
010-282-014	Fenner House	1923	House	None	World War I Memorial	1922	Monument
010-286-010	La Casita	1825F	House				
010-288-011	Grace McGowen Cooke	pre1908	House				

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Harrison Memorial Library

Henry Meade Williams Local History Room

Guide to the Carmel Preservation Foundation Collection

Title: Carmel Preservation Foundation Collection

Format: CP: PH: AV: MAPS

Collection No.: C363

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

Date Span: 1990's - 2000

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

Repository: Henry Meade Williams Local History Room

Shelf Location: CP: PH: AV: MAPS

Donor: Claudine Van Vleet

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

Biographical/Historical Description

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

Revised 6/2017 by Katie O'Connell

information)

Scope and Content

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

Administrative Information

Access: Materials are open for research.

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

Inventory

CP Box 1: Downtown Commercial District

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

CP Box 2: Downtown Commercial District

- Folder 1: Block 72, east part of Lot 1 and east part of Lot 2 - Wilson Building
- Folder 2: Block 72, south part of Lot 3 - Curtis Property
- Folder 3: Block 72, south part of Lot 6 - Fee Building
- Folder 4: Block 72, Lots 7,8,9 and part of 10 - Harrison Memorial Library
- Folder 5: Block 72, east part of Lot 1 and north part of Lot 3 - Brazil, Loran, Curtis
- Folder 6: Block 72, Lots 1 and 4 - Carmel Sunglass/Lutece Gallery
- Folder 7: Block 72, Lots 1 and 5 - Gold Fork
- Folder 8: Block 72, east part of Lot 10 and north part of Lot 6 - Little Swiss Cafe
- Folder 9: Block 73 - Pine Inn
- Folder 10: Block 74, Lots 1 and 2 - Seven Arts Building
- Folder 11: Block 74, north part of Lots 4 and 5 - Old "Sade's," Blooming Basement
- Folder 12: Block 74, south part of Lot 5 and southwest part of Lot 6 - Caddy Shack in the Court of the Golden Bough
- Folder 13: Block 74, northwest part of Lot 5 and northeast of Lot 6 - Cottage of Sweets in the Court of the Golden Bough
- Folder 14: Block 74, Lots 6, 7, and the north part of 5 - Talbott, Christian Science Reading Room in the Court of the Golden Bough
- Folder 15: Block 74, north part of Lot 5 and west part of Lot 6 - "Farratt and Impulse Shop" in the Court of the Golden Bough
- Folder 16: Block 74, Lots 4, 5, 6, 7, and 10 - Court of the Golden Bough
- Folder 17: Block 74, Lots 7, 8, and the northwest part of Lot 6 - "Dr. Gates" Building
- Folder 18: Block 74, southeast part of Lot 10 - "Spencers" in the Court of the Golden Bough

CP Box 3: Downtown Commercial District

- Folder 1: Block 74, Lot 9 - "La Rambla"
- Folder 2: Block 74, Lots 11 and 13 - "Katy's Cottage"
- Folder 3: Block 74, Lots 15, 17, 19 and 21 - Church of the Wayfarer
- Folder 4: Block 74, Lots 12, 14, and 16 - All Saints Church/ City Hall
- Folder 5: Block 74, Lots 18 and 20 - Sundial Court Apartments
- Folder 6: Block 74, west part of Lot 22 - Dr. C. Bergstrom
- Folder 7: Block 74, south part of Lot 4 and North part of Lot 5 - "Goat Shop," Court of the Golden Bough
- Folder 8: Block 74, Lot 3 - Bluebird Tea Room
- Folder 9: Block 74, southeast part of Lots 7 and 8 - Kuster Building , Spinning Wheel Inn
- Folder 10: Block 74, Lot 10 - Ruby's Kitchen
- Folder 11: Block 74, east part of Lot 22 - Pebble Beach Realty
- Folder 12: Block 75, Lot 1 - "Corner Cupboard"
- Folder 13: Block 75, Lot 3 - "Talbot, etc." Slevin Building
- Folder 14: Block 75, Lot 4 - Der Ling Shop
- Folder 15: Block 75, Lot 5 - Carmel Bakery
- Folder 16: Block 75, Lots 6, 7, 8, and the south part of Lot 5 - "Derek Rayne"
- Folder 17: Block 75, northwest part of Lot 8 - "Merle's Treasure Chest"/ Stanton's Office
- Folder 18: Block 75, Lots, 2, 3, 9, and the south part of Lot 1 - "Ladyfingers"
- Folder 19: Block 75, south ½ of Lot 9 - "Old Miller's Guild" / Cabbages and Kings

CP Box 4: Downtown Commercial District

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

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

CP Box 5: Downtown Commercial District

Folder 1: Block 76, Lot 12 - Farley Building
Folder 2: Block 76, Lot 14 - Parkes Building/Vining/McKinstry
Folder 3: Block 76, Lot 16 - Old Studio Theater, The Carmel Pine Cone
Folder 4: Block 76, Lot 18 - Tuck Box
Folder 5: Block 76, Lot 22 and the west part of lot 20 - El Paseo Building
Folder 6: Block 76, Lot 22 and east part of lot 20 - Court of Enchanted Oaks
Folder 7: Block 76, Lot 2 and the east 1/2 of Lot 1 - Laub's Country Store in front
Folder 8: Block 76, Lots 3, 4, 9, and 11 - Doud Arcade
Folder 9: Block 76, Lot 7 - Lloyd's Shoes
Folder 10: Block 76, Lots 13 and 15 - Kocek Jewellers
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Folder 12: Block 76, Lots 19 and 21
Folder 13: Block 77, Lots 1 and 2 - "Carmel Hall"/ Manzanita Site
Folder 14: Block 77, Lot 3 - "Sweater Shop"
Folder 15: Block 77, Lot 4 - "Adam Fox"/ Ewig Building
Folder 16: Block 77, part of Lot 4 - Goold Alley or Red Eagle Lane
Folder 17: Block 77, Lots 5,6,7, and 8 - "Levinson"/ "Carmel Garage"
Folder 18: Block 77, Lots 9 and 11 - Gallery Sactchi and Rafaello Rest
Folder 19: Block 77, Lot 13 - Wells Fargo Parking
Folder 20: Block 77, Lots 15, 17, 19, and 21 - Court of Fountains
Folder 21: Block 77, Lots 10, 12, and 14 - Wells Fargo
Folder 22: Block 77, Lots 16 and 18 - Carmel Square
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CP Box 6: Significant City Owned Buildings

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

CP Box 7: Early Carmel Builders

Folder 1: Research and Lists
Folder 2: Frederick Bigland

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

CP Box 8: Carmel Historic Inventory

Folder 1: Kent Seavey Master Survey List
Folder 2: Blocks 76-93, 198-227
Folder 3: Blocks 93-117, 228-257
Folder 4: Blocks 60-69, 154-167
Folder 5: Blocks 22-59, 125-153
Folder 6: Blocks X-21, 89-124
Folder 7: Blocks A-D, 1-28
Folder 8: Blocks D-KK, 29-58
Folder 9: Block S-X
Folder 10: Blocks 146- Sand and Sea, 288-296
Folder 11: Blocks 118-145, 258-287

CP Box 9: Carmel Historic Survey

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

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

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

Folder 8: New additions
Folder 9: Duckworth - 1888
Folder 10: Sanborn Map
Folder 11: Miscellaneous

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

CP Box 12: Carmel Woods block book 1939

CP Oversize Folders: Maps

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

Folder 2: Book 9 Assessor's Maps

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

Folder 4: Sanborn Maps, 1910

Folder 5: Sanborn Maps, 1924

Folder 6: Sanborn Maps, 1930

CP Rolled Maps:

1: 1910 structures still standing

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

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

4: City District Maps - Block and Lot

PH Box 1: Downtown Commercial District

Folder 1: Various

Folder 2: Delores K

Folder 3: Jean R's

Folder 4: Block 70

Folder 5: Block 71

Folder 6: Block 72

Folder 7: Block 73

Folder 8: Block 74

Folder 9: Block 75

Folder 10: Block 76

Folder 11: Block 77

PH Box 2:

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

Folder 1b: Significant buildings

Folder 1c: Significant buildings

Folder 1d: Significant buildings

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

Folder 3: Early Carmel Builders - Richard Barret

Folder 4: Early Carmel Builders - Ernest Bixler

Folder 5: Early Carmel Builders - Hugh Comstock

Folder 6: Carmel Historic Survey - Comstocks

Folder 7: District 1

Folder 8: District 5

Folder 9: Out of District

Folder 10: Maps - 1910

AV Box 1: VHS Tapes

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

Revised 6/2017 by Katie O'Connell

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

CARMEL INVENTORY OF HISTORIC RESOURCES DATABASE

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

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

Block #	Lot #	APN #	Resource Name
63	1 through 12 (all)	010-264-007	La Playa Hotel
64	8, 10	010-276-012	Adam Darling Hse.
65	2	010-275-016	Gunnar Norbert Hse.
66	S1/2 of 9, N 30' of 11	010-275-005	LaFrenz Garage/Studio
67	12, 14	010-275-012	Alice Elder Hse. & Guest Hse.
68	13 & 15	010-267-004	John B. Adams House
69	17, 19	010-267-005	"La Canzone del Mar"
70	pt 3 & 5	010-268-002	Garfield D. Merner Hse.
71	12	010-268-009	LaFrenz Hse.
72	E 1/2 18, 20	010-268-008	Dr. Levi C. Lane's Log Hse.
73	1, 2, 5 & 7	010-269-002	Fred C. Holmes Hse.
73	7, 9 & N1/2 of 11	010-277-004	Samuel M. Haskins House
74	1/2 of 11, 13 & 15	010-277-005	Roussel Residence
75	1	010-275-001	Bowman House
76	1	010-279-001	Ethel P. Young Hse.
77	7, 9, 10, 12, 14, 16	010-286-015	Colonial Terrace Inn
78	W 17 & 19, E 18 & 20	010-286-011	Grace McGowan Cook Hse.
79	1, 3	010-287-001	John Palache Hse.
80	5, 7, 9	010-287-002	Eliza Palache Hse.
81	6, N8	010-287-009	Mary Orrick Hse.
82	S8, 10, 12	010-287-008	Edgemere Cottages
83	14, 16 & pt. Blk. 149	010-287-006	John Bathen House
84	3	009-201-003	Gardner A. Dailey House
85	17	008-353-012	Millis House
86	19	008-353-011	Walker Spec House

Block #	Lot #	APN #	Resource Name
87	2A 14	009-164-008	
88	2W 14	009-352-006	Wilkinson Hse.
89	PP3 11	009-202-015	Robert A. Stephenson House
90	3A 5	009-163-003	Frances C. Johnson House
91	4 1	009-146-014	John T. Black House
92	4 1/2 W 1/2 17 & 19	010-115-006	Francis Whitaker Cottage
93	5 1/2 1 & N1/2 3	010-111-020	Ann Nash-Dorothy Bassett House
94	5 1/2 E1/2 18, 20	010-111-008	Perry Newberry Cottage
95	7 10	090-132-005	Adele C. Wainright Hse.
96	7 1/2 1 & 3	010-114-001	Sylvia Jordan Hse.
97	7 1/2 17	010-114-015	James Franklin Murphy Hse
98	9M 8	009-382-004	McCloud Hse.
99	9M 14	009-382-010	Dr. Emma W. Pope Hse.
100	9M S 15	009-382-011	Keith Evans House
101	10 5	010-126-020	Jo Mora Hse.
102	10 10	010-126-015	Denny-Watrous Studio
103	11 1, 3	010-121-011	Forest Hill School
104	13 17, N 25' of 19	010-106-006	F. A. Watson Hse.
105	13 24, wp 26	010-106-008	Coast Valleys Gas & Electric Sub-station
106	16 10, 11	010-026-015	Ben Figueroa Hse.
107	21 6, 8, 10	010-015-015	Eric Berne House
108	22 9	010-022-022	Santiago Duckworth Hse.
109	22 10	010-022-015	Helen T. Warren House
110	22 12	010-022-014	Paul Stoney House
111	23 19	010-025-009	Samuel Wood Hse.
112	23 16	010-025-012	Alfonso Ramirez Cabin
113	25 5	010-102-003	G.H. Phillips House
114	27 p. 13-16	010-108-012	Curtain Call
115	27 Wpt. 17 & 19, Ept. 18 & 20	010-108-007	Agnes Shorting House
116	32 12 & 14	010-222-008	Edward Fristrom Cottage
117	32 13	010-222-019	Mary Austin Hse.
118	40 15, 17, 18, 19, 20	010-024-013	Carl Cherry Center for the Arts

Block #	Lot #	APN #	Resource Name
119	41	010-023-004	L.L. Spillers Guest Cottage
120	41	010-023-019	Abbie Jane Hunter Hse.
121	45	010-036-015	Frank Smith Hse. & Fence
122	46	010-037-003	Bertha C. Cole Hse.
123	47	010-091-005	Helen Coolidge Cottage
124	49	010-097-011	Frank Lloyd Stone Cottage
125	50	010-131-004	Stonehouse Court
126	53	010-211-015	Norman Rial House
127	53	010-211-019	Howard Nieman House
128	53	010-211-027	Mabel GrayYoung Hse.
129	53	010-211-012	Richardson Log Cabin
130	53	010-211-007	Gertrude McCaslin House
131	54	010-212-016	Rudolph Ohm Hse.
132	54	010-212-013	Benjamin Turner Hse.
133	54	010-212-019	First Murphy House
134	55	010-138-004	Camel Art Assoc.
135	59	010-095-001	Frederick Bigland Apts.
136	60	010-092-010	Hansel & Gretel
137	60	010-092-005	Elizabeth F. Armstrong Hse.
138	60	010-092-007	Comstock Studio
139	60	010-092-018	Hugh Comstock Hse.
140	62	010-035-006	William Muench Cottage
141	62	010-035-013	Raymond Meeks House
142	63	010-032-011	Ship House
143	66	010-039-005	Birthday House
144	66	010-039-003	Yellow Bird
145	66	010-039-007	Doll's House
146	66	010-039-006	Fables
147	66	010-039-008	Ocean House
148	67	010-093-003	MaryYoung Hunter Hse.
149	67	010-093-013	Grant Wallace Cottage
150	69	010-099-001	Devendorf Park

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

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

Block #	Lot #	APN #	Resource Name
192			
193	10	010-081-011	Mritz De Haass Hse.
228	14	010-081-005	Rufus M. Kingman Hse.
229	13 & 15	010-045-006	Converse House
230	24	010-045-011	Vivian Homes House
231	1	010-041-001	Florence Lockwood Studio/Hse.
232	Wpt 1 parcel A	010-044-020	Jacob W. Wright Hse.
233	Spt 3	010-044-004	Nelson-Krough Cottage
234	NWpt 3	010-044-017	Frederick Bigland Hse.
235	Ept 1 Parcel B	010-044-019	Florence H. Gayford Guest Hse.
236	10	010-044-008	Jacob W. Wright House (2)
237	18, N1/2 of 20	010-082-008	Jacob F. Kreps Hse.
238	23	010-082-006	Elizabeth H. Sullivan Hse.
239	S1/2 23, 25	010-084-009	The Unit House
240	18	010-087-006	Carmel Ballet Academy
241	5	010-148-002	Williams Bldg
242	13	010-193-005	DDH-by-the-Sea
243	18	010-193-010	Enoch A. Lewis Hse.
244	6, 8	010-144-014	American Legion Post 512
245	All		Sunset Center
246	5	010-083-002	Dr. and Mrs. Chester Magee
247	18, 20	010-083-009	L.D. Whiffen Hse.
248	7	010-055-002	Mr. and Mrs. R.A. Cootte Cottage
249	8,9, 10	010-055-003, 13	Maj. Ralph A. Cootte Hse.
250	5, 7, 9 Ept 6, 8, 10	010-052-017	Dr. Hermann Spoehr Hse.
251	All	010-061-005	Paul Flanders Mansion
252	2	010-331-035	Vivian Homes II
253	11, 13, p5	010-071-016	Frank Woolsey House
254	All	010-151-001	Sunset School Primary Classroom #18
255	All	010-151-001	Sunset School Primary Classrooms #16-17
256	12	010-156-012	C.H. Gordinter Hse.
257	2	010-181-022	M.J. Murphy Hse.
	6, Npt 8	010-181-021	M.J. Murphy Office

Block #	Lot #	APN #	Resource Name
258	Ept 18 & 20	010-182-008	J.W. Stough Cottage
259	6	010-158-016	Pearl Dawson Hse.
260	12	010-158-019	Everett G. Sheperd Hse.
261	14	010-158-013	Danmeyer Hse.
262	E1/2 17 & 19	010-158-009	Norman Reynolds House
263	20	010-158-011	Community Church Rectory
264	18, 20	010-155-010	Marchen Haus
265	W1/2 17, 19	010-152-009	M.J. Murphy Spec. Hse.
266	E1/2 17 & 19	010-152-008	Adrian W. McEntire Hse.
267	Spt 14, Npt 16	010-075-023	Anne Martin House
268	3, 4	010-331-006	Col. Henry L. Watson Hse.
269	2	010-073-002	The Coastal Laboratory -Temp. Removed/Post 1940
270	4	010-074-007	Mary McDowell Hse.
271	13, 15, p 17	010-074-002	Celia Seymour Studio-House
272	12	010-154-006	Bliss-Hubbell Hse.
273	7, 9	010-183-004	Daisy F.D. Bostick Cottage
274	6	010-175-018	William McPhillips Hse.
275	23, 25	010-175-010	Bark House
276	24, 26	010-175-011	Connolly-Search Hse.
277	9, 11	010-171-003	Perry Newberry Stone Hse.
278	17, 19	010-171-005	Anne Winslow Hse.
279	1	010-164-001	Ross E. Bonham Hse.
280	24	010-164-008	H. Markham Hse.
281	7, 9	010-161-022	Alice R. Comins Hse.
282	16	010-162-020	Frank Lloyd House
283	26, 28	010-162-027	"Casa della Comedia"
284	30, 32, 33	010-162-013	Rev. Gardner Hse.
285	pt lots 5.5, N pt. 7	010-165-029	Mr. and Mrs. William Junk House
286	18, 20	010-165-042	La Von Gottfried hse.
287	31, 33, 35	010-165-015	Las Abuelas
288	P1, 3 P2, 4	010-172-012	Violet Campbell Hse.
289	5-1/2, 7, 9, 11	010-173-039	Charles Sumner Greene Studio

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

NATIONAL REGISTER BULLETIN

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



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

How to Apply the National Register Criteria for Evaluation



VIII. HOW TO EVALUATE THE INTEGRITY OF A PROPERTY

INTRODUCTION

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

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

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

SEVEN ASPECTS OF INTEGRITY

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

UNDERSTANDING THE ASPECTS OF INTEGRITY

LOCATION

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

DESIGN

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

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

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

SETTING

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

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

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

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

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

MATERIALS

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

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

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

WORKMANSHIP

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

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

FEELING

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

ASSOCIATION

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

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

ASSESSING INTEGRITY IN PROPERTIES

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

The steps in assessing integrity are:

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

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

DEFINING THE ESSENTIAL PHYSICAL FEATURES

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

CRITERIA A AND B

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

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

CRITERION C

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

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

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

CRITERION D

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

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

INTERIORS

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

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

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

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

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

HISTORIC DISTRICTS

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

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

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

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

VISIBILITY OF PHYSICAL FEATURES

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

NON-HISTORIC EXTERIORS

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

PROPERTY CONTAINED WITHIN ANOTHER PROPERTY

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

SUNKEN VESSELS

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

Natural Features

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

COMPARING SIMILAR PROPERTIES

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

RARE EXAMPLES OF A PROPERTY TYPE

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

Eligible

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

Not Eligible

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

DETERMINING THE RELEVANT ASPECTS OF INTEGRITY

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

CRITERIA A AND B

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

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

Eligible

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

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

Not Eligible

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

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

CRITERION C

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

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

Eligible

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

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

Not Eligible

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

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

CRITERION D

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

Eligible

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

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

Not Eligible

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

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

Eligible

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

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

Not Eligible

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

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

Grant Deed

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

Harry E. Hofsas

do. hereby grant to Frederick L. Hofsas

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

Lot Numbered 9, the south 9 inches of lot numbered 7, and all of Lot Numbered 10, in Block Numbered 34, as said lots and block are shown on that certain map entitled, "Map of Carmel-by-the-Sea, Monterey County, California", filed for record March 7, 1902 in the Office of the County Recorder of the County of Monterey, State of California, in Volume 1 of Maps, "Citizens' Towns", at page 2

Dated this 13th day of July, 1928

Harry E. Hofsas

DEC-6 1949

50833

City of Carmel-by-the-Sea

COMMUNITY PLANNING AND BUILDING DEPARTMENT

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

January 2, 2002

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

RE: Hofsas House Hotel Reroof

Dear Mr. Theis:

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

Sincerely,



Jaci Abadilla
Administrative Coordinator

Photographs

C
ATTACHMENT

HOFAS HOUSE STAIR REVISION



EXISTING VIEWS







XIP

Marie + Clario

Maxime Clario