

Prehistory and Hispanic Settlement (1542-1848)

Carmelo (1849-1901)

- Early Carmel Vernacular Style (1849-1901)
- Queen Anne Style (1888-1901)

Seacoast of Bohemia (1902-1921)

- Carmel Vernacular Style (1902-1921)
- Arts & Crafts (formerly, Craftsman) Style (1902-1986)

Village in a Forest (1922-1945)

- Spanish Eclectic Style (1922-1986)
- Tudor Revival Style (1922-1986)
- Storybook Style (1922-1986)
- Monterey Colonial Style (1922-1986)
- Carmel Cottage Style (1922-1986)
- Minimal Traditional Style (1934-1950)

Postwar Development (1946-1965)

- Postwar Modern Style (1946-1960)
- California Ranch Style (1946-1986)
- Post-Adobe Style (1948-1970)
- Wrightian Organic Style (1946-1986)
- Bay Region Modern Style (1946-1986)
- Regional Expressionist Style (1946-1986)

The Carmel Dynamic Continues (1966-1986)\**previously titled Continuity in Change*

- Bay Region Modern Style (1946-1986)

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

### Early Carmel Vernacular Style (1849-1901)



Early view of Murphy-Powers barn, northwest end of San Antonio St.<sup>66</sup>



Santiago Duckworth House, west side of Carpenter St. between 2<sup>nd</sup> and 3<sup>rd</sup> Aves.



Alphonso Ramirez House, Santa Rita St. 3 NW of 2<sup>nd</sup> Ave.



Benjamin Turner House, Monte Verde St. 2 SE of 5<sup>th</sup> Ave.<sup>67</sup>

<sup>66</sup> Taken from: Seavey, Kent L., *Carmel: A History in Architecture*, 2007, 21. While this building was constructed in 1846, it is grouped here as an early Carmel Vernacular building.

<sup>67</sup> Taken from: Seavey, Kent L., *Carmel: A History in Architecture*, 2007, 35. The original gable-on-wing vernacular form has been modified with a right side and porch addition.

**Introduction**

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

**Character Defining Features**

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

**Representative Buildings**

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

## Queen Anne Style (1888-1901)



Abbie Jane Hunter House northwest corner of Guadalupe and 4th

### Introduction

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

### Character Defining Features

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

### Representative Buildings

- Abbie Jane Hunter House (1894)

**Carmelo (1849 – 1901): Registration Requirements**

**Historic Significance**

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

| Ntl / CA Register | Carmel Municipal Code (CMC)<br>§17.32.040 | Significance                      | Analysis for Carmel Inventory of Historic Resources  |
|-------------------|---|-----------------------------------|--|
| A/1               | 1   | Events, Patterns Trends           | Should support at least one historic theme listed in the historic context statement. These events should be related to the earliest building construction in Carmel associated with the Samuel Duckworth period of development.  |
| B/2               | 2   | Persons                           | Should be associated with significant persons that contributed to the City through economic development, government, civic, cultural, artistic or social institutions during the earliest development of the City. Significant persons should be related to building construction associated with the Samuel Duckworth period of development.  |
| C/3               | 3   | Architecture, Construction Method | <p>For this time period, buildings designed by a significant architect, landscape architect, or a significant builder will likely not be found; buildings designed by an unrecognized architect/builder but being a good representative of the architectural styles listed in this thematic time period are appropriate.</p> <p>Individual examples, such as Early Carmel Vernacular-style buildings, which contribute to diversity in the community, need not have been designed by known architects, designer/builders or contractors. If located, these rare styles and types that contribute to Carmel’s unique sense of time and place shall be deemed significant.</p> |
| D/4               | 4   | Information Potential             | Confined primarily to archaeological or subsurface resources that contribute to an understanding of historic construction methods, materials, or evidence of prehistoric cultures.   |

## Historic Integrity Considerations

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

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

### Minimum Eligibility Requirements

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

### Additional Integrity Considerations

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

---

<sup>68</sup> *National Register Bulletin 15: How to Apply the National Register Criteria for Evaluation* (1998), page 46, states: "A property that has lost some historic materials or details can be eligible if it retains the majority of features that illustrate its style in terms of the massing, spatial relationships, proportion, pattern of windows and doors, texture of materials, and ornamentation. These aspects comprise the Minimal Eligibility Requirements listed for each thematic time period.

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

### Carmel Vernacular Style (1902-1921)



First Murphy House, west side of Lincoln between 5<sup>th</sup> and 6<sup>th</sup>



Enoch A. Lewis House, east side of Monte Verde between 8<sup>th</sup> and 9<sup>th</sup>



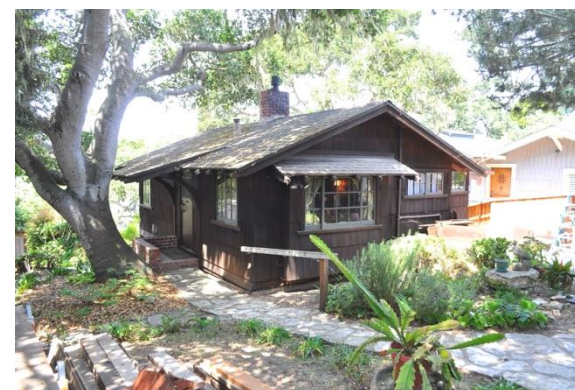
Jennie Coleman House, Palou 3 NW of 4<sup>th</sup>



Sinclair Lewis House, west side of Monte Verde between 8<sup>th</sup> and 9<sup>th</sup>



C.H. Gordiner House, east side of Dolores between 9<sup>th</sup> and 10<sup>th</sup>



Anson House, west side of Monte Verde between Ocean and 6<sup>th</sup>

**Introduction**

Carmel Vernacular buildings are wood-framed and wood-clad, with the square-in-plan, hipped or pyramidal roof form more common than the gable-on-wing variants. The pyramidal roof form (with or without dormers), with narrow Redwood drop siding, a brick chimney and corner porch epitomized the early cottages of M.J. Murphy. Ornamentation is minimal and may be revealed by corner porches with Arts & Crafts – or Colonial Revival – style columns. Fenestration consists of Single- or double-hung wood sash or wood-casement windows, some with decorative, diamond-pane upper sash. Cladding variations include board-and-batten wood siding and shingles.

**Character Defining Features**

- Single-story, square plan are most common
- Gable-on-wing massing is also common
- Side-gable, gable or hipped roofs
- Wood wall cladding, typically narrow Redwood drop siding, but may be shingles or board-and-batten
- Single- or double-hung wood sash or wood casement windows in multi-pane configurations or containing decorative upper sash
- Minimal exterior decoration

**Representative Buildings**

- First Murphy House (1903)
- Enoch A. Lewis House (1905)
- Jennie Coleman House (1921)
- Sinclair Lewis House (1905)
- C.H. Gordinier House (1907)
- Anson House (1920)



**Arts & Crafts Style (1902-1986)**



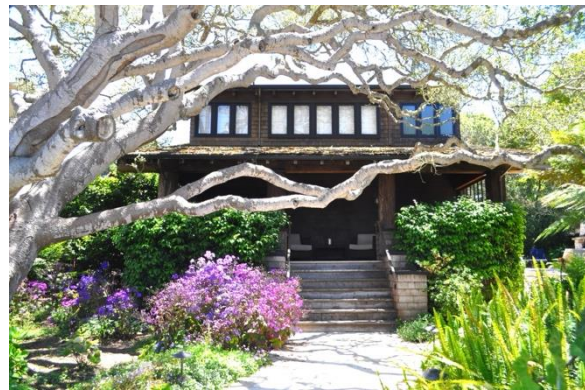
George F. Beardsley House, southeast corner Casanova and 8th



M.J. Murphy House, southeast corner of Monte Verde and 9<sup>th</sup>



Reverend Charles Gardner House, southeast corner of San Carlos and Santa Lucia



Arnold Genthe House, west side of Monte Verde between 8<sup>th</sup> and 9<sup>th</sup>



Gunnar Norberg House, southeast corner of Carmelo and 10<sup>th</sup>



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

### **Introduction**

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

### **Character Defining Features**

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

### **Representative Buildings**

- Philip Wilson Building (1904)
- M.J. Murphy House (1905)
- Reverend Charles Gardner House (1905)
- Arnold Genthe House (1905)
- Gunnar Norberg House (1909)
- Stone House (1906)

**Seacoast of Bohemia (1902 – 1921): Registration Requirements**

**Historic Significance**

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

| Ntl / CA Register | Carmel Municipal Code (CMC)<br>§17.32.040 | Significance                      | Analysis for Carmel Inventory of Historic Resources   |
|-------------------|---|-----------------------------------|---|
| A/1               | 1   | Events, Patterns Trends           | Should support at least one historic theme listed in the historic context statement. These events should be related to building construction in Carmel associated with the Carmel Development Company or the creation of the earliest services in the newly established City.   |
| B/2               | 2   | Persons                           | Should be associated with significant persons that contributed to the City’s economic, cultural, social or developmental history. While most properties associated with Carmel’s artists, intellectuals, writers and social reformers have been documented, additional properties associated with significant Carmelites may be discovered. These buildings should be compared to other associated properties occupied by the person(s) to determine which location best represents the person(s) significant achievements.   |
| C/3               | 3   | Architecture, Construction Method | <p>For this time period, buildings designed by a significant architect, landscape architect, or a significant builder (such as M.J. Murphy or Percy Parkes) should be strong examples of a particular architectural style and should possess sufficient historic integrity. Buildings designed by an unrecognized architect/builder but being a good representative of the architectural styles and types listed in this thematic time period are also appropriate, provided they maintain adequate historic integrity.</p> <p>Individual examples, such as Carmel Vernacular-style buildings, which contribute to diversity in the community, need not have been designed by known architects, designer/builders or contractors. If located, these rare styles and types that contribute to Carmel’s unique sense of time and place shall be deemed significant.</p> |
| D/4               | 4   | Information Potential             | Confined primarily to archaeological or subsurface resources that contribute to an understanding of historic construction methods, materials, or evidence of prehistoric cultures.  |

## Historic Integrity Considerations

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

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

### Minimum Eligibility Requirements

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

### Additional Integrity Considerations

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

## Village in a Forest (1922 – 1945): Associated Property Types and Registration Requirements

### Spanish Eclectic Style (1922-1986)



Reardon Building (Carmel Dairy), west side of Mission between 5<sup>th</sup> and 6<sup>th</sup>



El Paseo Building, east side of Lincoln between Ocean and 7<sup>th</sup>



Las Tiendas Building, south side of Ocean between San Carlos and Dolores



Robert A. Norton House, Monte Verde 5 NW of 4<sup>th</sup>



Draper Leidig Building, Dolores St., 2 SE from Ocean



Pearl Dawson House, Lincoln 3 SE of 10th

### **Introduction**

Spanish Eclectic style buildings are wood-framed and stucco-clad, with asymmetrical rectangular or El-shaped plans. Roofs typically are gable or flat with no overhangs; flat-roofed examples have parapets finished with clay-barrel tiles, with the tiles also used as decorative elements at entrances. Rooflines and upper stories may step back to reveal upper-floor balconies. Corner towers may be present, particularly on commercial examples. Upper floors contain wood-framed balconies with Monterey Colonial-style wood columns and details. Building walls are frequently punctuated with arches. Chimneys are finished with stucco, sometimes with arched tops and containing decorative tiles. Residential examples frequently have gable-on-wing massing with an entrance containing a decorative stucco arch. Ornamentation includes wrought ironwork for balconies or window coverings, and clay pipe attic vents and glazed ceramic tile placed on building walls. Fenestration consists of multi-pane wood or steel casement, or single/double-hung wood sash deeply set within the building wall. Cladding is stucco in flat or various textured finishes.

### **Character Defining Features**

- Rectangular or El-shaped plan
- Gable-on-wing massing is common on houses
- Gable or flat roofs and parapets finished with clay-barrel tiles
- Projecting balconies, sometimes with Monterey Colonial-style columns and details
- Stucco-clad chimneys, frequently with arched tops
- Ornamentation consisting of glazed tile or clay pipe attic vents in building walls or on chimneys.
- Wrought iron decoration at balconies, building vents or window grilles
- Multi-pane wood or steel casement windows; or multi-pane wood windows or single/double-hung wood sash. Windows are set deep within the building walls.
- Minimal exterior decoration

### **Representative Buildings**

- El Paseo Building (1927)
- Robert A. Norton House (1928)
- Draper Leidig Building (1929)
- Las Tiendas Building (1930)
- Pearl Dawson House (1931)
- Reardon Building (1932)

**Tudor Revival Style (1922-1986)**



De Yoe Building, east side of Dolores St. between 5<sup>th</sup> and 6<sup>th</sup>



Seven Arts Shop, Ocean Ave. between Lincoln and Monte Verde streets



Dr. Amelia Gates Building, SE corner of Ocean and Monte Verde



M.J. Murphy Office, west side of Monte Verde between 8<sup>th</sup> and 9<sup>th</sup>



Normandy Inn, Ocean Avenue between Lincoln and Monte Verde streets



Ross E. Bonham House, west side of Monte Verde between Ocean and 6<sup>th</sup>

### **Introduction**

Tudor Revival style buildings have rectangular or El-shaped plans, with asymmetrical massing. They have steeply pitched gable or hip roofs, often with prominent street-facing gable, nested gables or projecting side gables. Round corner towers or arched windows placed in gable ends may be present. Rooflines may be curved and have rolled eaves. Roof dormers with multi-pane windows are common. Prominent masonry (Carmel-stone, textured stone or brick) or stucco-clad chimneys are common. Houses frequently contain arched entries and entry porches with curved roofs. Ornamentation consists of false half-timbering on building walls or gable ends. Fenestration consists of multi- or diamond-pane wood casement, or single/double-hung wood sash. Bay windows are common. Cladding consists of smooth or textured stucco.

### **Character Defining Features**

- Single- or two-story rectangular or El-shaped plans
- Complex roof massing, with prominent street-facing gables, nested gables or cross gables
- Roof dormers and gable ends with arched windows or vents are common
- Rooflines with minimal overhangs and sometimes with rolled eaves
- Prominent stone- or stucco-clad chimneys.
- Ornamentation consisting of false half timbers in walls
- Single- or double-hung wood sash or wood casement windows in multi- or diamond-pane configurations
- Smooth or textured stucco wall cladding
- Arched entry doors
- Arched entry porches

### **Representative Buildings**

- De Yoe Building (1922)
- M.J. Murphy Office (1922)
- Seven Arts Shop (1923)
- Dr. Amelia Gates Building (1928)
- W.O. Swain Cottage No. 1 – Yellow Bird (1928)
- W.O. Swain Cottage No. 4 – Fables (1928)
- Ross E. Bonham House (1929)
- LaFrenz Garage/Studio (1934)



**Storybook Style (1922-1986)**



Hansel, Torres 4 SE of 5<sup>th</sup>



Tuck Box, east side of Dolores between Ocean and 7<sup>th</sup>



Hugh Comstock House, Northeast corner Torres and 6<sup>th</sup>



Mary Dummage Shop, west side of Dolores between Ocean and 7<sup>th</sup>



Marchen Haus, northeast corner Dolores and 10<sup>th</sup>



Grant Wallace Cottage, southeast corner of Torres and 6<sup>th</sup>

### **Introduction**

A subset of the Tudor Revival style, Storybook style buildings have rectangular or gable-on-wing plans, with asymmetrical massing. Building proportions are small, evoking a quality of fantasy. Examples have steeply pitched, curved and undulating gable roofs, with prominent street-facing or nested gable ends. Rooflines have moderate overhangs, decorative shingle patterns or rolled eaves intended to imitate thatch. Curved or eyebrow dormers may be present. Examples frequently have prominent irregular masonry (Carmel stone or rough-coursed stone) chimneys. Arched entrance porches are frequent often containing the two-part or “Dutch” door. Ornamentation consists of false half-timbering on building walls or gable end and rough-cut stone “growing up” building walls or at corners. Cladding consists of smooth or textured stucco.

### **Character Defining Features**

- Single-story, rectangular or gable-on-wing plan
- Asymmetrical massing
- Small building proportions
- Steeply pitched, undulating and curved roofs.
- Roofs finished with wood shakes and/or rolled eaves to emulate thatch
- Roofs may contain eyebrow or curved dormers
- Curved and irregular-shaped masonry chimneys
- Ornamentation consists of false half-timbering on building walls or gable ends. Walls sometimes feature irregular stone “growing up” building walls or at corners.
- Multi-pane wood casement windows, some windows may have diamond panes or arched tops.
- Smooth or textured stucco wall cladding.

### **Representative Buildings**

- Hansel and Gretel (1924-1925)
- Hugh Comstock House (1925)
- Tuck Box (1926)
- Mary Dummage Shop (1926)
- Marchen Haus (1926)
- Grant Wallace Cottage (1928)

**Monterey Colonial Style (1922-1986)**



Isabel Leidig Building, east side of Dolores between Ocean and 7<sup>th</sup>



Louis Ralston House, west side of Lincoln between 12<sup>th</sup> & 13<sup>th</sup>



Goold Building, Northeast corner of Ocean and San Carlos



Sinclair Lewis House, east side of Scenic between 8<sup>th</sup> and 9<sup>th</sup>



J. Kluegel House, east side of Camino Real 5 N of Ocean



Holmes House, rear elevation, southwest corner of Carmelo and 8<sup>th</sup>

### **Introduction**

Monterey Colonial style buildings have rectangular, symmetrical plans and a two-story building block. Shallow pitched hip or gable roofs are used. The style's hallmark is a second story overhanging balcony created by extending the low-pitched roofline. The upper balcony provides cover for a first-floor veranda. Balconies are supported on square or chamfered columns and have simple railings with square balusters. Square or rectangular brick chimneys are common. Ornamentation is minimal and relies on the ordered composition of the building elevation. Fenestration consists of multi-pane wood casement, or single/double-hung wood sash arranged in symmetrical compositions. The upper floor may feature multi-pane French doors to access the balcony. Cladding consists of smooth or textured stucco in imitation of adobe.

### **Character Defining Features**

- Two-story, rectangular plan
- Low pitched hip or gable roofs with roofline extended to shelter a second-story balcony
- Continuous upper balcony supported on square columns with simple balustrades
- Rectangular brick or stucco-clad chimneys
- Minimal applied ornamentation
- Multi-pane, single- or double-hung wood sash or wood casement windows symmetrically placed in the building wall
- Smooth or textured stucco wall cladding

### **Representative Buildings**

- J. Kluegel House (1922)
- Isabel Leidig Building (1925)
- E.H. Cox House (1930)
- Lewis Ralston House (1931)
- Goold Building (1935)
- C. Fred Holmes House (1941)

**Carmel Cottage Style (1922-1986)**



Mr. and Mrs. R.A. Coote Cottage Santa Fe 2 SE of 8th



Norman Reynolds House (Honeymoon Cottage) NW corner Dolores and 11<sup>th</sup>



Alice Elder House, Carmelo 5 SE of 10<sup>th</sup>

Coming soon



Perry Newberry Stone House, east side of Dolores 5 SW of 12<sup>th</sup>



Sunset School Primary Classroom #18, SE corner of Sunset Center campus.

### **Introduction**

Carmel cottages are single-story, with rectangular or El-shaped plans. Derived from Carmel vernacular building forms of previous decades, Carmel cottages generally take on side gable, street-facing gable or gable-on-wing forms. They have low-or moderately- pitched gable or hip roofs, with overhangs revealing exposed rafter tails. Some examples contain roofs with rolled eaves in respect to Tudor Revival precedents. Buildings feature a prominent Carmel-stone or masonry chimney. The use of applied ornamentation and detailing separates the Carmel Cottage from houses in the Minimal Traditional style. Ornamentation may be derived from the Arts & Crafts, Tudor Revival or Spanish Eclectic styles. Fenestration is of single- or double-hung sash, paired casements or sliding configurations, in a variety of muntin patterns. Bay windows facing the street or a side garden are common. Entries with Dutch doors epitomize the style. Cladding consists of exterior wood siding in a variety of forms, including horizontal-lapped, board-and-batten, half log and Redwood bark. A number of examples are constructed with stone walls. In the 1930s, Carmel architect Robert Stanton experimented with a gable-on-wing form using standardized plans and modern materials to construct his Honeymoon Cottage. Cladding consists of smooth or textured stucco.

### **Character Defining Features**

- Single-story, rectangular or gable-on-wing plan
- Moderately pitched, gable or hip roofs often with exposed rafter tails
- Prominent Carmel stone, river rock or masonry chimneys
- Applied ornamentation in Arts & Crafts, Tudor Revival or Spanish Eclectic styles
- Multi-pane, single- or double-hung wood sash, casement or sliding windows
- Dutch doors common as entry doors
- Wood wall cladding, including horizontal-lapped, board-and-batten, clapboard or shingles
- Some examples are constructed with stone walls

### **Representative Buildings**

- Perry Newberry Stone House (1923)
- Sunset School Primary Classroom #18 (1929)
- Alice Elder House (1932)
- Adele C. Wainright House (1932)
- Norman Reynolds House, Honeymoon Cottage (1937)
- Daisy Bostic Cottage (1938)
- Mr. and Mrs. R.A. Coote Cottage (1940)

**Minimal Traditional Style (1934-1950)**



Unit House, west side of Torres 9 south of Mountain View



Alta R. Jensen House by Edwin Lewis Snyder at Torres Street 5 NE of Eighth Avenue



Adrian W. McEntire House, Palou 3 NW corner of Mission and 11<sup>th</sup>



Minimal Traditional house (1944) at Santa Fe Street and First Avenue.



Pope House 2981 Franciscan Way



Minimal Traditional house (1944) at Santa Fe Street and First Avenue.

**Introduction**

To stimulate the faltering housing industry during the Depression, the Federal Housing Administration (FHA) released several publications for the development of inexpensive and easily constructible homes. A typical Minimal Traditional house bears a rectangular or gable-on-wing plan, a simple gable or hipped roofline, sparse ornamentation, a small wood porch on square columns, multi-pane, single- or double-hung wood windows and horizontal-lapped or clapboard wood siding. In Carmel, the style may also feature a well-crafted brick or Carmel stone chimney, and may contain exposed knee braces and corner windows in anticipation of the Modern movement.

**Character Defining Features**

- Single-story rectangular plan
- Side-gable, hipped or gable-on-wing massing
- Wood clapboard, board-and-batten or shingle wall cladding
- Small front porch on square columns or Modernist knee braces
- Multiple-light wood-sash windows; may contain corner windows
- Some examples may feature a Carmel stone or brick chimney

**Representative Buildings**

- Unit House (1934)
- Adrian W. McEntire House (1939)
- Dr. Emma W. Pope House (1940)
- Paul Stoney House (1940)
- Alta R. Jensen House (1947)
- Henry Turner, Jr. House (1948)



## Village in a Forest (1922 – 1945): Registration Requirements

### Historic Significance

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

| Ntl / CA Register | Carmel Municipal Code (CMC)<br>§17.32.040 | Significance                      | Analysis for Carmel Inventory of Historic Resources  |
|-------------------|---|-----------------------------------|--|
| A/1               | 1   | Events, Patterns Trends           | Should support at least one historic theme listed in the historic context statement. These events should be related to building construction in Carmel associated with the growth of the Downtown Conservation District, the further establishment of City services or events in the artistic community.   |
| B/2               | 2   | Persons                           | Should be associated with significant persons that contributed to the City’s economic, cultural, social or developmental history. Significant persons may be associated with the development of City services and institutions, social or cultural organizations, the ongoing artistic and theatrical culture and the increased commercial development of the downtown commercial core. These buildings should be compared to other associated properties occupied by the person(s) to determine which location best represents the person(s) significant achievements.  |
| C/3               | 3   | Architecture, Construction Method | Buildings designed by a significant architect, landscape architect, or a significant builder should be strong examples of a particular architectural style and should possess sufficient historic integrity. Buildings designed by an unrecognized architect/builder but being a good representative of the architectural styles and types listed in this thematic time period are also appropriate, provided they maintain adequate historic integrity.<br><br>Individual examples, such as Carmel Cottage- and Minimal Traditional-style buildings, which contribute to diversity in the community, need not have been designed by known architects, designer/builders or contractors. If located, these rare styles and types that contribute to Carmel’s unique sense of time and place shall be deemed significant, provided they maintain a high degree of historic integrity. |
| D/4               | 4   | Information Potential             | Confined primarily to archaeological or subsurface resources that contribute to an understanding of historic construction methods, materials, or evidence of prehistoric cultures.   |

## Historic Integrity Considerations

The residential buildings are primarily constructed in the period revival styles: Spanish Eclectic, Tudor Revival and Storybook. Many of these buildings have been altered over time. Additions to these buildings should reflect their original scale, massing and ornamentation, but be differentiated to highlight the historic nature of the original composition. The Carmel Cottage - and Minimal Traditional-style houses are small and of moderate scale. Substantial building additions will likely impact their historical appearance considerably and prevent historic listing.

The downtown commercial core received the greatest number of substantial buildings during this time period. The Tudor Revival, Spanish Eclectic and Storybook styles created a stucco-clad appearance. Given the age of these buildings, their changes in use and the demands of tourism, first-floor storefronts have been changed often.

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

### Minimum Eligibility Requirements

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

### Additional Integrity Considerations

- For commercial buildings, first-floor storefront replacements are considered acceptable, provided that the character defining features of the upper floor(s) have been maintained.
- For residential buildings, front porch replacements or modifications made that respect the scale, materials and design of the original building are considered acceptable. Porch additions/replacements with modern or incompatible materials are not acceptable.
- Carmel Cottage or Minimal Traditional-style buildings should retain nearly all of their historic features or details. Additions to these buildings are generally not acceptable.
- Buildings that retain their original window sash and doors within the original fenestration pattern have a higher degree of historic integrity.

## Postwar Development (1946 – 1965): Associated Property Types and Registration Requirements<sup>187</sup>

### Postwar Modern Style (1946 - 1960)



Dr. & Mrs. Chester Magee House (1948) at Torres Street 3 SE of Eighth Avenue



Postwar Modern House (1948) at Torres Street 3 SE of Eighth Avenue



N.B. Flower shop (1951) by Robert Stanton on the SW corner of Ocean Ave. and Monte Verde St.



Carmel Youth Center (1953) on 4<sup>th</sup> Ave. 2SW of Dolores Street.



Postwar Modern commercial buildings on the east side of Dolores Street between 5<sup>th</sup> and 6<sup>th</sup> Avenues



Village Corner Restaurant on the NE corner of Dolores St. and 6<sup>th</sup> Avenue

<sup>187</sup> The Minimal Traditional style was constructed in Carmel until about 1950. See the previous theme: Village in a Forest (1922-1945) for description and character defining features of this style.

### **Introduction**

The Postwar Modern Style was a favorite of builders following World War II, when the American dream of home ownership became available for millions of returning veterans. In Carmel the flat-roofed version of the building type was the most prevalent. Building developer Frank Lloyd hired two architect veterans, Thomas Elston & William Cranston to draw plans for his firm. Elston & Cranston would become one of the major architectural firms in Carmel after 1950. The building form was an economic subtype of the American International Style, which was introduced to California in 1920s Los Angeles by Richard Neutra and Rudolph Schindler. Buildings resemble the International Style with flat roofs, and boxy massing, clad with wood, brick or stone. Almost always one-story, many have attached carports.

### **Character Defining Features**

- Houses with rectangular or El-shaped plans
- Commercial buildings with rectangular plans
- Commercial buildings with wide expanses of glass
- Houses often have an integrated garage or carport placed in front of the living space
- Low-slung, single-story massing
- Low-pitched shed or gable roof, or flat roof, with wide eaves throughout
- Open roof overhangs
- Minimal exterior decoration
- Fenestration consisting of wood- or aluminum-framed windows

### **Representative Buildings**

A concentration of this house type occurs along Torres Street, where the firm of Elston & Cranston designed variations of the style. Other examples can also be found scattered about the City. Commercial examples occur on Dolores Street north or Ocean Avenue.

- Village Corner Restaurant by Hugh Comstock (1946)
- Dr. & Mrs. Chester Magee House by William Cranston (1948)
- N.B. Flower Shop by Robert Stanton (1951)
- Carmel Youth Center by Robert Jones (1953)

**California Ranch Style (1946 - 1986)**



California Ranch house (1947) at 2960 Santa Lucia Avenue



California Ranch house on south side of 4<sup>th</sup> Avenue between Lobos Street and Randall Way



Bowman House (1937) by Hugh Comstock on the SW corner of Carmelo St. and 10<sup>th</sup> Ave.



California Ranch house (1961) at 25985 Ridgewood Road



California Ranch house on the corner of Perry Newberry Way and 6<sup>th</sup> Avenue



Split-level variant on the northeast corner of Torres Street and 2<sup>nd</sup> Avenue

### **Introduction**

The California Ranch style emerged in the late 1930s and became the ubiquitous postwar style in the United States. The style occurs in large numbers in the California suburbs, where vast swaths of farmland were redeveloped into housing. Popular trade journals, such as *Sunset Magazine*, presented both architect-designed and pattern book ranch houses for builders and contractors that extolled the benefits of combined indoor and outdoor living. In Carmel, the sprawling California Ranch footprint was rotated to face sideways, in order to conform to the narrow, but deep lot configurations. Double lots or larger lots along Ridgewood Road and Ladera Avenue present the house facing the street, often with an attached or detached garage as was typical of the California Ranch design. Earlier Carmel ranch houses are designed with Monterey- or Spanish Revival detailing. Carmel Ranch houses are generally wood-clad with clapboard, shingle or V-groove siding; some may be constructed using adobe walls or the Post-Adobe construction method.

### **Character Defining Features**

- Single-story rectangular, El-shaped or U-shaped plans
- Split-level variant with living space above garage
- Attached garage or carport expressed as a front- or side-gable
- Garages sometimes detached and in front of the house
- Low-slung, single-story, horizontal massing
- Gable, hipped or flat roofs, often with incorporated porch
- Wood-framed and sheathed, post-adobe, or adobe wall construction
- Fenestration may consist of wood, aluminum, or steel-framed windows
- Wide brick or masonry chimneys often Carmel stone or river rock
- Applied ornamentation in period revival or styles (Spanish, Colonial and Monterey Colonial styles)

### **Representative Buildings**

There are early examples of the California Ranch style throughout the Village, including several in the vicinity of Ridgewood Road and Lausen Drive, where Carl Bensberg designed a number of homes in the style. California Ranch-style buildings are interspersed more in Carmel Woods and the areas south and east of the city limits, as these areas were developed later.

- Mrs. B.C. Bowman House (1937)
- Samuel M. Haskins House (1939)

**Post-Adobe Style (1948-1970)**



Post-Adobe house (1950) at Vizcaino Avenue and Flanders Way



Post-Adobe House (1950) at Scenic Road and Eighth Avenue



Carmel Village Inn Detail (1954) by James Pruitt at NE Ocean and Junipero Avenues



Carmel Red Cross Headquarters (1954) at SE Dolores Street and Eighth Avenue

### **Introduction**

Post-Adobe is both a building style and method-of-construction. Conceived by Carmel master builder Hugh Comstock in the late 1930s in anticipation of World War II building materials shortages, Comstock began constructing adobe homes while experimenting with waterproofing methods for his bricks. By 1940 he had developed a wall-framing method of Redwood posts infilled with waterproof adobe bricks using an asphaltic additive known as “Bitudobe.” The width of one adobe bay set within the Redwood posts was a standard unit, allowing for “off the shelf” windows and doors to be purchased. In Carmel and the region, the construction method was well suited for the California Ranch-style. In 1948, Hugh Comstock published his construction manual, *Post-Adobe*, detailing the construction method and offering a number of house plans for constructing the buildings.

### **Character Defining Features**

- Building forms in Postwar architectural styles, notably Postwar Modern and California Ranch styles
- Roof forms may be gable, hip or flat
- Waterproof adobe bricks framed between redwood timbers; also used for adobe chimneys
- Fenestration includes either metal- or wood-framed casements or sash

### **Representative Buildings**

- L.L. Spillers Guest Cottage, Elston & Cranston (1951)
- Carmel Village Inn, James Pruitt for Comstock and Associates (1954)
- Carmel Red Cross Headquarters (1954)



**Wrightian Organic Style (1946-1986)**



Keith Evans House (1948) by Jon Konigshofer at 2969 Franciscan Way



Mark Mills' Walker Spec House (1951) at Rio Road and Thirteenth Avenue



Mrs. Clinton (Della) Walker House (1952) by Frank Lloyd Wright at Scenic Dr. near Santa Lucia Avenue



Wells Fargo Bank (1965) by Olof Dahlstrand at San Carlos Street between Ocean and Seventh Avenues

### **Introduction**

In his 1939 book, *An Organic Architecture – The Architecture of Democracy*, Frank Lloyd Wright described his “organic” style, which dictated the harmony of the building with its natural environment; the use of regional and natural materials to relate the building to its setting; designs with low-pitched overhanging roofs to provide protection from the sun in the summer and to provide some weather protection in the winter; and the integration of interior and exterior space through expanses of glass and exterior decks or patios. In Carmel, Wrightian architects such as Mark Mills and Jon Konigshofer used these techniques to construct modernist buildings of local materials that take advantage of the hilly, wooded Carmel landscape.

### **Character Defining Features**

- Irregular plans and asymmetrical composition
- Geometric, low-pitched roof expressions with wide overhangs and exposed structural elements
- Use of modernist construction methods but with natural and local materials
- Wide masonry chimneys
- Wide expanses of glass in wood or metal frames
- Clerestory windows
- Integrated landscape features of local materials
- Landscape may be designed by significant landscape architect

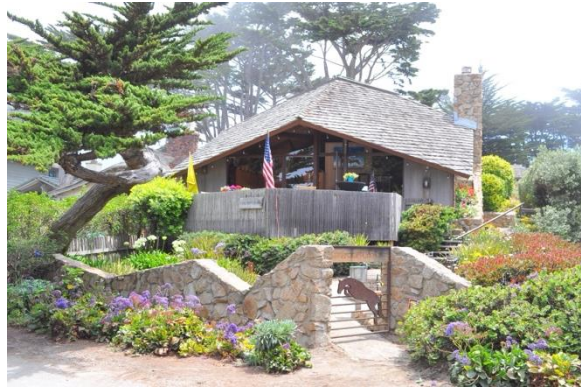
### **Representative Buildings**

- Keith Evans House, Jon Konigshofer (1948)
- Dorothy Green Chapman House, Rowan Maiden (1949)
- Robert A. Stephenson House, Robert Stephenson (1949)
- Walker Spec House, Mark Mills (1951)
- Mills House, Mark Mills (1952)
- Mrs. Clinton (Della) Walker House, Frank Lloyd Wright (1952)

**Bay Region Modern Style (1946 - 1986)**



Merchant House (1962) by William Wurster at Scenic Road and Eleventh Avenue



Esther M. Hill House (1964) by Marcel Sedletzky at Scenic Road and Thirteenth Avenue



Nelson Nowell House (1948) by William Wurster on Scenic between 10<sup>th</sup> and 11<sup>th</sup> Avenues



Helen I. Proctor House (1953) on Scenic 2 north of 13th Avenue.



Albert Henry Hill House (1961) on Lopez Street 2 NW of 4<sup>th</sup> Avenue



Mr. & Mrs. Irving Fisk House (1961) on Lopez Street 4NW of 4<sup>th</sup> Avenue

### **Introduction**

The Bay Region Modern style includes the Second and Third Bay Region styles as they migrated from the San Francisco Bay area through individual designs by important regional architects and subsequently practiced by Carmel’s local architects. The Second Bay Region style departed from the rigid expression of the International Style’s “box within a landscape” and expressed volume using the vernacular forms of California’s agricultural buildings – primarily sheds, barns and ranches – what William Wurster called “Soft Modernism.” Modernist design principles, such as integration of the building within the landscape, wide expanses of glass and exposed structural framework were expressed using wood for structure, and particularly, exterior wall cladding.

Third Bay Region architects used the design idiom of the Second Bay Region, but expressed them in vertically oriented buildings with complex roof forms. In Carmel, Third Bay Region buildings prioritize views and often contain projecting shed-or flat-roofed volumes with decks or terraces. The Bay Region Modern style continued into the 1990s, with architects like John Thodos. Most examples are singular designs by leading regional architects. Buildings in this aesthetic continue to be designed today.

### **Character Defining Features**

- Irregular plans and asymmetrical massing
- Box-like massing also possible with flat roofs
- Flat, shed or gable roofs with wide overhangs
- Projecting shed or boxy volumes
- Minimal ornamentation; rather it is expressed by the use of wood exterior cladding and exposed structural elements
- Wide masonry chimneys
- Wide expanses of glass set within wood or metal frames
- Wood siding as exterior wall cladding in vertical-board, board-and-batten and shiplap finishes
- Building integrated with surrounding landscape
- Landscape may be designed by a significant landscape architect

### **Representative Buildings**

The Carmel Historic Resources Inventory (HRI) contains a number of buildings in the Bay Region style. Listed and significant examples include:

- Nelson Nowell House, William Wurster (1948)
- Helen I. Proctor House, Clarence Mayhew (1953)
- Merchant House, William Wurster (1961)
- Albert Henry Hill House (1961)
- Mr. & Mrs. Irving Fisk House, Albert Henry Hill (1961)
- Esther M. Hill House, Marcel Sedletzky (1964)

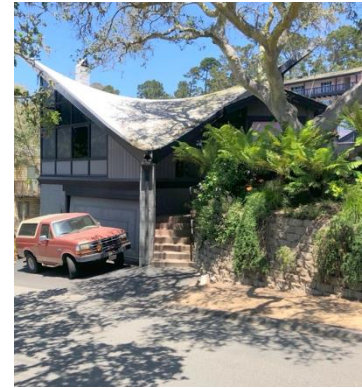
## **Regional Expressionist Style (1946-1986)**



Butterfly House (1952) by Frank Wynkoop,  
at Scenic Road and Stewart Way.<sup>188</sup>



Cosmas House (1961) by  
Albert Henry Hill at Lopez  
Street between Second and  
Fourth Avenues<sup>189</sup>



Hofsas House (1965) by Ralph  
Stean, at Dolores Street and  
Fourth Avenue

### **Introduction**

Regional Expressionism applies new technologies and construction techniques to design modernist buildings that are attuned to Carmel's regional topography, geology and climate. With advances in concrete and metal technologies, rooflines soar with space-age forms, including butterfly, arched, serrated, airplane and parabolic. The structures beneath were expressed boldly and employed wide expanses of glass to view Carmel's varied and natural landscape.

### **Character Defining Features**

- Irregular plans and massing
- Soaring rooflines in butterfly, arched, serrated, airplane or parabolic shapes
- Exposed steel or wood structural system
- Wide expanses of glass in wood or metal frames
- Concrete, cement-block or wood-clad walls
- Building integrated to landscape with patio and landscape features
- Landscape may be designed by a significant landscape architect

### **Representative Buildings**

- Butterfly House, Frank Wynkoop (1952)
- Cosmas House, Albert Henry Hill (1961)
- Hofsas House, Ralph Stean (1965)

<sup>188</sup> Note that the Butterfly House is south of the city limits but within the Carmel-by-the-Sea sphere of influence and is pictured here to illustrate the Regional Expressionist Style.

<sup>189</sup> "Three Weekend Houses," *Progressive Architecture*, August 1962, featured the Cosmas House.

**Postwar Development (1946 – 1966): Registration Requirements**

**Historic Significance**

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

| Ntl / CA Register | Carmel Municipal Code (CMC)<br>§17.32.040 | Significance                      | Analysis for Carmel Inventory of Historic Resources  |
|-------------------|---|-----------------------------------|--|
| A/1               | 1   | Events, Patterns Trends           | Should support at least one historic theme listed in the historic context statement. These events should be related to building construction in Carmel associated with the Postwar additions to the Downtown Conservation District, and other downtown areas, the further establishment of City services or City government.   |
| B/2               | 2   | Persons                           | Should be associated with significant persons that contributed to the City’s economic, cultural, social or developmental history. Significant persons may be associated with the development of City services and institutions, social or cultural organizations, the ongoing artistic and theatrical culture and the increased commercial development downtown. These buildings should be compared to other associated properties occupied by the person(s) to determine which location best represents the person(s) significant achievements.   |
| C/3               | 3   | Architecture, Construction Method | Buildings designed by a significant architect, landscape architect, or a significant builder should be strong examples of a particular architectural style and should possess sufficient historic integrity. Buildings designed by an unrecognized architect/builder but being a good representative of the architectural styles and types listed in this thematic time period are also appropriate, provided they maintain adequate historic integrity.<br><br>Individual examples, such as Minimal Traditional- or California Ranch-style buildings, which contribute to diversity in the community, need not have been designed by known architects, designer/builders or contractors. If located, these examples contribute to Carmel’s unique sense of time and place shall be deemed significant, provided they maintain a particularly high degree of historic integrity. |
| D/4               | 4   | Information Potential             | Confined primarily to archaeological or subsurface resources that contribute to an understanding of historic construction methods, materials, or evidence of prehistoric cultures.   |

## Historic Integrity Considerations

Residential buildings constructed in the Minimal Traditional and California Ranch styles are more common and should be held to a higher standard of historic integrity, including retention of windows, doors, cladding and ornamentation. Additions to buildings constructed in the modernist styles should be of compatible materials and not remove original cladding or fenestration patterns. Additions to these buildings should reflect their original scale, massing and ornamentation, but be differentiated to highlight the historic nature of the original composition.

Commercial buildings in modernist styles are generally single-story and of smaller scale. Storefront modifications will likely remove their original glass-fronted display windows and exterior materials, both which will reduce their historic integrity.

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

### Minimum Eligibility Requirements

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

### Additional Integrity Considerations

- Minimal Traditional- and California Ranch-style residential buildings should retain their original fenestration (windows and doors), ornamentation and cladding for listing.
- For Postwar Modern-style residential buildings, removal of the street facing carport or garage for a front-elevation addition is not acceptable.
- For Bay Region Modern- or Wrightian Organic-style residential buildings retention (or in-kind replacement) of the original wall cladding is essential for listing.
- Rear or side additions are placed onto buildings should be of similar materials but differentiate from the original modernist design, to highlight the historic building.
- For single-story commercial buildings with original display areas, storefront replacements are considered acceptable only if the original fenestration pattern has been matched closely.

**Bay Region Modern Style (1946 - 1986)**



Reflections (1968) by David Allen Smith at Dolores St. and Franciscan Way



Northern California Savings and Loan (1972) by Burde and Shaw on the SE corner of Dolores St. and 7<sup>th</sup> Ave.



Golub House (1972) by Albert Henry Hill on Scenic San Antonio Street near 4<sup>th</sup> Avenue



Howard Nieman House (1970) on Lincoln Street 2SW of 4<sup>th</sup> Avenue.



Light House (1982/1997) on Scenic Road between Ocean Ave. and 8<sup>th</sup> Ave.



Thodos House (2006) on Torres St. 3 SE 8<sup>th</sup> Avenue.



### **Introduction**

The Bay Region Modern style includes the Second and Third Bay Region styles as they migrated from the San Francisco Bay area through individual designs by important regional architects and subsequently practiced by Carmel’s local architects. The Second Bay Region style departed from the rigid expression of the International Style’s “box within a landscape” and expressed volume using the vernacular forms of California’s agricultural buildings – primarily sheds, barns and ranches – what William Wurster called “Soft Modernism.” Modernist design principles, such as integration of the building within the landscape, wide expanses of glass and exposed structural framework were expressed using wood for structure, and particularly, exterior wall cladding.

Third Bay Region architects used the design idiom of the Second Bay Region but expressed them in vertically oriented buildings with complex roof forms. In Carmel, Third Bay Region buildings prioritize views and often contain projecting shed-or flat-roofed volumes with decks or terraces. The Bay Region Modern style continued into the 1990s, with architects like John Thodos. Most examples are singular designs by leading regional architects. Buildings in this aesthetic continue to be designed today.

### **Character Defining Features**

- Irregular plans and asymmetrical massing
- Box-like massing also possible with flat roofs
- Flat, shed or gable roofs with wide overhangs
- Projecting shed or boxy volumes
- Minimal ornamentation; rather it is expressed by the use of wood exterior cladding and exposed structural elements
- Wide masonry chimneys
- Wide expanses of glass set within wood or metal frames
- Wood siding as exterior wall cladding in vertical-board, board-and-batten and shiplap finishes
- Building integrated with surrounding landscape
- Landscape may be designed by a significant landscape architect

### **Representative Buildings**

The Carmel Historic Resources Inventory (HRI) contains a number of buildings in the Bay Region style. Listed and significant examples include:

- Warren Saltzman House (1966), Charles Moore
- Reflections, David Allen Smith for Burde & Shaw (1968)
- Howard Nieman House, Albert Henry Hill, John Kruse (1970)
- Golub House, Albert Henry Hill (1972)
- Light House, John Thodos (1982/1997)
- Thodos House, John Thodos (2006)

**The Carmel Dynamic Continues (1966 – 1986): Registration Requirements**

**Historic Significance**

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

| Ntl / CA Register | Carmel Municipal Code (CMC)<br>§17.32.040 | Significance                      | Analysis for Carmel Inventory of Historic Resources  |
|-------------------|---|-----------------------------------|--|
| A/1               | 1   | Events, Patterns Trends           | Should support at least one historic theme listed in the historic context statement. These events should be related to building construction in Carmel associated with the Postwar additions to the Downtown Conservation District, and other downtown areas, the further establishment of City services or City government.   |
| B/2               | 2   | Persons                           | Should be associated with significant persons that contributed to the City’s economic, cultural, social or developmental history. Significant persons may be associated with the development of City services and institutions, social or cultural organizations, the ongoing artistic and theatrical culture and the increased commercial development downtown. These buildings should be compared to other associated properties occupied by the person(s) to determine which location best represents the person(s) significant achievements.   |
| C/3               | 3   | Architecture, Construction Method | Buildings designed by a significant architect, landscape architect, or a significant builder should be strong examples of a particular architectural style and should possess sufficient historic integrity. Buildings designed by an unrecognized architect/builder but being a good representative of the architectural styles and types listed in this thematic time period are also appropriate, provided they maintain adequate historic integrity.<br><br>Individual examples, such as which contribute to diversity in the community, need not have been designed by known architects, designer/builders or contractors. If located, these examples contribute to Carmel’s unique sense of time and place shall be deemed significant, provided they maintain a particularly high degree of historic integrity. |
| D/4               | 4   | Information Potential             | Confined primarily to archaeological or subsurface resources that contribute to an understanding of historic construction methods, materials, or evidence of prehistoric cultures.   |